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NEW APPROACHES IN THE CONSERVATION
OF CONTEMPORARY ART

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Why do we need new approaches?



Central question NACCA

How are the identity, authenticity and values of modern and contemporary artworks affected by the practices governing their conservation?

15 ESRs, 10 host institutions (universities and museums), 6 countries, 19 partners

Projects grouped in 4 clusters:

- I: Identity, authenticity and valuation
- II: Materials, media and technologies
- III: Presentation, documentation and reception
- IV: Professions and institutions

Objectives:

Educate generation of researchers/practitioners who are able to:

- combine theory and practice
- collaborate in interdisciplinary settings
- see their work in broader context

Focus on humanities/social sciences

Backgrounds ESRs:

conservation, curating, art, art history, museum studies, art business, anthropology, political sciences, information technology...



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A participatory approach to the conservation of performance based art

- Museums are increasingly displaying and collecting performance-based art, including live works
- Preservation risk due to non-material, ephemeral and interdisciplinary nature
- Museums are unsure of what it *is* they have acquired and how to maintain it

To what extent can a broader network be enlisted for the conservation of performance-based artworks within the museum?

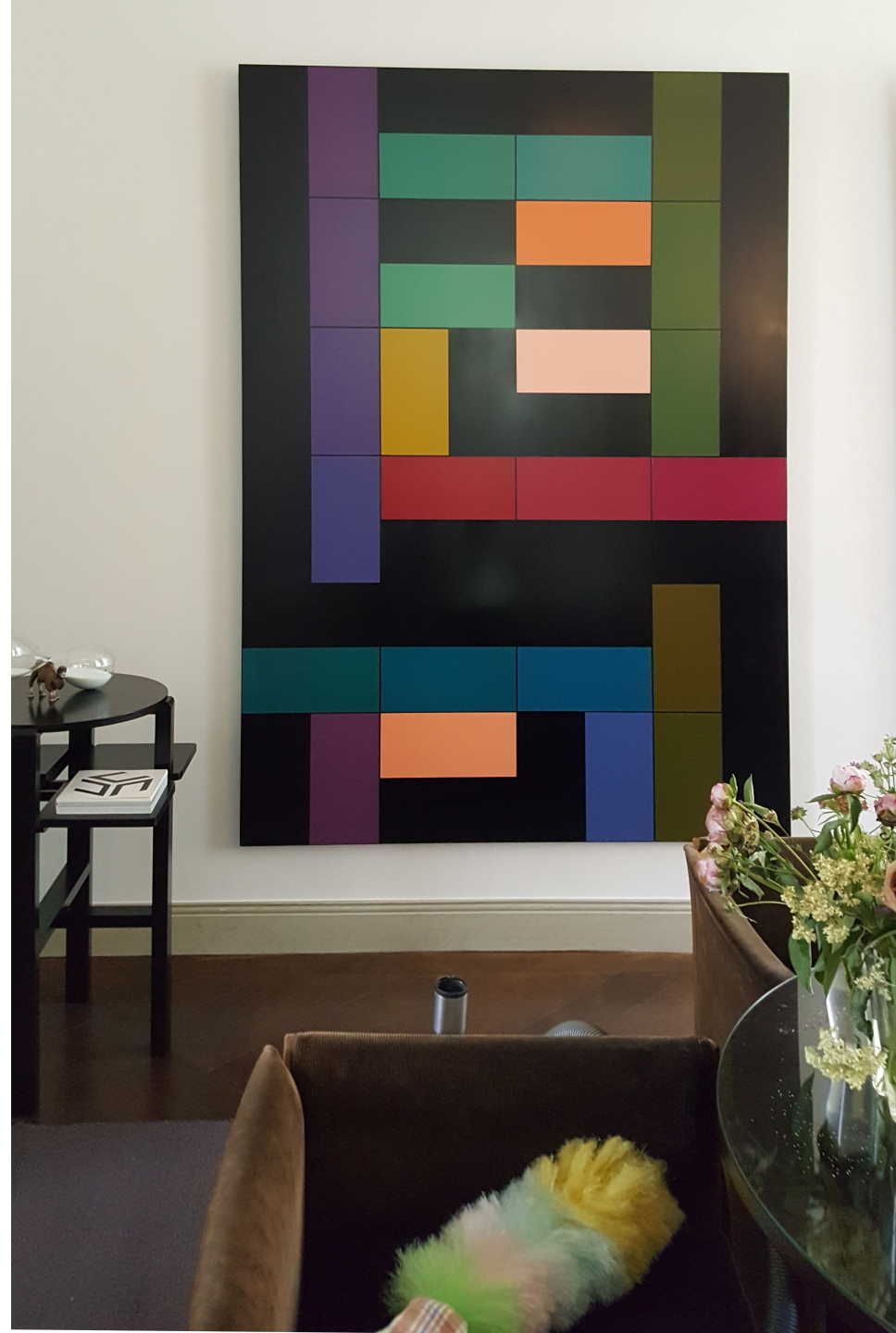


Private collections as care-takers

- Increasing importance of private collections in contemporary art
- Private collections have no public accountability
- Different practices and standards for conservation in private collections

In what kind of different ways do private collections organize maintenance of and care for their collection and how do these conservation practices differ from public collections?

And what happens when private collections become more public in terms of ownership and accessibility?



Impact and dissemination

- Preserving European cultural heritage for future generations to experience, learn from and enjoy
- Training and development of a network of professionals with the skills to do so
- Opening up conservation for a wider public
- Getting public interested in contemporary art through its conservation



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