Issue 102, JUNE-JULY 2024

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Can sound damage art?

EVENT REVIEWS
The latest from the Ethiopian Art Conservation Program

NEWS IN BRIEF
Children’s book about the Mud Angels
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About NiC

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

Front and back covers: Faith (2022) Oil on canvas, 100cm x 80cm. Painting by Ethiopian artist Asratemariam Dereje. © Asratemariam Dereje. Story on the Ethiopian Art Conservation Program on p. 50

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In three months’ time, IIC’s 30th Biennial Congress will be staged at the Universidad de Ingeniería & Tecnología (UTEC) in Lima, Peru from September 23rd to 27th.

IIC congresses are major events in the conservation calendar. Sometimes they are remembered for their theme, whether it has been works on paper (Baltimore 2002), preventive conservation (Ottawa 1994 and Turin 2018) or public art (Los Angeles 2016). Sometimes they are remembered for their location; Melbourne in 2000 and Istanbul in 2010 stand out for me. We hope that this year’s Congress will be remembered both for its location in Peru and its theme.

This will be the first time that IIC has held the Congress in South America, and its choice reflects IIC Council’s priority around ensuring it truly represents and supports conservators around the globe. South America, and all of Latin America, has, of course, incredibly rich and ancient cultural heritages and a long tradition of training conservators to care for it, but IIC feels that we can do more to foster interaction with our fellow Latin American conservators. So much can be learnt from sharing our experiences, and we trust that the IIC Lima Congress will address this. We would like it to act as a catalyst to improve IIC’s visibility and relevance to the region, as well as create a lasting legacy of connecting professionals and training programmes globally.

The theme of the Congress is Sustainable Solutions for Conservation: new strategies for new times. Sustainability is a priority of IIC Council, both ensuring it is a core part of our professional work and, more broadly, that we are playing our part in the sustainability of our planet. The field of conservation has not developed equally and equitably around the world, and it is not uncommon for countries with some of the richest heritage to be among the least developed. These discrepancies are widely recognized to have become more extreme with climate change. Sustainable conservation strategies are needed to create safe and more affordable approaches that will increase protection for the world’s heritage and provide greater resilience to future world events and crises.

Check out the papers in the rich conference programme to learn how sustainable solutions are being addressed from Central Asia to South America, and from Nepal to Antarctica whether it relates to archaeological silver or engraved rock sites, the use of bioplastics or the soft wrapping of paintings.

We hope many of you will be able to join us in person, but we recognise the cost of making that happen is not small, and we are all trying to limit the carbon footprint that our travel generates. So as with our last two congresses, this one will take a hybrid format. In addition to the Virtual Live Hubs that have been such a feature of previous congresses, we are also running Local Live Hubs in Argentina, Brazil, Colombia, Uruguay and Chile, casting a wider net for in-person dialogue and networking.

As with every IIC Congress, we will announce this year’s Keck Award for promoting public understanding and appreciation of the accomplishments of the conservation profession, and the Forbes Prize lecture will be given by Professor Luiz Souza. Luiz has been an outstanding advocate for South American conservation over many years, and you can read a Q&A with him in this issue of NiC (page 20).

So do please check out the programme, come to Lima if you are able or sign up for the Virtual or Local Live Hubs. Both the latter are free for IIC members.

With my best wishes,
Julian Bickersteth AO
IIC President

Read the President’s column translated into the following languages [HERE]

GERMAN
PORTUGUESE
SIMPLIFIED CHINESE
SPANISH
TRADITIONAL CHINESE
ITALIAN
**Message from the Executive Director**

In a world that is becoming increasingly hostile, political and volatile, our ability to foster a spirit of kindness towards each other, trust and community connection will be important in navigating the challenges we all face and to find the solutions we need at pace and at scale.

At IIC, we’ve long been an organisation that brings people together, a network builder and a shared commons for individuals looking to collaborate across organisations, disciplines and borders. We share our members’ concerns on the climate emergency and conflicts where cultural heritage and heritage professionals are at risk. Our programmes and initiatives, including IIC’s Opportunities Grant funding, are designed to offer practical and moral support to our members, including in times of crisis and to help germinate the new approaches that we will need as conservation professionals and as members of society in the years ahead.

We know that sustainable conservation strategies are desperately needed to create safe and more affordable approaches that will increase protection for the world’s heritage and provide greater resilience to future world events and crises. This is the focus for the upcoming IIC Lima Congress later this year, where we hope professionals from around the world will come together whether online or in-person, and become the catalyst for change. For 2024-25 we’re excited to announce IIC has secured funding from the Getty Foundation through their connecting professionals and sharing expertise initiative. The funding will support a new online learning space linked to our Congress platform, which will include free access to our ‘Net Zero’ learning materials, and we’ll be launching a new leadership programme, ‘Innovate: Sustainability and Leadership for New Times’ to support 30 Congress Scholars from around the world.

Sarah Stannage
IIC Executive Director

**Editor’s Sounding Board**

Holding Congress in Lima, to me, feels personal. While this will be IIC’s first Congress in South America, Peru was also the first South American country I visited. Over eight years ago, I scooped up my little family (including our then four-year-old and one-year-old) to spend a month in Lima while I led a conservation workshop.

During a practical session, I watched as one of the participating conservators took a detached canvas thread to create a tiny flat spiral which could be inserted into a loss. This moment has stayed with me, not only as a new fill technique, but also as a reminder that we have so much to gain when we share and connect on an international level.

While I cherish those professional connections, our family memories from Lima have been just as enriching. We met other young families at the playgrounds dotting Parque del Amor, chatted with friendly taxi drivers who forgave our broken Spanish, and ate too many lucuma milkshakes from La Lucha (our family favorite).

I cannot wait to see you in Lima this September, so we can all create new memories and connections, both professional and personal.

Sharra Grow
IIC Editor, News in Conservation
NEWS IN BRIEF

A NEW CHILDREN’S BOOK ABOUT THE 1966 MUD ANGELS

Mud, mud, mud.
Slimy, sticky, stinky mud.
Everywhere.
Everything.
Covered in mud.

The devastating events of November 4, 1966, indelibly changed Florence as the Arno River sent extreme waves crashing into the vibrant, historic city and cultural hub. It only took hours to submerge the city’s storied landscape into 600,000 tons of stinky, oil, and debris-filled sludge. The water and mud left behind threatened to destroy centuries of fragile art, antique documents, and hand-painted books. Amidst the sadness, fear, and destruction, Florence also found itself awash in a seemingly endless number of unlikely heroes...Angeli di Fango. Mud Angels.

The Mud Angels: How Students Saved the City of Florence, by Karen M. Greenwald (published by Albert Whitman, April 4, 2024), is the first English language children’s picture book about youth from Italy and around the world who spontaneously united to help save Florentine treasures. Beginning with the first “wave”—students living in Florence on study abroad programs—readers watch as Mud Angels meet along the dangerous trek to the Biblioteca Nazionale. Together, they plunge into the water and mud-filled basement. Without heat, protective gear, or a shared language, and with scant light, they search through waist-deep sludge for 16th and 17th-century books. Once Florence’s precarious situation becomes global news, others arrive en masse. Even those without an ancestral connection to Italy choose saving irreplaceable antiquities over their own safety. Why? Losing any piece of Italian history feels personal.

According to the American Library Association’s Trade Review, Booklist, “[Illustrator] Lee’s scenes of tumultuous waves washing down city streets amply convey a sense of the widespread devastation to go with Greenwald’s vivid descriptions of the wreckage... The volunteers’ dedication comes through clearly, too... A true episode worth commemorating.” The Massachusetts Youth Services Book Review gave The Mud Angels their star equivalent, calling it, “An uplifting story,” for kids ages 6-12, “…especially if they are in need of inspiration...”

Award winning children’s author, Karen M. Greenwald’s research includes extensive interviews with 16 Mud Angels. For three years, she consulted with the Biblioteca Nazionale Centrale di Firenze’s conservator, the (then) director of the University of Florence’s CE-DAF program, Tuscan libraries, and Florentines who remembered the flood. Tuscan news source Intoscana.IT featured an interview with Ms. Greenwald on last year’s flood anniversary. Italian journalist and I AM Books (Italian bookstore) owner Nicola Orichiuia hosted a virtual launch in April featuring Ms. Greenwald and two Mud Angels. An international audience of over one hundred attended.

According to Greenwald, “The story of the Angeli di Fango is a testament to the importance of cultural preservation, the possibility of international cooperation, and the spirit of volunteerism. And, as one third grader eloquently remarked after reading the book, this story ‘...proves that kids and teenagers can change the world.’ It is also my love letter to the Florentine citizens and the brave, diverse young people who risked health and safety to help preserve fragile pieces of the past for future generations.”

You can find more information about The Mud Angels book HERE.
COPENHAGEN OLD STOCK EXCHANGE FIRE

On April 16, the beloved Old Stock Exchange in Copenhagen went up in flames. The 400-year-old Danish landmark was originally built in 1625 by King Christian IV as the center of trade and commerce with dozens of market stalls and loading docks on three sides for direct unloading from cargo ships. Since 1857 the building has served as home to the Danish Chamber of Commerce. The famous dragon spire (four dragon tails twisting together into the sky), as the legend goes, was meant to guard against fire, but unfortunately, the spire and building suffered significant fire damage in April.

Thankfully no one was lost in the fire, but as firefighters worked to control the blaze, passersby stopped to help the conservators and officers quickly bring hundreds of historical objects, paintings and sculptures—many quite large and heavy—out of the burning building, including a portrait of the building’s creator, King Christian IV. The rescued artworks were taken to a depot of the National Museum for assessment, where some of the paintings were found to have been damaged by water, fire, or even rough handling in the rush to get the works out of the burning structure.

The historical building, which had been covered in scaffolding for restoration work at the time of the fire, was severely damaged on the interior, with the heat and flames trapped inside under the famous copper roof. Chamber of Commerce CEO Brian Mikkelsen remarked to reporters, “Everybody is crying at the Danish Chamber of Commerce right now... It’s our cultural heritage that I’m looking at. It’s 400 years that have shaped Danish cultural history and the society we live in today.”
the hard-hit state capital, Porto Alegre. The Mercosul Biennial, known to be one of the continent’s largest, has postponed the exhibition, which was to open in September. The Museu de Arte Contemporânea do Rio Grande do Sul, located on floors well above the flood level, and the Museu de Arte do Rio Grande do Sul Ado Malagoli both escaped damage and had also been able to prepare before the flooding began.

Other museums in the city, like the Fundação Iberê Camargo, were also able to move works of art before the flood waters rose, but collections elsewhere did not fare as well. Flooding irreparably damaged a 120-year-old Schiedmayer piano in the Museu Histórico Visconde de São Leopoldo.

Scientific reports with data spanning the last 30 years have shown a 30% increase in the average yearly rainfall in southern Brazil, but public policies have not kept up with the rising demands caused by such an increase. In May UNESCO, ICOMOS, and Brazil’s National Historical and Artistic Heritage Institute discussed the present situation. UNESCO representative Marlova Jovchelovitch Noleto commented, “We must emphasise that human actions and social inequalities lead to the catastrophic events we are experiencing now.”

INTRODUCING THE APTI SOUTH ASIA CHAPTER

The Association for Preservation Technology International is an international organization of conservation professionals in different stages of their careers and with diverse backgrounds working to advance appropriate traditional and new technologies to care for, protect, and promote the longevity of the built environment and to cultivate the exchange of knowledge throughout the international community. Founded first in North America and Canada in 1967, it now has over 21 chapters, the most active being in the northeastern United States. The South Asia Chapter and the Latin American & Caribbean Chapter are the newest to be formed, although it is worth noting the European Chapter was also formalized as recently as 2019. While upholding a similar vision, the South Asia Chapter aims to be a channel to promote preservation training and aid in understanding the different mechanisms of undertaking urban conservation, with the foremost intent being to guide emerging professionals and students to foster the next generation of informed conservation professionals in the Indian subcontinent.

One of the first initiatives undertaken by this up-and-coming Chapter is publishing its quarterly newsletter, The Heritage Issue. Launched on the landmark date of April 18, 2024, World Heritage Day, The Heritage
The Heritage Issue
A Quarterly Newsletter by APTi South Asia

INSIDE THIS ISSUE

• Best Foot Backwards
  A Historic Preservation Podcast
  In conversation with Dr. Michael Tomlan (APTi member) and Khushi Shah (President, APTi South Asia).

• It takes a village
  Institutionalizing Heritage
  A single man's vision in creating a repository of historic houses in remote Manipal in Southern India.

Khushi Shah, President
Vishal Joshi, Social Media Coordinator
Brinda Gaitonde Nayak, Vice-President and Editor
Divay Gupta, Chapter Advisor
Dr. Michael Tomlan, Treasurer
To contact the organizers, please email aptsouthasiachapter@gmail.com

• Book discussion
  Featuring Intangible Cultural Heritage of South India, a series of papers focusing on the cultural genres such as oral traditions, folk arts, customs and material culture, edited by V. Jayarajan & S. K. Chaudhuri.

• Special Feature
  Portraying Master carver Ghulam Nabi Dar, recent recipient of the Padma Shri award.

• Call for Opportunities

South Asia
The Association for Preservation Technology International
L’Association internationale pour la protection et ses techniques
**Issue** consists of several sections that will interest a diverse readership. The quarterly publication features a podcast called “Best Foot Backwards” discussing current conservation issues. This issue also includes an article titled “Institutionalizing Heritage” which focuses on an organization that conducts training workshops promoting traditional skills; a special feature on a lesser-known individual who has contributed to the preservation field; a book discussion; and a page for announcements showcasing a job board and upcoming events. The initiative within the newsletter, “Starting Young to Care for the Old,” is a public forum to engage emerging professionals who seek guidance in conservation, whether it is related to career development, preservation advice, or to provide a venue to publish papers that are peer-reviewed by the core committee.

With the quarterly newsletter in motion, the APTi South Asia Chapter hopes to host a quiz competition in May, an engagement forum for the World Heritage Youth Program in July, and an annual workshop in Southern India in December. Its next newsletter, coming out in July, will focus on discussions about the history of heritage preservation in India, with several modes of conversation to generate wider interest and readership. View The Heritage Issue here. To know more, write to aptsouthasiachapter@gmail.com

Khushi Shah, President, APTi South Asia Chapter

Brinda Gaitonde Nayak, Vice President, APTi South Asia Chapter

Michael Tomlan, Treasurer, APTi South Asia Chapter

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**SAVING MOLDOVA’S HERITAGE**

UNESCO and other partners have organized a workshop to aid local communities in the Republic of Moldova in planning and carrying out safeguard measures for their intangible cultural heritage.

Image: Takajamu/Wikimedia Commons. Licensed under CC BY-SA 4.0 DEED

**INTERNATIONAL MUSEUM DAY**

May 18 was ICOM’s International Museum Day, and this year’s theme: “Museums for Education and Research”. Read more to explore the IMD 2024 Interactive Map to see what museums around the world did to celebrate.

Image: IMD 2024 promotional poster © ICOM

**NEW CARAVAGGIO AT PRADO**

When an Italian old master painting went up for auction in 2021, historians and conservators suspected it to be a lost Caravaggio. After authentication and treatment, the painting is now on view at the Prado.


**MONET DESTROYED HIS OWN WORK**

His own toughest critic, Monet was known to attack his own paintings out of dissatisfaction. Sotheby’s estimates he may have destroyed 500 works. Read more about other artists known to destroy their work.

Image: Monet (MoMA). Tais Mulillo/Flickr (2008). Licensed under CC BY-SA 2.0 DEED

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Checking for vibration in the canvas (Catherine Higgitt and Tomasz Galikowski).
© The National Gallery, London/Bickerdike Allen Partners LLP
THE ART OF NOISE: INVESTIGATING THE IMPACT OF THE HIDDEN THREAT OF SOUND ON ARTWORKS

By main authors Catherine Higgitt, Tomasz Galikowski, David Trew, and contributing authors Diogo Pereira and Jorge Garcia Garcia
Like many cultural institutions, as part of its public programme and income generation, the National Gallery, London organises a variety of events and activities involving music and sound and has been doing so for many years. Fundraising concerts were organised as far back as 1922, and the Myra Hess concerts took place throughout the Second World War.

However, the impact of repeatedly exposing artworks to the vibrations that music and other sound sources can induce is unclear. Although this issue is not new, it has perhaps become more urgent with the more frequent use of amplification and electronically generated music near artworks. Does exposure to sound pose an immediate or cumulative risk? And are there ways to mitigate or reduce any risk, for example, by avoiding certain types of music, setting limits on the sound or vibration levels experienced by artworks or introducing measures to reduce transfer from source to object?

To begin to address these questions, it is vital to understand how sound-induced vibration reaches artworks. In the case of a sound source in the same room as exhibits, there are both airborne and structure-borne sound-to-object transmission paths, and their relative importance needs to be understood. Sound arriving at the object via each path will contribute varying levels of vibration, depending on a number of factors, such as the distance between the source and object or the properties of the materials through which the sound is transmitted.

To investigate these factors, we recently undertook a pilot study using an anechoic chamber at London South Bank University. Anechoic chambers are specially designed rooms isolated from outside noise and vibration; the walls, floor and ceiling are covered with materials that absorb any sound that hits them, significantly limiting any sound from travelling through the structure of the room or bouncing back into the room. By placing our test paintings and a noise source within the anechoic chamber, it was possible to eliminate the structure-borne transmission routes (shown in blue and pink in diagram below). This made it possible to assess the importance of the direct, airborne route and explore whether airborne sound alone can cause artworks to vibrate or even induce damage.

ANECHOIC CHAMBER TESTS

For the pilot study, several different canvas paintings were used. These included two non-acquired framed paintings of unknown attribution and date (but thought to be from the 19th or possibly 18th century) that were assessed to be in fair condition by a National Gallery conservator. The other two test paintings were unframed canvases prepared specifically for the experiments and designed to be inherently fragile, with one having underpaint layers and the other showing poor adhesion between paint layers.

The painting under investigation was suspended in the centre of the
chamber (to ensure separation from the structure of the room) with a 175 W Line6 bass amplifier and a 15-inch speaker placed on the mesh floor of the chamber, directed towards the painting. The condition of the painting was carefully assessed before and after each round of testing to check for any visual change.

The controlled laboratory conditions allowed tests to be carried out with a variety of acoustic source signals. Experience from previous acoustic testing informed the range of sounds used in these experiments. Music as a source is not ideal for objective testing or comparative studies, as there is substantial variation in the temporal and frequency content. For example, the low frequency or bass content of music will vary substantially from one track to another. Sounds below a frequency of 200 Hz are normally referred to as low frequency noise (LFN). We were particularly interested in investigating the impact of LFN as it has been known to induce vibration or rattle in objects (e.g. LFN-induced rattle in windows due to airborne aircraft noise). So called “pink noise” has equal sound energy across the frequency range and can be used as a consistent and repeatable source across laboratory and in-situ settings. Sine sweeps (where the frequency is varied with time, from low to high frequency or vice-versa) and individual tones can also be used to test how a sample responds to individual frequencies. This is particularly useful when testing whether a painting is resonating in sympathy with sound energy at a specific low frequency.

To investigate exactly how the canvases responded to the sound sources, we used a laser Doppler vibrometer. This is an entirely non-contact optical method based on a red laser that allows vibration measurements to be taken at any point across the surface of a painting. The laser vibrometer employed an eye-safe Class 2 red laser operating at 633 nm and was equipped with a shutter to minimise the light exposure of the painting. Alongside the

*Diagram showing the three primary transmission routes for sound-induced vibration to reach museum exhibits. © The National Gallery, London/Bickerdike Allen Partners LLP*
laser vibrometer, we also used standard accelerometers that were attached at various positions on the stretchers or frames of the test paintings to measure vibration. An accelerometer was also mounted on the vibrometer to correct for any vibration within the equipment itself during the experiments. An IEC 61672 Class 1 data logging sound level meter was used to measure sound levels immediately adjacent to the painting.

INITIAL FINDINGS

Our pilot study provided clear evidence that airborne sound can have a direct impact on canvas paintings, causing not only the canvas but also the stretcher and frame (if present) to vibrate; as such, airborne transmission routes must be considered alongside structure-borne routes when assessing the impact of sound on artworks. As has been observed before, the vibration levels measured within the canvases were higher than those measured in the stretchers or frames. These observations are important, both in trying to define criteria for sound levels in the vicinity of artworks, along with its character (time and/or frequency specific), and in thinking about how to approach sound-induced vibration mitigation.

By analysing the vibration measurements from the laser vibrometer and accelerometers during the experiments, it was also possible to establish the specific frequencies of the various vibrational modes of the test canvases. These are the frequencies at which the paintings will respond most and at which the highest amplitude displacement will occur. With our experimental setup, we were able to expose the various test paintings to sounds (or tones) at specific frequencies corresponding to these vibrational modes. The frequencies involved were in the LFN range which is not surprising as the canvas support of a painting tensioned around a stretcher is similar to a stretched drumskin, which as noted below tend to have frequencies in the LFN range. Even at relatively modest levels of LFN, resonant vibration was clearly measurable during the experiments.

This observation is relevant as music instruments are capable of generating sounds in the LFN range. For modern music, a low E note played on a bass guitar has a frequency of 41 Hz, and bass drums have a frequency of 50-100 Hz. These low frequencies are more likely to induce vibration within paintings, a finding clearly observed in the experiment.

The experiments also provided what seems to be the first clear evidence that airborne noise alone is capable of inducing damage in our test paintings. We observed that, in some cases, even quite brief exposure of the test paintings (both those specifically prepared for the tests as well as the non-accessioned 19th-
century paintings) to such LFN tones caused damage, with paint loss or widening of cracks noted. These effects were observed with LFN at levels of around 95–110 dB at individual octave bands of 31.5 Hz, 63 Hz and 125 Hz. From the full series of experiments undertaken, it was also clear that it was not the overall level of the sound source which influenced the impact on the test paintings but the specific frequency content of the source.

The overall level of a sound source is typically reported as dB(A), where “A” stands for A-weighting. This parameter indicates a measurement of sound pressure adjusted to the response of the human ear and measured over the frequency range 20–20,000 Hz. Due to the characteristic of human hearing, the A-weighted sound is stripped of a significant amount of energy in the LFN range, and as a result, the overall sound levels may be of similar magnitude even if the frequency content varies significantly. As such, the dB (A) parameter is not suitable for assessing the impact of sound on physical objects.

IN CONCLUSION

After three very intensive days in the anechoic chamber, we are still working through the data acquired and hope to share the results in a journal article in the near future. We are also contributing to the development of a good practice guide for musical events—one of the anticipated outcomes from our work with the international research group which recently published the results of a questionnaire focused on the impact of vibration from music and transportation on museum collections. We intend to regularly update this guide as new findings—such as those from our pilot study and other research—become available.

As with all good pilot studies, we have raised as many new questions as we have answered, but we have been able to develop a robust experimental approach and explore the potential of laser vibrometry for heritage applications. The impact of exposure to sound is thought to be a cumulative process, but this is yet to be researched in detail. Unfortunately, it was not possible to expose the test paintings to noise for extended periods of time as part of this pilot study. However, we hope to extend the study to address some of the new research avenues we have identified with the aim of providing practical guidance to improve our understanding of the impact on collections of repeated exposure to sound-induced vibration and how to minimise the associated risks.

The National Gallery has, for many years, researched, monitored and managed levels of vibration from various sources including construction projects and events involving music. Those studies relied on the
Laser vibrometer in use with test paintings at the National Gallery in closed Sainsbury Wing display galleries. @ The National Gallery, London/Bickerdike Allen Partners LLP

use of accelerometers which are often too large to safely fix to the canvas and heavy enough to affect the response of the canvas. While laser vibrometry has generally been limited to use in laboratory settings, after the anechoic chamber tests, the equipment was brought to the National Gallery. Further tests demonstrated that this method would be suitable for on-site measurements to monitor vibration levels on sensitive objects in heritage organisations or historic buildings where traditional methods of surveying or monitoring using attached sensors are not possible. The laser vibrometer has a range of 30 m, allowing monitoring of not only sensitive but also previously inaccessible artworks (e.g. wall paintings, painted ceilings, etc). We also found that a laser vibrometer could be easily integrated into existing accelerometer-based monitoring systems if required. Although laser vibrometry has been used in previous studies to assess vibration experienced by artworks, it is still a rarely used technique within heritage applications, and this study is believed to be the first example of its use to assess artwork in an anechoic chamber.

ACKNOWLEDGEMENTS

The authors gratefully acknowledge the help and support of Professor Stephen Dance and the EPSRC-funded UK Acoustic Network Plus (UKAN+) for the grant [EPSRC UKAN EP/V007866/1] that made it possible to access the anechoic chamber in the School of the Built Environment and Architecture at London South Bank University. They would also like to thank colleagues at the National Gallery, particularly Lynne Harrison, for her assistance with preparation of the test paintings.

Catherine Higgitt is principal scientist at the National Gallery in London. She was previously head of science at the British Museum where her involvement in the World Conservation and Exhibitions Centre project started her interest in understanding the impact of vibration from a range of sources on heritage collections and approaches to mitigation of the associated risks.

Tomasz Galikowski is an acoustic consultant and associate at Bickerdike Allen Partners LLP with over 14 years of relevant experience and a research interest in the effect of structural and air-borne vibration on cultural heritage artefacts and historic buildings. Examples include the British Museum WCEC and National Gallery NG200 projects and work at the V&A and Science Museum Group.

David Trew is a partner at Bickerdike Allen Partners LLP. He has an engineering degree in acoustics and vibration from the Institute of Sound and Vibration Research. David has over 25 years of experience as an acoustic and vibration consultant. He is a visiting lecturer at the UCL Institute for Environmental Design and Engineering, part of the Bartlett School of Architecture.
We’re excited to announce that registrations are now open for the IIC Congress in Lima, taking place 23-27 September, with the theme:

**SUSTAINABLE SOLUTIONS FOR CONSERVATION: NEW STRATEGIES FOR NEW TIMES**

You can also now see the list of papers & authors and explore the provisional in-person programme!

**TAKE A LOOK AND REGISTER NOW!**
In the last issue we brought you the first half of our interview with this year’s Forbes Prize lecturer, Prof Dr Luiz AC Souza. As promised here is the second half of our Q&A. We hope you have enjoyed getting to know Luiz a little better in preparation for his much anticipated lecture at the IIC Lima Congress coming up in September. See you there!

Q: How do in-coming students differ now than they did a couple decades ago? What advice would you give them now as they enter into the field?

A: Particularly in Brazil, the situation is very different when compared to twenty years ago. During the years 2007-2012, the Brazilian Federal Government implemented the REUNI program (Restructuring and Expansion of Federal Universities). The innovative program provided an increase in budget with a predetermined deadline, with direct impact on raising the number of students, the number and diversity of academic courses, and the infrastructure of federal universities themselves. As a result of the program, several federal university campuses have seen myriad social innovations within daily academic activities due to the new and more diverse social, color and economic backgrounds of the incoming students. Public universities in Brazil charge no tuition for university training programs. Today, within our student and teacher communities, we meet individuals from Indigenous groups, quilombola, and LGBTQI+ communities, striving to foster and implement mutual respect regardless of gender, appearance, religion, beliefs, or color. This points towards the aspiration for a new social ecosystem with our students and teachers as active participants in this very special scenario.

In Brazil, since 2008, we have had four undergraduate courses in conservation-restoration of cultural heritage offered at federal universities—at the Federal University of Minas Gerais (UFMG), Federal University of Rio de Janeiro, Federal University of Pelotas, and Federal University of Pará. The REUNI program has provided direct benefits to a wide spectrum of students from various social, regional, and economic backgrounds. This new generation of students will benefit the field of conservation-restoration as a whole, and they are already doing so by promoting more social engagement and connecting with other closely related disciplines such as archaeology, museology, and history, for example, which, by the way, are officially recognized professions in Brazil. The conservation-restoration profession, so far, is not a regulated and recognized profession in our country, but we are all struggling for the approval of the respective project of law in Brasilia.

My advice to incoming students entering the realm of conserving cultural heritage is grounded in this new reality and the concept of living together in a new ecosystem laboratory. The future of cultural heritage conservation-restoration relies on our ability to embrace fundamental principles such as acceptance, respect for others, and the willingness to broaden our perspectives through determination and a concerted effort to dismantle barriers to ensure the preservation of our shared heritage.

Q: Can you share with us your experiences as an advisor on the rebuilding efforts of the National Museum of Brazil in Rio after the devastating fire in 2018? Are there aspects of this reconstruction campaign that have inspired you?

A: Despite the global dissemination of preventive conservation principles since the 1980s, and the more recent development of risk management and disaster prevention methodologies applied to cultural heritage conservation research, including the establishment of national programs in Brazil, the conditions leading to the 2018 fire that tragically destroyed a significant component of our world heritage were all
convergent towards an anticipated tragedy. In June 2019, our group at CECOR was invited to contribute to an international meeting which resulted in the *Rio de Janeiro Declaration on Fire Risk Reduction in Cultural Heritage*, available at the ICCROM website, and widely disseminated all over the world, with versions in English, Spanish, and Portuguese.

Our group at CECOR was invited by the Brazil UNESCO Office to be part of a Task Force which was implemented in 2021. As part of the development of technical projects, architecture, restoration, and museography work for the recovery of the Museum, the Federal University of Rio de Janeiro established the Interdisciplinary Technical Group for Restoration, Conservation, Risk Management, and Environmental Management advisory group. The group was composed of national and international experts from institutions of recognized prestige in the areas of restoration, conservation, risk management, and environmental management. The group was coordinated by the UNESCO Office in Brazil with technical and secretarial help from the Museum staff. The group met online at least once a month including the participation and executive presentations of the diverse activities undertaken by various professionals and businesses hired to work on the reconstruction project. Project areas included:

**Building Reconstruction:** Of major focus were the technical aspects concerning the building structure and reconstruction. This included questions surrounding the structural integrity of the remaining building, the extent of the damage, and conceptual and material considerations regarding the restorative interventions including the use of 3D scanning and modeling as subsidies to the HBIM management system developed for the restoration interventions, documentation purposes, and decision-making processes.

**Collection Concerns:** An inventory and assessment of salvaged artifacts was carried out to define priorities for conservation interventions and other conservation and documentation protocols; questions related to topics such as air conditioning and ventilation in the collection exhibitions area, as well as sustainability issues in regard to energy consumption and use of alternative energy sources such as solar panels, were also discussed.

**Managerial Oversight:** Project advisory and management teams, such as our commission, were assembled to oversee various aspects of the reconstruction process. For example, our group at CECOR/LACICOR has contributed particularly with suggestions for flexibility in the environmental
control of air conditioning and ventilation. Basically, the approach we discussed and suggested referred to the Museum’s environment management and included natural cross-ventilation in the exhibition rooms and the use of customized exhibition cases, employing buffering materials instead of air-conditioned exhibition cases. The last group meeting took place on August 31st, 2023, but the renovation and reconstruction project will continue until 2026 at least.

There is also another experience related to the fire at the National Museum that sticks out in my mind. Back in the 1970s, Luzia’s remains were found in a cave known as the Gruta da Lapa Vermelha, located in the state of Minas Gerais, Brazil, in the region of Lagoa Santa. In the case of Luzia in particular, I had the chance to see Luzia’s skull at the Museum before the fire during a technical visit with Prof. Eske Willerslev from the University of Copenhagen. The intention of our visit was to collect samples of the petrous bone of Luzia’s skull. At the time, the group has not been able to collect the samples, leaving it for another opportunity, but the destructive fire at the Museum on the night of September 18th, 2019, had a disastrous effect on Luzia’s skull. What a loss of opportunity!!!

Q: What is on your horizon? Do you have upcoming projects, goals, or partnerships you can share with us?

A: As we say in Brazil, the sky is the limit!!! I am very happy in my present situation with a consolidated research group in Brazil, which involves personal and institutional collaborations at various levels, performing and promoting studies with direct contribution to diverse research and preservation areas such as archaeology, paleontology, conservation of cultural heritage, bio-anthropology, forensic sciences, training in conservation, scientific documentation of cultural heritage, and others.

Our most recent project is a five-year initiative named INCT IN2PAST Br (Brazilian National Institute of Science and Technology - Research in Natural History, Cultural Heritage, Arts, Sustainability and Territory) of which I am very glad to be the vice-president, together with my friend and collaborator Prof. Fabrício Santos, a bioanthropologist at UFMG. The INCT IN2PAST Br proposal refers to knowledge about the past formed by groups from different areas and represented by diverse laboratory and research groups in Brazil. We highlight advances in understanding the role of natural scientists in conservation; collaboration between conservators-restorers, engineers, architects, computer scientists, historians, anthropologists, social scientists, and other disciplines; methodological advances in science; and technology for conservation-restoration including equipment for the diagnosis of cultural heritage and characterization of material heritage.

The name IN2PAST Br is based on a long and established collaboration with a similar research network led by Prof. António Candeias at the University of Évora in Portugal. Ours is the very first institute in Brazil with a focus on research in preservation and conservation-restoration of cultural heritage and natural history under the umbrella of the Brazilian Ministry of Science, Technology, and Innovation.

The year 2024 marks my 40th involved in scientific activities within the field of cultural heritage preservation, and I’m glad to see where the years have taken me. As
of March, I am a resident fellow at the Hercules Laboratory at the University of Évora. In September I will have the great satisfaction of being the Forbes Prize Lecturer at the IIC Lima Congress in Peru, and by the last trimester of 2024, I will continue with my research activities, extending the limits of our professional imagination in Brazil.

My expectations are to continue and to be active enough to contribute to the collective expansion of our horizons on several fronts, to deepen the understanding of how science and technology can be fostered and applied to the preservation of cultural heritage while maintaining empathy and awareness of human, social, and environmental dynamics. My priorities lie on values that extend far beyond the confines of the laboratory.

IIC Lima Congress 2024 Local Organizing Committee, including from left to right: Claudia Barra (UY), Luiz Souza (BR), Maria Ines Valverde (PE), Fernando Marte (AR), Juan Carlos Rodriguez (PE), Rosanna Kuon (PE), and Tom Learner (US), all standing in front of the 2,000-year-old pre-Incan ruins of Huaca Pucllana, in Lima, Peru, one of the UNESCO WHS. Image courtesy of Luiz Souza.
SPOTLIGHT ON
STUDIES IN CONSERVATION

By Chandra L. Reedy
Editor-in-Chief, Studies in Conservation

The 2024 Met Gala fundraiser for the Costume Institute at the Metropolitan Museum of Art recently concluded, with both beautiful and bizarre fashions worn by celebrities being highlighted in major news sources. A recent Studies in Conservation paper looks back at the 2022 Met Gala, focusing on a dress that instigated widespread discussion about conservation ethics.

“Conserving Performance, Performing Conservation: Kim Kardashian x Marilyn Monroe”, by Jules Pelta Feldman, takes an innovative look at the issue of a celebrity being allowed to wear a fragile historical garment.

At the 2022 Gala, Kim Kardashian wore the so-called ‘Happy Birthday Dress,’ a skin-tight nude rhinestone-covered garment made for Marilyn Monroe by the designer Jean Louis to wear for a 1962 Democratic Party fundraiser in Madison Square Garden, where she sang a breathy ‘Happy Birthday’ to President John F. Kennedy. The decision by a museum to allow Kardashian to borrow the dress for the Met Gala received wide attention. Many news outlets decried potential damage to the garment and collected quotes from conservators and other museum professionals declaring that allowing this famous historical dress to be worn was a severe violation of conservation and museum ethics. Feldman goes beyond a narrow focus on physical damage to the garment. She explores how public performance use fits into complex issues being grappled with by an emerging field of performance conservation, informed important events as part of “peoples-based conservation” practice which recognizes that the value of some objects is inherent in their use during rituals, dances, or other ceremonies.

Feldman also draws on the discipline of performance studies and on recent ideas that fashion may include embodied performance not well conveyed by inert displays of garments on mannequins. She points out that some garments, especially this one, lose their significance without that embodied performance. The history of this dress, designed with the intent of it being worn for a dramatic public performance by a widely known celebrity, means that part of the integrity of the object is embedded in it being used as intended, not solely in the physical materials of the textile. From that point of view, Kardashian’s performance of wearing Marilyn Monroe’s dress, even for a few moments while a multitude of cameras flashed, can be seen as a form of conservation, linking back to the original use by Monroe and helping to preserve the past.

For a thought-provoking read, this open-access paper is available in the Latest Articles section of Studies in Conservation and will appear in print in Vol. 69, No. 6, 2024.
LATEST ARTICLES

Marilyn Monroe sings ‘Happy Birthday’ to President John F. Kennedy. Photo by Cecil W. Stoughton, from Wikimedia Commons.
Welcome to the IIC Book Club! Would you like to join?

This round we’ll be reading *The Fate of the Masterpiece: How the Monuments Men Rescued the Mystic Lamb from the Nazis*, by Noah Charney.

We will begin reading the text together on the 12th of June. Readers will receive weekly updates detailing chapter overviews and links to further reading material. We will meet three times with the author and a specialist guest over the span of four months.

Those who are interested in joining the Club will be encouraged to purchase or borrow the text and “read along” with their peers. The group will be regularly updated on a fortnightly basis with set goals for chapter progression, themes to consider in relation to the reading material and reminders to attend and participate in the presentation, discussion and final author panel.

Whilst it’s useful to be able to access a copy of the book, it’s not mandatory to purchase the book in order to participate in the book club programme.

Updates, reminders and recordings will also be directed to the Community Platform. Otherwise, any questions or concerns can be shared on this platform or directly to with the Book Club co-ordinator, Alexandra Taylor, who can be contacted via the following email address: ellie.sweetnam@iiconservation.org

Read more about the IIC Book Club [HERE](#)
Register to participate in this round [HERE](#)
In this captivating exploration, Charney uncovers the gripping tale of the Monuments Men and their heroic efforts to safeguard cultural treasures during World War II. Focusing on the iconic Mystic Lamb painting, Charney reveals the remarkable journey of this masterpiece and the individuals who risked their lives to protect it from the clutches of Nazi plunder.

Dr. Noah Charney is the internationally best-selling author of more than a dozen books including *The Collector of Lives: Giorgio Vasari and the Invention of Art*, which was nominated for the 2017 Pulitzer Prize in Biography, and *Museum of Lost Art*, which was the finalist for the 2018 Digital Book World Award. He is a professor of art history specializing in art crime, and has taught for Yale University, Brown University, American University of Rome and University of Ljubljana. He is also the founder of ARCA, the Association for Research into Crimes against Art.

Gretchen Allen is a book and paper conservator currently serving as senior conservator at the National Archives of Ireland. She is a member of the Irish National Committee for the Blue Shield and her academic work focuses on the conservator’s role in mitigating the harm done by the criminal elements of the art market. Allen has developed an interest in the darker aspects of the art market and undertook a postgraduate certification in Antiquities Trafficking and Art Crime through the University of Glasgow.
CONGRESS SCHOLARS 2024-25

INNOVATE: SUSTAINABILITY & LEADERSHIP FOR NEW TIMES

Deadline for applications:
10 July 2024 (6pm BST/UK Time)

A bold new international leadership course for mid-career conservation professionals in emerging economies

IIC is pleased to announce the next iteration of our prestigious IIC Congress Scholars Programme – Innovate: Sustainability and Leadership for New Times. This new international leadership course will build on the success of ‘Adapt’ and will be open to mid-career conservation professionals (with at least five years’ post-qualification experience) from priority regions.

This six-month online programme will start during the IIC Lima Congress in September 2024 and will run to February 2025, averaging a commitment of four or five hours per month, and with a variety of engaging online live events with course leaders, small groups, mentors and coaches. By the end participants will be equipped with new networks and contacts, new insights into their own leadership style - plus a certificate of participation.

Funded Support

The 30 free places on the programme are open to all conservators and conservation professionals working in emerging economies - including IIC priority regions: South America + Caribbean, Africa, South-East Asia and South Asia, with preference given to IIC Members. All selected participants will receive an automatic stipend and digital grant totalling £170 GBP as well as free online congress registration and a digital copy of the Congress proceedings for our IIC Lima Congress.

How to Apply

For more information on how to apply and programme details, CLICK HERE.

If you have questions or barriers to participation, please contact Marina Herriges (marina.herriges@iiconservation.org).
10TH CONTEMPORARY STUDY DAY: ARTISTIC PRACTICES AND ALTERATIONS OF MATERIALS
Academy of Fine Arts of Bologna
31 January 2025
*** Call for abstracts ***
The tenth day of Study on the Contemporary will focus on the alterations of materials, both intentional and unintentional, related to the artists’ modus operandi. Specifically, we intend to draw attention to the difficulty of conservation and restoration of works which have undergone modifications due to a natural or intentional process of transformation of the material.

HISTORIC VEHICLES. “DISCIPLINED” CONSERVATION BETWEEN SCIENCE AND CULTURE
Historical Museum of Engines and Mechanisms, Palermo
27 September 2024
The conference aims to address with a scientific method the issues and principles related to the restoration and conservation of materials also in the context of historic cars/motorcycles; the contributions of scholars belonging to the different disciplinary areas (conservation, architecture, engineering and design), in order to lay the foundations for a disciplined theory of restoration in the sector.

THE STATE OF THE ART 22
Palace of the Captains of the People, Ascoli Piceno
17-19 October 2024
The annual national conference The State of the Art, in its XXII edition, takes us to the Marche region. During the three-day event, original works of conservation and restoration of cultural heritage will be presented. The participants who will arrive from all over Italy will thus be able to discuss the application and experimentation methodologies on artistic artefacts of different origins.

SEPARATIONS AND TEARS 3RD EDITION
Castello del Buonconsiglio, Trento
14-15 November 2024
After the study days in Florence (2019) and Milan (2022), Trento aims to continue the reflection on the complex topic concerning detached wall paintings. The intent of this third edition is to stimulate discussion not only on the reconstruction of historical events and restoration techniques, but also on the valorization of this enormous heritage of works, which often lies no longer visible and awaiting a long-term project that aims on the one hand at conservation and on the other at public use.
Helping IIC members make the most of their membership

The new membership year starts on 1 July 2024

Every year, we aim to offer IIC members excellent value for money. For the 2024-25 membership year, IIC is keeping rates unchanged across all categories with only a £5 increase for Fellow and Individual Member subscription rates. More than ever this year, we would love you to make the most of IIC and in doing so, help us extend our reach and impact internationally to the benefit of all. Find more information on membership rates and benefits HERE.

Here are 6 ways to use IIC this year (and they are all FREE with membership):

1. Expand your knowledge and continue your professional development by signing up for one of IIC’s free webinars, and remember members will have their FREE online place automatically reserved for this year’s IIC Lima congress, “Sustainable Solutions for Conservation: New Strategies for New Times”, or you can register with discounted in-person attendance.

2. Develop your potential and increase your confidence to influence and manage change as part of IIC’s International Leadership Mentoring Programme.

3. Catalyse your ideas and apply for seed funding through the Opportunities Fund. The next round opens in February.

4. Expand your networks, skills and experience by volunteering as a committee member, mentor or sign up as a Digital Engagement Volunteer for next Congress in Lima - you can find out more here.

5. Stay up to date with all the incredible News in Conservation articles, including posters from IIC’s last Congress, ‘Conservation and Change: Leadership, Adaptation and Response’, in this special issue with bonus NiiC content for members in the IIC Community reading room.

6. Nominate a Fellow or recommend a colleague join IIC as a member to benefit from the new ‘Pathway to Fellowship’ initiative and contribute to the future of the profession.

Changes to print and distribution of Studies in Conservation

IIC is moving to a model where members ‘opt in’ to receiving print copies of Studies in Conservation from 1 July 2024.

Online access to Studies in Conservation, including the entire online archive of papers as well as IIC Congress proceedings is included in the membership subscription fee and this is not changing. No additional charge for print will be applied to members in the forthcoming membership year.

IIC members will receive an email detailing how to confirm their preferences on their MyIIC accounts page.
Meet our Trustees

Mariana Escamilla Martínez is a paintings conservator at Studio Redivivus (The Hague, The Netherlands) with a particular interest in technical analysis of artworks, minimal tear mending techniques and the use of so-called green solvents. She earned her MA in 2019 from the Cologne Institute of Conservation Sciences, focusing her thesis project on preliminary testing of various labeled green solvents for their application in paintings conservation.

Throughout her career, Mariana has undertaken various international internships in private painting conservation studios, including positions in Germany (Brakebusch Restaurierungswerkstatt), England (Kify Stainer-Hutchins & Co. Ltd.), and The Netherlands (Studio Redivivus). She has also contributed to projects at significant cultural institutions such as the Museum Auschwitz-Birkenau in Poland and the Beirut Museum of Art (BeMA) in Lebanon.

Since 2019, Mariana has collaborated with IIC in organising the Emerging Conservator Student Conference series. In the same year, she joined the IIC Communications Team where she has helped organize various events to foster collaboration and knowledge exchange among conservation professionals. She is now looking forward to further supporting IIC as director of communications, the post to which she was elected in early 2024.

Mariana Escamilla Martínez, IIC Director of Communications. Image courtesy of Mariana Martínez.
Fellowship Corner

Adriana Paez Cure has been head of conservation and collections management of the arts and numismatics collections of the Central Bank of Colombia since 2009. Her main interest has been to monitor and control deterioration processes in affordable ways for different museum collections, as well as to document collections for conservation and museum uses in acquisition, exhibitions, loans and long-time preservation. She trained as a professional conservator and received an MA in anthropology in Colombia (U Externado and U Andes) and an MSc in conservation for archaeology and museums from the University College London. Her former experience includes collections care and environmental monitoring in the Museo del Oro (Colombia) in 2004-2009, and internships in Museo de Arte Reina Sofía (Spain) 2017 and Museum of London (UK) in 2018.

Ms. Qian Cheng is a senior research fellow at the China National Centre for Archaeology. She has MA and MSc degrees from the Institute of Archaeology, UCL. During her career, she has been involved in the conservation of wall paintings in the Koguryo tomb, a World Heritage Site, and has focused on pigment analysis and microemulsion cleaning methods. She was responsible for a challenging conservation project on a large-scale waterlogged timber structure excavated from a mausoleum site dating back to the first century BCE. Recently, she also worked on the preventive conservation of Buddhist inscriptions kept in the Potala Palace Museum in Lhasa, Tibet. She is an expert in the scientific study and treatment of archaeological glass. After publishing three books and more than 60 papers, she is not only well-versed in scientific analysis, but has also gained rich experiences in the conservation of tangible and intangible cultural heritage.

Adriana Paez Cure, FIIC, is head of conservation & collections for Central Bank of Colombia. Image courtesy of Adriana Paez Cure. Qian Cheng, FIIC, is a senior research fellow at the China National Centre for Archaeology. Image courtesy of Qian Cheng.
María Camino Roberto Amieva is a graduate in fine arts with a specialty in conservation and restoration from the University of Seville, and a PhD in fine arts from the same university. She is a founding partner of the company Teresa S.L., dedicated to the conservation and restoration of cultural heritage in the Autonomous Community of Aragon. Since 2002, he has been teaching at the Higher School of Conservation and Restoration of Cultural Assets of Aragon (ESCYRA). Her area of interest and main studies center on polychrome and relief decorations. Camino has collaborated and subsequently published on brocades applied to the Portico of Glory in the Cathedral of Santiago de Compostela. She was president of the Spanish Group of the IIC from 2019 to October 2023.

Francesca Whymark is an accredited conservator specialising in book conservation and senior manager, 2D conservation at Royal Museums Greenwich (RMG), where she oversees four conservation studios: paintings, frames, textiles and paper conservation. Before joining RMG in 2023, Francesca worked for over 10 years as a book conservator at The British Library. Throughout her career Francesca has been active within professional groups and networks. She contributed to Icon’s reviews of professional accreditation in 2018 and 2023 and has held several committee roles within Icon and IIC. She was part of the organising committee for the first IIC Student & Emerging Conservators’ Conference in 2011, has held committee roles with Icon’s Book & Paper Group and is a founding member of the Icon Documentation Network. Francesca is a graduate (MA, 2011) of the conservation programme at Camberwell College of Arts and has a BA in history of art and architecture from Trinity College Dublin.
JAAP BOON
4 JANUARY 1947-4 APRIL 2024

Prof Dr Jaap Boon taking HIROX images of Karel Appels L’été, 1961, Henie Onstad Art Centre (credits: Ida Bronken, National Museum of Norway)
It is with great sadness that we learned of the sudden passing of Prof Dr Jaap Boon. Jaap Boon was at the forefront of molecular research on artworks and played a significant role in the development of conservation science field. Jaap Boon has been instrumental in our careers and has been a great inspiration to many of us.

Jaap studied geology and chemistry at the Universities of Amsterdam and Utrecht and at Delft Technical University. His PhD and post-doc studies focused on molecular geochemistry, both in marine experimental biology and fossil remains at different institutions in the Netherlands and the USA. In 1983 he became research associate at the FOM Institute for Atomic and Molecular Physics (AMOLF) in Amsterdam. He held the position of group leader and later head of molecular physics and professor of analytical mass spectrometry at the University of Amsterdam.

His first surveys relating to the field of conservation science started in 1991, involving Tate London, Rijksmuseum Amsterdam and the Limburg Conservation Studio (SRAL) in Maastricht.

Jaap was the mastermind of the NWO (Netherlands Organisation for Scientific Research) Priority Project MOLART (Molecular aspects of ageing in art) that fundamentally changed the conservation science field which has continued to expand ever since. MOLART started in 1995 with about 10 PhD and other projects on various fundamental aspects of the composition and ageing processes in paintings. Later, Jaap was central in the development of seven PhD projects in the framework of the NWO De Mayerne Program (2002-2006). Facilitated by new analytical developments, Jaap was eager and quick to move into chemical microscopy and spectroscopic imaging of pigments, binding media and their interactions. In these multi-disciplinary programmes, museums and science based academic partners collaborated in conservation science. They have been highly influential in shaping the development of conservation research in the Netherlands and laid the foundation of the Netherlands Institute for Conservation+Art+Science+ (NICAS) founded in 2015.

In 2006 he shifted his field of activities at AMOLF to nano-biomaterials, such as the structure of eggshells, using electron microscopy and X-ray tomography. His passion for art remained, and he found new ways of working with conservators and other professionals in the museum world by starting his own company, JAAP Enterprise for Art Scientific Studies, in 2007, working together with a large number of museums throughout Europe. He worked with them as a research associate and/or sold his research instrumentation (the polisher and the digital microscopy system) all over the world. For longstanding work and impact on chemistry and physics applied to art research, he received the Gilles Holst Gold Medal from the Royal Netherlands Academy of Arts and Sciences (KNAW) in 2007.

Jaap was an immensely creative thinker and an inspiring force that motivated and stimulated both his students and colleagues. Jaap had a broad range of interests and knowledge, which always led to engaging and insightful discussions with him. He could be quite direct and persuasive, especially in the early stages of his career, but he always dedicated himself to supporting his students in successfully completing their research journeys. His boundless passion for science was a source of inspiration for us all.

Last but not least, Jaap was also a prolific artist, always interested in the chemical and physical processes behind the making. Many colleagues who had become friends remember the personal gifts he surprised them with—jewellery, and more recently, pottery.

Jaap’s significance in the field of conservation and conservation science cannot be overstated. We are forever grateful for his work and dedication.

Our thoughts are with his wife Donna Mehos and his daughter Gaia and sons Costa and Nicolaas.

Prof Dr Katrien Keune, Rijksmuseum and University of Amsterdam (PhD student, De Mayerne 2002)

Prof Dr Klaas Jan van den Berg, Cultural Heritage Agency of the Netherlands and University of Amsterdam (post-doc, MOLART 1995)
IIC Lima Congress 2024

Interested in attending the IIC 30th biennial Congress and boosting your CV whilst supporting a global community of conservators and cultural heritage professionals?

After our hugely successful 2020 and 2022 online/hybrid congresses, Lima will be hosting a hybrid in-person/online IIC Congress this September. As with past congresses, we will need extra hands to support our digital and in-person engagement activities and session moderating. Volunteering at the IIC Congress is a great way to widen your professional network, gain skills working behind the scenes of a conference, and grow your confidence writing for a professional audience. We have a limited number of places available for those wishing to contribute some volunteer hours during the Congress this year, and preference will be given to those attending in person. Be sure to put in your application by 22 June 2024.

VOLUNTEER BENEFITS

In exchange for your help, we are happy to offer a year of FREE IIC MEMBERSHIP which comes with the benefit of FREE ONLINE ACCESS and DISCOUNTED IN-PERSON REGISTRATION fees for Congress and other IIC events, as well as a variety of resources to support your career and professional development (if you are already a member, IIC will extend your membership for the following year). See the details on the following page and on the Congress website HERE.

Volunteers receive:

- Free online registration and greatly discounted in-person registration for the Congress
- Access to all Congress sessions (as far as volunteer duties allow) including 6 months post Congress platform access
- One year of free membership to IIC (includes 20% discount on Routledge publications)
- Reference Statement and Letter of Recognition from IIC
VOLUNTEER REQUIREMENTS

Congress Volunteers are required to:

- Be at least 18 years of age
- Speak and write in English (preference for those who also speak Spanish)
- Attend the mandatory Volunteer Orientation Sessions (dates TBD) and assist in pre-event preparation activities
- Be available during all dates of the Congress: 23 – 27 September 2024
- Have a valid private email address (no shared email addresses, please)
- Be responsible for working with IIC’s DEV Coordinator, Sharra Grow, to solidify your volunteer assignments and schedule
- Agree to the Recording and Copyright Release (found here)
- Acknowledge and adhere to the IIC Community Guidelines, Code of Conduct and Data and Privacy Policy

VOLUNTEER ASSIGNMENT: DIGITAL AND IN-PERSON ENGAGEMENT ROLES

In this role you will:

- Be a moderator for at least two Congress sessions including the live Q&A segment at the end of each session (these may involve in-person and online tasks)
- Source and post relevant topics and comments to the live discussion thread associated with your assigned sessions and the accompanying live Q&A, to encourage and monitor participation and questions from Congress delegates.
- Create session summary blog posts (max. 500 words each) for the IIC Congress Website, highlighting and selecting best photos from the presentations to be used across IIC’s social media channels.
- Generate social media posts regarding your moderated sessions, to be shared via IIC’s social media channels during and after Congress week.

HOW TO APPLY

Please email your CV with a cover letter detailing your interest, related experience, and whether you will attend the Congress in-person in Lima. Applications are due 22 June 2024 to DEV Coordinator Sharra Grow at: news@iiconservervation.org

Deadline for Applications: 22 June 2024
IIC has radically revised its Opportunities Fund, expanding the funding available and opening it up to ALL members within two strands to respond to the challenges of our time - offering practical as well as moral support to our members and helping germinate the new approaches that we will need, as conservation professionals and as members of society, in the years ahead. The two strands of the Opportunities Fund include the Needs-Based Learning-Focused Bursaries (up to £250) and the Seed Funding Grants (up to £750).

CLICK HERE to learn more about the Fund and when to apply.

While dedication and perseverance have played a key role in my professional development, it is important to acknowledge the invaluable support and guidance I have received along the way. Among them, the International Institute of Conservation (IIC) has played a pivotal role.

When training to become a photographic museum conservator in Romania proved impossible, I was able to enrol on a course in Lisbon, which offers a course in this area. What I discovered was not aleatory, as I discovered this program was not just a stepping stone, but a gateway to a new world.

Over the course of my studies, I have undertaken a range of internships and professional growth, and have been fortunate to have had the opportunity to study and work in some of the world’s leading institutions, including the Museum of Art and History in Lisbon, the Fundação Calouste Gulbenkian, and the Rijksmuseum in Amsterdam. This remarkable opportunity has allowed me to apply the knowledge and skills I have acquired in a practical and meaningful way.

Finding an internship is a challenging task, but the support I received from the Museum and the support from my network of contacts has been invaluable. The costs of living in Amsterdam have been high, but I was fortunate to be able to receive financial support from the IIC Opportunities Fund to help cover some of the costs.

The IIC Opportunities Fund has been an essential part of my journey, helping me to redirect my focus towards making the most of my training. Even though I am at the beginning of my career path, I feel that this is an essential learning experience that will have a lasting impact on my future career.

The impact of the Opportunities Fund extends beyond my education. I am profoundly grateful to IIC for their support and for enabling me to extend my horizons and pursue my dreams.

Sincerely,
Laura-Cassandra Vâlean

Read about Laura-Cassandra Vâlean’s experience as an Opportunities Fund recipient.
FUND

Sustainable and resilient conservation community

I played a significant part in not to acknowledge the received from remarkable the International Institute for materials conservator in enroll at NOVA University However, the decision from through the IIC Stu- due in 2021. Additionally, being abroad also made me an international student. I won significant personal fortune enough to get a conservator at the Rijksmuseum. The opportunity will allow me to work in a museum setting. Not dealing with the financial, lost monthly compensation family in Romania could break them.

Excellent help. With the loan was lifted, allowing me to focus on my experience. Internship, I can already say in my development, contributing to ongoing preventive treatments. Additionally, and curators and meeting this internship.

Extended far beyond its mandate, motivating me to invest in IC for once again helping dream!
Collaborating and Sharing Resources for the Common Good

By Marina Herriges
NiC Editor for Reframing Conservation Through Sustainability

Over the past few months, I have organised a professional development programme aimed at fostering sustainability and climate action within heritage conservation. Collaboration and resource sharing emerged as key themes, essential for avoiding duplication of efforts and staying well informed of developments. Along this journey, I have collected a trove of insightful resources which I believe would benefit the wider community. I encourage you to explore these resources, share them with others, and leverage the valuable information they offer. Additionally, if you have any other resources to contribute, please feel free to send them my way. Let's collaborate and pool our resources for the greater good:

marina.herriges@iiconervation.org
CONSERVATION

Project promotes sustainable cultural heritage preservation. It offers resources, tools and guidance to support environmentally sound practices in conservation. By advocating for solutions and providing advice, GoGreen empowers professionals to mitigate the environmental impact of their preservation activities.

NEMO REPORT: MUSEUMS IN THE CLIMATE CRISIS (NOVEMBER 2022)

This report by the Network of European Museum Organisations explores the impact of the climate crisis on museums. It examines challenges faced by cultural institutions, such as environmental risks to collections and the need for sustainable practices. Through case studies and recommendations, it advocates for proactive measures to mitigate climate-related threats and promote museum resilience.

DACK STUDIES: WASTING, SYSTEMS, AND POWER

Discard Studies is a comprehensive exploration of waste and its societal implications. The book delves into diverse perspectives on disposal, from cultural to environmental, highlighting how discards shape our world. Through interdisciplinary analysis, it prompts reflection on consumption patterns and offers insights for sustainable futures amidst global waste challenges.

CLIMATE RESILIENCE RESOURCES BY THE CULTURAL HERITAGE FOUNDATION

These gathered resources on climate resilience for cultural heritage professionals include tools, guides and case studies to address the impact of climate change on heritage preservation. From risk assessments to adaptation strategies, it equips practitioners with knowledge and practical solutions to safeguard cultural assets amidst environmental challenges.

CLIMATE RESPONSIBLE – WHAT SHOULD I DO?

This is a more general resource that delves into the concept of climate responsibility, outlining its importance in mitigating climate change. It explores various aspects such as renewable energy. By emphasizing individual and collective actions, it advocates for a more environmentally conscious approach to address the challenges of climate change.
**Art Charter by Art 2030**

The Art Charter for Climate Action, by Art 2030, advocates for art as a catalyst for achieving the United Nations Sustainable Development Goals (SDGs). It encourages artists, institutions and audiences to engage with sustainability through their work. By fostering collaborations and promoting awareness, the charter aims to inspire positive social and environmental change globally.

**Guggenheim Bilbao Sustainability**

The Guggenheim Museum Bilbao prioritizes sustainability in its operations, striving to minimize environmental impact. Through efficient energy use, waste reduction and responsible resource management, the museum demonstrates a commitment to environmental stewardship. By integrating sustainable practices into its operations, it aims to inspire visitors and foster awareness of environmental issues in the cultural sector.

**Strategies for Reducing Carbon Impact of Exhibitions in Museums and Galleries**

The Future Observatory presents research on reducing the carbon impact of temporary and touring exhibitions in the museum and gallery sector. The study explores strategies to minimize carbon emissions throughout exhibition lifecycles. By providing insights and recommendations, it empowers cultural institutions to adopt sustainable practices and mitigate environmental impact within the exhibition sector.

**Low Cost/No Cost Tips: Sustainability in Cultural Heritage**

This book by Lorraine Finch offers practical strategies for sustainable practices in cultural heritage preservation. It presents cost-effective no-cost tips for conservators to minimize environmental impact while maintaining artifact integrity. From energy conservation to waste reduction, it provides actionable advice to promote eco-friendly approaches within the field of cultural heritage conservation.

**Report: The Art of Zero**

The "ART OF ZERO" report by Julie’s Bicycle explores the concept of achieving zero carbon emissions in the arts and culture sector. It outlines strategies, case studies and practical guidance for organizations to reduce their carbon footprint. Through innovative approaches and sector-wide collaboration, the report aims to drive sustainable practices and mitigate climate change impacts within the cultural sector.

**Ki Books**

Ki Books are free step-by-step guides, each with a particular theme, to implement sustainable changes now. The subjects are varied: waste and materials, social sustainability and energy.
**Design Museum conducts "first ever" environmental audit of exhibition for Waste Age**

The Design Museum partners with environmental collective URGE to conduct a waste audit, evaluating its environmental impact. This initiative aligns with the Museum’s commitment to sustainability, aiming to identify areas for improvement and minimize waste generation. Through collaborative efforts, the Museum seeks to enhance its environmental practices and promote sustainable design principles.

**Green Art Lab Alliance**

The Green Art Lab Alliance’s “Future Materials Bank” fosters sustainability in artistic practice by curating a collection of eco-friendly materials. Through collaboration with artists, scientists and designers, it promotes innovative approaches to art-making while reducing environmental impact. This initiative pioneers the integration of sustainability principles within the cultural sector.

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Marina Herriges is an object and textile conservator based in Glasgow, Scotland and holds a position as regional programme manager at the International Institute for Conservation of Historic and Artistic Works (IIC). Marina is a PhD researcher at the College of Social Science, School of Education at the University of Glasgow. She investigates the interrelation between heritage conservation, climate change and colonialism from an anti-disciplinary viewpoint. Marina is a guest visiting lecturer at the MPhil Textile Conservation, University of Glasgow. She has worked in a range of different heritage and conservation organizations in Brazil, Portugal, Spain and the United Kingdom.
TEMPERA PAINTING 1800–1950

Reviewed by Joyce H. Townsend

Tempera Painting 1800–1950: Experiment and Innovation from the Nazarene Movement to Abstract Art
Edited by Patrick Dietemann, Wibke Neugebauer, Eva Ortner, Renate Poggendorf, Eva Reinkowski-Häfner and Heike Stege

This book is the proceedings of an excellent and well attended three-day conference held in Munich in 2018. The conference was in-person only, concluding with a selection of workshops where the delegates could make and try out tempera-based paints. It presented recent research into the practicalities of artists at work, examination of paintings, analysis of complex paint samples and reconstructions of artists’ practices. The book was published shortly before the global pandemic and has received less attention than it deserves. It complements Painting in Tempera c.1900 edited by Karoline Beltinger and Jillean Nadolny (Archetype 2016) and reviewed earlier for News in Conservation and in-depth publications in German. It brings together studies on art in US and UK collections as well as collections in Munich, where a wide

range of tempera paintings from this period can always be seen in the Neue Pinakothek, the Lenbachhaus and the Sammlung Schack, among others.

Taking the broadest definition of tempera paints as ‘water-thinnable paint’, the sense in which artists used it in mainland Europe, there is a long history of use that often centred on Munich. The city is also associated with innovation in artists’ materials in both oil and tempera in this wider sense, and with significant figures (not too widely known to single-language English speakers) in the history of paint technology such as Ernst Berger, Adolf Keim, Alexander Ebner and Max Doerner for whom the Doerner Institut in Munich, a leading centre of art technological research, is named. Munich in the late 19th and early 20th centuries was associated with strongly expressed views and longrunning feuds amongst artists, manufacturers and chemists that have been investigated and untangled by German researchers since about 2000, notably in the Archetype-published proceedings of conferences organised by the Art Technological Source Research Group (latterly a working group of ICOM-CC).

In many ways Tempera Painting 1800–1950s sits with this group of useful books. It covers the entire timespan when tempera-based paints were widely used in German-speaking countries, firstly for mural paintings on a monumental scale and then, as the 19th century progressed, for paintings on canvas, on a smaller scale appropriate for middle-class homes. An understanding of mural painting and external wall-painting in Germany at the beginning of this period illuminates the sometimes disastrous technical experiments by English artists of the mid-19th century who were deliberately not using true fresco when they worked on prestigious decorative commissions that today are challenging to preserve and often much altered in appearance.

In the 20th century, the range of new tempera paint products that emerged from the innovative hub of Munich reached into Scandinavia and Italy influencing early 20th-century artists working in these countries, as well as artists resident in Germany. It is likely they were exported more widely too. This broadens the relevance of the papers in this book.

There is a tendency to think there are no such tempera-based paintings in British or American collections because many artists in these countries had few connections to artists working in Germany, given the geopolitics of the first half of the 20th century; however, this is not always the case. Examples of such paintings from the early 20th century often puzzle conservators with their surprisingly good and crack-free condition, given that they are now around a century old. These paintings sometimes have a rather matte appearance and/or an unusual stratigraphy and preparatory layers; they do not present any major challenges when treated in a manner similar to that done for traditional oil paintings, yet they do not look like simple oil tube paintings. Some of this perception of ‘not in our collection’ may have arisen because there was a genuine egg tempera revival in Britain at the end of the 19th century which lasted until the Second World War period and then quietly migrated to the USA where some of the Wyeth family of artists worked in egg tempera. However, some paintings with tempera-like media do not respond well if conserved in the same way as oil paintings, which is why this book is so useful in understanding them.

The pre-First World War group of artists known as der Blaue Reiter included Wassily Kandinsky and his partner Marianne von Werefkin, Gabriele Münter, Alexei Jawlensky, Franz Marc, August Macke and Paul Klee; they remain the best-known users of tempera-like paints. Some of this group who survived the First World War became known as abstract expressionists, and they are better represented in US, UK and German collections, which is another reason why the book is very useful. It is beautifully illustrated, informative and extensive for the proceedings of a relatively short conference, in English throughout, and discusses tempera paints from many viewpoints.

Dr Joyce H. Townsend is senior conservation scientist at Tate Britain, London, and IIC director of publications. At Tate, she carries out technical studies into paintings and watercolours in Tate’s collection and interprets artists’ painting processes using microscopy-based methods. Her favourite paintings are by colourists of all periods or were painted in the late 19th and early 20th centuries.
The *Compositiones variae* is a collection of recipes for materials used in decorating artefacts, which forms part of a larger compilation mainly consisting of liturgical and historical texts. This compilation was copied in Lucca, Italy, around 800 CE and is now housed in the Biblioteca Capitolare Feliniana, Codex 490. It acquired another name by which it is well known, the *Compositiones ad tingenda musiva*, from Ludovico Antonio Muratori (1672–1750), its earliest transcriber and first publisher, in 1739. The text is in Latin, translated from a late antique Greek (possibly Alexandrian) original. The translation itself may have been carried out in Rome, where an active Greek community existed from the early seventh century CE.

Since its first publication, the *Compositiones variae*, its precursors and its links with other texts have been extensively studied. This is partly due to some of its content appearing in another, slightly later technical collection known as the *Mappae clavicula*. In her book, Thea Burns, renowned for her expertise as a conservator of works on paper and parchment, as well as for her work on drawing and writing materials, takes a broader approach. She examines the treatise as a material object, as part of the compendium as a whole and within its social and historical context. The *Compositiones variae* recipes themselves have been published several times, most recently by Adriano Caffaro in 2003, and Burns only discusses them briefly, also summarising the complicated relationship between this collection and the *Mappae clavicula*. In her introduction, the author outlines the methodology typically used by researchers investigating such texts. Additionally, in a later chapter, she categorises the recipes as “Descriptive”, “Incomplete instructions” (fragmentary
Compositiones variae

A Late Eighth-century Craftsman’s Technical Treatise Reconsidered

Thea Burns
useful reminders), and “ Fuller instructions”, many of which originated in antiquity. One such example, for lead white (basic lead carbonate), dated back centuries, and its use continued for many more. Other examples include instructions for the synthesised form of the red mineral cinnabar, vermillion, and coloured glass for mosaic tesserae.

No earlier extant source for the Compositiones variae is known, although there are parallels between its content and recipes in two fourth-century Hellenistic papyrus codices found in Egypt, now housed in Leiden and Stockholm. It is now thought that the text is a fragment of a larger Hellenistic/Roman collection known as the Corpus artium, separate from the Mappae clavicula group. An early manuscript of this latter group, contained within a 10th-century CE compendium at Sélestat (Bibliothèque humaniste Ms. 17), includes Compositiones variae recipes grouped together.

writing surface, she explains how the sheets were organised to make a quire, the patterns of pricking the folios in preparation for writing and interprets the patterns of staining. Causes include prolonged contact between a folio and the leather or wooden boards of the binding, microbial action and earlier interventions, such as the use of Giobert’s tincture to enhance faded iron gall inks on some folios. Unfortunately this reagent, essentially a weakly acidic solution of potassium hexacyanoferrate(III), reacts with iron in iron gall ink, resulting in Prussian blue pigment which tends to spread across the page, making the text unreadable.

A 1920s comparison of the scripts used throughout Codex 490 with Lucchese documents in the diocesan archive indicates that it was written in Lucca between the late eighth and early ninth centuries. In her third chapter, Burns gives a succinct and extremely useful historical background to explain why the range of

“Although Burns does not explicitly mention this, recipes for varnishes and ‘golden’ tin might well have interested a reader beguiled by the prospect of glossy surfaces and inexpensive embellishments.”

er, but its index indicates that the Sélestat collection nucleus originated from a different source. The history of, and relationship between, these sources has long been and remains the subject of debate, as referenced by the author.

In Chapter 2, Burns describes the physical attributes of the compendium, aided by the fact that the text block remained unbound after treatment around 2007. During this time, it was digitised and given a thorough bibliographical analysis, updating the work carried out by the palaeographer Luigi Schiaparelli in the 1920s. As well as a description of the characteristics, possible defects and preparation of parchment to be used as a texts found in Codex 490 might have been compiled during this period. Lucca served as the capital of the Lombard Duchy of Tuscany, which was conquered by Charlemagne in 773–774. As a result of Charlemagne’s instruction to upgrade the standards of the local clergy to those of Rome, there were significant educational, liturgical and architectural developments. The city’s strategic location on a north–south road, coupled with its important churches housing relics of saints, made it a significant pilgrimage site. Texts were essential for religious practice and study, and the acquisition and copying of texts in cathedrals and churches was encouraged during the Carolingian period. Burns discusses in detail the actual writing of the text and the
organisation of possible scriptoria. The scribe responsible for much of the Compositiones variae also contributed other folios of the compendium. Assuming these scribes were local, the treatise must have been copied from a text passing through Lucca or from a borrowed text, possibly at the request of a bishop overseeing church building projects at the time. In the final chapter, Burns considers architectural and artistic production, both sculptural and decorative, in Lucca in this Carolingian context. Codex 490, which, apart from some enriched initials, is modestly decorated, is not exceptional from this point of view, but the Compositiones variae text would certainly have been relevant as an aid to someone responsible for decorative projects. Although Burns does not explicitly mention this, recipes for varnishes and ‘golden’ tin might well have interested a reader beguiled by the prospect of glossy surfaces and inexpensive embellishments.

When bound, the codex is substantial: 355 parchment folios in 47 quires, containing about 35 different texts. The organisation and structure of the quires are discussed at length due to the complexity of the codicological analysis. There have also been suggestions that some treatise folios are now missing. It is generally agreed that the contents of the codex can be broadly divided into three parts based on the coherence of the subject matter they contain and on physical evidence (handwriting, prickings, signatures and quire marks), some of which dates from the 11th or 12th century. Only the first work in the compilation, a summary of Eusebius’s Chronological Canon translated by Saint Jerome, bears the note of a date (787 or 796, variously interpreted); the dating of the rest of the codex is based on internal evidence from the contents.

Many texts included in the compilation, particularly in the first two parts, were necessary for liturgical reasons or were widely copied at the time. The third part of the compilation, including the Compositiones variae on folios 217r–231r (quires 30–31), is more varied in content. The heavier discoloration on the outer folios of many of the text units suggests that they were used as independent booklets or libelli. Based on her consideration of the historical and ecclesiastical background and her study of the structure of the compilation as a whole, Burns hypothesises that the texts became outdated and all, including the Compositiones variae, were stored away in their unbound pamphlet form. Evidence of 11th- or 12th-century quire markings on the first 24 quires of the codex suggests that the libelli were consulted again at this time and the final binding of the whole collection of booklets perhaps took place in the 15th century.

This book is an erudite, balanced discussion of a complex subject. It is not a book to be read rapidly; even now I am not sure that the order of its chapters is ideal. Initially the omission of the Compositiones variae text itself seemed strange; however, this methodological decision, made at the outset, does make sense. The whole point of this book is the discussion of Codex 490 in Lucca and its history as a material object; Thea Burns is exceptionally qualified for this task. Extant European literary sources from the medieval and slightly later periods are often interconnected in some manner, with the Compositiones variae serving as a good example. The Burns’s book describes another way of approaching the problem, suggesting that other such compilations might benefit from similar analyses. Whether or not the compilation of texts became outdated, elements of the Compositiones variae had a long history, still appearing in Italian manuscripts into the 14th century.

ENDNOTE

Jo Kirby studies the history of western European painting materials and methods, including the documentary sources illuminating this history, formerly at the National Gallery, London. She served as IIC Secretary-General from 2010–2019.
THE POWER OF A COMMUNITY
ETHIOPIAN ART CONSERVATION PROGRAM (EACP)

By Naomi Meulemans-Haileselassie and Belay Girmay-Haileselassie
At the beginning of this year, the Ethiopian Art Conservation Program (EACP) held an engaging online conference titled Community Talks 2024. Two wonderful days were shared amongst Ethiopian and international art conservators to discuss research and art conservation campaigns.

At the end of the conference, a panel discussion was held to address prominent issues in the field such as data management, ethics, and capacity building. This was a successful event which confirmed that the interest in heritage management in Ethiopia is growing at a fast rate. Presenting a platform for the Ethiopian art conservator voice has proven to be of remarkable value.

THE NEED FOR A STRONG COMMUNITY TO PRESERVE HERITAGE IN ETHIOPIA

Unfortunately, the deterioration and loss of valuable heritage in Ethiopia is still an ongoing problem linked to critical factors such as war, lack of financial structures and the lack of leadership from governmental departments. The Ethiopian Art Conservation Program has been gradually changing the pathway for cultural workers by bridging different entities within the field of heritage management providing sustainable resources and generating awareness of diverse challenges.

Since 2020 Mrs. Naomi Meulemans and Mr. Belay Haileselassie have been engaged in the care of cultural heritage in Ethiopia. Although born in Jimma, Oromo (Ethiopia), Naomi has been living in Belgium since 1990. Returning to Ethiopia as an adult—and most importantly as an art conservator—has made a significant impact on her, inspiring Naomi to delve into the history of the country and to understand different aspects of the challenges of art conservation and preservation in Ethiopia.

Together with a team of nine professionals, the Ethiopian Art Conservation Program (EACP) was established in Belgium as a non-government organization in 2021 with a sister organization in Ethiopia lead by Mr. Belay Haileselassie, an Ethiopian researcher of Ethiopian history with a specialization in Coptic parchments. EACP, led by Naomi and Belay, is devoted to investing in the education and training of Ethiopian experts in heritage management and specifically in
the technical training of Ethiopian art conservators.

CHALLENGES

From the very beginning, EACP has had to learn to adapt to the fast-changing work and social environments in Ethiopia with support from only a small community and occasional private funding. It is important to mention that Ethiopia has been under severe social and economic stress since ties were broken between the political capital of the Northern region of Tigray and the central politics led from Addis Abeba. This split, resulting in an on-going destructive civil war, has impacted over one million civilians throughout the country and has left parts of the regions damaged and communities in famine and desperate conditions.

As an NGO invested in the care of heritage, EACP realized the importance of balancing priorities in light of what the local stakeholders needed most at the time. EACP continued to visit and work together with local and government heritage professionals during such difficult times; it was important to keep track of the heritage workers, address their living conditions, and support them through different activities to bring awareness to their situation. In the delicate debate of ethnic disputes, heritage has proven to be a symbolic remedy to find mutual ground during heated discussions. Cultural heritage, even during war times, makes a significant impact on the mental health of local communities; heritage embodies the spirit—the surviving identity—of the community, and too often historic areas are damaged or completely destroyed and looted throughout battle.

COMMUNITY TALKS

Our main focus, building a university program in art conservation in Ethiopia (and East Africa), was initially supported by the University of Antwerp (Belgium, October 2022) by Prof. Dr. Natalie Ortega-Saez and Prof. Dr. Tim De Kock. In order to bridge the financial gap, a grant was awarded by the Belgian governmental agency VLIR – UOS (Flemish Inter-universities Council and University Development Co-operation) which has provided EACP the opportunity to work closely for five years with Bahir Dar University (Ethiopia) which was assigned as the host university for the future master’s in art conservation program.

Because of the difficult political situation and safety issues in Ethiopia, EACP and the University of Antwerp have joined forces in providing meetings, informal training, and conferences for the universities and scholars online.

In 2021 a first Community Talk under the name The Art Conference was held at the Authority of Research and Conservation of Cultural Heritage (ARCCH) in Addis Abeba, Ethiopia. Speakers from the international community were invited to attend and speak on the efforts of conservation management in and outside of Ethiopia, and continued and future goals were mapped out for EACP. The ARCCH also expressed their efforts in heritage management and how they will proceed in the future. This conference served as the beginning of the professional development for the current platform EACP is building.

This January 2024, EACP was planning to have its first in-person group visit at Bahir Dar
University alongside the University of Antwerp and the EACP board of directors. Unfortunately, the organizations were restricted from visiting the Amhara region in Ethiopia due to unstable conditions caused by the ongoing civil war. Learning from previous engagements, we understood that a positive continuation of projects is incredibly important for the sustainability of the initiatives with our local partners and stakeholders. Therefor the visit was converted to a second edition of the Community Talks and became an international two-day event with participation from Ethiopia, the USA, and Italy. Experts were invited to speak on their results and challenges with conservation projects concerning Ethiopian heritage. Several renowned Ethiopian professionals were given a platform to lecture and inspire the audience with their great knowledge of Ethiopian conservation campaigns, proving that inclusion of Ethiopian heritage experts is crucial for the success of local conservation initiatives.

Both Community Talks were impactful, enabling a great exchange of knowledge and building a relevant community for those seeking further collaboration on specific topics within the field of art conservation of Ethiopian artifacts. For EACP, the Community Talks have created the foundation for working closely together with the Ministry of Culture in Tigray and its representative Dr. Atshba Gebregeziabher Asmelash. Together with the Ministry, EACP will focus on actively participating and contributing to the conservation of heritage in Tigray through capacity building and providing conservation materials.

Education will always be the driving force of the organization, but without a strong platform and sustainable resources, these efforts will remain limited in the future. With the goal of building capacity throughout the diverse communities in Ethiopia, creating an Ethiopian de-ontological approach towards art conservation campaigns and supporting local experts that are already taking care of heritage, EACP is now working to strengthen its platform both in Ethiopia as internationally.

**STRENGTHENING CULTURAL HERITAGE MANAGEMENT THROUGH SUSTAINABLE PARTNERSHIPS**

The Ethiopian Art Conservation Program is an example of the transformative power of collaborative efforts in preserving and promoting cultural heritage. As an expert in heritage management, the organization has successfully fostered a network of local stakeholders in Ethiopia and Belgium to drive cultural understanding and conservation.

In February 2024, EACP supported the initiative of H.E. Ambassador Hirut Zemene to organize an exhibition on historical Ethiopian painting. This project, which was brought together by the historic Alle School of Fine Arts (Addis Ababa University), EACP and the Ethiopian Embassy in Brussels, showcased a selection of rare objects for the first time in Europe. The exhibition, Ethiopia Land of Origins and Civilizations, not only introduced these cultural treasures to a new audience but also facilitated cross-pollination among conservation professionals, leading to new insights and best practices in the field.

Beyond its work in conservation, EACP has also made significant strides in supporting contemporary Ethiopian artists. For the second year in a row, the program has invited six Ethiopian artists to showcase their work in Belgium. This initiative, The Art Space, provides a platform for these artists to share their talents and also helps to inspire a new generation of art enthusiasts to invest in the care of culture. The exhibition, which opened on May 26th, is a
Top row: Belay Haileselassie and Thewodros Keifle at the exhibition of historical Ethiopian painting, showcased in Europe for the first time, brought together by Addis Ababa University, EACP and the Ethiopian Embassy in Brussels. Image courtesy of Naomi Meulemans and Belay Haileselassie.

Center left: Asegnehu Adane, Director at Addis Ababa University Alle School of Fine Arts and Design, talking at the Ethiopian Embassy Exhibition in Brussels. Image courtesy of Naomi Meulemans and Belay Haileselassie.

Center right: Faith (2022)/Oil on canvas, 100cm x 80cm. Painting by Ethiopian artist Asratemariam Dereje. © Asratemariam Dereje

Bottom row: Attendees at the exhibition of historical Ethiopian painting, showcased in Europe for the first time, brought together by Addis Ababa University, EACP and the Ethiopian Embassy in Brussels. Image courtesy of Naomi Meulemans and Belay Haileselassie.
testament to the dynamic cultural landscape of Ethiopia, rooted in centuries-old cultural developments.

The success of EACP’s initiatives is a testament to the power of sustainable partnerships in cultural heritage management. By working closely with local stakeholders and fostering a sense of community, the program has been able to achieve far more than any one individual organization could alone. The proceeds from the artworks, which go entirely to the Ethiopian artists and support the EACP fund, demonstrate the tangible impact that such collaborations can have on the cultural sector.

As we progress in our endeavors to preserve and promote cultural heritage, it is crucial to prioritize sustainable partnerships and collaborations. The Ethiopian Art Conservation Program exemplifies what can be accomplished when organizations and individuals unite to uphold a common mission. By drawing insights from their achievements and obstacles, we can construct a more resilient and dynamic cultural landscape for future generations.

All Community Talks are still online and available upon request; the list of speakers and abstracts are available on the EACP platform.

The exhibition ART SPACE takes place from May 26th – November 2024 in Leuven-Belgium: www.youartspacegroup.com

Naomi Meulemans studied conservation and restoration at the Royal Academy of Fine Arts Antwerp and the Akademie der bildenden Künste in Vienna (Austria). She then worked as a junior conservator in New York City, and since 2016 she has been an active conservator and project collaborator with many of the sub-collections of The Phoebus Foundation (Antwerp, Belgium). Since 2020, Naomi has been involved in the establishment and management of the Ethiopian Art Conservation Program.

Belay Haileselassie received his education from Tegabare-id TVET College in Addis Ababa, Ethiopia. With an IT background, Belay has dedicated his career to researching and analyzing Ethiopian history and heritage management. Belay has collaborated with Ethiopian musicians and with traditional parchment craftsmen at Hamere Birhan, which led to a workshop at the University of Antwerp in the summer of 2023. Belay is currently the creative director of the Ethiopian Art Conservation Program.

WANT TO KNOW MORE?

Contact: info@ethioart.org / www.ethioart.org

We are active on Youtube, Facebook and Instagram.
Or sign up for our newsletter!

You can also read more about the EACP in the December-January 2022 “News in Conservation” Issue 87, p. 16-21.
Sharing is Caring

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WHAT DOES SUCCESS LOOK LIKE IN CONSERVATION?

Weaning the Profession off the White Colonial Project

By Sayang Rehan

“In connection with some research I am doing, I am interested in colleagues’ thoughts on how success in the field of conservation is defined or measured. In some fields, success is defined by winning a certain award or by obtaining a certain job title. Does conservation have any nationally or internationally recognized markers of achievement?”

(Rebecca Rushfield Posted on Global Conservation Forum (ConsDistList) Foundation for Advancement in Conservation, on the 12th of June 2023, 10:00)

HOW DO CONSERVATORS DESCRIBE SUCCESS?

A not-so-straightforward question was proposed to the conservation community; after 31 responses, it appears that our profession is no closer to a consensus than when the question was first proposed. I wrote this article through the lens of what success looks like in conservation as a career. People will have their own views on success in terms
It is interesting to see so many conservators measure success as benchmark, research or academic/professional awards. For the most part people have only referred to their importance within the profession or self.

If this is how in general our profession views success, then it shows the inherent problem of our approaches to our work. If the majority view is that our success as conservators is praise from other conservators or other ‘academic’ professionals, then we will only keep perpetuating ourselves into irrelevance. Especially as I am sure many of the people who have replied are hiring managers or drivers of the prevailing thoughts of our profession.

A majority of us probably work with material made from and for culture. If the role of the conservator is the negotiation between access for current generations and future generations, then how is measuring success from an internal point of view productive?

Success can be put as recognition that we are assisting current and future generations from the communities and cultures who created the objects, artworks and documents that we conserve. It can be phrased in multiple ways but the communities that we work for have to be centred in those discussions. If any of the above posters work with First Nations or other cultural material, who did not view community engagement as a success factor, then there needs to be a real internal reflection of the outcomes of our work.

I would like to be surprised that the European and North American approach to this topic has, of course, failed to recognise the importance of community. But when we allow our academic papers to contain colonial racism such as comparing the culture wars of conservation to the attempted genocide of First Nations Australians, then should we really be surprised that the success they want to measure comes from a colonial perspective?

Image 1: Sayang’s original post in response to the responses received to the initial question.

of their own needs for their lives
and community.

BEING UNCOMFORTABLE

My original reply in the thread (Image 1) and this article contain my anger towards the conservation profession. For the most part, I approach this in the simplest way possible; my anger as a trans woman of colour should be witnessed in the context of it being necessary, not as a reason for my viewpoint to be dismissed.

I do try to make our predominantly White profession uncomfortable because I think discomfort should be a point of internal reflection. If you are White, never forget that if a person of colour pulls you up on behaviour or makes you uncomfortable, it is a necessary process, and sit with it and appreciate the opportunity to learn.

GRAPHS AND PERSPECTIVES

I have smattered this article with graphs. These interpretations are based on my perspective of respondents’ possible identities and career progression based on available information online. Therefore, these graphs offer a summary of my perspective, not as evidence or illustration but as a perspective, nothing more.

THE WHITE COLONIAL MEASUREMENT: SUCCESS IS ACHIEVED THROUGH INDIVIDUALISM

The responses in the forum described success as a personal achievement, something that is owned. Something that reflects your self-achievement, that should be celebrated by peers as an achievement that you alone reached. Individualism/isolation within our field is only to the detriment of the profession. Isolation in this context is the worship of separating conservation from the communities and cultures we serve, including their values and practices; it is replacing community connection with connection to the profession, workplaces and academia to which so many conservators have spent their careers, attached to the scent of the crusty mortarboard.

The notion that we are an isolated profession and should measure success in individualistic ways shows a lack of engagement with the communities we serve, which is unethical and potentially personally immoral. The idea that being asked to speak at conferences, submit papers, win medals, be recognised by academic organisations or hold a title might sound good, and might allow you to hold onto the idea that representation matters, but when our industry is constantly failing in Non-White communities, then representation as a catalyst for change is a false prophecy.

A COMMUNITY APPROACH: SUCCESS IN NON-WHITE CULTURES

I propose that success is for and/or shared by our communities: and this isn’t radical to most Non-White people and cultures. As conservators who work on cultural material, we too cannot measure success through isolated systems. Success can never be measured or achieved from an individualistic perspective for people with and within Non-White cultural identities and communities. For people with this experience we must engage the communities we serve and work with; I am proposing that Europeans (including settlers in colonised/stolen lands) and people working in White imperialist structures do the same.
“The insular nature of conservation isn’t appropriate for most of the world’s cultures.”

COMMUNITY UNDERSTANDING FOR CULTURALLY NON-WHITE COMMUNITIES

The fundamental idea that achieving our communities’ aims can be achieved through individual achievements is impossible for those outside Western imperialist structures. Therefore, the measurements of individual success proposed by many can only be perceived as, at best, bizarre and, at worst, utterly delusional.

My reference to community is moving beyond the White narrative of a collection of individuals that might share similar interests, hobbies, beliefs, locations, etc. The community values that I am describing is a bond that can be formed through a shared struggle and is strengthened through a deep understanding of values. It allows for communities to disagree, bicker, make mistakes but still have each other’s backs, whether that is through mutual aid or sharing of joy and knowledge.

I propose that Non-White achievements are measured by success and engagement with their communities. While the imperialist and neoliberal functioning systems that we work in push individualism in our workplaces and divide the spheres of work, personal and communal, for people in the communities I am describing, this distinction cannot, should not and does not exist. Community care is ingrained in so many of our communities and is core to our existence. I see this through the way I live my life and through the clear juxtaposition of the way my transness is held by these two spheres. Actions of mutual aid and co-design are central functions within my communities, and are historically engrained practices. Mutual aid can be considered as survival mechanisms for excluded communities.

For the most part, White people will never know or understand that joy; they can only create flickering aspirations of community. However, for all my White colleagues reading this that are feeling like they are upset and set up to fail by the arguments proposed, I urge you to sit with your discomfort and understand what that means. Ask yourself, are you uncomfortable/angry/disgusted/bored/disengaged? And why are you having those feelings?

Do you think, ‘well, it doesn’t matter what the author says because it is unachievable for me’? Well, it is unachievable to step out of the world that privileges you, but what you can do is hold what other communities are telling you and then bring that into your work. We work with cultural material, and a part of culture is community. Self-fulfilling titles and achievements are useless if we have forgotten the cultures and communities we work alongside to preserve materiality.

THE ROLE OF THE CONSERVATOR; ACTIVE DECISION MAKING

The role of the conservator is to negotiate between access for current generations and future generations. I am yet to see an argument against this description of the conservator’s role that I like. The role does not mean ‘owner of the risk, responsible, sole decision maker’; our actions do not describe our role. We are a value-based decision field. Therefore, it is impossible for our values not to be included in our work. I believe that we are not impartial; and such a concept contributes to the damage I see caused by our profession. Therefore, if we accept that we are not impartial then we can come to understand that what we are doing is negotiations which values to centre. This negotiation is an active choice and includes values across time.

Yes, we have to make money, and we exist in a world of conflicting values, ours or our stakeholders, but we are not an internal profession and should not ignore the consequences of our decisions. People may wish that we were and argue that our work should be invisible, but I strongly disagree because the idea that we are an unbiased profession, and that our decisions do not hold and change meaning for current and future generations is fundamentally rooted in White supremacy. For too long, our profession has centred itself on the pursuit of being unbiased, viewing ‘impartiality’ and only caring about materiality as the holy grail of decision-making.

WHY DOES THIS MATTER?

I am not just being contradictory for the sake of it; the insular nature of conservation isn’t appropriate for most of the world’s cultures, and how most of the respondents to the message board viewed success as a personal measure of achievement is an example of our misalignment to the cultures and communities we serve.
What would our field look like if we measured success more meaningfully and dynamically? It could be seen as providing solutions that will work for the communities that ultimately care for the objects we conserve. It could be integrating sustainability frameworks for communities. Ultimately, it would look like walking alongside and supporting the communities we serve to support the fall of White imperialism. It’s not that radical; some conservators already do this work in private companies that are ingrained in their communities and are seen as beneficial to their culture. Other conservators in public institutions create bridges between communities and their materials, rather than providing roadblocks. There is no one pathway towards what I’m advocating for; but it will have to be community and culture specific, and it may look like moving out of the way and stepping back.

SUCCESS CAN BE MEASURED BY CONSERVATION’S USEFULNESS TO THE COMMUNITY

Building a profession aimed at working alongside communities to care for their materials will surely set up the field for the future. Suppose you have ever been criticised by a community member who thinks that you will stop her from interacting with her cultural objects because of the way the community views our profession. If you took on that feedback, sat with it, and ultimately accepted that people would be angry at us (and for good reason), and then showed up to the interaction with support, rather than defensiveness or an impractical solution, you may see a relationship form because of your actions. Only then will you be truly beneficial to the communities we serve, and ultimately, isn’t that much better than sitting in a freezing cold lab alone while the world is busy righting the wrongs of the past?

I don’t know about the rest of the profession, but I am sick of playing inside, and I want to go out and enjoy the sunshine with my community; it’s one way to fill your cup at the end of the day.

Sayang Rehan dedicated over a decade to the conservation and museum industries, working across various institutions including the Australian Museum and International Conservation Services. Currently, she is engaged in a not-for-profit role, supporting and advocating for Indigenous governance models.
ANNOUNCEMENTS

CALLS FOR PAPERS

INCCA Café: Student & Early Career Research pt. 3
3 October 2024
Online
Presentation abstracts due: 28 July 2024
For more information visit: https://incca.org/call-participation-incca-cafe-student-early-career-research-pt3

16th International Conference on Indoor Air Quality in Heritage and Historic Environments (IAQ 2024)
18-20 November 2024
New York City/Online
Abstracts due: 3 June 2024
For more information visit: www.metmuseum.org/iaq2024

20th International Seminar on the Care and Conservation of Manuscripts
9-11 April 2025
University of Copenhagen, Denmark
Abstracts due: 15 August 2024
For more information visit: https://nors.ku.dk/cc/

Mending Threads, Filling Gaps: Conservation narratives of loss and renewal
15th biennial North American Textile Conservation Conference (NATCC)
15-19 September 2025
Alberta Canada
Paper submissions due: 1 July 2024
For more information visit: https://natcconference.com/

A Puritan Picture: Vanity, Morality, and Race in Seventeenth-Century Britain
27-28 September 2024
Yale University (USA)
Abstracts submissions due: 17 June 2024
For more information visit here: https://britishart.yale.edu/exhibitions-programs/puritan-picture-vanity-morality-and-race-seventeenth-century-britain

Papyrus Curatorial and Conservation Meeting
6-7 June 2024
Rijksmuseum (NL)
For more information visit: https://www.rmo.nl/en/research/conferences-and-congresses/papyrus-curatorial-and-conservation-meeting/

Artificial Intelligence and the Future of Digital Preservation
18 June 2024
Online Webinar
For more information contact: Alenka Kavčič Čolić (alenka.kavcic@nuk.uni-lj.si) and Miguel Angel Marde-ro Arellano (miguel@ibict.br)

24th Annual Cambridge Heritage Symposium
Heritage Expertise: Paradigm or Platitude?
19-20 June 2024
University of Cambridge, UK
For more information visit: https://www.heritage.arch.cam.ac.uk/events/annual-symposia

Conservation Connection Forum: Building Supportive Communities Through Advocacy
20 June 2024
West Dean College (Bloomsbury, UK)
For more information visit: https://4d4xtbtd.typeform.com/to/bh4jZBBM

How do you do it? Transmitting Embodied Knowledge Across Generations in Contemporary Art Conservation
21 June 2024
HAWK, University of Applied Sciences and Arts, Hildesheim, Germany
Find more information here: https://incca.org/events/how-do-you-do-it-transmitting-embodied-knowledge-across-generations-contemporary-art or contact Sandy Bruer: sandy.bruer@hawk.de

Scientific Methods in Cultural Heritage Research (GRS) Future-Proofing Heritage Science: Focusing on sustainability in conservation and heritage materials analyses
6-7 July 2024 (applications to attend due 8 June 2024)
Les Diablerets, Switzerland
For more information and registration visit: https://www.grc.org/scientific-methods-in-cultural-heritage-research-grs-conference/2024/

XXVIII International Conference on Raman Spectroscopy (ICORS)
28 July-2 August 2024
Rome, Italy
For more information visit: https://icors2024.org/
Preserving the Race for Space: From the Earth to the Moon and Beyond
13-15 August 2024
Space Center Houston, Texas (USA)

Use and reuse of paper in the pre-industrial world
27-28 August 2024
Cork, Ireland
For more information visit: [https://papertrailisiceland.wixsite.com/papertrails/use-reuse-paper](https://papertrailisiceland.wixsite.com/papertrails/use-reuse-paper)

EAA: Persisting With Change
28-31 August 2024
Rome, Italy

Norwegian X-Ray Conference
1-4 September 2024
Strand Hotel, Fevik (Norway)
For more information visit: [https://app.checkin.no/event/66594/norwegian-xray-conference-2024](https://app.checkin.no/event/66594/norwegian-xray-conference-2024)

37th Biennial Congress of the International Paper Historians (IPH)
9-14 September 2024
Oslo, Norway
Questions can be sent to: kari.greye@nasjonalmuseet.no

Colour Photography and Film: analysis, preservation, and conservation of analogue and digital materials
12-13 September 2024
Amsterdam, The Netherlands
For more information visit: [https://www.gruppodelcolore.org/the-conference/?lang=en](https://www.gruppodelcolore.org/the-conference/?lang=en)

Coloring New England’s Past (Historic Deerfield Fall Forum)
13-14 September 2024
Deerfield, Massachusetts (USA)
For more information visit: [https://www.historic-deerfield.org/](https://www.historic-deerfield.org/)

11th Workshop and Meeting of the Users’ Group for Mass Spectrometry and Chromatography (MaSC)
16-20 September 2024
Washington DC (USA)
For more information visit: [https://mascgroup.org/workshops-meetings/2024-workshop-and-meeting/](https://mascgroup.org/workshops-meetings/2024-workshop-and-meeting/)

5th International Conference on Integrated Pest Management for Cultural Heritage
18-20 September 2024
Berlin, Germany
For more information visit: [https://ipm2024.org/call-for-papers-posters/](https://ipm2024.org/call-for-papers-posters/)

IIC 2024 Lima Congress
Sustainable solutions for conservation: new strategies for new times
Lima, Peru
23-27 September 2024
For more information visit: [https://www.iiconervation.org/iic-lima-congress-2024](https://www.iiconervation.org/iic-lima-congress-2024)

Resilience: How we adapt heritage-preservation to future challenges
3-4 October 2024
Copenhagen, Denmark
For more information visit: [https://nkf-dk.dk/congress2024/](https://nkf-dk.dk/congress2024/)

5th Ibero-American Congress (ICP 2024)
Investigation on Heritage Conservation
17-19 October 2024
Valencia, Spain
Visit for more information: [https://cultura.upv.es/actividades/content/congresos_jornadas/content/2024_icp/cas/index.html](https://cultura.upv.es/actividades/content/congresos_jornadas/content/2024_icp/cas/index.html)

Museum Storage: Current Situation and New Challenges (ICOM Working Group on Collections in Storage)
29-31 October 2024
Paris, France

Timeless Archives, Timely Connections: Preserving Endangered Documentary Heritage and Inspiring Collaboration
31 October-1 November 2024
British Library, London / online
For more information visit: [https://eap.bl.uk/conference-2024](https://eap.bl.uk/conference-2024)

International Colloquium on Vibration & Conservation
7-8 November 2024
Paris, France
For more information visit: [HERE](#)

MUTEC 2024
International Trade Fair for Museum and Exhibition Technology
7-8 November 2024
Leipzig Exhibition Centre, Germany
For more information visit: [https://www.mutec.de/](https://www.mutec.de/)
Mechanical Insights: Shaping the Future of Museum Collection Preservation  
12-15 November 2024  
Getty Center, Los Angeles (USA)  

International Round Table on Polychromy in Ancient Sculpture & Architecture  
18-21 November 2024  
J Paul Getty Museum, Los Angeles (USA)  
For more information visit: [https://www.polychromyroundtable.com/next-meeting.php](https://www.polychromyroundtable.com/next-meeting.php)

OH-SMART: Oral History-Stories at the Museum around Artworks  
28-29 November 2024  
SBMK, University of Amsterdam  

Metal 2025  
1-5 September 2025  
Cardiff, UK  
For more information visit: [https://www.metal2025.org](https://www.metal2025.org)

COURSES, WORKSHOPS

IIC Social Media for Authors (Webinar)  
6 June 2024  
Online  
To register and learn more, visit: [https://www.icomconservation.org/news/iic-social-media-authors-webinar](https://www.icomconservation.org/news/iic-social-media-authors-webinar)

The artist's interview: Methodologies, documentation reflection. Awareness as a preventive conservation strategy (26th Master class 20/21 Conservation and Restoration)  
17-18 June 2024  
Fundacao Gramaxo, Maia  
For more information write to: 2021@2021.pt or see the poster here: [https://www.linkedin.com/posts/martapalmeira-we-are-very-happy-to-announce-our-26th-masterclass-activity-7183850022642270212-Cxkp/](https://www.linkedin.com/posts/martapalmeira-we-are-very-happy-to-announce-our-26th-masterclass-activity-7183850022642270212-Cxkp/)

Tinted varnishes at the Mauritshuis: the choice for a ‘gallery tone’, the recipe and discontinuation  
20 June 2024  
Online  
For more information visit: [https://www.icon.org.uk/events/tinted-varnishes-at-the-mauritshuis.html](https://www.icon.org.uk/events/tinted-varnishes-at-the-mauritshuis.html)

PREVENT—Mitigating Flood Risk for Heritage  
22 June-1 July 2024  
Hybrid (Trogi, Croatia and online)  
For more information visit: [https://www.iccrom.org/courses/prevent-%E2%80%93-mitigating-flood-risk-heritage](https://www.iccrom.org/courses/prevent-%E2%80%93-mitigating-flood-risk-heritage)

24-25 June 2024  
Berlin, Germany  
For more information visit: [https://iada-home.org/events/identification-of-prints-3/](https://iada-home.org/events/identification-of-prints-3/)

Caring for Black History: The Preservation of African American Cultural Heritage  
24 June-2 August (Mon & Wed) 2024  
UCLA/Getty Conservation Summer Courses (Los Angeles, USA)  
For more information visit here: [https://www.icomconservation.org/news/uclagetty-conservation-summer-2024-courses](https://www.icomconservation.org/news/uclagetty-conservation-summer-2024-courses) or contact Anya Dani anyadani@ioa.ucla.edu

Identification of Print Making Techniques: Identification of Photomechanical Prints  
27-28 June 2024  
Berlin, Germany  
For more information visit: [https://iada-home.org/events/identification-of-photomechanical-prints-2/](https://iada-home.org/events/identification-of-photomechanical-prints-2/)

Fusion 2: Asian-Pacific minimally invasive methods for the conservation of paintings’ textile supports  
Workshop sessions between July 2024-January 2025  
Online and at the Art Gallery of New South Wales, Sydney, Australia  

Conservation of Historic Concrete  
8-11 July 2024  
West Dean (UK)  
For more information visit: [https://www.westdean.ac.uk/short-courses/b3d13288-conservation-of-historic-concrete](https://www.westdean.ac.uk/short-courses/b3d13288-conservation-of-historic-concrete)

Fluid Specimen Conservation Course  
15-18 July 2024  
Southampton University, UK  
For more information contact Simmo Moore: cou.teaufin@btinternet.com

2024 Papyrus Conservation Summer Seminar  
12-23 August 2024  
University of Michigan Library, Ann Arbor, Michigan (USA)  
For more information write to: marijka@umich.edu
Paper, Paintings and Cultural Landscape Conservation  
17-27 August 2024 
Italy 
For applications and questions visit: https://morsors.com/paper-paintings-and-cultural-landscape-conservation/ 

Saving our Cultural Heritage—are technology and sustainability the answer?  
26 August-12 September (Mon, Wed & Thurs) 2024 
UCLA/Getty Conservation Summer Courses (Los Angeles, USA) 
For more information visit: https://www.iiconser.org/news/uclagetty-conservation-summer-2024-courses  

11th MaSC Workshop and Meeting  
The Users’ Group for Mass Spectrometry and Chromatography  
16-20 September 2024 
Washington DC (USA) 
For more details visit: https://mascgroup.org/workshops-meetings/2024-workshop-and-meeting/ 

Workshop: Managing Preservation Storage Environments  
17-18 September 2024 
Image Permanence Institute, Rochester, NY (USA) 
For more information visit: https://store.imagepermanenceinstitute.org/products/workshop-managing-preservation-storage-environments 

Agar Spray: New applications of rigid gel for the treatment of large surfaces  
18-19 September 2024 
Palermo, Italy 
For more information visit HERE 

Mist-Lining Workshop  
SRAL and Fine Art Restoration Company  
30 September-4 October 2024 
Carlisle, Cumbria (UK) 
For more information visit: https://fineart-restoration.co.uk/sral-mist-lining-workshop-cumbria-2024/ 

Workshop: Practical Introduction to Mechanical Analysis of Cultural Heritage Materials  
15-17 October 2024 
Image Permanence Institute, Rochester, NY (USA) 
For more information visit HERE 

Hazards in Collections  
12-13 November 2024 
Online course (Zoom) 
Register here: https://www.eventbrite.co.uk/e/870850566487?aff=oddttcreator and email for more information: info@academicprojects.co.uk 

International Course on the Conservation of Earthen Architecture  
25 January-23 February 2025 
Al Ain, UAE and Nizwa, Oman 
Applications due to 15 April 2024 
For more information visit: https://www.getty.edu/projects/international-course-conservation-earthen-architecture/eac-2025/ 

Exploring the Materiality of Powdered Colors (traveling seminar)  
Funded by the Getty Paper Project and hosted by the University of Amsterdam  
25 March-3 April 2025 
Amsterdam and Paris 
Applications due: 1 May 2024 
For more information contact: powdered.colors@gmail.com