

REFLECTING ON THEORY, HISTORY, AND ETHICS IN THE CONSERVATION OF PAINTINGS: FROM SOURCES TO THE WIDER SOCIAL CONTEXT

Caparica, 6-7 February 2020
Faculdade de Ciências e Tecnologia
Universidade Nova de Lisboa

Joint Interim Meeting ICOM-CC
Paintings Working Group and Theory, History, and Ethics of Conservation Working Group
Deadline 30th September 2019

This meeting intends to explore the ways in which the culture of paintings conservation has changed throughout the years, and how it continues to evolve in light of recent theoretical advancements and social shifts. Ahead of ICOM-CC's 19th Triennial Meeting, to be held in Beijing, 14-20 September 2020, this joint Interim Meeting of the *Paintings* and *Theory, History, and Ethics of Conservation* Working Groups will focus on various aspects of conservation practice, starting with how we get to know the artworks we conserve, and exploring how our ways of seeing them are influenced by both the context of their creation and the contexts and conditions in which conservators operate. This joint meeting will explore the various ways cultures of conservation, conservators, and artworks co-constitute each other in practice and in theory. The meeting will focus on three aspects related to the ways we practice conservation and that directly influence discussions around history, ethics, and theory:

- (1) Themes around Sources in conservation research and practice
 - The use of multiple sources (e.g. archives, artworks, artists, etc.) in the construction of historical narratives on artworks or conservation practices;
 - Oral history in the conservation of paintings;
 - The development of the conservator's practical skills as a source of knowledge production – research design and historically accurate reproductions;
 - Conservation histories as source material
- (2) Themes around Conservation structures: between conservators and institutions
 - The role of the conservator;
 - The influence of cultural preferences on conservation practices;
 - Cross-disciplinary collaboration in the conservation of paintings – e.g. historical perspectives on the influence of Technical Art History in conservation theory and practice'
 - Different voices in conservation decision-making and ethics;
 - Theoretical reflections on future intersections of different knowledge production activities related to the conservation of paintings
- (3) Themes around Conservation theory in dialogue with social-political contexts
 - The impact of social contexts in conservation decision-making and ethics;
 - Socio-cultural relativity – conservation practices as a product of their time;
 - Conservation within the concept of the "New Museum";
 - The influence of political processes on conservation procedures and practices

Submission details

Submissions must be original and must not have been published elsewhere or be under consideration by another publication. All contributions must be submitted and delivered in English.

All proposals should be sent directly to icom-cc_interim2020@campus.fct.unl.pt

Proposals should be submitted in a Word or PDF document and must include

- Author's name and surname, affiliation and contact details, author for correspondence (in case of co-authored proposals)
- Short biographical note (max. 100 words per author)
- Abstract with title (max. 300 words - **in a different page**)

Your proposal will be reviewed by two members of the Scientific Committee, judged on the basis of coherence and clarity of structure; suitability to the proposed conference's themes; originality of ideas/approach; and evidence of collaboration or interdisciplinary approach. Selection of proposals will also consider the overall coherence of the conference programme.

Scientific Committee (alphabetical order)

- **Conceição Casanova**, Graphic Documents and Conservation Theory Professor at the Department of Conservation and Restoration, NOVA University of Lisbon
- **Brian Castriota**, Assistant-Coordinator of ICOM-CC's Theory, History, and Ethics of Conservation Working Group / PhD Researcher at University of Glasgow / Freelance conservator of time-based media and contemporary art
- **Leslie Carlyle**, Paintings Conservation-Restoration Professor at the Department of Conservation and Restoration, NOVA University of Lisbon
- **Joana Lia Ferreira**, Professor of Contemporary Art Preservation at the Department of Conservation and Restoration, NOVA University of Lisbon
- **Davina Kuh Jakobi**, Assistant-Coordinator of ICOM-CC's Theory, History, and Ethics of Conservation Working Group / Conservator at The Henry Ford
- **Rita Macedo**, Professor of Art History and Contemporary Art Preservation at the Department of Conservation and Restoration, NOVA University of Lisbon
- **Hélia Marçal**, Coordinator of ICOM-CC's Theory, History, and Ethics of Conservation Working Group and Fellow in Contemporary Art Conservation and Research at Tate
- **Elisabeth Ravaud**, Coordinator of ICOM-CC Painting Working Group and Head of Easel Paintings in the Research Department of C2RMF (Centre de Recherche et de Restauration des Musées de France)
- **Esther van Duijn**, Assistant-Coordinator of ICOM-CC's Theory, History, and Ethics of Conservation Working Group and Paintings conservator / Researcher at the Rijksmuseum, Amsterdam

Important dates

30 September 2019 – Deadline for receipt of abstracts
15 September 2019 - Early registration open
30 October 2019 – Notification of acceptance
20 November 2019 - Deadline for Speakers registration