

PAST

PRESENT

COLLECTING
CONSERVING
AND EXHIBITING
CONTEMPORARY ART
IN ASIA

『過去』的未來
亞洲當代藝術之收藏、
修復與展示

線上論壇

English Version

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Virtual Symposium

“Past/Present: Collecting, Exhibiting and Conserving Contemporary Art in Asia”

Hosted by the Taoyuan Museum of Fine Arts (TMoFA) and supported by the Asian Cultural Council (ACC) 2021 project grant.

Since the mid-twentieth century, contemporary artists have adapted performance, industrially-fabricated materials, readymades, and time-based media into a contemporary cultural heritage of great complexity. Atop that complexity, the evolving notion of authenticity has deeply challenged traditional museum practices from acquisition and curation to conservation and collection management. While these are global themes, developing regional approaches and solutions help build more effective networks of care. Past/Present: Collecting, Exhibiting and Conserving Contemporary Art in Asia, January 5 - 8, 2022, is a 4-day virtual symposium to lay the groundwork for a regional network of care for contemporary art across Asia.

The online Symposium will feature 16 talks thematically grouped across four panel discussions. It will provide an overview of regional efforts to collect, install, preserve, and document contemporary art in Asia. It will further address the emerging, yet

urgent challenge in the region of caring for contemporary materials across the diverse linguistic, cultural and political landscape. Unlike the non-profit models in western countries, culture institutions in Asia are governed by different restrictions and local regulations. To foster meaningful conversations, each country's unique ecosystem of societal reform, colonial history, museum structure, culture policy, and funding mechanisms are acknowledged as key contributing factors and presented as a primary point for conversation and discussion. The Symposium's aim is to create a venue for our participants to openly discuss how resources, training, guiding principles, and documentation methods can best be shared within the regional preservation community. It will lay the groundwork for the next stage of the project following the symposium—the formation of a robust regional knowledge-based network for contemporary and time-based media art conservation in Asia.

The Symposium panelists include practitioners from Japan, Korea, Hong Kong, Malaysia, the Philippines, Indonesia, Vietnam, Singapore, the United States, and Canada, as well as

local speakers in Taiwan and will include case studies from contemporary art centers, artist archives and estates, advocacy groups, university gallery spaces and independent art studios. With a diverse set of panelists from different social, cultural, and political backgrounds, the four-day discussion will be designed to help construct regionally feasible workflows and strategies.

To promote the development of multilingual literature on contemporary collections in Asia, the Symposium will be offered with linguistic and translation support throughout the program. Participants are encouraged to present and communicate in the language they feel most comfortable in order to best discuss their work and publication will include the speaker's chosen language as well as Chinese and English translations.

About TMoFA

As a newly-built museum in close proximity to the port of entry, the Taoyuan Museum of Fine Arts focuses on establishing its dedicated programs and collections for modern and contemporary art in Taiwan.

TMoFA's geographical location embodies its commitment to serve as a hub that will not only cultivate dialogues between local and international communities, but continues to reflect current research developments in the field of contemporary and time-based media art.

About ACC

The Asian Cultural Council is a nonprofit foundation that provides opportunities for international cultural exchange to artists, scholars, and arts professionals in Asia and the United States. ACC also convenes arts leaders, fostering dialogue around the importance of cultural exchange in developing understanding and respect across international and cultural borders.

Program Agenda

Session1: Collecting and Exhibiting Contemporary and Time-Based Media Art

Chair: Martha Singer (Director of Material Whisperer Consultation and Conservation Services, USA)

● Day 1: Wednesday, January 5, 2022 (Taipei Time)

Time	Topic	Moderator / Speakers
09:00 am	Welcome Remarks	Chun-Lan Liu (Taoyuan Museum of Fine Arts) Rita Chang (Asian Cultural Council)
09:10 am	Introduction by Session Chair	
09:15 am	Not Knowing Where to Turn – a curator fielding questions of art conservation in Vietnam	Zoe Butt (Artistic Director at the Factory Contemporary Arts Centre, Vietnam)
09:45 am	The Case of Save Myanmar Film: a youth-led organization that literally saved Myanmar films from extinction	Keiko Sei (Independent Curator)
10:15 am	Break	
10:20 am	Who is Going to Conserve Films as a Cultural Heritage for the General Public? On the Possibilities of Street Film Museums	Ray Jiing (Emeritus Professor at the Tainan National University of the Arts, Taiwan)
10:50 am	Hand Selling in the Museum Space	Christopher Mattison (Research Assistant at National Science and Technology Museum, Taiwan)
11:20 am	Panel Discussion/Q&A	
12:10 pm	Close	

Session 2: Collecting and Exhibiting Contemporary and Time-Based Media Art

Chair: Shu-Wen Lin (Assistant Conservator, Time-Based Media, at the Art Gallery of Ontario, Canada)

● Day 2: Thursday, January 6, 2022 (Taipei Time)

Time	Topic	Moderator / Speakers
09:00 am	Introduction by Session Chair	
09:05 am	Culture on Demand: Making the Collection Accessible	Rahel Joseph (Director at ILHAM Gallery, Malaysia)
09:35 am	The Challenges of Conservation of Contemporary Art in a Tropical Climate	Joselina Cruz (Director and Curator at the Museum of Contemporary Art and Design, MCAD Manila, the Philippines)
10:05 am	Break	
10:15 am	Nam June Paik's Legacy: How would Nam June Paik Art Center Video Archives be Read in Contemporary Art Museum Context?	Sang Ae Park (Archivist and Head of the Curatorial Department at the Nam June Paik Art Center, South Korea)
10:45 am	Establishing Conservation Strategies for Contemporary and Time-based Media Collections from the Expansion Project at TFAM	Mei-Ching Fang (Head of the Collection Department at the Taipei Fine Arts Museum, Taiwan) Jen-Jung Ku (Paper Conservator at the Taipei Fine Arts Museum, Taiwan)
11:15 am	Panel Discussion/Q&A	
12:10 pm	Close	

Session 3: Documenting and Conserving Contemporary and Time-Based Media Art

Chair: Christel Pesme (Chief Conservator / Deputy Director, Conservation Services, at the Heritage Conservation Centre, Singapore)

● Day 3: Friday, January 7, 2022 (Taipei Time)

Time	Topic	Moderator / Speakers
09:00 am	Introduction by Session Chair	
09:05 am	Promoting Active Learning in the Art Ecosystem: A Case Study of Technical Analysis outside the Museum	Diana Tay (Doctoral Researcher, Grimwade Centre for Cultural Materials Conservation, University of Melbourne)
09:35 am	Conservation Issues Related to the Diverse Industrial Materials Used in Contemporary Art	Zeeyoung Chin (Conservator of Modern and Contemporary Art at The Leeum Museum of Art, South Korea)
10:05 am	Break	
10:15 am	What About Bob? Shaping Institutional Approaches through Research and Practice	David Smith (Conservator, Digital and Media Art, at the M+ Museum, Hong Kong) & Aga Wielocha (Conservator, Preventive, at the M+ Museum, Hong Kong)
10:45 am	From Attending American Institute for Conservation to Building Partnership: Museum's Preservation Strategy and Application on its Collection made of Time-based Media	Cheng-Chung Huang (Emeritus Professor at the Tainan National University of the Arts, Taiwan)
11:15 am	Panel Discussion/Q&A	
12:10 pm	Close	

Session 4: Documenting and Conserving Contemporary and Time-Based Media Art

Chair: Joy Bloser (Assistant Objects Conservator at The Menil Collection, USA)

● Day 4: Saturday, January 8, 2022 (Taipei Time)

Time	Topic	Moderator / Speakers
09:00 am	Introduction by Session Chair	
09:05 am	Design Alternative Museum Collection Storage Unit in Developing Countries	Alisa Putri (Registrar at the Museum of Modern and Contemporary Art in Nusantara, Indonesia)
09:35 am	Conservation of Art Installations, A Case Study	Gabrielle Marguerite Vicente (Archivist at King Kong Art Projects Unlimited, the Philippines)
10:05 am	Break	
10:15 am	Re-Display and Instructions	Yuichiro Taira (Project Associate Professor, Institution for Art Innovation at the Tokyo University of the Arts, Japan)
10:45 am	Driven by Necessity: Reflections on Preservation Practices at HIGURE	Yukiko Watari (Project Manager at HIGURE 17-15 cas, Japan)
11:15 am	Panel Discussion/Q&A	
12:00 am	Closing Remarks	Chun-Lan Liu (Taoyuan Museum of Fine Arts)
12:10 pm	Close	



Session1 & 2 : Collecting and Exhibiting Contemporary and Time-Based Media Art

The first two panels will focus on acquisition and exhibition policies in the museum settings and different state mechanisms in Asia in order to assess the challenges to document and present site-specific yet ephemeral work of art. We will also include talks that discuss challenging experience in collection management in artist-run exhibition space and artist-in-residence programs. We will invite a contemporary artist to present their use

of specific technologies in the creation process and the accompanying preservation difficulties.

Session 1

Moderator



Martha Singer

Speakers



Zoe Burt



Keiko Sei



Ray Jimg



Christopher Mattison

Session 2

Moderator



Shu-Wen Lin

Speakers



Rahel Joseph



Sang Ae Park



Josefina Cruz



Mei-Ching Fang



Jen-Jung Ku

Session 1

• Moderator



Martha Singer

Martha Singer is the Director of the Material Whisperer, a private art conservation firm in the New York City area that specializes in modern and contemporary sculpture. Martha received her BA in anthropology from Bard College and her MA in art history and diploma in conservation from New York University. Martha was trained in contemporary conservation first as a fellow at the San Francisco Museum of Modern Art and then continuing through contracts at institutions such as the Museum of Modern Art. Martha has researched and published on modern artists, their intention and working techniques, including Jean Arp's bronzes, Enrico Donati and Marcel Duchamp's "Prière de toucher" and Louise Nevelson's Chapel in New York City, see publications via the link. She recently co-authored a chapter with Mona Jimenez and Kristin MacDonough called "Outside the institution: crossing the boundaries of communities and disciplines to preserve time-based media" in an upcoming publication.

Martha is a Fellow of the American Institute for Conservation, and has been involved in many aspects of this organization, presently serving as editor to Contemporary Art Review.

• Speakers



Zoe Butt

Zoe Butt is a curator and writer who lives in Vietnam. Her practice centres on building critically thinking and historically conscious artistic communities, fostering dialogue among cultures of the globalizing souths. Currently Artistic Director of the Factory Contemporary Arts Centre, Ho Chi Minh City, formerly in directorial/curatorial roles with Sàn Art (Ho Chi Minh City), Long March Project (Beijing); Asia-Pacific Triennial of Contemporary Art, Queensland Gallery of Modern Art (Brisbane). Notable endeavours include "Pollination" (2018); "Sharjah Biennial 14: Leaving the Echo Chamber - Journey Beyond the Arrow", (2019); "Conscious Realities" (2013-2016); "Embedded South(s)"(2016) and "Sàn Art Laboratory"(2012-2015). Zoe is a MoMA International Curatorial Fellow; a member of the Asia Society's "Asia 21" initiative; a member of the Asian Art Council for the Solomon R. Guggenheim Museum; and in 2015 was named a Young Global Leader of the World Economic Forum.

• Speakers



Keiko Sei

Keiko Sei is a writer, curator and media activist. She worked as a video art curator in Japan before moving to Eastern Europe in 1988 to research the media situation in Eastern Europe. There she worked with numerous independent media activists, journalists, and artists that contributed to change in Eastern Europe. In 2002, she moved to Southeast Asia to extend her work and research in the same field and in Myanmar she started film education and helped found the Wathann Film Festival.

Her curatorial projects include “The Media Are With Us! The Role of Television in the Romanian Revolution” International Symposium (Budapest, 1990), “POLITIK-UM/new Engagement,(Prague, 2002), Re-Designing East, (Stuttgart and Gdansk, 2010, Budapest, 2011) , and the book projects include Von der Burokratie zur Telekratie, (Germany), Terminal Landscape (Czech Republic). She was the head of the video department at FaVU VUT (Czech Republic) and guest professor at HFG Karlsruhe (Germany) and continues to teach and write for publications worldwide.

• Speakers



Ray Jiing

Emeritus Professor of Tainan National University of the Arts, Chairman of Taiwan Film Heritage Preservation Association, and founder of Film Collectors Museum. Master of Fine Art of Department of Film and Television and Ph.D. in Education at UCLA. From 1989 to 1997, he served as the Director of the National Film Archive. During his tenure, he rescued the Mandarin films, Taiwanese films, and a large number of film cultural assets that have been rapidly lost due to the changes of the times. In 1995, the National Film Archive joined the International Federation of Film Archives (FIAF) and become a full member. He received the “Outstanding Contribution Award” at the Taipei Film Festival in 2014, and the “Outstanding Contribution to Film, Television and Radio Preservation Award” at the first “Professional excellence in Film, Television and Radio” by the Taiwan Film and Audiovisual Institute in 2021.

- **Speakers**



Christopher Mattison

Christopher Mattison has worked in publishing and curation since the mid-'90s. He received an MA in Comparative Literature and MFA in Literary Translation from the University of Iowa, and he has translated and edited numerous works from Russian and Chinese to English, including Bei Dao's first two books of essays. For the past two decades Mattison has worked as a senior editor at the independent publishing house Zephyr Press and for the past six years he has been a curator and publisher for the University Museum and Art Gallery at The University of Hong Kong

Session 2

- Moderator



Shu-Wen Lin

In 2021, Shu-Wen Lin joined the Art Gallery of Ontario (AGO) as an assistant conservator, the first position specialized in time-based media conservation at AGO and in Canada. For the past ten years, she has been working with physical and digital collections to cultivate her interests and passion for preserving the landscape of contemporary art. Before AGO, she gained experience while working at a number of institutions including the Smithsonian American Art Museum, National Library of Medicine (NIH), M+ Museum for Visual Culture, MoMA (New York), the Stanford University Libraries, the New York Public Library, Sterling Ruby Studio, Cai Guo-Qiang Studio, and Hallwalls Contemporary Art Center. Her research projects have been published at various conferences, including American Institute for Conservation (AIC), the Association of Moving Image Archivists (AMIA), and Future Talks at Die Neue Sammlung.

- Speakers



Rahel Joseph

Rahel Joseph is Director of ILHAM, a public art gallery in Kuala Lumpur, Malaysia, a position she has held since its inception in 2015. She has over 20 years' experience working in arts and culture. She has co-curated various exhibitions including Love Me in My Batik, Modern Batik Art from Malaysia and Beyond (2016), Gerak, Rupa, Ubur, Penyataan, 1957–1971 (2017), Chia Yu Chian, Private Lives (2019), Kok Yew Puah (2021) and also co-facilitated ILHAM Contemporary Forum Malaysia 2009–2017 (2017), for ILHAM Gallery. She has written extensively for both print and media and is co-editor of Narratives in Malaysian Art Volume 3: Infrastructures.

● Speakers



Sang Ae Park

Sang Ae Park is an archivist and Head of curatorial department at the Nam June Paik Art Center, Korea. Her areas of practice are art museum archive, media art archive, and Nam June Paik artist archive. Park manages and researches Nam June Paik Art Center archival collections. Among her recent projects are Paik's archives and video archive management, Nam June Paik Art Center Interviews, video tape analysis, research monograph publication, and among others. She obtained her Ph.D. from Yonsei University, Seoul, for her dissertation A Study on Factors in Type-Specific Use of Video as an Information Source. She co-curated Extraordinary Phenomenon, Nam June Paik (2017) and Humor Has It (2021). She has edited research monographs including Paik-Abe Video Synthesizer (2011), Nam June Paik Art Center Interviews (2012-2020), and Paik-Abe Correspondence (2018). Park's research interests focus on media art archives, single-artist museum archives, digital museum practices as well as Nam June Paik.

박상애는 백남준아트센터 학예운영실장이자, 아키비스트이다. 백남준아트센터 아카이브를 담당하며, 미술관 아카이브, 미디어 아트 아카이브, 그리고 백남준에 관한 연구를 하고 있다. 최근 연구 성과로는 백남준아트센터 인터뷰 프로젝트, 비디오 테이프 분석, 연구 단행본 출간 등이 있다. 『정보원으로서의 동영상 이용 유형별 요인에 관한 연구』로 연세대학교에서 박사학위를 받았다. <비상한 현상, 백남준>(2017) 과 <웃어>(2021) 전시를 기획했고, 『백 - 아베 비디오 신디사이저』(2011), 『백남준아트센터 인터뷰 프로젝트』(2012-2020), 『백 - 아베 서신집』(2018) 을 편집, 출간했다. 미디어 아트 아카이브, 작가 미술관 아카이브, 디지털 미술관, 그리고 백남준에 대해 관심을 가지고 있다.

• Speakers



Joselina Cruz

Joselina Cruz is currently the Director and Curator at the Museum of Contemporary Art and Design (MCAD), De La Salle-College of Saint Benilde, Manila. Cruz has worked as a curator for the Lopez Memorial Museum in Manila and the Singapore Art Museum. She was a curator for the 2nd Singapore Biennale in 2008 and curated the Philippine Pavilion for the 57th Venice Biennale in 2017. She is a Fellow of the Nippon Foundation's Asian Public Intellectuals, and the Asian Cultural Council. She studied art history at the University of the Philippines, and Curating Contemporary Art (MA, RCA) at the Royal College of Art, London, UK. She continues to write essays, reviews, criticism and commentary on art and culture.

• Speakers



Mei-Ching Fang

Mei-Ching Fang received her masters degree in design and implementation of cultural projects (Maîtrise de Conception et Mise en Oeuvre de Projets Culturels) from Université Lumière Lyon-II, France. She joined the Exhibition Department of Taipei Fine Arts Museum in 2001, and served as the head of the department from Dec 2014 to May 2016. After March 2017, she became the head of the Collection Department, managing acquisition, donation, conservation projects as well as the preparation to plan for the new vault space for museum collections.

• Speakers



Jen-Jung Ku

Jen-Jung Ku has served as the paper conservator at the Taipei Fine Arts Museum since 2019. She previously worked as the paper conservator at the National Museum of Taiwan Literature in Tainan. She received her MA degree in paper conservation from the Tainan National University of the Arts Tainan National University of the Arts (2010). She undertook advanced internships and additional training at the George Eastman Museum and Library and Archives Canada (LAC).



Session 3 & 4: Documenting and Conserving Contemporary and Time-Based Media Art

The third and last session will include several presentations by conservators about their current practices in the museum setting as well as talks by archivists at artist foundation/studio, addressing the use of documentation before the works become institutionalized.

Session 3

Moderator



Christel Pesme

Speakers



Diana Tay



Zeeyoung Chin



David Smith



Aga Wlelocha



Cheng-Chung Huang

Session 4

Moderator



Joy Blaser

Speakers



Alisa Putri



Yuichiro Taira



Gail Vicente



Yukihoi Matari

Session 3

- Moderator



Christel Pesme

Christel Pesme worked as the Senior Conservator from 2017 to 2020 at M+ Museum in Hong Kong. Formerly trained in Paper Conservation in France, she became fascinated understanding the interactions between light and collection materials on display while working in the Preventive Conservation session of the Science Department at the Getty Conservation Institute (GCI). She has since been extensively working, teaching and publishing on methods to assess light sensitivity of collection items. Most recently, she has focused her efforts on developing practical ways to implement more sustainable collection care practices, from formulating value based approach to mitigating light risk on collection to exploring most relevant ways to formulate adequate policies and procedures to support careful access and use of contemporary art collection. Christel recently moved to Singapore where started working as Chief Conservator at the Heritage Conservation Centre (HCC).

- Speakers



Diana Tay

Diana Tay is a doctoral researcher (2018–2021) with the Grimwade Centre for Cultural Materials Conservation at the University of Melbourne. Diana’s research on Singaporean modern paintings (1940s–70s) focuses on building a material understanding through technical examination and analysis to deliver data-driven insights. She holds a Master of Cultural Materials Conservation (2014) specializing in paintings and contemporary art conservation of Southeast Asian artworks. Diana’s conservation practice started in 2009 at the Heritage Conservation Centre Singapore. Since then, she has worked with international institutions such as TATE Britain, the National Museum of Philippines, Queensland Art Gallery as well as with contemporary artists and private collectors, to conserve, preserve and better understand their collections. Diana is a founding member of the Asia Pacific regional group of the International Network for the Conservation of Contemporary Art.

• Speakers



Zeeyoung Chin

Zeeyoung is a conservator of Modern and Contemporary Art at the Leeum Museum of Art in Seoul, Korea. Since 2005, she has worked with different forms of art and a variety of modern materials such as paintings, outdoor sculptures and installations found in the museum's collection. Before coming to Leeum, Zeeyoung graduated from a 5-year-long training program at Ecole Supérieure d'Art d'Avignon in France obtaining a master's degree in painting conservation with honors. Her thesis was on the 'Conservation of Colorfield Paintings' which led her to working on modern paintings and materials in her professional career. She is on the Steering Committee of INCCA (International Network for the Conservation of Contemporary Art) and is also a member of INCCA-Korea, a regional group started in 2019 with her fellow conservators in Korea. Her research interest lies in modern paints and materials, conservation of outdoor sculptures, artist's interviews and documentation of artist materials and techniques.

진지영은 한국의 서울에 위치한 삼성미술관 리움의 현대미술 보존가입니다. 2005년부터 미술관 소장품 중 회화를 비롯한 야외 조각이나 설치 작품의 보존을 연구하고 있습니다. 리움에 오기 전, 프랑스의 아비뇽 고급 미술학교에서 석사학위를 받았습니다. 석사학위 논문은 '색면회화의 보존'을 다루었으며, 이를 계기로 현대 회화와 현재 재료에 대한 연구를 지금까지 이어가고 있습니다. 현재 INCCA(현대미술 보존을 위한 국제 네트워크)의 운영위원으로 활동 중이며, 2019년에 한국의 현대미술 보존가들과 함께 발족한 지역 그룹인 INCCA Korea에 참여하고 있습니다. 관심 분야는 현대 회화의 재료 연구, 야외 조각 보존, 작가 인터뷰 및 재료기법의 조사와 기록 등입니다.

• Speakers



David Smith

David Smith is a time-based media and digital art conservator with 20 years' experience working across museums, archives, broadcast and digital projects around the world. At M+ David contributes to the preservation, research, management and display of the museum's TBM and digital collections. Since moving to Asia David spent 7 years at Hong Kong based not for profit Asia Art Archive managing their collections and developing digital projects to raise awareness, interest and re-use of archives relating to Asia's art history. Before moving to Asia he worked at Europeana, Archives New Zealand and the Imperial War Museum, London.

• Speakers



Aga Wielocha

Aga Wielocha is a collection care professional and a researcher specialised in contemporary art. Currently, she holds a position of Conservator, Preventive at M+ in Hong Kong. She holds a PhD from the University of Amsterdam, Amsterdam School for Heritage, Memory and Material Culture. Her doctoral research, carried out within the program “New Approaches in the Conservation of Contemporary Art” (NACCA) situated at the crossroads of art history and theory, conservation, museology and heritage studies was focused on the lives and futures of contemporary art in institutional collections, particularly on works which are variable and unfold over time. Prior to her doctoral studies, she served as a conservator at the Museum of Modern Art, Warsaw.

• Speakers



Cheng-Chung Huang

Cheng-Chung Huang (Jason) joined National Science and Technology Museum (NSTM) in 1997, becoming a Preventive Conservation and Industrial Heritage Researcher in 2004. Jason attended a learning program in Canada Science and Technology Museum and Canadian Conservation Institute. NSTM aims at the issues on global trends in conservation of industrial heritages and a role to communicate their practice with domestic industrial conservation research groups and organizations. NSTM joined conservation organization memberships such as American Institute for Conservation (AIC) and International Council of Museums Committee for Conservation (ICOM-CC). Huang attended the 2012 AIC annual meeting and 2014 ICOM-CC Triennial Conference. His recent research focuses on identifying historical value of National Archives’ collections from Taiwan Power Company and acquisitions from Taiwan Textile Company. Additionally, he is researching a range of requirements to care for collection materials.

Session 4

- Moderator



Joy Bloser

Joy Bloser is the Assistant Objects Conservator at The Menil Collection in Houston, TX and specializes in modern and contemporary materials. She was formerly the Assistant Conservator for Public Outreach at the MFA Boston., and the David Booth Fellow in Sculpture Conservation at The Museum of Modern Art, New York. She earned her Master of Science degree in Conservation and Master of Art degree in Art History from The Institute of Fine Arts, NYU, and a Bachelor of Arts in Chinese Language and Art History from Middlebury College. Prior to working in conservation, she was the Assistant Curator at UCCA Center for Contemporary Art in Beijing, served as VIP Relations Manager for Art Basel Hong Kong, and continues to produce translations of art-based Chinese texts. She is a contributing translator to LEAP Magazine and Yishu Journal and serves as the ECPN liaison for AIC's Contemporary Art Network (CAN!).

• Speakers



Alisa Putri

Alisa Putri (b. Bandung, Indonesia, 1997) is a museum registrar for the Museum of Modern and Contemporary Art in Nusantara (Museum MACAN) in Jakarta. Museum MACAN provides public access to a significant and growing collection of modern and contemporary art from Indonesia and around the world. The Museum has an active program of exhibitions and events in a 7,100 square meter facility including onsite education and conservation spaces. She is in charge of the movement, object entry, acquisition and disposal, loans management, collection care, object packing and logistics, location control, indemnity and Insurance. She was formerly an ad-hoc assistant for the Conservation Department at Museum MACAN. She assisted Yayoi Kusama "Life at the Heart of a Rainbow" (2018), Arahmaiani "The Past has not Passed" (2018) Conservation Condition Reporting. Her previous works include "Matter & Place" (2019), "Dunia Dalam Berita" (2019), and Xu Bing's "Thought and Method" (2019). Currently she is working on the first solo exhibition of Melati Suryodarmo in the museum context called "Why Let the Chicken Run?" at Museum MACAN and Julian Rosefeldt "Manifesto" (2020). She studied architecture at Parahyangan Catholic University (2015-2017) and is currently enrolled in Open University (OU) to complete her BA in communications (2018-present). She has participated in technical studies of Museum Database Management in Indonesia, GLAM (Galleries, Libraries, Archives, and Museums) Institution in the Digital Era Workshop at Goethe Institut Jakarta, and the Painting Conservation Workshop at Cultural Heritage Conservation Center.

• Speakers



Yuichiro Taira

Yuichiro Taira is a Project Associate Professor at the Institution for Art Innovation in the Tokyo University of the Arts. Born in 1982. His major fields of interest include preservation and succession of cultural properties and contemporary art. He is chairing The Study for the Preservation and Succession of the Arts. In addition to recreating and reproducing cultural properties and artworks, he has conducted research on cross-disciplinary art conservation and succession, and has published his findings in exhibitions, essays, articles, and artworks.

His major projects include the exhibition "Conservation of the Art: Thinking oh Techne" in 2018 and "Re-display: Instruction and Protocol" (The University Art Museum, Tokyo University of the Arts) in 2021.

東京藝術大学アートイノベーション推進機構 特任准教授。1982年生まれ。文化財・芸術の保存継承研究。芸術保存継承研究会を主宰。文化財、美術品の再現や復元制作とともに、領域横断的な芸術の保存や継承について研究し、展覧会、論考、作品として発表。主な企画に、2018年「芸術の保存・修復—未来への遺産」展、2021年「再演—指示とその手順」展（東京藝術大学大学美術館）。

• Speakers



Gail Vicente

Born 1984, Manila, the Philippines

Lives and works in Baguio City, Benguet, the Philippines

Gail Vicente is the archivist and conservator for non-profit art organization King Kong Art Projects Unlimited. She studied at the School of Library and Information Science in 2002 before shifting to the College of Fine Arts in 2003 at the University of the Philippines in Diliman, Quezon City. She has been involved with the development of The Chabet Archive with artist and curator Ringo Bunoan since 2007 to the present. She began her training in the field of conservation in 2017 with paper conservators Loreto and Mildred Apilado and with painting conservator June Poticar Dalisay. In 2019 Gail, together with colleague MM Yu, was granted support by the Asian Cultural Council in New York to do research on independent artist archives and conservation of contemporary art under the mentorship of Martha Singer, a conservator specializing in modern and contemporary art, in New York City.

● Speakers



Yukiko Watari

In 2014 she was granted a Fulbright Scholarship to study in the Museum Studies Program at the Graduate School of Arts and Sciences, New York University. Her research focused on documenting complex forms of contemporary art for exhibition and conservation, and she received her MA in 2016. Since returning to Japan, she has been working at HIGURE 17-15 cas, Tokyo-based art installation company, where she documents the assembly of artworks, prepares detailed instructions for re-installation, and collaborates with conservators and technicians in the conservation process.

2014年度フルブライト奨学生として、ニューヨーク大学大学院人文科学研究科のミュージアム・スタディーズ・プログラムへ留学。複雑な形態の現代アートの再展示や保存のためのドキュメンテーションに焦点を当てて研究し、2016年に修士号を取得。帰国後は東京の美術設営事務所 HIGURE 17-15 cas に於いて、作品設置の記録や指示書の作成、修復家や技術者と協力して修復作業を進めるなど、現代アート作品の保存に携わっている。

Session 1:

Collecting and Exhibiting
Contemporary and Time-Based Media Art

01

Session 1:

Collecting and Exhibiting Contemporary and Time-Based Media Art

Not Knowing Where to Turn – a curator fielding questions of art conservation in Vietnam

- **Zoe Butt**

Artistic Director at the Factory Contemporary Arts Centre, Vietnam

How do you answer questions of conservation, of both modern and contemporary art, in a country that has next-to-no expertise? Diplomats call asking how to care for a lacquered, mother-of-pearl surface that is in need of 'cleaning'; Museum directors call asking for assistance in applying for international grants to address collection storage issues; Collectors call asking how to deal with a shipping agent who informs port officials are charging an inordinately high fine after an unsupervised opening of a crate containing an artwork counters its declaration as 'documents'—however there is no conservator of lacquer in the country able to confidently assist; the museum director can't read or write English for the application; and objects declared 'artworks' for shipment must (of course!) be first approved by the Ministry of Culture's dubious guidelines.

The arts infrastructure in Vietnam is in urgent need of reform. Not only are its museums underfunded and without conservation and curatorial departments; not surprisingly its education system is similarly wanting expertise and relevant courses to address these critical departmental oversights. As a curator who is an Artistic Director of one of the most active centres for contemporary art in Vietnam, it has become crucial to independently create my own network of conservation knowledge to address these gaps (which has not been easy). This presentation will present selected case studies to contextualize the dilemmas behind stymied development of conservation strategies in Vietnam; which in turn run tandem with curatorial concerns of how best to facilitate exhibitions, artwork production, as well as their international engagement and circulation.



The Case of Save Myanmar Film: a youth-led organization that literally saved Myanmar films from extinction


- Keiko Sei

Independent Curator

The story of a small non-profit organization in Myanmar called Save Myanmar Film is inspirational and can be a model for any cultural conservationist/archivist that works in the similarly underfunded environment or under the government that cares little about the issue.

Burma/Myanmar has a long history of cinema industry dating back to the 1910s. Because of the many decades of neglect under the isolationist military regime, however, today only 10% of the films have survived and even these 10% of films are in a critical condition and are in need of urgent preservation and restoration. Discovering this dire situation and knowing that the Myanmar government will never embark on the effort to take care of these films, a group of young independent filmmakers, led by Maung Okkar, founded an organization called Save Myanmar Film in 2017 with the determination to preserve the remaining 10% as well any film that is and will be produced now and in future.

What they did first was to negotiate with the government to support their effort. At the same time, they started to appeal to the international community to do the same. From the Myanmar government, they received access to the national film vault and an office for free, which meant that the government decided to let the youth group try to take care of the cultural heritage. And from the international community, they received a lot of support: an opportunity to learn film preservation techniques at Film Restoration Laboratory in Bologna, Italy, Film Digital Restoration Workshop conducted in by Imagica Lab (Japan), scanning support by Thai Film Foundation, applied preservation techniques and restoration ethics by MOWCAP (Asia Pacific Regional Committee for the Memory of the World Programmer), and a full digital restoration



of a historical film “The Daughter of Japan” (1935) supported by Japan Government Agency for Cultural Affairs and the National Film Archive of Japan, and many more.

The group even succeeded to inscribe 1934 Myanmar film “The Emerald Jungle” in the UN’s Memory of the World Register for Asia/Pacific. The group continues to work on listing existing films, searching for any Myanmar film in international film archives (they have already discovered 2 films abroad) as well as developing human resources in the film preservation field, besides the daily task of physically taking care of the films in the vault. Watching and appreciating all the achievements, the government started to completely entrust them in every film preservation effort as well as international contacts.

They are, however, facing a gigantic challenge now. After the 2021 February coup, the military junta started to destroy or steal every citizen’s effort in the last 10 years of relative freedom. All the international cooperation efforts have been halted. The international community needs to carefully watch the situation in Myanmar and to give a helping hand if the situation becomes critical.

Who is Going to Conserve Films as a Cultural Heritage for the General Public?

On the Possibilities of Street Film Museums

- Ray Jiing

Emeritus Professor at the Tainan National University of the Arts, Taiwan

When we speak of the conservation of films as a cultural heritage, primarily audiovisual works created by the mainstream film industry are brought to the table, with works from famous directors and masterpieces specially represented. The best illustrations range from the classic masterpiece, *A Touch of Zen* by King Hu, to *Dust In The Wind* by Hou Hsiao-hsien, which have been subsidized by the Ministry of Culture for restoration in recent years. It seems natural that they serve as representation of national memory and no doubt has arisen from the officials or civil society. Even for news documentary films which are non-drama, the audiovisual works that prevail are news-based documentary films produced by mainstream news media, also known as national machinery, such as Taiwan Film Culture Co., Film Production of Republic of China, Taiwan Television Enterprise, Ltd., and Chinese Television System Inc. These examples still embody the products from the mainstream media industry. As for images or videos for common people made by amateurs or families, such as family films, family video tapes, and family albums for the purpose of life recording, they are also part of the national memory. However, they do not receive the level of appreciation as they should. We are not even clear about whether the country would provide a mechanism and hold the accountability to maintain these images and videos from common people.

To make up for these drawbacks, I engaged myself in developing a blueprint for modules of community-oriented miniature museums based on the experience of the Film Collectors Museum. I appealed to communities across the country to build a street film franchise. This kind of image and video cooperative as a non-governmental organization could gather and wield the power of the civil society. They collect, organize, and even shoot local images and videos to conserve the local history and literature. Such conservation of films as a cultural heritage has exceeded works from renowned directors and masterpieces as well as the mainstream media business, laying a foundation for the construction of the history of common people.



Hand Selling in the Museum Space

- **Christopher Mattison**

Curator and Publisher at the Hong Kong University Art Museum and Gallery

Over the past decade, Hong Kong's cultural sector has undergone a series of major transformations that would now benefit from a reassessment of the preservation and interpretation of its various layers of cultural heritage. The city has long been a place of transition focused on trade, high finance and vertical structures built to contain prestige galleries like White Cube and mega-events like Art Basel. Unfortunately, the number of individuals and resources needed to maintain the preservation of the cultural objects found within these sites have not kept pace with the creation of the burgeoning galleries and art fairs. Hong Kong has always boasted numerous universities, private and corporate collections and collectors, but alarmingly few trained conservators or collection managers to preserve the work held by these individuals and institutions.

This presentation will focus on the development of my managerial and curatorial work over the past decade of Hong Kong's cultural transformation, beginning with an applied research project at City University of Hong Kong (SOMA), to recent integrated exhibition work with contemporary artists Chak and Jen Bervin at The University of Hong Kong's University Museum and Art Gallery. Key points to be discussed will be the outcomes of an Andrew W. Mellon Foundation Planning Grant to expand museum and preservation programming in Hong Kong, along with a series of hands-on workshops developed in collaboration with the Preservation Center at The University of Hong Kong. Intended for a broad audience, the workshop series was constructed for individuals within the GLAM sector, including undergraduate students, curators, art handlers, archivists and collection managers from across Hong Kong, mainland China, and Southeast Asia.



Session 2:

Collecting and Exhibiting
Contemporary and Time-Based Media Art

02

Session 2:

Collecting and Exhibiting Contemporary and Time-Based Media Art

Culture on Demand: a curator fielding questions of art conservation in Vietnam

- **Rahel Joseph**

Director at ILHAM Gallery, Malaysia

ILHAM Gallery is a young institutional gallery in Kuala Lumpur, Malaysia with a growing collection. As one of the few public art institutions in an infrastructure dominated by the art market, ILHAM has been trying to build new ways of connecting with the larger public, particularly during the time of COVID-19. These include making the collection accessible and using it as an education tool to tell a more diverse and inclusive story of Malaysian art. ILHAM also plans to create a “moving museum” where a small capsule collection show will travel to schools and public squares in rural areas in the country. However, as the gallery makes its collection accessible to the public, there are challenges. These include showing and collecting political or difficult work, navigating issues of sensitivities relating to politics, religion and morality and the dangers that can arise from censorship and self-censorship.

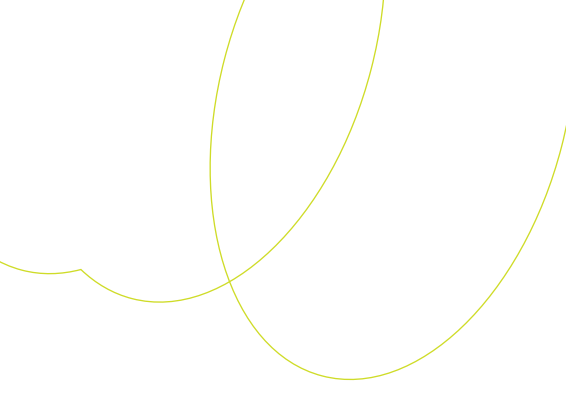
Nam June Paik's Legacy: How would Nam June Paik Art Center Video Archives be Read in Contemporary Art Museum Context?

- **Sang Ae Park**

Archivist and Head of the Curatorial Department at the Nam June Paik Art Center, South Korea

Contemporary artist Nam June Paik (1932–2006) recognized art as the oldest form of communication, and was concerned about the preservation of information contained in art at the intersection of communication.

He lived in the videotape era where only linear information could be provided, yet he dreamed and foresaw the digital era that enabled random access. Intangible art forms are ecological and futuristic, as he continued to mention. The project of rearranging Nam June Paik's video archives in the digital environment is one way to realize the future of art that Nam June Paik had envisioned. Paik's video archive, a collection of 2,285 analog tapes and reels, shows the trajectory of Paik's art. The video archive consists of various versions of Paik's single-channel video produced using "Paik -Abe Video Synthesizer" (1969/1970), made with support from a collaboration project with Public Broadcasting Service (PBS), source files of broadcast programs, performance shooting, interviews, video sculptures and video installations, as well as various footages collected and produced for artwork production. Through these videos, you can see Paik's colleagues, images of nature or machines, historical events, political figures, and scenes that depict facets of the society at that era. Paik's video archive is an alluring virgin land where you can guess his focus of interest and explore his unrefined thoughts.



Paik's video archive is a jungle of visual aesthetics. Nam June Paik's original order of work is the replication, storage, and reproduction of footage according to his workflows. Tapes with "single-channel" titles were recorded with completely different source footage, and there are subtly different versions of single-channel videos that appear to be the same. In addition to final editions published as artwork, there are various experimental videos made by Paik and his technical assistants. The objects of Paik's video archive can be read as records of various experiments rather than a demonstration of the process for completing a single-channel video. An archive is a collection of records that perform all of the original functions at the time of creation and that are permanently stored for purposes other than the original function. It can function as evidence for the creation of artworks, and it can be categorized as a piece of art due to its intrinsic value. The original context of creations can be read through an archive organized according to the principle of the original order of records from a single source. Objects in the archive not only have their meanings in their original function, but also provide new meaning in the relational network of objects. This new meaning of a relational network might cause users to forget their original intention, and find themselves caught in a completely different interest.

In this context, the archive retrieval efficiency can not only quickly and easily measure the degree of achieving expected goals, but also grasp the second meaning and explore new research possibilities. In the era of machine learning and big data, users' digital footprints have become a kind of material for drawing a new relational network between information. In addition to the primary semantic mapping consisting of keyword connections derived from existing research results, the new relational network of usage data suggests the possibility of being used as a new information resource beyond the principle of analog archives of source and original order. The objects in Paik's digital video archive can be organized into a primary semantic mapping, which is created with keywords and classification of people, events, works, exhibitions, and eras. Based on users' digital footprint, a brand new relationship map can be produced and utilized. As such, the new map provided by a machine learning module would show us a completely different perspective to look at Nam June Paik's works of art from those established in the fields of art history, aesthetics, and visual studies.

The Challenges of Conservation of Contemporary Art in a Tropical Climate

- **Joselina Cruz**

Director and Curator at the Museum of Contemporary Art and Design, MCAD Manila, the Philippines

TILHAM Gallery is a young institutional gallery in Kuala Lumpur, Malaysia with a growing collection. As one of the few public art institutions in an infrastructure dominated by the art market, ILHAM has been trying to build new ways of connecting with the larger public, particularly during the time of COVID-19. These include making the collection accessible and using it as an education tool to tell a more diverse and inclusive story of Malaysian art. ILHAM also plans to create a “moving museum” where a small capsule collection show will travel to schools and public squares in rural areas in the country. However, as the gallery makes its collection accessible to the public, there are challenges. These include showing and collecting political or difficult work, navigating issues of sensitivities relating to politics, religion and morality and the dangers that can arise from censorship and self-censorship. The micro-climate of MCAD is definitely due to the tropical climate of the Philippines and the heat generated by a badly polluted city. The Philippines is characterized by having two seasons: the wet season and the dry season, with these being based on the amount of rainfall. Tropical climates register a relative humidity of 65-70% , while tropical temperatures lend themselves to a high rate of decay of art objects. Air-conditioning and dehumidifiers help in controlling these environmental conditions but these are difficult to sustain. We deal with the museum’s uneven environmental conditions primarily through smart programming and close conversations with artists. By creating an exhibition programming which also considers the challenges of the museum environment, we are continually able to have a crucial and challenging exhibition program that engages with some of the more important contemporary artists and topics. MCAD also works with new media that is generally more forgiving. Another

way we are able to produce exhibitions without sacrificing quality is by working with exhibition copies for most reproducible works. Media which can be reproduced , e.g. photography, lend itself to exhibition copies which are done to the artist's approval, most of which are made to the same quality of the original.

As a space which deals largely with contemporary material and media (this includes performative work and sound), a deep understanding of the challenges imposed by strict Western based conservation standards, need to be revisited. Not only due to contemporary materials which have unique properties requiring different environmental conditions for display and storage, but also to adaptive conservation standards that take into account culture, geography, historical period and artistic intent.

Establishing Conservation Strategies for Contemporary and Time-based Media Collections from the Expansion Project at TFAM

- **Mei-Ching Fang; Jen-Jung Ku**

Head of the Collection Department at the Taipei Fine Arts Museum, Taiwan /
Paper Conservator at the Taipei Fine Arts Museum, Taiwan

Founded in 1983, Taipei Fine Arts Museum (TFAM) is the first modern and contemporary art museum in Taiwan. TFAM has regularly curated its renowned international event, the Taipei Biennial, and has served as the commissioner of the Taiwan Pavilion as a collateral event of the Venice Biennale. TFAM's collections center on curatorial research structured under the framework of contemporary art history, featuring major modern and contemporary artworks of Taiwan which are artists' personal development oriented. Since the collection of the first time-based artwork in 1992, TFAM has continued to acquire contemporary and time-based artworks of early times of Taiwan every year, ranging from contemporary mixed media, found objects, food, plastic, kinetic art, and dedicated playback equipment for time-based works. Amongst these, what is worth noticing is several significant, representative video installation artworks in early Taiwanese art history created by Chung-Li Kao, Chieh-Jen Chen, Jun-Jieh Wang, and Goang-Ming Yuan. Meanwhile, through some large international exhibitions, TFAM has also collected works from international video artists, such as Peter Borgers and Fiona TAN. Until now, TFAM is remarkably diverse in the collection of contemporary and time-based artworks across different generations. TFAM is known not only for the most representative collection but also as an important unit to collect and conserve time-based artworks of Taiwan. However, it has been 38 years since the establishment of TFAM. The collection area has been worn out, and the hardware facilities could no longer meet the demands for increasingly diverse contemporary collections.

Following several years of preparation, TFAM announced its two-phase project titled “Out of Bounds: TFAM Expansion”. The Collection Department would take charge of the preparatory work and planning of the storage vaults of contemporary and time-based media artworks for the project. The project covers the refurbishment of the storerooms by organizing hardware installations, including modern conditioning system, space layout, routes and restoration rooms, in addition to the inventory and review of the time-based works in the museum through programs and industry-academia collaboration in order to address future needs for relocation of such works. Besides, compared with traditional media, the challenge of time-based media conservation manifests more extensively than that of software systems. The design of a digital IT storeroom should incorporate security management while pivoting to the conditions of the works, so it is necessary that TFAM work with experts in different areas, such as information engineering, archival science, and network management. To tackle this emerging lesson, TFAM has attempted to develop in-depth dialogue and collaboration with professional museums teams overseas, gradually forming the adequacy of systems and procedures. Furthermore, local technical support could be of a great aid to build associated knowledge base and resources.

Session 3:

Documenting and Conserving
Contemporary and Time-Based Media Art

03

Session 3:

Documenting and Conserving Contemporary and Time-Based Media Art

Promoting Active Learning in the Art Ecosystem: A Case Study of Technical Analysis outside the Museum

• Diana Tay

Doctoral Researcher, Grimwade Centre for Cultural Materials Conservation, University of Melbourne

Cheong Soo Pieng (1917-1983) is a pioneer artist and a prominent figure in modern Singaporean art history. One of many overseas Chinese artist-educators who migrated to Singapore after the Second World War have helped shape and develop Singapore's modern art practice. Alongside their historical significance, the growing visibility of Singaporean art on the international platform in past years has set record auction prices, with a recent sale of a Soo Pieng painting reaching \$995,000USD.

Building an understanding of the art practice of Singaporean modern artists, several in-depth curatorial research through the years have explored stylistic or historical perspectives. However, little technical research has been conducted on their artworks, resulting in a significant lack of material knowledge. This has been identified as an emerging, urgent need to secure the artist record, which can eventually develop a material understanding of modern Singapore art.

The conservation field is young in Singapore, having started from an institutional need from the development of art museums in the 1960s. In 2010, one of the first technical art research on a Singaporean artist was published. Since then, existing studies were limited to studies of works of art from the Singapore national collection. However, in building a material understanding of Singaporean artworks to value-add art historical narratives and conservation approaches, such a broad study has to be undertaken beyond the museum structures. So how



can we extend conservation research into the art ecosystem?

The art ecosystem extends beyond institutions and includes valuable stakeholders such as private collectors and artist estates. Artworks in private collections offer an opportunity to expand the material knowledge of Singaporean paintings. However, having worked in an institution equipped with wide-ranging research capabilities, the change of environment outside the institution was met with challenges. The presentation will discuss some of the research concerns, such as the authenticity of the artworks, financial costs and access to equipment.

Using the first technical study of a Singaporean private art collection as a case study, this presentation will discuss how a cost-efficient technical examination toolkit was designed and how structured data collection and analysis were crucial for gaining insights into the art practice Cheong Soo Pieng. Having access to study 59 artworks from a private collection presented an opportunity for active learning through increased dialogues and knowledge exchange within the art ecosystem. The collaboration showed a necessity and benefited in studying artworks outside of institutions and hopes to encourage conservators to engage in a continuous dialogue with stakeholders from the art ecosystem.

Conservation Issues Related to the Diverse Industrial Materials Used in Contemporary Art

- Zeeyoung Chin

Conservator of Modern and Contemporary Art at The Leeum Museum of Art, South Korea

The types of materials used by contemporary artists are almost infinite. Each of these materials has various physical properties and exhibits different properties when mixed and used. It is well known how ink and paint, paper and canvas, marble and bronze, which are traditional art materials, will age and deteriorate over hundreds of years, and we know how to accept and resolve the change.

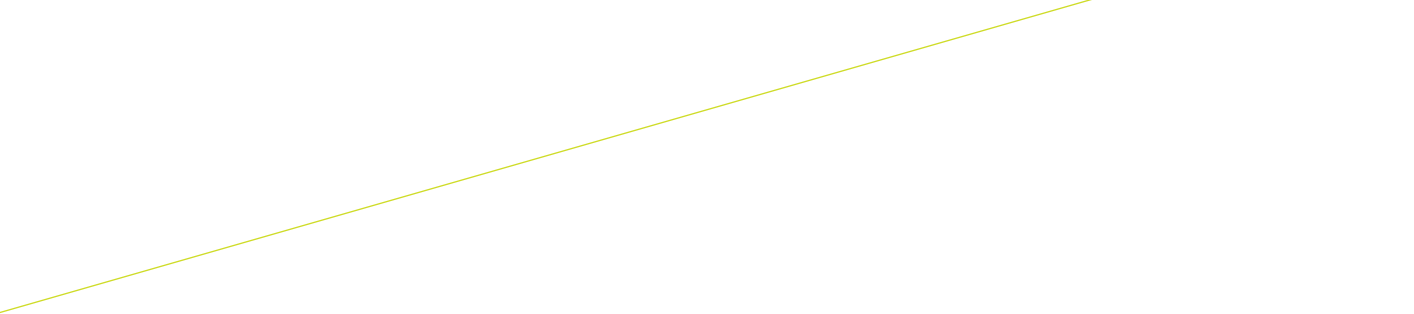
However, the new materials of contemporary art, from industrial paints, plastics, coatings, and adhesives produced in the 20th century, are at most 100 years old. Moreover, these materials are being newly developed and transformed every day.

What made artists choose these materials? The first thing to consider is the visual effect. Industrial materials have diverse and subdivided finishes depending on their purpose. Artists explore and use new materials that meet their expectations, and these visual effects include color, shine, transparency, texture, and shape of the surface.

The second is workability. Taking the drying time, hazard, easiness of work, moldability, strength, and weight of the paint or resin into consideration, artists would choose and use easily available materials.

There may also be symbolic reasons. Rejecting the use of traditional art materials, using mass-produced inexpensive materials, or emphasizing the original function of industrial materials themselves, or twisting their meaning are examples of these reasons.

It also stands to reason that industrial materials are selected for economic reasons. Materials developed for art are usually expensive and sold in small quantities. To create large-scale artworks, to make series production, or to try various experiments, artists would choose industrial materials that can be purchased in bulk at an affordable price.



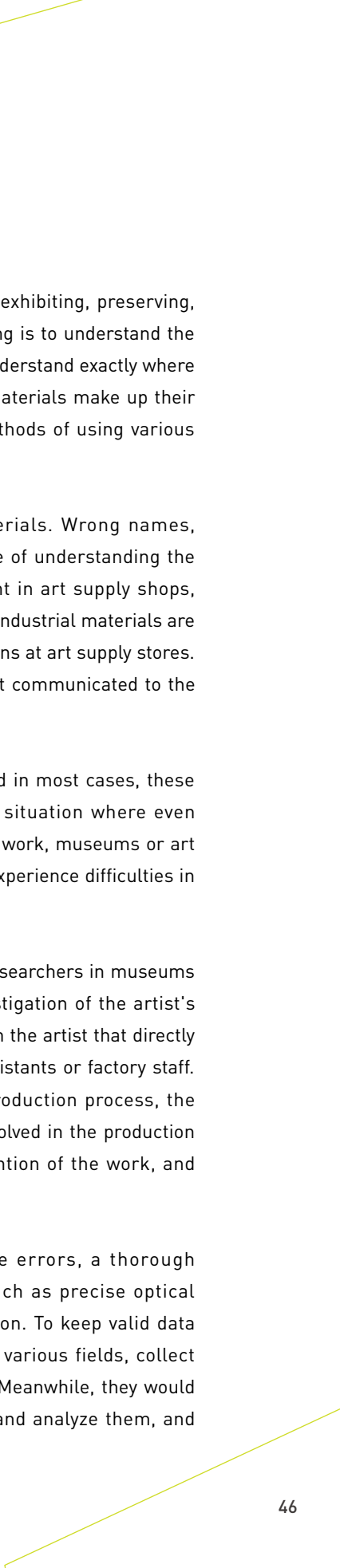
As artists experiment with various industrial materials, methods of exhibiting, preserving, and managing their artworks must catch up accordingly. The first thing is to understand the background and reason for their selection of a given material and to understand exactly where and how the material was used. However, it is tough to know what materials make up their works unless the artists document and disclose the details and methods of using various industrial materials.

The problem starts with the terminology for these various materials. Wrong names, abbreviations, and brand names are used indiscriminately; a culture of understanding the exact ingredients, naming, and referring to materials is nonexistent in art supply shops, universities that teach art skills, and even artists circles. In particular, industrial materials are distributed in large quantities, and they are usually sold in small portions at art supply stores. In this case, information about product ingredients is omitted and not communicated to the consumer.

In addition, the ingredients of these materials change frequently, and in most cases, these are trade secrets that would not be disclosed transparently. In a situation where even artists cannot identify the exact ingredients of materials used in their work, museums or art institutions that exhibit, store, research, and preserve these artwork experience difficulties in fully performing their functions.

If accurate information is unavailable with an artwork, conservation researchers in museums will check the material in the following way. First, there is an investigation of the artist's records, photographs of their studios, video recordings, interviews with the artist that directly access their memories and testimonies, and interviews with their assistants or factory staff. Interviews with the artist can provide information of the overall production process, the reasons and sources of selected materials, the number of people involved in the production of the work, and the artist's thoughts about the meaning and intention of the work, and preservation, and exhibition methods.

However, the information obtained from the artist may include errors, a thorough reconfirmation is required. Scientific investigation procedures such as precise optical investigation and component analysis come into play for confirmation. To keep valid data of a piece of work, art museums would collaborate with experts in various fields, collect information of materials, and keep precise artwork-related records. Meanwhile, they would obtain materials similar to those used in the artwork, experiment and analyze them, and accumulate the data as a reference.



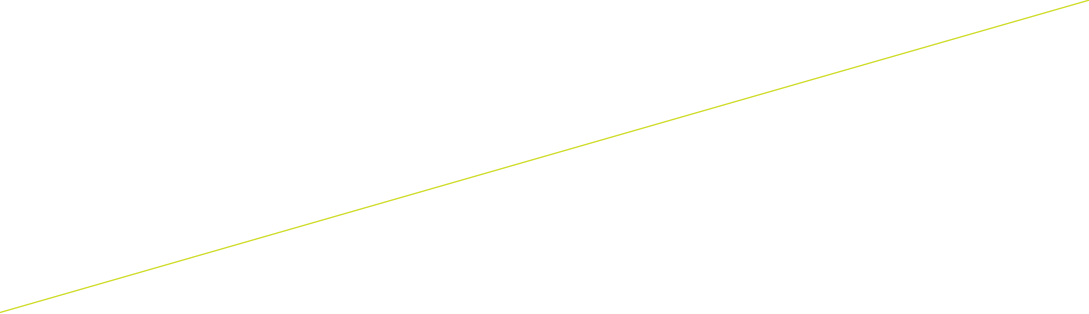
What About Bob? Shaping Institutional Approaches through Research and Practice

- **David Smith; Aga Wielocha**

Conservator, Digital and Media Art, at the M+ Museum, Hong Kong/Conservator, Preventive, at the M+ Museum, Hong Kong

New museums often shape their collection-care policies and practices based on the experiences of their established counterparts. However, the specific geographical and cultural context, structure, scope of collection, and institutional culture of each museum make adopting existing approaches a challenge. This is especially true for strategies relating to new art forms, such as complex digital artworks, which by their nature challenge traditional institutional collection-related conventions and frameworks. Here the development of practices related to collection management and preservation continues to evolve. Using a research project that addresses the display and preservation of software-based artwork from the M+ Collections as an example, this paper proposes a collaborative learning-by-doing approach to confronting the issue.

In 2020, M+ acquired Ian Cheng's 'Bag of Beliefs' (B.O.B.), a complex, interactive, software-based artwork, to be included in the museum's opening exhibition. The work presents an artificial-intelligence life form whose behaviour is shaped by exposure to new experiences. The public can influence BOB's behaviour via a smartphone app, sending it offerings like rocks, mushrooms, starfish, and lucky stones. Technically, the work relies on multiple components and apps running both locally and on external servers, and this arrangement proved challenging for display, maintenance, and long-term preservation. Meeting these challenges relied on thorough research and analysis, something that is difficult to carry out on a tight deadline at a young museum with unsolidified structures and limited experience.



This paper will present a research project initiated by the M+ conservation team and carried out in collaboration with a specialist outside the institution. Taking BOB as a case study, the project aimed to inform the shaping of institutional practices related to collecting and care of complex software-based art forms. The first phase included an extensive investigation into the work's concept, history, and anatomy. Next, a roadmap was developed to secure M+'s ability to display the work in the future. Finally, the team identified aspects of existing institutional strategies and infrastructures that should be redesigned or improved to allow for sustainable care of digital, technology-dependent artworks. The second phase of the project will look at collaboration between institutions to facilitate the preservation of software-based art, and investigate how museums can better embrace, support, and steward emerging contemporary art forms.

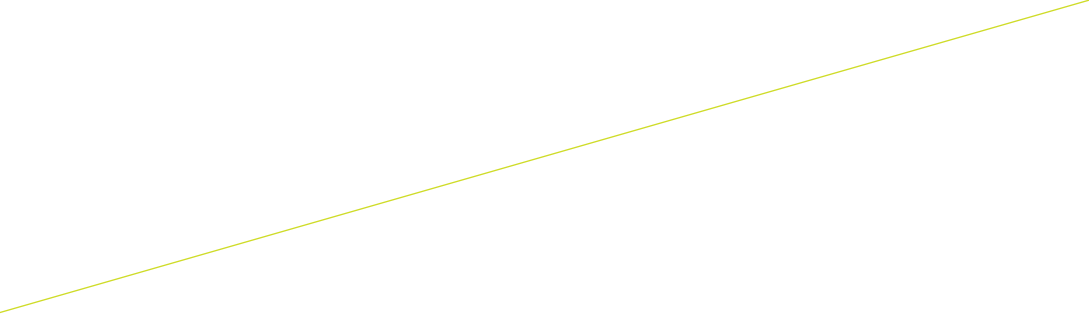
From Attending American Institute for Conservation to Building Partnership: Museum's Preservation Strategy and Application on its Collection made of Time-based Media

- Cheng-Chung Huang

Research Assistant at National Science and Technology Museum, Taiwan

Contemporary materials and time-based media are the elements used in new media art. These artworks are also the main collections of modern and contemporary art museums. They refer to traditional analog sound and images that are used by artists or curators to create media artworks through forms like video, sound, audio, computer technologies, light, the internet, and power generating machines. However, time-based media collections are facing the challenge of not being able to be documented comprehensively. They even encounter the difficulty of preserving complex hardware and software devices and industrial electronic components because these things were produced by manufacturers in different specifications with different equipment during specific periods. Therefore, considering the collection mission and preservation approaches at the National Science and Technology Museum (NSTM), and other collecting institutions alike such as digital archives, and art museums, I will discuss the concept of combining museums' audio-visual collections together with art exhibitions as another way of preserving time-based media works.

The art museums emphasize the artist's intention and aesthetic values more than the science museums do for time-based media works. However, the inspection techniques and long-term preservation requirements derived from preserving the materials of the carriers should be the same between the two. Based on my experience at NSTM, I will use the operational structure and model of preserving time-based media collections as a case study in this paper. After participating in the electronic media group in the annual meeting of the American Institute for Conservation in 2012, I decided to conduct a survey on the condition of the audio-visual



collections. I also attended conferences in the US to learn about different cases of preserving time-based media artworks at the American Art Museum and the Tate Modern in the UK. Because of that, in recent years, when the NSTM collaborates with Taiwan Sugar Corporation and Taiwan Power Company, we establish partnerships for the preservation of cultural heritage in both theoretical and practical ways. I hope to share the interactive process during the collaboration, what difficulties were encountered and how NSTM has found ways to break through limitations. By doing so, we are able to develop a deeper understanding of the existing practices to preserve time-based media works in contemporary art museums and further discover opportunities for interdisciplinary collaboration.

Session 4:

Documenting and Conserving
Contemporary and Time-Based Media Art

04

Session 4:

Documenting and Conserving Contemporary and Time-Based Media Art


Design Alternative Museum Collection Storage Unit in Developing Countries

- Alisa Putri

Registrar at the Museum of Modern and Contemporary Art in Nusantara, Indonesia

Museum collection storage is one of the essential components for conservation. The United Nations Educational, Scientific, Cultural Organization (UNESCO) describes Preventive Conservation is the mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; and reformatting/duplication. Preventive conservation is an ongoing process that continues throughout the life of cultural property, and does not end with interventive treatment. By using preventive conservation, you can limit the imperceptible deterioration that occurs on a daily basis and the catastrophic damage that occurs occasionally. Only when preventive care techniques are not implemented or objects are inherently unstable, is conservation treatment necessary.

Inadequate storage facilities are a common problem for many museums. The economic and ecological challenge in developing countries, especially in Indonesia, is linked to construction and maintenance issues. Since most of the historical museums are under government care and located in historical buildings, no renovation would be allowed to construct new museum storage facilities. The initiative would be to make independent shared storage facilities that could act as the Preventative Conservation. The alternative storage needed in the developing country should be sustainable, low cost and low maintenance as the goal is to meet the country budget and to minimize the maintenance as the human resources are



minimum. There are several material highlights such as light concrete and metal as the main structure, full passive conditioning and optimal use of active dehumidifier. The building design will be focused on the building envelope, The building envelope is the physical barrier between the exterior and interior environments enclosing a structure. Generally, the building envelope is comprised of a series of components and systems that protect the interior space from the effects of the environment like precipitation, wind, temperature, humidity, and ultraviolet radiation. The internal environment is comprised of the occupants, furnishings, building materials, lighting, machinery, equipment, and the HVAC (heating, ventilation and air conditioning) system (National Institute of Building Sciences. Building Envelope Design. 2015). All the effort is to achieve museum storage with a stable interior climate by controlling light, temperature, relative humidity, pollution and pests, concentrated dehumidification, and reducing air infiltration. As a result, the need for interventive treatment can be forestalled.

Re-Display and Instructions

- Yuichiro Taira

Project Associate Professor, Institution for Art Innovation at the Tokyo University of the Arts, Japan

The works stored in the museum keep their value by blocking external intervention to prevent deterioration and maintaining the identity of a "creation" such as their materials and designs to keep the current state as long as possible. Placing the collected paintings on the walls and the sculptures on pedestals in the exhibition room is a traditional exhibition approach for displaying unique and independent art pieces. However, modern works of art that allow various forms of expression are decomposed into materials in the storage facilities, installation instructions that describe what kind of equipment to use and what sort of space to create at the time of exhibition are needed.

Based on the instructions, artworks can adjust flexibly according to the exhibition space, substitute materials during installation, or even provide viewing experience. Thus, many first-time-made art pieces come into view. Contemporary works of art are not re-exhibited based on the identity of a "creation." These works are re-performed (re-staged) by instructions that describe the procedures, specifications, and rules of future iterations. It may be that the artwork itself cannot be preserved as a static substance, but the dynamic place as a whole is preserved and the experience itself is inherited. Thus, we ask for the identity of the work that is re-staged (re-configured) according to its instruction, and try to muse on the intersection between the artwork and its installation manuals.

Conservation of Art Installations, A Case Study

- **Gabrielle Marguerite Vicente**

Archivist at King Kong Art Projects Unlimited, the Philippines

Contemporary works of art contain a wealth of information, starting from the scale and scope of materials employed in creating them to the conditions in which the works are created. In this regard, conservation gives us a sense of history as derived from works of art. What are the various approaches and techniques used in the conservation of art installations? How does one capture and preserve tacit information concerning works of art?

To aid the discussion, a case study on the conservation of the artwork entitled 'Waves' will be the focus of the presentation. This case study is grounded on the artistic practice of pioneering Southeast Asian conceptual artist Roberto Chabet (1937-2013) whose installations highlight his predilection for utilizing everyday objects and ready-mades as subject and form in his artworks. Chabet's use of these objects in his installations pose challenges to their conservation.

These challenges are being confronted by the custodians of The Chabet Archive, a digital archive introduced in 2009 and later absorbed into King Kong Art Projects Unlimited (KKAPU), a Manila-based non-profit organization dedicated to the preservation of Chabet's artistic legacy. How does the archive of an artist inform the working style and philosophy of an artist? Most importantly, how does one proceed without any formal or academic training in conservation? In 2019, just months before the outbreak of the global pandemic, colleagues at KKAPU Gail Vicente and MM Yu went to New York City with the support of the Asian Cultural Council (ACC) to participate in a mentorship program with New York-based conservator Martha Singer, Chief Conservator at Materials Whisperer, who specializes in modern and contemporary art. The mentorship program addressed the practical, technical, and theoretical knowledge required in conservation as well as connected the participants with different conservation and archiving groups to foster dialogue and exchange in the future.

**This case study was part of an article published in December 2020 on the Voices in Contemporary Art website*

Driven by Necessity: Reflections on Preservation Practices at HIGURE

- Yukikoi Watari

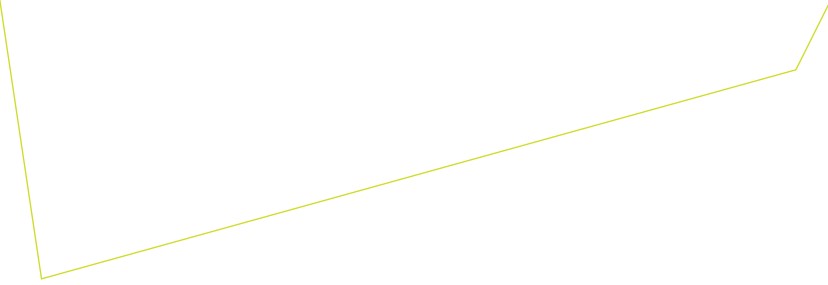
Project Manager at HIGURE 17-15 cas, Japan

When exhibiting and inheriting works that use new materials and artistic expressions, building documentation for artworks is even more crucial to make informed decisions with sufficient information.

Mainly in Europe and the United States, art conservators, researchers, and museum workers have been sharing information and presenting research on conservation and documentation methods for modern and contemporary works since the latter half of the 1990s. In large museums of arts in Europe and the United States, the work has become specialized. In that context, museum workers (curators, registrars, conservators, etc.) can focus on their specialties while cooperating with other departments, conservation workshops, or educational institutions on the premise of preserving and documenting artworks.

In Japan, although there are no educational programs specializing in the restoration of modern and contemporary materials, related symposiums and research/restoration projects have been conducted on a regular basis, mainly at museums and universities, since the 2010s. It is rare for modern and contemporary art museums to have specialists in art installation, restoration, and documentation within the organization. Staff curators in Japan are involved in various museum activities. It is a common practice to collaborate with external art studios for exhibiting and preserving artworks. In this cultural context, the main business of HIGURE 17-15 cas has been assisting museums to design the exhibition and install the artwork..

When installing artworks, HIGURE has to factor in the intents of the work and the artist; at the same time, follows requests of museums, galleries, and collectors. HIGURE sometimes acts as a hub to collaborate with AV engineers, electricians, and lighting designers. Its business content has diversified since its establishment. HIGURE has recently been involved in writing



installation manuals for works in museum collections and working with technicians and restorers to restore media art and modern and contemporary works. In this presentation, I will discuss the collaborative practices and my experiences at HIGURE, focusing on documentation activities. The approach and practice seems to have only occurred in Japan, with a mechanism different from that of large museums of arts in Europe and the United States.

Not only the artist but also art handlers and engineers are involved in the install and de-install process, especially in the exhibitions of installation art and time-based media art. There are also cases that artwork is installed in the absence of the artist based on the information and manuals obtained in advance from the artist. In terms of "the preservation of variable artworks," the artist's intention, medium, and techniques are often the subject of debate. Yet in the case of "an artwork is completed only after it is installed in an exhibition space," the display procedure is also a key factor for a faithful iteration of the work. To preserve an artwork, the perspective and records about the work, the artist, and the exhibition/collection sites shall be a necessary component in the documentation.

For small and medium-sized museums, galleries, and collectors who do not have in-house conservators or technicians, it is a pleasure to share feasible perspectives for future documentation and preservation approaches.

