

RESHAPING THE  
COLLECTIBLE

© Photo: Roger Sinek

# RESHAPING THE COLLECTIBLE: LEARNING THROUGH CHANGE

14, 15, 16 September 2022

This conference is made possible thanks to a grant from the Mellon Foundation





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Photos by Oliver Cowling, Roger Sinek, and Pip Laurenson

# ACKNOWLEDGEMENTS

## Conference Lead

Professor Pip Laurenson, Professor of Conservation, Director MSc Conservation of Contemporary Art and Media, UCL and Project Lead *Reshaping the Collectible: When Artworks Live in the Museum*

## Session Convenors

Dr Lucy Rose Bayley, Writer, Contemporary Art Historian and Curator

Jacob Chu, Vice President of Sustainability Solutions, Co2Action LLC

Sarah Haylett, PhD researcher, UCL and Tate

Libby Ireland, Sculpture and Installations Conservator, Tate

Taylor Le Melle, Writer, Curator

Dr Hélia Marçal, Lecturer in History of Art, Materials and Technology, University College London

Jack McConchie, Time-based Media Conservator, Tate

Henry McGhie, Consultant specialising in Museums, Sustainability and the Sustainable Development Goals, Curating Tomorrow

Zoë Miller, NACCA PhD student, Maastricht University and Tate

Alexandra Nichols, Conservator, Time-based Media (Exhibitions and Displays), Tate

Ellen Pavey, AHRC CDP PhD student, UCL and Tate

Jill Sterrett, Director of Collections, Wisconsin Historical Society

Emma Tramosch, Managing Director & Curator of the Living Archives, La Pocha Nostra

Dr. Michael Wellen, Senior Curator, International Art, Tate

## Conference Advisors

Dr Lucy Rose Bayley, writer, contemporary art historian and curator

Jane Bramwell, Head of Library, Archive & Collection Access, Tate

Professor Sarah Cook, Curator, Writer and Professor of Museum Studies in Information Studies, University of Glasgow

Sarah Haylett, PhD researcher, UCL and Tate

Louise Lawson, Head of Conservation (Interim), Tate

Dr Hélia Marçal, Lecturer in History of Art, Materials and Technology, University College London

Taylor Le Melle, Writer, Curator

Mandy Merzaban, Artist, Writer, Curator and Brooks International Fellow 2022

Zoë Miller, NACCA PhD student, Maastricht University and Tate

Ellen Pavey, AHRC CDP PhD student, UCL and Tate

Gala Porras-Kim, Artist

Deborah Potter, Director of Collection Care, Tate

Dr. Emily Pringle, Head of Research, Tate

Alyson Rolington, Head of Collection Management, Tate

Jill Sterrett, Director of Collections, Wisconsin Historical Society

Kit Webb, Senior Collections Services Project Manager, Science Museum Group

## Conference Organiser and Graphic Design

Jess Sully, Collection Care Research Manager, Tate

## Conference Moderator

Dr Rebecca Sinker, Independent Curator/Researcher, Material and Digital

## Technology and Technical Support

Tate AV team and Jacobs Massey

## Communications

Elizabeth Barrett, Freelance PRC Consultant

Susannah Worth, Digital Editor, Research, Tate

# ABOUT THE CONFERENCE

Welcome to this free online international Tate conference to share research and emerging thinking about the care and stewardship of contemporary art collections

We are delighted to welcome you to a conference that provides an opportunity to come together to share our research at the end of the three-year project, *Reshaping the Collectible: When Artworks Live in the Museum*, funded by the Mellon Foundation. The conference brings together different voices from within and outside the museum to explore the work that has been done, and to look to the future.

In January 2018 Tate was awarded a major grant from the Mellon Foundation for a programme of research to examine and develop our practice in response to the conservation and management of recent and contemporary works of art, in particular time-based media, performative, live and digital art.

The research focuses on works that unfold over time, that question the boundaries between the artwork, the archive and the record, and that have complex social or technological dependencies within networks outside the museum. The project has brought together conservators, registrars, curators and archivists, and throughout the course of our research has been shaped by the wider events of the past four years. These encounters have repeatedly challenged our inherited practices, inviting us to think anew.

The conference will explore artworks that generate archives, the relationship between memory and the future, radical hospitality and love, replication and the carbon impact of exhibition copies, what is at stake in making the practices of conservation and collection management more visible, and what it means to learn an artwork.

*The project Reshaping the Collectible: When Artworks Live in the Museum and the conference Reshaping the Collectible: Learning Through Change are funded by a grant from the Mellon Foundation*



# ABOUT THE CONFERENCE

## Event Guidelines

Tate's aim for this conference, as for all our events, is to be an inclusive safe space that is welcoming to all.

- We hope you will participate with your camera on but respect your wish to turn it off, if and when you prefer.
- Your mic will be automatically muted during the session, except when you are speaking.
- We are using live closed captions and will be recording and sharing the majority of sessions, as well as the transcript of the majority of sessions, following the conference.
- If you have any particular access needs, please contact [Jess.Sully@tate.org.uk](mailto:Jess.Sully@tate.org.uk)
- Please feel free to post questions, comments or relevant links in the chat (and indicate if you would be happy to be called on to ask these yourself). We will compile questions for the panel to respond to at the end of each session, when you can also ask a question by pressing the raised hand icon.
- This programme includes a 'Supplementary Material' section for each session, developed by our convenors and speakers, to enable attendees to further explore the themes of the conference.

## Zoom Events

This conference is run on Zoom Events, which works as an online version of a conference. When you enter the Zoom, you will be in a Lobby which is like a waiting room. You'll see the upcoming Session appear beneath the main image.

When it's time for the Session to begin, a sign will show 'In Progress' and you can then click on the image to go through to a blue 'join' button. Click on that and you will join the session.

We would recommend downloading the Zoom app for the full experience, as using the web-based version will limit your access to breakout rooms and viewing spotlit speakers.



# ABOUT THE CONFERENCE

## Your Participation

All sessions, excepting the discussion with Ima-Abasi Okon in 'Unsettling Inherited Practices', 'INCCA Café: Remaking, Remastering, Reproducing', 'Starting a Slow Conversation' and the breakout group section of 'Workshop: Copies for Climate', will be recorded.

The recordings, and transcripts of the recordings, will be published on Tate's website on the [Reshaping the Collectible: Learning Through Change](#) page and will also form part of Tate's archive.

If you choose to contribute to this event (speaking, placing a comment in the Zoom public chat function), you agree that that Tate can include your contribution as laid out in the sections below.

## Tate Archive

Tate is a designated 'Public Record body' and 'place of deposit' under the Public Records Act 1958. Records that have been selected for permanent retention are placed on deposit at Tate on behalf of the nation. As a 'Public Records Body' Tate and the information it holds is subject to the [Freedom of Information \(FOI\) Act 2000](#).

You understand that your contribution will form part of Tate's archive and Tate will use it as a permanent public reference resource for use in publication, education, lectures, broadcasting, on the internet and in conservation documentation.

Tate may also make the recording available on trusted open-access online repositories, such as that run by the British Library.

## Your Personal Data

The General Data Protection Regulations (GDPR) came into effect on 25 May 2018 and changed the way in which you are informed about how your personal data is stored, processed, and how you can access it. Tate must seek your active consent in writing, both to participate in the conference and to continue to store and make use of the personal data you supply, such as your name, contact details, and the content of your contribution. You can write to Tate to withdraw consent or gain access to your information at any time.



[@tateresearch](#)

[#reshapingthecollectible](#)



[Reshaping the Collectible Slack Channel](#)

For conversations before, during and beyond the conference.

Thank you to [INCCA](#) for facilitating the use of their Slack Group.

# ABOUT THE CONFERENCE

## Supporting Accessibility

- Live closed captioning will be conducted in English for all the main sessions. The captions can be accessed by clicking the 'CC Closed Captions' button at the start of the Zoom session, or [clicking on this link](#) for a fully adjustable page of captions.
- Transcripts of the captioning will be available from all sessions and, following the conference, will be uploaded to the event page alongside the recordings of sessions.
- For the support of screen reading software, the Zoom chat text file will be saved after every session and will be available from [jess.sully@tate.org.uk](mailto:jess.sully@tate.org.uk) on request.
- We encourage all speakers to briefly visually self-describe themselves for visually impaired audience members (see more on the [Vocal Eyes site](#)). E.g. "I'm Aniya. I use they/them pronouns. I am a nonbinary East Asian person in my 20s. I have long dark hair and facial hair."
- The schedule allows time for screen-breaks both within and between the sessions.
- For the INCCA Café sessions, closed captioning will also be conducted in English. However, as a number of registrants have indicated that their first language is Dutch, we felt that it would be helpful to offer a captioned translation in Dutch, which will be accessible by [clicking on this link](#).
- The only session that will not be closed captioned is 'Starting a Slow Conversation', as this session will consist of breakout rooms. However, if you require captioning facilities, you will be able to access Zoom's automatic captioning and/ or it will be possible to use the chat function when communicating within the breakout rooms.
- Similarly, although the 'Copies for Climate?' workshop will be closed captioned, the second hour will consist of breakout rooms and for this part of the workshop, you will be able to access Zoom's automatic captioning and/ or it will be possible to use the chat function when communicating within the breakout rooms.

# ABOUT THE PROJECT

*Reshaping the Collectible: When Artworks Live in the Museum* is a major research project focused on recent and contemporary artworks that challenge the practices of the museum. It contributes to theory and practice in collection care, curation and museum management.

The project started in June 2018 and was due to end on 30 June 2021, but due to the impact of the Covid-19 pandemic it has been extended to December 2022 to allow time for the remaining project publications, finalisation of audience research, and this conference.

*Reshaping the Collectible* is grounded in six studies focused on works in the Tate collection: works that unfold over time and exist in multiple forms; works that challenge the boundaries between artwork, record and archive, and rely on complex networks of people, skills and technologies outside of the museum.

## What are the subjects of the six case studies?

Three of the six studies focus on a work or group of works by individual artists and these artists are:

- Tony Conrad
- Ima-Abasi Okon
- Richard Bell

Three of the focused studies are thematic and these are:

- Remaking, Remastering, Reproduction
- The Lives of Net Art
- When Archives and Records Live in the Museum

## How were these subjects selected?

The subjects of these focused studies were chosen following a consultation process across Tate, with staff nominating artworks or areas of study that had challenged their practice. These nominations came from registrars, conservators, curators, art handlers and archivists.

At the heart of this initiative is a desire to open up the museum and provide a generous invitation to Tate's public, making visible the invisible lives of artworks as they unfold within, and in dialogue with, the museum.



Filming rehearsals for LightNight 2019: performance of Tony Conrad's *Ten Years Alive on the Infinite Plain* 1972  
Photo: Roger Sinek



# DAYS AT A GLANCE

## DAY 1 PROGRAMME

WEDNESDAY 14 SEPTEMBER  
12.00 - 19.00

12.00–12.10

**Welcome to the Conference**

Maria Balshaw, Deborah Potter, Pip Laurenson

12.10–15.10

**Unsettling Inherited Practices**

Convened by Libby Ireland and Jack McConchie

15.25–17.00

**Beyond an Archival Impulse**

Convened by Sarah Haylett

17.15–19.00

**Starting a Slow Conversation**

Convened by Libby Ireland

# DAY 2 PROGRAMME

THURSDAY 15 SEPTEMBER  
10.15 - 18.15

10.15–11.15

INCCA Café: Remaking, Remastering, Reproducing

Convened by Alexandra Nichols and Zeeyoung Chin

12.00–12.05

Welcome to Conference Day Two

Pip Laurenson

12.05–13.55

Rethinking Memory Towards Radical Museum Futures

Convened by Hélia Marçal

14.05–15.15

Remaking, Remastering, Reproducing

Convened by Alexandra Nichols

15.25–17.00

What Is at Stake in Making Invisible Practices Visible?

Convened by Zoë Miller and Ellen Pavey

17.15–18.15

INCCA Café: Remaking, Remastering, Reproducing

Convened by Alexandra Nichols and Josephine Bobeck

# DAY 3 PROGRAMME

FRIDAY 16 SEPTEMBER  
09.30 - 17.00

09.30–11.30

Workshop: Copies for Climate?

Convened by Henry McGhie and Jacob Chu

12.00–12.05

Welcome to the Conference Day Three

Pip Laurenson

12.05–13.25

Learning an Artwork

Convened by Lucy Rose Bayley

13.35–14.35

Thoughts on Discomfort

Convened by Jill Sterrett

14.50–16.20

An Open Letter to the Museums of the Future: Guillermo Gómez-Peña

Convened by Michael Wellen and Emma Tramposch

16.20–17.00

Final Plenary: Learning Through Change

Convened by Pip Laurenson and Taylor Le Melle

# DAY 1 PROGRAMME

WEDNESDAY 14 SEPTEMBER

12.00 - 19.00

# DAY 1 WELCOME

12.00 - 12.10

## Welcome to the conference

Maria Balshaw, Director, Tate

Deborah Potter, Director of Collection Care, Tate

## Welcome and introduction to the first day's sessions

Pip Laurenson, Professor of Conservation, Director  
MSc Conservation of Contemporary Art and Media,  
UCL and Project Lead *Reshaping the Collectible:  
When Artworks Live in the Museum*



# DAY 1

Session 1, 12.10–15.10

## Unsettling Inherited Practices

Convened by Libby Ireland  
and Jack McConchie

Building on learning undertaken within the conservation team through working with artists Ima-Abasi Okon and Richard Bell, this session will investigate inherited practices in museums. By identifying the museum as a colonial institution and acknowledging collection care's complicity in the traditional museum drive to own, fix and hold the knowledge around artworks, the session will look at how our inherited procedures and approaches may be limiting the ability of artworks to live in the museum.

The discussion will focus on the changing practice of staff in the Collection Care Division prompted by their interaction with artists and artworks, and will explore the possibilities for change – both on an individual and institutional level. Ideas that will be explored include slowness, care, slippage and loss, degrowth and the changing relationship between the museum, artist and artwork through theories of radical hospitality.

### Contributors

Libby Ireland, Sculpture and Installations Conservator, Tate

Richard Kearney, Charles Seelig  
Chair of Philosophy at Boston  
College, International Director of  
the Guestbook Project

Taylor Le Melle, Writer, Curator

Jack McConchie, Time-based  
Media Conservator, Tate

Ima-Abasi Okon, Artist

Gala Porras-Kim, Artist

Valentina Ravaglia, Curator,  
Displays & International Art, Tate

### Music

Feat. Ya Girl

## Unsettling Inherited Practices

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### Supplementary Material

Elaine Lillian Joseph, [‘A Walk Through with an Audio Describer’](#). Audio description of Ima-Abasi Okon's works at Tate Britain, 31 May – 28 November 2021

[Ima-Abasi Okon: A Reader](#). One of a set of commissioned responses developed on the occasion of the acquisition and display of works by Ima-Abasi Okon

[Ima-Abasi Okon's Chisenhale reading list](#), compiled for the exhibition Infinite Slippage: nonRepugnant Insolvencies T!-a!-r!-r!-y!-i!-n!-g! as Hand Claps of M's Hard'LOved'Flesh [I'M irreducibly-undone because] —Quantum Leverage-Complex-Dub at Chisenhale, 28 June – 1 September 2019

Fernando Domínguez Rubio, *Still Life: Ecologies of the Modern Imagination at the Art Museum*, Chicago, 2020, pp.116–144

Fernando Domínguez Rubio, [‘Preserving the Unpreservable: Docile and Unruly Objects at MoMA’](#), *Theory and Society*, vol.43, no.6, August 2014

Kimberly Christen and Jane Anderson, ‘Toward Slow Archives’, *Archival Science*, no.19, 2019, pp. 87–116

Richard Kearney and Melissa Fitzpatrick, *Radical Hospitality: From Thought to Action*, New York, 2021

Anthony Huberman, [‘Take Care’](#), in Binna Choi, Mai Abu Eldahab and Emily Pethick (eds.), *Circular Facts*, London, 2011, p.17

[Brochure for the exhibition Open House](#) by Gala Porras-Kim at MoCA, 7 Oct 2019 – 18 May 2020

Feat. Ya Girl's Soundcloud, <https://soundcloud.com/featyagirl>

[Encounters with an Art-Thing](#), Jane Bennett, January 16, 2014

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# DAY 1

Session 2, 15.25–17.00

## Beyond an Archival Impulse

Convened by Sarah Haylett

This session will present the research undertaken around the boundaries between artworks, records and archives from the perspectives of the key stakeholders: artists, archivists and the museum.

It will balance how and why artists look to 'the archive' as a medium or leitmotif in their practice, with shifts in the archival sector, looking at ideas of neutrality and the archive as a system of power and exclusion. It will draw on how these two ideas overlap, exploring the practices of artists who have moved beyond archival imagery into actively creating archives within their artworks. Finally, it will introduce the participatory and collaborative record-creator centred archival methodologies that will allow these archives to exist, expand and make space for new voices in the art museum.

### Contributors

Richard Bell, Artist

Sarah Cook, Curator, Writer and Professor of Museum Studies in Information Studies, University of Glasgow

Kathy Carbone, Lecturer, Department of Information Studies, University of California Los Angeles

Sarah Haylett, PhD researcher, UCL and Tate

Tamsin Hong, Assistant Curator, International Art, Tate

Moi Tran, Artist

## Beyond an Archival Impulse

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### Supplementary Material

Hal Foster, [An Archival Impulse](#), October 2004

Kathy Carbone, [The Amplification Project](#): Digital Archive for Forced Migration, Contemporary Art, and Action

Richard Bell, [Embassy online](#)

Moi Tran, [Civic Sound Archive](#)

Tate Art Term: [Archive](#)

Then and Now, [Archive Fever - Derrida, Steedman & the Archival Turn](#)

Jeremy Deller, [The Battle of Orgreave](#)

Walid Raad, [The Atlas Group archive](#)

[The Artist as Activist](#): Tania Bruguera in Conversation with Claire Bishop

Dr Michelle Caswell, [Now More Than Ever: Community Archives, Activism, and Disrupting Time](#)

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# DAY 1

Session 3, 17.15–19.00

## Starting a Slow Conversation

Moderated by Libby Ireland, Sculpture and Installations Conservator, Tate

This discussion will draw on ideas discussed in the conference session Unsettling Inherited Practices, which will outline 'inherited practices' as processes, mindsets and tools which have been developed within museums to aid the colonial practice of collecting. These are used to bolster principles of ownership, knowledge-holding and fixity which are intrinsic to traditional museum collecting, whilst shifting power away from the artist and artwork, stifling evolution, emotion and multiplicity.

Examples of inherited practices could include the concept of the neutral voice, the preference for speed and efficiency, and the emphasis on artist interviews as a tool for fixing the artwork and separating the work from the artist, whilst decentring more informal and non-linguistic modes of understanding.

This additional time will give an opportunity for attendees to work together to discuss the idea of inherited practices in more depth, drawing on their own experiences to understand where inherited practices may be limiting their ability to respond to artworks. This will also create space for attendees to think about how they can change their practices, and seek change within their workplaces, to better host artworks, artists and objects.

By giving space for undirected, small group discussions, we hope this time can be the beginning of slow conversations which can draw out over time. These complex conversations take time to allow for thought, change and discussion, and we hope that this can be the start of an unfolding dialogue.

# DAY 2 PROGRAMME

THURSDAY 15 SEPTEMBER  
10.15 - 18.15

# DAY 2

10.15–11.15 and 17.15–18.15

## INCCA Café: Remaking, Remastering, Reproducing

Tate, in collaboration with the [International Network for the Conservation of Contemporary Art](#) (INCCA), is hosting an INCCA Café to discuss the challenges and considerations surrounding remaking, remastering and reproducing contemporary artworks in museum collections.

This Café is intended to be an informal session where attendees can discuss the practical and ethical considerations surrounding artworks in their institution's collection which in the past – or in the future – will require some form of replication by the institution or examples of replication that they have been involved in within private practice. The goal of the Café is to act as a practice sharing session. In order to foster a space where it is possible to openly discuss current practice, challenges and dilemmas, this peer forum will not be recorded.

Two Cafés will run on 15 September, both in the same format but scheduled at different times of day to provide opportunities for those from different timezones to participate.

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### Topics of discussion raised in the Café may include...

- When is replication appropriate as a conservation strategy?
  - What challenges have or do you expect to come across?
  - Is there a formalised process across institutions for implementing the replication of artworks?
  - What are the ethical considerations one should consider when undertaking this responsibility?
  - What do those involved in remaking, remastering and reproducing find challenging? What is driving any feelings of unease?
  - Is the artist's involvement always necessary for quality control?
- 

Pre-booked sessions  
Now fully booked

### Moderators

Alexandra Nichols, Conservator,  
Time-based Media (Exhibitions  
and Displays), Tate

Zeeyoung Chin, Conservator of  
Modern and Contemporary Art,  
Leeum Samsung Museum of Art,  
Korea  
(First Café)

Josephine Bobeck, Conservator,  
Nationalmuseum Sweden  
(Second Café)

# DAY 2 WELCOME

12.00 - 12.05

## Introduction to the second day's sessions

Pip Laurenson, Professor of Conservation, Director  
MSc Conservation of Contemporary Art and Media,  
UCL and Project Lead *Reshaping the Collectible:  
When Artworks Live in the Museum*

# DAY 2

Session 1, 12.05–13.55

## Rethinking Memory Towards Radical Museum Futures

Convened by Hélia Marçal

How does our idea of the future affect how we think about the transmission of contemporary art and culture at large? And how do memory ecologies contribute to those possible futures?

This session invites us to look at the ways our ideas about the future are underpinned by certain assumptions, for example that the future is more stable, that value will be greater in the future than it is now, or even that we are living within a linear timeframe, where past is defined and future remains forever undefined.

At the same time, it explores how memories are entangled with the making of futures and the very possibility of future: how we remember will define – ontologically, methodologically and ethically – what we transmit and for whom.

### Contributors

Andrew Hoskins, Interdisciplinary Research Professor in College of Social Sciences, University of Glasgow

Kiluanji Kia Henda, Artist

Hélia Marçal, Lecturer in History of Art, Materials and Technology, University College London

Alison Ribeiro de Menezes, Professor of Hispanic Studies, University of Warwick

## Rethinking Memory Towards Radical Museum Futures

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### Supplementary Material

Hélia Marçal, [Ecologies of memory in the conservation of Ten Years Alive on the Infinite Plain](#)

[Introducing Kiluanji Kia Henda, Tate](#) (includes video)

[Cristina Sanchez-Kozyreva, Kiluanji Kia Henda and the Untold Stories of Europe's Border Crisis](#)

Andrew Hoskins, [Memory ecologies](#)

Andrew Hoskins, [Anachronisms of Media, Anachronisms of Memory: From Collective Memory to a New Memory Ecology](#)

Hélia Marçal, [Becoming Difference: On the Ethics of Conserving the In-Between](#)

Alison Ribeiro de Menezes, [Memory as disruption : entanglements of memory and crisis in contemporary Spain](#)

Alison Ribeiro de Menezes, [Mediated Memories of Responsibility](#) (audio)

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# DAY 2

Session 2, 14.05–15.15

## Remaking, Remastering, Reproducing

Convened by Alexandra Nichols

Increasingly, contemporary artworks require some form of replication (including reprinting, remastering, replacing of components, etc.) as part of the conceptual identity of the artwork or to maintain its ability to be exhibited over time.

This first half of this session will share how, as part of the *Reshaping the Collectible* project, Tate staff examined artworks in the collection that require replication to determine how the museum could better adapt to the evolving lives of these artworks once they enter the collection. It will discuss how after consultation with both internal staff and external experts, the working group proposed the formation of a Replication Advisory Group to serve as an inclusive forum where replication activities could be discussed and debated. Looking back on the past year of its implementation, this session will share its progress so far and lessons that have been learned during its implementation, using examples of artworks that have gone through the process.

The second half of this session will consist of a panel discussion between various collection care specialists as they discuss the process of implementing new policies and procedures at their museum or organization. Panellists will share their experiences and reflect on successes and challenges faced as they advocated for adoption and acceptance of new ways of practice to better fit the needs of contemporary art.

### Contributors

Kirsten Dunne, Senior Projects Conservator, National Galleries of Scotland

Flaminia Fortunato, Coordinating Conservator Time based Media Art, Stedelijk Museum

Stephen Huyton, Collection Registrar, Tate

Nora Kennedy, Sherman Fairchild Conservator in Charge, Photograph Conservation Department The Metropolitan Museum of Art

Alexandra Nichols, Conservator, Time-based Media (Exhibitions and Displays), Tate

Vivian van Saaze, Associate Professor for Museum Studies and Conservation Theory, Maastricht University

## Remaking, Remastering, Reproducing

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### Supplementary Material

Vivian van Saaze, Glenn Wharton and Leah Reisman, [Adaptive Institutional Change: Managing Digital Works at the Museum of Modern Art](#), *Museum and Society*, 16.2: 220-239, 2018

P. J. DiMaggio and W.W. Powell, 'The Iron Cage Revisited: Institutional Isomorphism and Collective Rationality in Organization Fields', in Walter W. Powell and DiMaggio, P.J. (eds) *The New Institutionalism in Organizational Analysis*, pp.63-83, Chicago: University of Chicago Press, 1991

Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples*, Zed Books, 2013

Rodney Harrison, Caitlin DeSilvey, Cornelius Holtorf, Sharon Macdonald, Nadia Bartolini, Esther Breithoff, Harald Fredheim, Antony Lyons, Sarah May, Jennie Morgan, Sefryn Penrose, Anders Högberg, Gustav Wollentz, [Heritage Futures: Comparative Approaches to Natural and Cultural Heritage Practices](#), UCL Press, 2020 (open access on JSTOR)

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# DAY 2

Session 3, 15.25–17.00

## What Is at Stake in Making Invisible Practices Visible?

Convened by Zoë Miller and Ellen Pavey

This session focuses on the invisibility of collection care practices in the museum, considering how the apparently hidden nature of this work might impact understandings of labour and value, and epistemic hierarchies within the museum.

Through presentations and a panel discussion, we explore the different ways in which the invisible has been rendered (more) visible (open storage, public conservation projects, conservation focused exhibitions etc), and reflect on and evaluate these initiatives within the wider context of initiating and sustaining change in the museum.

While the focus of this session is on how collection care practices are valued and communicated in the museum context, it also speaks to institutional transparency more generally, considering how making invisible practices visible could contribute to a more open and honest account of the work of the art museum.

### Contributors

Fernando Domínguez Rubio, Associate Professor, Department of Communication, UC San Diego

Hannah Geddes, Curator, Interpretation, Tate

Haidy Geismar, Professor of Anthropology and Director of the School for the Creative and Cultural Industries, University College London

Zoë Miller, NACCA PhD student, Maastricht University and Tate

Ellen Pavey, AHRC CDP PhD student, UCL and Tate

## What is at Stake in Making Invisible Practices Visible?

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### Supplementary Material

Candice Cranmer, [Building a Media Preservation Lab](#), 2019

Haidy Geismar, 'Caring for the social (in museums)' in Haidy Geismar, Ton Otto, and Cameron David (eds.), *Impermanence: Exploring continuous change across cultures*, 2022, pp.205-225

Zoe Miller, 'Practitioner (In)visibility in the Conservation of Contemporary Art', *Journal of the American Institute for Conservation*, 60:2-3, 2022, pp.197-209

Fernando Dominguez Rubio, 'Preserving the unpreservable: docile and unruly objects at MoMA', *Theory and Society*, 43 (6), 2014, pp. 617-645

Fernando Dominguez Rubio and Elizabeth B. Silva, 'Materials in the Field: Object-trajectories and Object-positions in the Field of Contemporary Art', *Cultural Sociology*, 7(2), 2013, pp.161-178.

Fernando Domínguez Rubio and Glenn Wharton, 'The Work of Art in the Age of Digital Fragility', *Public Culture*, 32(1), 2020, pp. 215-245

Susan Leigh Star and Anselm Strauss, 'Layers of Silence, Arenas of Voice: The Ecology of Visible and Invisible Work', *Computer Supported Cooperative Work (CSCW)*, Volume 8, 1999, pp. 9–30

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# DAY 3 PROGRAMME

FRIDAY 16 SEPTEMBER  
09.30 - 17.00

## DAY 3

09.30–11.30

### Workshop: Copies for Climate?

As part of the *Reshaping the Collectible* research project, the project team revisited the question of replication in response to the increasing range of drivers that have emerged in recent years for remaking, remastering or reproducing works of art. As part of this research, it was noted that in discussions about specific cases, considerations of the comparative carbon footprint of various scenarios were increasingly part of the criteria being considered as part of decision making, particularly in relation to the creation of exhibition copies.

To better understand the data around these decisions, we invited Henry McGhie (Curating Tomorrow) and Jacob Chu and his team at Co2Action to work with staff across Tate to examine a range of scenarios.

The first hour of the workshop aims to share this work more widely, and also to introduce a calculator, the Replication Carbon Footprint Tool, created by Gabriela Indriago, Jacob Chu and Camilla Kapustina at Co2Action. This calculator is designed to help understand how replication options affect the carbon footprint of exhibitions and loans.

Participants are welcome to leave after the first hour or stay on for the second hour to join breakout groups and talk about how this applies to their particular situation and to hear about the experiences of others in different parts of the world in more detail.

See the next page for how to book your place on a breakout group.

### Contributors

Jacob Chu, Vice President of Sustainability Solutions, Co2Action LLC

Pip Laurenson, Professor of Conservation, Director MSc Conservation of Contemporary Art and Media, UCL and Project Lead *Reshaping the Collectible: When Artworks Live in the Museum*

Henry McGhie, Consultant specialising in Museums, Sustainability and the Sustainable Development Goals, *Curating Tomorrow*

Alyson Rolington, Head of Collection Management, Tate



## Copies for Climate? Breakout Groups

Two types of breakout groups will run simultaneously during the second hour of the workshop.

### Pre-Booked Groups with Henry McGhie and Jacob Chu

Groups of 3 people will join Henry and Jacob for ten minutes to discuss a particular issue that participants have experienced around the environmental impact of replication/exhibition copies or another broader issue related to their work on sustainability.

If you would like to take part in a small group session with Henry and Jacob, please email [jess.sully@tate.org.uk](mailto:jess.sully@tate.org.uk) to book a place. Six groups will take place in the hour, and therefore there will be a total of 18 slots available on a first come, first served basis.

While there's no need to prepare anything formal, please come to the workshop having thought about the issue you want to discuss.

### Peer Groups

Groups of 4 to 5 people to discuss issues with peers, which will last for as much of the hour as participants wish. These groups will be randomly assigned on the day.

### After the Groups

There will be no feedback session after the breakout groups, so participants are free to leave if their peer group closes or they wish to leave for any other reason.

However, if you have also signed up for a session with Henry and Jacob and are still waiting for your slot, you will be returned to the Zoom Lobby (waiting room) to wait to be called.

## Copies for Climate?

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### Supplementary Material

[Curating Tomorrow website](#)

[Mobilising Museums for Climate Action Toolbox](#)

[Museums for Climate Action](#), website, inspirations, tools and further information

[Action for Climate Empowerment](#): a guide for galleries, libraries, archives and museums (Curating Tomorrow, 2022)

[Museums and the Sustainable Development Goals](#) (Curating Tomorrow, 2019)

[Understanding the Sustainable Development Goals](#) (Curating Tomorrow, 2022)

Initiatives to take part in:

[SME Climate Hub](#)

[Climate Neutral Now](#)

[Science-based Targets Initiative](#)

Lists of resources and tools are available from:

[ICCROM Our Collections Matter Toolkit](#)

[CIMAM Environmental Sustainability Toolkit](#)

[Museums and Climate Change Network](#)

[Coalition of Museums for Climate Justice](#)

[Museums Association - Climate Resource Bank](#)

[Julie's Bicycle](#)

The UNFCCC secretariat operates the [UN Carbon Offset Platform](#), from where organisations and the general public can purchase carbon credits the Clean Development Mechanism, called Certified Emission Reductions or CERs. They can do directly from the project owners and with no fees charged by UNFCCC. On this website anyone can select the carbon credits that better fit their needs.

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# DAY 3 WELCOME

12.00 - 12.05

## Introduction to the third day's sessions

Pip Laurenson, Professor of Conservation, Director  
MSc Conservation of Contemporary Art and Media,  
UCL and Project Lead *Reshaping the Collectible:  
When Artworks Live in the Museum*

# DAY 3

Session 1, 12.05–13.25

## Learning an Artwork

Convened by Lucy Rose Bayley

This session asks how Lee Mingwei's [Our Labyrinth](#) (2015 – ongoing) lives in the museum. Acquired by Tate in 2020, the work was performed in the Turbine Hall in May to June this year.

Like other examples from the *Reshaping the Collectible* research project, this performance raises questions about how the museum and those in the museum learn the work from the artist(s), as well as those who work for and perform with the artist(s). How does an artist's pedagogy meet the practices in the museum?

In our discussion on *Our Labyrinth*, we explore different experiences of learning the work and its reinterpretations, from the perspectives of performers, a curator and conservator. Leaning into the subjective, we reflect on how the work is personally experienced. What has been learnt from the artist and those involved in the performance and what happens to this knowledge in the museum? We reflect on how we think about, value and sustain the practices and ecologies that surround artists.

## Contributors

Ben Ajose-Cutting,  
Dancer & Choreographer

Lucy Rose Bayley, Writer,  
Contemporary Art Historian  
and Curator

Tamsin Hong, Assistant Curator,  
International Art, Tate

Jean-Gabriel Manolis,  
Dancer-Performer

Ana Ribeiro, Time-based Media  
Conservator, Tate

# DAY 3

Session 2, 13.35–14.25

## Thoughts on Discomfort

Convened by Jill Sterrett

To be uncomfortable is to feel physical, rational or emotional unease. In recent years, there have been many occasions for anxiety, worry, embarrassment, pain or malaise. How will we learn to treat discomfort as an indispensable stage of individual reckoning that is required for institutional change and transformation?

Followed by Sanchita Balachandran and Jill Sterrett in conversation, moderated by Pip Laurenson.

### Contributors

Jill Sterrett, Director of Collections, Wisconsin Historical Society

Sanchita Balachandran, Associate Director, The Johns Hopkins Archaeological Museum, Johns Hopkins University

Pip Laurenson, Professor of Conservation, Director MSc Conservation of Contemporary Art and Media, UCL and Project Lead *Reshaping the Collectible: When Artworks Live in the Museum*

## Thoughts on Discomfort

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### Supplementary Material

Elizabeth Alexander, *The Trayvon Generation* (first edition), Grand Central Publishing, 2022

Gal Beckerman, *The Quiet Before: On the Unexpected Origins of Radical Ideas*, Crown, 2022

William Deringer, *Calculated Values: Finance, Politics, and the Quantitative Age*, Harvard University Press, 2018

Thomas Piketty, *A Brief History of Equality*, Harvard University Press, 2022

Jean Bethke Elstain, *The Jane Addams Reader*, Basic Books, 2002

Nicole Redvers, [Two-Eyed Sight: Indigenous Science, Existence, and Planetary Health](#), Social Medicine on Air, 10 Feb 2021

The Ezra Klein Show, [This Conversation with Richard Powers is a Gift](#), 28 Sept 2021

The website of [Sanchita Balachandran](#)

Sanchita Balachandran, [Welcome to the Museum of the Future](#), Hyperallergic, July 1 2021

Sanchita Balachandran, [Race, Diversity and Politics in Conservation: Our 21st Century Crisis](#), Presented at the 44th Annual Meeting of the American Institute for Conservation, 16 May 2016

Sanchia Balachandran, [Malignant Patina: A Love Story](#), West 86th Journal, 27, 1, Spring-Summer 2020

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# DAY 3

Session 3, 14.50–16.20

Performance by Guillermo  
Gómez-Peña: An Open Letter  
to the Museums of the Future

Followed by a guided retreat on writing  
your own letter to the museums of the  
future

As an insider/outsider interdisciplinary artist, Guillermo Gómez-Peña rewrites and re-stages so-called 'Western art history' while highlighting the colonial legacies of the systematic exclusion, demonisation and fetishisation of women and BIPOC. This performance keynote (and now ongoing project) challenges contemporary art museum practices and calls for an open discussion and response regarding radical restructuring(s) from within.

*"I invite you, dear foreigner in my performance country, to dream with me and send me your own letters imagining a better art world or rather a myriad of art worlds, coexisting in synergy with nature, radical imagination and community – your surrounding multiple communities. Do you have ideas to propose for a museum of the future?"*

— Guillermo Gómez-Peña

We invite you to start thinking about your letter.  
See the next page for more details.



Guillermo Gómez-Peña  
Photo: Zen Cohen, 2012

## Introduced by

Michael Wellen, Curator,  
International Art, Tate

## Retreat Facilitator

Emma Tramosch,  
Managing Director & Curator  
of the Living Archives,  
La Pocha Nostra

## Guillermo Gómez-Peña

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### Supplementary Material

[Website of Guillermo Gómez-Peña](#)

[The Museum of the Future, an ongoing project](#)

[La Pocha Nostra's Living Archives Project](#)

*Gómez-Peña Unplugged: Texts on Live Art, Social Practice and Imaginary Activism*  
(Routledge, 2020)

[Excerpts from \*Gómez-Peña Unplugged\*](#) - made available as a PDF for this conference

Contact email: [pocha@pochanostra.com](mailto:pocha@pochanostra.com)

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# DAY 3

## Guillermo Gómez-Peña and Letter Writing

At the start of 2021, rebel artist and MacArthur Fellow Guillermo Gómez-Peña presented a performance keynote and call to action: *An Open Letter to the Museums of the Future*. This has evolved into an ongoing project and now he is inviting you to share your own open letters.

As an insider/outsider artist, Gómez-Peña has had an obsession with rewriting and re-staging so-called “Western Art History” while highlighting colonial legacies of systematic exclusion, demonization and fetishization of Brown, Black and indigenous people. Gómez-Peña’s Open Letter challenges contemporary art museum practices and calls for an open discussion regarding radical restructuring from within.

Join us, as part of the conference, for Gómez-Peña’s performance of a new iteration of the open letter and a short writing session organised by La Pocha Nostra on 16 September 2022 and add your voice by emailing your letter to [tomuseumsofthefuture@gmail.com](mailto:tomuseumsofthefuture@gmail.com)

By submitting your own *Letter to the Museums of the Future* you are agreeing to your letter becoming part of the broader and ever-growing project by Gómez-Peña & La Pocha Nostra. The letters might be shared online and in print either in full or as excerpts worldwide. The accumulative nature of these responses is part of the ongoing goals of this collective project.

Please include your contact information, which will be kept confidential, as well as any biographical information that you wish to share (name, location, age, occupation, etc.). We are also happy to receive anonymous contributions.

By submitting your own writing, images, recordings, or other materials, you agree to them becoming a part of the project archive maintained by La Pocha Nostra. Content in the archive may be digitized, stored, and eventually made available for access (online or physical, in whole or in part).

Gómez-Peña and team are also collaborating with the publishing team of a print volume commemorating the 2021–22 exhibition, ‘Toward Common Cause: Art, Social Change’, and the ‘MacArthur Fellows Program at 40’. The volume will include, or excerpt, select responses to the “Open Letter to the Museums of the Future,” and you agree that your contact information may be shared with them if your contribution is selected for publication, so that they can confirm attribution as well as any edits.

You retain copyright to any materials submitted and are providing a non-exclusive, perpetual license to the materials to the project archive.

### FAQ

*Can I submit a drawing, poem or a recording instead of a written text?*  
Yes

*Can my submission be any length?*  
Yes, please submit a few lines or a full essay, the choice is yours.

*What am I agreeing to by submitting a response?*  
You are agreeing to allowing your letter or a portion of your letter to be published online or in print by La Pocha Nostra and by its associates and partners anywhere in the world in perpetuity. Copyright remains yours. This is a non-exclusive agreement.

*Will I be credited if my submission is reproduced?*  
Yes. Please include your contact information, which will be kept confidential, as well as any biographical information that you wish to share (preferred names and pronouns, location, age, occupation, etc.). We are also happy to receive anonymous contributions.

*Will I be reimbursed for my labour in writing the letter?*  
No, if you chose to submit a letter to the museums of the future it is a gift.

*How long do we have to submit our letters?*  
Please send your letters at the latest by the end of the day on Sunday 18 September 2022 to be part of this iteration of the Open Letter to the Museums of the Future. However, the email address will stay open for longer as part of the ongoing project.

*Who do I contact if I have any questions about my submission or the project?*  
Please contact Emma Tramposch, Project Lead, at [pocha@pochanostra.com](mailto:pocha@pochanostra.com)

# FINAL PLENARY: LEARNING THROUGH CHANGE

Convened by Pip Laurenson &  
Taylor Le Melle

At the close of the conference, Pip Laurenson and Taylor Le Melle invite reflections on the themes that have emerged during the conference and the next steps for this research.

## Contributors

sasha arden, Conservation  
Fellow, Time Based Media,  
Solomon R. Guggenheim  
Foundation  
and Museum

Sarah Cook, Curator, Writer and  
Professor of Museum Studies in  
Information Studies, University of  
Glasgow

Pip Laurenson, Professor of  
Conservation, Director MSc  
Conservation of Contemporary  
Art and Media, UCL and Project  
Lead *Reshaping the Collectible:  
When Artworks Live in the  
Museum*

Louise Lawson, Head of  
Conservation (Interim), Tate

Taylor Le Melle, Writer, Curator

Emily Pringle, Head of Research,  
Tate

Vivian van Saaze, Associate  
Professor for Museum Studies  
and Conservation Theory,  
Maastricht University

# BIOGRAPHIES

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## Ben Ajose-Cutting, Dancer & Choreographer

London-based dancer & choreographer, Ben Ajose-Cutting, recently worked as a performer in Lee Mingwei's *Our Labyrinth*, exhibited in the Turbine Hall at Tate Modern (2022). Previously Ben has enjoyed collaborating with musicians & composers including Pee Wee Ellis, choreographing and dancing on *Funk: A Music Revolution*, which toured early 2020. He has created many performative, theatrical dance works and in 2018 collaborated with composer Jason Yarde, choreographing a work performed with a 15-piece orchestra from *Jazz re:freshed* at Sadlers Wells Theatre, for *Breakin' Convention*. Ben was also a performer in the 2012 Olympic Opening Ceremony, London.

## sasha arden, Conservation Fellow, Time Based Media, Solomon R. Guggenheim Foundation and Museum

Sasha arden is the Conservation Fellow, Time Based Media at the Solomon R. Guggenheim Foundation and Museum. They graduated in 2022 from the dual-degree Master's program in art history and conservation at the Institute of Fine Arts NYU, with a focus in time-based media. sasha embraces the long-term thinking and development of appropriate stewardship practices while negotiating ecosystems of stakeholders and values unique to each artwork. Their ongoing research examines the intersection of technical capabilities and the philosophical and ethical questions arising through the conservation process, often questioning conventional approaches in pursuit of a holistic outlook on the integrity of cultural assets.

## Sanchita Balachandran, Associate Director, The Johns Hopkins Archaeological Museum, Johns Hopkins University

Sanchita is a conservator of archaeological materials, and a writer, researcher and teacher dedicated to following the stories of the people of the past. She is currently Associate Director of the Johns Hopkins Archaeological Museum and Senior Lecturer in the Department of Near Eastern Studies at Johns Hopkins University. She is a PhD candidate in Preservation Studies at the University of Delaware where her research focuses on uncovering the diverse identities of the immigrants, migrants, women entrepreneurs and enslaved peoples who were among the potters and painters producing ceramics in ancient Athens in the 6th to 4th centuries BCE.

Sanchita is the founder and director of Untold Stories, a non-profit organization that seeks to center Black, Indigenous and People of color (BIPOC) voices working in the preservation of cultural heritage. In her free time, she is at work on a mystery novel featuring an immigrant woman potter-sleuth in ancient Athens.

## Maria Balshaw, Director, Tate

Maria Balshaw is Director of Tate, a role she has held since June 2017. She has overall responsibility for Tate's strategic direction and day-to-day operations. She has worked to reframe the context and perspective of this long-established institution to engage with sensitive times, furthering the mission of inclusiveness and equality to connect with a wider

audience. As Director, Maria is also the Accounting Officer appointed by the Department for Digital, Culture, Media and Sport (DCMS). Previously, Maria was Director of the Whitworth, University of Manchester; Director of Manchester City Galleries; and Director of Culture for Manchester City Council.

Maria holds a Bachelor of Arts degree in English Literature and Cultural Studies from the University of Liverpool and a Master of Arts degree in Critical Theory and a DPhil in African American Visual and Literary Culture from the University of Sussex. Maria is Chair of the National Museum Directors' Council and is a Trustee of the Manchester International Festival Board. In 2015, she was awarded a CBE for services to the arts.

## Dr. Lucy Rose Bayley, Writer, Contemporary Art Historian and Curator

Lucy Bayley is a researcher, curator, and contemporary art historian. She currently organises academic engagement with the Special Collections at the Bodleian Library and was recently Post-Doctoral Researcher at Tate on the *Reshaping the Collectible* project. Her doctorate explored forms of mediation, audiences, and exhibitions through the archives of London's Institute of Contemporary Arts (1949–1986). Lucy was previously Curator of National Programmes at Contemporary Art Society and has worked at London galleries, Matt's Gallery, The Drawing Room and the Serpentine Gallery. Lucy has published with Stedelijk Studies, Tate, OnCurating, MIRA: Moving Image Review & Art Journal and UCL Press.

## Richard Bell, Artist

Richard Bell (b. 1953) lives and works in Brisbane, Australia. He works across a variety of media including painting, installation, performance and video. One of Australia's most significant artists, Bell's work explores the complex artistic and political problems of Western, colonial and Indigenous art production. In 2023 Bell will be presenting his major work *Embassy* (2013–ongoing) at Tate Modern, London. He is currently on display at the Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy with a solo project conceived as part of ESPRESSIONI CON FRAZIONI and will be exhibiting a new body of work for RELINKING at the Van Abbemuseum, Eindhoven.

## Josephine Bobeck, Conservator, Nationalmuseum Sweden

Josephine Bobeck works in Berlin where she is based and in the sculpture department of Stockholm's Moderna Museet. Josephine has trained in the conservation of contemporary art at Hamburger Bahnhof in Berlin and Statens Museum for Kunst in Copenhagen. She is an 'early career member' on the Steering Committee of INCCA.

Josephine graduated with a master's degree in modern materials and industrial heritage at the HTW Berlin. In her thesis, she investigated nanogels for water-sensitive plastics and rubbers, focusing on the restoration of a sculpture by Eva Hesse at Hamburger Bahnhof. She also holds a bachelor's degree in objects conservation from Gothenburg University.

# BIOGRAPHIES

## Dr. Kathy Carbone, Lecturer, Department of Information Studies (UCLA) and Director and Co-founder, The Amplification Project

Kathy Carbone is a Lecturer in the Department of Information Studies at the University of California, Los Angeles (UCLA). She is also the co-founder and director of *The Amplification Project: Digital Archive for Forced Migration, Contemporary Art, and Action*. Before joining UCLA, Carbone was the Institute Archivist and Performing Arts Librarian at the California Institute of the Arts (CalArts) and a modern dancer and choreographer for more than 20 years.

Carbone's research, teaching, and practice broadly focus on intersections between archives, contemporary art, and activism, with particular emphasis on documenting and preserving art practice driven by human rights and social justice agendas and using archives as strategies and tools for expressive resistance and community building. Her work appears in the journals *Archivaria*, *Archives and Records*, the *Journal of Critical Library and Information Studies*, *The International Journal of Human Rights*, *Curator: The Museum Journal*, *Archival Science*, and the *Journal of Documentation*.

## Zeeyoung Chin, Conservator of Modern and Contemporary Art, Leeum Samsung Museum of Art, Korea

Zeeyoung is a conservator of modern and contemporary art at Leeum, Samsung 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 paintings 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 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.

## Jacob Chu, Vice President of Sustainability Solutions, Co2Action LLC

Jacob Chu is the Vice President of Sustainability Solutions at the US-based consultancy Co2Action, where he works with clients from a wide array of industries to quantify impacts related to greenhouse gas emissions, water consumption, waste generation, and more. He has a background in environmental engineering and worked previously in managing environmental programs related to regulatory compliance before making a career pivot to focus on helping companies reduce their impact on the environment.

## Professor Sarah Cook, Curator, Writer and Professor of Museum Studies in Information Studies, University of Glasgow

Sarah Cook, who joined Tate as the fourth and final Senior Academic Fellow for *Reshaping the Collectible*, is a curator of contemporary art and for 20 years has curated exhibitions of media and digital art worldwide, in particular commissioning works for festivals including AV Festival, Transitio MX and NEoN (NorthEast of North) Digital Arts.

She is Professor of Museum Studies in Information Studies at the University of Glasgow where she leads the course 'Curating Lively Practices' on the MSc in Museum Studies, and also holds the role of 'theme lead' for Creative Economies and Cultural Transformations. In 2019 she curated *24/7* at Somerset House, an exhibition reflecting on the non-stop nature of our daily lives. The online network for curators of media art she co-founded – CRUMB, and its mailing list *new-media-curating* – is still used by curators and researchers today. <http://www.sarahcook.info>

## Professor Fernando Domínguez Rubio, Associate Professor, Dept. of Communication, UC San Diego

Fernando Domínguez Rubio is an Associate Professor in the Department of Communication, University of California, San Diego who situates his research around the outer rims of sociology, science and technology studies, anthropology, art, design and architecture.

His recent book, *Still Life: Ecologies of the Modern Imagination at the Art Museum* (University of Chicago Press, 2020), was the 2021 Winner of Mary Douglas Prize, the 2021 Winner of the Annual Book Award of the Association for the Study of the Arts of the Present (ASAP)'s book prize and received an Honorary Mention for the 2021 Robert K. Merton Award.

He is the co-editor of *The Politics of Knowledge* (Routledge 2012) and is currently working on a number of projects, including an edited volume with Jérôme Denis and David Pontille entitled *Fragilities: Essays On The Politics, Ethics And Aesthetics Of Maintenance And Repair* (MIT Press, forthcoming), and an experimental volume based on the *Encounters at the Edge*.

## Kirsten Dunne, Senior Projects Conservator, National Galleries Scotland

Kirsten Dunne, ACR, is Senior Projects Conservator at the National Galleries of Scotland, where she has worked since 2005. She trained as a Paper Conservator but since 2019 has moved into a new role within the Conservation department which focuses on Time Based Media, Microfading and the application of Technology to Conservation practice. Kirsten holds an MA in Conservation of Fine Art, Works of Art on Paper from Northumbria University and an MA in History of Art from Edinburgh University.



# BIOGRAPHIES

## Feat. Ya Girl

Feat. Ya Girl aka Maya comes straight out of Charlotte, North Carolina. She is a producer of Chopped & Screwed Music. Maya began gaining notoriety on Soundcloud and has chopped tracks by your favorite women rappers and singers. As a lover of women and femme hip-hop, Maya takes pride in brining the chopped and screwed style of music to women and femme records. And as one of the only women chopping and screwing music right now.

## Flaminia Fortunato, Coordinating Conservator Time-based Media Art, Stedelijk Museum

Flaminia Fortunato is a contemporary art conservator based in Amsterdam, the Netherlands. Currently coordinating the time-based media conservation-restoration team at the Stedelijk Museum Amsterdam and interested in politics of care, oral history and tech-archaeology.

## Hannah Geddes, Curator, Interpretation, Tate

Hannah Geddes is a curator, researcher and writer based in London. Specialising in contemporary photography, she is currently a doctoral researcher at LCC, Curator, Interpretation at Tate and Curator at *Splash and Grab* photography magazine.

Her thesis *Curating the self: photographic self-portraiture as visual activism, 2008–present day* will focus on artists who make work on the self as a form of visual activism and will also look at how curatorial practice and institutions can better support long-term engagement and participation with activist art. The research is situated within decolonial theory, critical photography theory and queer activist theory.

Hannah has worked on a number of exhibitions and displays at Tate including Ima-Abasi Okon, Zanele Muholi, The Making of Rodin and Sophie Taeuber-Arp. She curates the online platform for *Splash and Grab* and has curated a number of exhibitions including *Construction*, featuring the work of Suzie Howell and Marguerite Bornhauser.

## Professor Haidy Geismar, Professor of Anthropology and Director of the School for the Creative and Cultural Industries, University College London

Haidy Geismar is Professor of Anthropology at University College London where she is also the Curator of the UCL Ethnography Collection and the Inaugural director of the new School for the Creative and Cultural Industries. She has research interests in intellectual and cultural property, indigenous rights, new forms of cultural representation, the anthropology of art, critical museology and the South Pacific, especially Vanuatu and New Zealand. Recent books include *Impermanence: Exploring Continuous Change Across Cultures* (with T. Otto and C. Warner, UCL Press 2022), *Museum Object Lessons for the Digital Age* (UCL Press 2018) and *Treasured Possessions: Indigenous Interventions into Cultural and Intellectual Property* (Duke University Press 2013).

## Guillermo Gómez-Peña, Performance Artist, Writer, Activist

Guillermo Gómez-Peña is a performance artist, writer, activist, radical pedagogue and artistic director of the performance troupe La Pocha Nostra. Born in Mexico City, he moved to the US in 1978, and since 1995, his three homes have been San Francisco, Mexico City and the “road”.

His performance work and 21 books have contributed to the debates on cultural, generational, and gender diversity, border culture and North-South relations. His artwork has been presented at over one thousand venues across the US, Canada, Latin America, Europe, Russia, South Africa and Australia. A MacArthur Fellow, USA Artists Fellow, and a Bessie, Guggenheim, and American Book Award recipient, he is a regular contributor to newspapers and magazines in the US, Mexico, and Europe and a contributing editor to *The Drama Review* (NYU-MIT), the *Performance Art Week Journal of the Venice Biennale*, and *emisférica*, the publication of the Hemispheric Institute of Performance and Politics (NYU).

Gómez-Peña is currently a Patron for the London-based Live Art Development Agency, and a Senior Fellow in the Hemispheric Institute of Performance and Politics.

## Sarah Haylett, PhD researcher, UCL and Tate

Sarah Haylett is a London based archivist and researcher. Between 2018 - 2021 Sarah was the Archives and Records Management Researcher for *Reshaping the Collectible* at Tate. In this role she explored artworks that challenge the boundaries between Tate’s archives, records and art collection, and the process of institutional record keeping. Currently, Sarah is an AHRC collaborative doctoral student at UCL and Tate researching if and how community and participatory archiving practices can be used to collect the traces of socially engaged and activist art.

## Tamsin Hong, Assistant Curator, International Art, Tate

Tamsin Hong is Assistant Curator, International Art working on Tate Modern’s performance and live programme which has included works such as Boris Charmatz *10,000 Gestures*, the *2020 Live Exhibition* featuring Faustin Linyekula, Okwui Okpokwasili and Tanya Lukin Linklater, and recently Lee Mingwei’s *Our Labyrinth*.

Hong also co-curated the current exhibition at Tate Modern *A Year in Art: Australia 1992* which explores how artists have acknowledged the continuing relationship Aboriginal and Torres Strait Islander peoples have with their lands, as well as the ongoing impact of colonisation and the complexities of representation in Australian society today. Her research interests include the connection between the body, ritual, women’s knowledge systems and image making which also extends to her activities working on African Acquisitions.

# BIOGRAPHIES

## Professor Andrew Hoskins, Interdisciplinary Research Professor in College of Social Sciences, University of Glasgow

Andrew Hoskins is Interdisciplinary Professor in the College of Social Sciences, University of Glasgow. His research and teaching advance understanding of how and why human society is transformed by digital tech and media, including: forgetting, memory, privacy, security, and the nature, experience and effects of contemporary warfare.

He is Founding Editor-in-Chief of the *Journal of Memory Studies*, Founding Co-Editor in Chief of the *Journals of Memory, Mind & Media*, and *Digital War*. His books include *Digital Memory Studies: Media Pasts in Transition* (Routledge, 2018, ed.) and *Risk and Hyperconnectivity: Media and Memories of Neoliberalism* (with John Tulloch, OUP 2016).

His latest book (with Matthew Ford): *Radical War: Data, Attention and Control in the 21st Century* (Hurst/OUP 2022) examines the digital explosion that has weaponised our attention and made everyone a participant in war. His current work (with Kristina Cimova) *Memory is Finished: The Digital Nudging of the Past*, will be published in 2023. [www.andrewhoskins.net](http://www.andrewhoskins.net)

## Stephen Huyton, Collection Registrar, Tate

Stephen was the Collection Registrar, Research for *Reshaping the Collectible* and was embedded as a researcher within Tate's Acquisition and Long Loan Registrar team. He has been working in the field of museum registration since 2014, most recently as Assistant Collection Registrar for ARTIST ROOMS (Tate and National Galleries of Scotland), working with its international collection of modern and contemporary art. Stephen's research for the project focused on Tate's collection management, documentation and registration working practices, and looked at how particularly challenging artworks question the institution's notions of status, classification and collectability.

## Libby Ireland, Sculpture and Installations Conservator, Tate

Libby Ireland has worked at Tate since 2018 as a Sculpture and Installations Conservator where she focusses on new acquisitions into the collection. She holds an MA and MSc in conservation from University College London and co-founded the Icon Emerging Professionals Network in 2017 and Tate's Collection Care Sustainability Group in 2020.

## Professor Richard Kearney, Charles Seelig Chair of Philosophy at Boston College, International Director of the Guestbook Project

Richard Kearney holds the Charles B. Seelig Chair of Philosophy at Boston College and has served as a Visiting Professor at University College Dublin, the University of Paris (Sorbonne), the Australian Catholic University and the University of Nice. He is the author of over 24 books on European philosophy and literature (including two novels and a volume of poetry) and has edited or co-edited 21 more.

He was formerly a member of the Arts Council of Ireland, the Higher Education Authority of Ireland and chairman of the Irish School of Film at University College Dublin. As a public

intellectual in Ireland, he was involved in drafting a number of proposals for a Northern Irish peace agreement (1983, 1993, 1995). He has presented five series on culture and philosophy for Irish and British television and broadcast extensively on the European media. He is currently the international director of the *Guestbook Project - Hosting the Stranger: Between Hostility and Hospitality*. His most recent books are *Radical Hospitality* (2020) and *Touch: Revitalizing our most Vital Sense* (2019).

## Dr. Nora Kennedy, Sherman Fairchild Conservator in Charge, Photograph Conservation Department The Metropolitan Museum of Art

Nora Kennedy is the Sherman Fairchild Conservator in Charge of the Department of Photograph Conservation at The Metropolitan Museum of Art, New York City, USA, where she has been on staff since 1990. Her department conserves The Met's photographs, but has also taken on oversight of time-based media (TBM) and photograph-related bound volume conservation for the Museum. Kennedy is an adjunct faculty member of New York University's Institute of Fine Arts Conservation Center where she has served as an advisor to the new TBM conservation specialization.

She is proud of her international collaborations including the Middle East Photograph Preservation Initiative ([www.meppi.me](http://www.meppi.me)) to provide preservation training for collection keepers throughout the region. In 2003 the University of Delaware awarded her a Presidential Citation for Outstanding Achievement. In 2006 she was awarded the American Institute for Conservation's Sheldon and Carolyn Keck Award recognizing a sustained record of excellence in the education and training of conservation professionals. In 2011 she received the HP Image Permanence Award and in 2019 was honoured with a doctor honoris causa from the Academy of Fine Arts and Design, Bratislava, Slovakia.

## Kiluanji Kia Henda, Artist

Kiluanji Kia Henda (b. 1979, Luanda, Angola) employs a surprising sense of humour in his work, which often homes in on themes of identity, politics, and perceptions of post-colonialism and modernism in Africa. Kia Henda brings a critical edge to his multidisciplinary practice, which incorporates photography, video, and performance. Informed by a background surrounded by photography enthusiasts, Kia Henda's conceptual-based work has further been sharpened by exposure to music, avant-garde theatre, and collaborations with a collective of emerging artists in Luanda's art scene.

Kia Henda has had solo exhibitions in galleries and institutions around the world. His work has featured on biennales in Venice, Dakar, São Paulo and Gwanju as well as major travelling exhibitions. In 2019, Kia Henda's work was acquired by Tate Modern, and he was selected to participate on the Unlimited sector at Art Basel. In 2020, Kia Henda exhibited at the MAN Museo d'Arte Provincia di Nuoro in Italy, marking his first solo exhibition in a major European museum. Kia Henda currently lives and works between Luanda and Lisbon.

# BIOGRAPHIES

## Professor Pip Laurenson, Professor of Conservation, Director MSc Conservation of Contemporary Art and Media, UCL and Project Lead *Reshaping the Collectible: When Artworks Live in the Museum*

Pip Laurenson is the newly appointed Professor of Conservation at UCL and director of the MSc in the Conservation of Contemporary Art and Media at UCL East. Pip has 30 years of experience in the conservation of contemporary art, establishing and leading Tate's pioneering Time-based Media Conservation section from 1996 until 2010.

Between 2010 and 2022 Pip was Head of Collection Care Research, working to develop, lead and support research related to the conservation and management of Tate's collections. In January 2016 Pip took up a special chair as Professor of Art Collection and Care at Maastricht University. From 2018-2022 she led *Reshaping the Collectible: When Artworks Live in the Museum*.

She received her doctorate from University College London, is an accredited member of the Institute for Conservation and is a member of the Steering Committee of the International Network for the Conservation of Contemporary Art (INCCA).

## Louise Lawson, Head of Conservation (Interim), Tate

Louise Lawson is the Interim Head of Conservation at Tate, previously Conservation Manager for Time-based Media. She works across a wide range of projects and programmes: exhibitions, displays, acquisition, loan-outs and collection care initiatives. Through the project *Documentation and Conservation of Performance at Tate* (2016-2021), she developed how performance artworks in Tate's permanent collection are documented and conserved.

Louise has shared the knowledge developed through this project via lectures and presentations, including academic publications such as *Developing a Strategy for the Conservation of Performance Works at Tate* (Lawson, Finbow and Marçal ICON, 2019) and *Unfolding Interactions in the Preservation of Performance Art at Tate* (Lawson and Marçal ICOM-CC 2021). She has also been part of the project team for *Reshaping the Collectible*. Her work is now expanding to consider choreographic artworks as Tate begins to collect and consider such artworks.

## Taylor Le Melle, Curator, Writer

Taylor Le Melle is a writer who also organises exhibitions and produces objects. They are a founding member of not/nowhere, a London-based artist workers' cooperative that supports photochemical and new media practices through skillshares, workshops and subsidised equipment hire. During the 2021-2022 academic year, Taylor is a research fellow in the Design Department at Sandberg Instituut. Current Exhibition: *Swimmers Limb* at Somerset House.

## Jean-Gabriel Manolis, Dancer-Performer

Jean-Gabriel Manolis is a French dancer-performer born in 1986. He collaborated with Lee Mingwei in 2017 to take part in the performances of *Our Labyrinth* at Centre Pompidou (Paris, France). Later that year, he performed Lee's *When Beauty Visits* at the Venice Art Biennale. Since then, he has become a seed dancer for *Our Labyrinth*. Apart from performing the piece, he provides artistic advice and supports the new-coming performers at Museum MACAN (Jakarta, Indonesia) in 2018, at Gropius Bau (Berlin, Germany) in 2020 and more recently at Tate Modern (London, UK) in 2022.

He has also contributed to the in-depth conversation on *Our Labyrinth* with Kathryn Weir, Director of the Department of Cultural Development, Centre Pompidou, and Lee Mingwei, which was then published in the book "9 Stories," providing continuous support and guidance to Lee Studio and Lee Mingwei in their understanding of the project and dance. He recently was invited to Tate Late Talk with the artist and the curator, while *Our Labyrinth* was staged at the Turbine Hall, Tate Modern.

## Dr. Hélia Marçal, Lecturer in History of Art, Materials and Technology, University College London

Hélia Marçal is a Lecturer in History of Art, Materials and Technology at University College London's Department of History of Art, a researcher at the Institute of Contemporary History (IHC/IN2Past, NOVA University of Lisbon), and the Coordinator of the Working Group on Theory, History and Ethics of Conservation of the Committee for Conservation of the International Council of Museums (ICOM-CC). She was the Fellow in Contemporary Art Conservation and Research for *Reshaping the Collectible*.

## Jack McConchie, Time-based Media Conservator, Tate

Jack McConchie is a Time-based Media Conservator at Tate. He has worked across loan, acquisitions and exhibition programme areas. As well as Tate's *Reshaping the Collectible* project, other research areas include the preservation of artworks that utilise 'immersive media' such as virtual and augmented reality. Responding to accelerated patterns of obsolescence witnessed in these technologies, the project has sought to develop an agile online resource space that responds to, and invites collaboration with, a community of users.

Jack studied Music and Electronics at the University of Glasgow. He previously worked as a musician and audio engineer, and on the design and fabrication of bespoke systems and components for artists working with time-based media.

# BIOGRAPHIES

## Henry McGhie, Consultant Specialising in Museums, Sustainability and the Sustainable Development Goals, Curating Tomorrow

Henry McGhie has a background as an ecologist, museum curator and manager. He set up Curating Tomorrow in 2019 to help empower museums and similar institutions to contribute to sustainable development agendas, including the SDGs, climate action, biodiversity conservation, human rights and Disaster Risk Reduction. He is a member of the ICOM Sustainability Working Group, IUCN Commission on Education and Communication, and Education, Communication and Outreach Stakeholders recognised by UNFCCC. He writes a series of open-access guides on museums and sustainable development topics, and is the co-editor of two books on climate change communication.

## Zoë Miller, NACCA PhD student, Maastricht University and Tate

Zoë holds an LLB and BA, an MA in Museum Studies from the University of Queensland, and received a Graduate Diploma in Art Profession Law and Ethics from the Institute of Art and Law in 2016. As a doctoral researcher within the Horizon 2020 Marie Skłodowska-Curie ITN New Approaches in the Conservation of Contemporary Art (NACCA), her research has examined notions of authorship and ownership in conservation theory and practice.

## Alexandra Nichols, Conservator, Time-based Media (Exhibitions and Displays), Tate

Alexandra Nichols is a Time-Based Media Conservator at Tate, focusing on exhibitions and displays. Prior to working at Tate, she was a Sherman Fairchild Foundation Fellow at The Metropolitan Museum of Art and a Samuel H. Kress Fellow at the Solomon R. Guggenheim Museum in New York concentrating on the conservation of time-based media. Alexandra Nichols holds an M.S. in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation and a B.A. in Art History from the University of Maryland.

## Ima-Abasi Okon, Artist

Ima-Abasi Okon is an artist living and working between London and Amsterdam. She works with sculpture, sound, and video. She employs exhibition-making as an exercise in syntax, adopting linguistic and grammatical structures as a way of complicating the construction of knowledge and to also explore discourses on labor, and value. In her recent works, Okon has repurposed industrial and handmade objects to explore the formation of taste, subjectivity, productivity and excess.

Okon has exhibited, among others, at BALTIC Centre for Contemporary Art, Gateshead; Astrup Fearnley Museet, Oslo; Van Abbemuseum, Eindhoven (all 2022); Tate Britain, London; New Museum Triennial, New York (both 2021); Chisenhale Gallery, London (2019); 13th Dak'Art Biennale, Dakar, Senegal; The Showroom, London (both 2018). In 2020 she was awarded the Turner Prize Bursary, Henry Moore Artist Award and the Arts Foundation Award. Okon participated in the residency programme at Rijksakademie van beeldende kunsten, Amsterdam.

## Ellen Pavey, AHRC CDP PhD student, UCL and Tate

Ellen received her BA and MA in History of Art from the Courtauld Institute of Art in 2012 and was a 2017/18 Helena Rubinstein Curatorial Fellow at the Whitney Museum of American Art Independent Study Programme. Her research, *Making the Invisible Visible in the Contemporary Art Museum*, will explore how we might communicate the 'behind the scenes' processes and hidden networks of care that unfurl in the life of an artwork and what this transparency affords the museum and young adult audiences.

## Gala Porrás-Kim, Artist

Gala Porrás-Kim (b. 1984, Bogotá) lives and works in Los Angeles. Her work is about the social and political contexts that influence how intangible things, such as sounds, language and history, have been framed through the fields of linguistics, history and conservation. The work considers the way institutions shape inherited codes and forms and conversely, how objects can shape the contexts in which they are placed.

Porrás-Kim received an MFA from CalArts and an MA in Latin American Studies from UCLA. She has had solo exhibitions at Kadist/Amant, NY; Gasworks, London, Contemporary Art Museum, St. Louis, and forthcoming at MUAC, Mexico City, CAAC, Sevilla, and the Fowler, Los Angeles. Her work has been included in the Whitney Biennial and Ural Industrial Biennial (2019), and Gwangju and Sao Paulo Biennales (2021). She was a Fellow at the Radcliffe Institute for Advanced Study at Harvard University (2019) and the artist-in-residence at the Getty (2020-22).

## Deborah Potter, Director of Collection Care, Tate

Deborah Potter brings 30 years' experience in the museums and galleries sector, with over 12 years at Tate. Deborah is a champion of leadership, collection care practice and environmental sustainability. Deborah was appointed Director of Collection Care (Interim) in July 2021, leading the division in its mission to manage and care for Tate's continually evolving collections and deliver Tate's programme across our multi-site, international operation. Through these activities, Collection Care plays a key role in safeguarding Tate's public reputation. The division comprises of Collection Management, Conservation, Library, Archive & Records Management, and Planning & Administration.

Deborah has previously worked with National Army Museum, Glasgow Museums, University of Leicester, Royal Naval Museum, and Linenhall Library. She has also completed studies at Durham University, University of Leicester, University of St Andrews, Queen's University Belfast, University of Toronto, and is currently studying part-time at the University of West of Scotland.

# BIOGRAPHIES

## Dr. Emily Pringle, Head of Research, Tate

Emily Pringle trained originally as a painter and worked for several years as an artist, educator, programmer, researcher and writer. She joined Tate as Head of Learning Practice and Research in 2010, with a responsibility to develop practice-based research across the Learning department. In 2018 she stepped away from Tate for a year to undertake an AHRC Leadership Fellowship and research and write on research in the art museum. The publication that emerged from this – *Rethinking Research in the Art Museum* (Routledge, 2019) – interrogates how research can support museums to situate themselves as sites of knowledge co-production. In 2019 Emily was appointed Head of Research at Tate.

## Valentina Ravaglia, Curator, Displays & International Art, Tate

Valentina Ravaglia has been working as Curator, Displays and International Art at Tate Modern since August 2019. She co-curated the collection-based exhibition *A Year in Art: Australia 1992* at Tate Modern, and curated numerous displays including *Impermanence*, (December 2019-January 2020), and *Gustav Metzger*, (December 2020-ongoing). In her previous role as Assistant Curator, Exhibitions and Displays (2012-2019) she assisted on the complete rehang of Tate Modern's Collection Displays in the run-up to the opening of the museum's extension in June 2016. She was the Assistant Curator for the 2017 Turbine Hall Commission by SUPERFLEX and for Tate Modern's 2019 Nam June Paik retrospective. She is also a PhD candidate at Birkbeck, University of London with a thesis titled *Exhibiting New Materialisms and New Realisms: the Influence of Contemporary Anti-Anthropocentric Philosophies on 21st Century Curatorial Practices*.

## Ana Ribeiro, Time-based Media Conservator, Tate

Ana Ribeiro is a Time-based Media conservator from Portugal and is currently works, as part of the time-based Media team, with new artworks joining Tate's collection, including worked across different programme areas developing experience such as in digital preservation and documentation practices. After a brief period engaging with environmental studies Ana has studied conservation and restoration in Lisbon (FCT-UNL). With a growing interest in understanding how museums and media collections work, she has subsequently trained in media art conservation at the S.M.A.K., NiMK, and at Tate.

Passionate about dance and theatre, Ana has been focusing on subjects related to performance-based artworks. She has participated in the project Documentation and Conservation of Performance at Tate (2016-2021) and worked on the acquisition of Tony Conrad's Ten Years Alive on the Infinite Plain, a case study for Reshaping the Collectible. Her current focus is on the preservation of dance and choreographic works through the Precarious Movements: Choreography and the Museum (2021-2024) hosted by the University of New South Wales.

## Professor Alison Ribeiro de Menezes, Professor of Hispanic Studies, University of Warwick

Alison read Spanish and French at St Anne's College, Oxford, and completed a DPhil on Spanish narrative in 1997. From 1995 to 2012 she lectured in the Department of Spanish at University College Dublin. She moved to Warwick in 2012 to lead the establishment of a new Hispanic Studies department, and was subsequently Head of the School of Modern Languages and Cultures.

Alison specializes in modern Hispanic literatures and cultures, and has published widely on the cultural memory of civil war and dictatorship in Spain, including the monograph *Embodying Memory in Contemporary Spain* (New York: 2014). She has also published on memory in Portuguese narrative and film. Her focus has recently shifted to Latin American research questions, notably around memory and enforced disappearance, and productive ways of dealing with the past through oral history and life story. Alison is thus preparing a monograph on cultural representations of the disappeared in Argentina and Chile, and leads the Arts and Humanities Research Council-funded project, *Voices of Humanitarianism: British Responses to Refugees from Chile*.

## Alyson Rolington, Head of Collection Management, Tate

Alyson has over 18 years of experience in Collection Management in the museums and galleries sector. She joined Tate in 2008, working as a registrar across roles in Collection Care and for five years jointly with National Galleries of Scotland on the ARTIST ROOMS national touring programme. As Head of Collection Management, Alyson brings wide-ranging knowledge and expertise in all aspects of managing collections. Previous to Tate Alyson held roles at Barbican Art Gallery and Parasol unit for contemporary art.

## Dr. Rebecca Sinker, Independent Curator/Researcher, Material and Digital

Dr. Rebecca Sinker worked at Tate between 2006 and 2021, first heading Young People's Programmes and then as Senior Research Curator: Digital Learning, initiating and managing creative digital learning practice and research. From 1998-2003, she was research fellow at Iniva and Middlesex University, where she completed her PhD (2007) exploring early net.art as a model for creative and critical education online.

An artist and educational researcher since 1994, Rebecca has produced digital resources, films, exhibitions, books and participatory projects with all age-groups, with organisations including The Photographer's Gallery, The British Library and Arts Council England. A trustee at Iniva since 2018, Rebecca is currently Board Lead for Environmental Responsibility. Since 2021 Rebecca has pursued new projects as an independent curator and researcher, including project managing a series of 18 creative actions in Hastings, for Refugee Week 2022, and co-editing *Challenging Contemporary Thinking on Play* (Springer Publications, 2023).

# BIOGRAPHIES

## Jill Sterrett, Director of Collections, Wisconsin Historical Society

Later this month, Jill Sterrett will become Director of Collections at the Wisconsin Historical Society, where she will work with colleagues and the communities across the State to realize a new History Center that will open in 2026. She has previously been Interim Director and Deputy Director at the Smart Museum of Art at the University of Chicago (2018-2020) and Director of Collections and art conservator at the San Francisco Museum of Art (1990-201

Jill's work focuses on the role of cultural organizations in contemporary society, operating at the intersection of collections, conservation, and memory. She believes this business of objects has always been about people—that our values emanate from what we make, keep and care for. Jill is a graduate of Denison University with a BA in Chemistry and a BA in Art History, and an MA in Art Conservation from the Cooperstown Graduate Program. Currently she is enrolled at the Lac Courte Oreilles Ojibwe University, working toward an Associates Degree in Native American Studies. Jill has been a Fulbright lecturer in Portugal and Visiting Scholar at Getty Conservation Institute, and is currently co-editing a book with Abigail Winograd, *Toward Common Cause: Art, Social Practice and the MacArthur Fellows Program at 40*, about the city-wide project that took place in Chicago in 2021.

## Emma Tramposch, Managing Director & Curator of the Living Archives, La Pocha Nostra

Emma is the Managing Director of interdisciplinary arts organization La Pocha Nostra. She has been working closely with Guillermo Gómez-Peña on programming, projects and his living archives since 2007. As an arts worker, producer, curator, writer & archivist she has a longstanding commitment to presenting radical, transdisciplinary artwork that pushes for social justice and responds to our collective times.

Emma holds a BA in Cultural Anthropology from Victoria University (New Zealand) and an MA in Visual and Critical Studies from California College of the Arts (San Francisco). She has written for *Art Papers*, *The Drama Review*, *Art Practical* and as editor for the *Live Art Almanac and Camerawork Journal*.

Emma is the project lead for Gómez-Peña's *Museums of the Future* Project - a multifaceted and participatory long-term project challenging contemporary art museum and institutional practices and calling for radical restructuring from within.

## Moi Tran, Artist

Moi Tran is an artist based in the UK; her practice explores the intersection between contemporary art and live performance through, theatre, text, sound, installation, and video. Born in Vietnam her recent works examine theorisations on emotional reckoning as valued knowledge, encounters of witnessing in events of fugitive performativity and the politics of sound as critical record.

She has presented and performed her work nationally and internationally, to include *Sonic Signalling in Reverse* (GIBCA); *The Bolero Effect* (VCCA Hanoi, VN); *The Circuit* (Prague Quadrennial Festival CZ); *I love a broad margin to my life* (Yeo Workshop, Singapore); *Shy God – A Chorus* (SPILL International Festival); *SLEEP* (Live Art Development Agency).

In 2022 she is presenting a solo show, *Civic Sound Archive*, at PEER Gallery London, including a collaboration *Sign Chorus* with CDS Sign Language School in Da Nang Vietnam. She is currently Artist in Residence at The ArtHouse Wakefield UK. Her current works in Theatre, Film, Dance, and Opera as visual collaborator include Rambert, Hampstead Theatre, The Royal Court, Young Vic and Headlong.

## Professor Vivian van Saaze, Associate Professor for Museum Studies and Conservation Theory, Maastricht University

Vivian van Saaze is Associate Professor for Museum Studies and Conservation Theory at the Faculty of Arts and Social Sciences of Maastricht University. She specialises in the study of museum practices by integrating theories and methods from anthropology, museum studies, and science and technology studies. Research interests include institutional challenges and opportunities arising from digitalisation and inherently unstable artworks such as installation art, digital art, and performance art.

Van Saaze has (co-)led several international research projects advancing the increasingly complex and collaborative field of contemporary art conservation. Between 2015-2022, she was Director of the Maastricht Centre for Arts and Culture, Conservation and Heritage (MACCH).

Recent publications include *Bridging the Gaps between Theory and Practice through Cross-Institutional Collaboration in the Conservation of Contemporary Art* (P. Laurensen, V. van Saaze, R. van de Vall in A. Swinnen et al., 2022) and *Engaged Humanities. Rethinking Art, Culture, and Public Life*, Amsterdam University Press (pp. 271-304, 2022).

## Dr. Michael Wellen, Senior Curator, International Art, Tate

Michael Wellen is Senior Curator, International Art at Tate Modern and specialist of modern and contemporary art from Latin America. His work involves the strategic building and expansion of Tate's collection, particularly towards post-colonial and transnational art histories.

At Tate Modern, he curated the survey exhibition *Takis* with Guy Brett and conceived of pivotal collection displays such as *Cecilia Vicuña and Joseph Beuys, A Year in Art: 1973*, and staged Ernesto Salmerón's *Auras of War* in Turbine Hall as well as live performances of Tunga's work. In 2021 he was appointed curator for the forthcoming Philip Guston. Prior to Tate, he served as Assistant Curator of Latin American and Latino Art at the Museum of Fine Arts, Houston. He received an MA and PhD in art history from the University of Texas at Austin, and was awarded the Jacob K Javits fellowship for his research on Latin American exhibitions during the Cold War.

# PRESENTATIONS

Libby Ireland

Slowness as an Act of Radical Hospitality

Jack McConchie

Nothing Comes Without its World

Gala Porrás-Kim

Broader Perspectives on Ownership and Object Agency

I will show some works to think beyond material conservation for the agency of historical objects that continue their perpetual function despite their current condition in historical collections.

Also, show examples of contemporary works in collections that bring up issues of artists' agency of their own works in collections while they are alive, works that are contingent on something, and those instances of how museum staff become implicated beyond an object's care and display.

Richard Kearney

Radical Hospitality and the Strangeness of Art

A response to two papers by Libby Ireland and Jack McConchie on the relationship between host and guest/stranger/other as it relates to artist and museum exhibition and reception (audience).

Sarah Haylett

Beyond an Archival Impulse

Kathy Carbone

Art + Archives + Activism: The Amplification Project

Formed in 2019, [The Amplification Project: Digital Archive for Forced Migration, Contemporary Art, and Action](#) is a public, participatory, community-led digital archive of art and activism inspired, influenced, or affected by forced displacement.

The Amplification Project offers a platform for artists, activists, and other cultural producers to document, preserve, and share work in any medium that narrates or contemplates lived or observed experiences of exile, crossing borders, seeking asylum, detention and refugee camps, and refugeehood. Since beta launching the archive in mid-2020, fourteen artists worldwide have submitted 100+ photographs,

digital images of visual artwork, photo- and illustrated narratives, and videos.

Through the notions of "slow activism" (Wallace Heim) and socially engaged archival practice, this talk reflects on the origins and development of The Amplification Project and its community, current work, and future aspirations. The talk also considers what kinds of solidarity building, memory-keeping, and collective action a participatory digital archive of art on displacement and refugeeness can do.

Andrew Hoskins

Remembering and Forgetting the Most Documented Event in History

There is a new digital war over memory.

Since the mid 2010s, a transformational memory boom has been unfolding, at astonishing speed and on an astonishing scale. This is the memory boom of and around the self. Never has the individual produced and shared so much information about themselves and their experiences.

And the millions of messages, images and video, pouring out of smartphones, surely makes the 2022 Russian war against Ukraine, the most documented and the most personalised war in history. Soldiers, civilians, journalists, victims, aid workers, presidents, journalists, are all recording and uploading their experience and vision of events second by second, tracking every twist and turn. The battlefield seems open to all.

But this is no panacea for either understanding or remembrance. Instead, social media make war and memory in their own image, through the siege for attention, disinformation and splintered realities; choose your own feed, select your own memory.

I ask what kind of memory and history might – or might not – emerge from the Russian-Ukrainian war? Who will secure its past and how?

Hélia Marçal

Rewilding Ecologies of Memory

Alexandra Nichols

Remaking, Remastering, Reproducing

Zoë Miller and Ellen Pavey

What Is at Stake in Making Invisible Practices Visible?

# PRESENTATIONS

## Fernando Domínguez Rubio The Arts of the Same

This presentation offers an empirical exploration of what I call mimeographic labor, which I describe as the labor of creating sameness into the world. I emphasize “create” because it is often assumed that this type of labor is “merely” reproductive, and ultimately inconsequential, since it does not introduce any significant difference into the world. It just produces “the same.” As I will argue, this is far from being the case.

The same is not something that is given but something that has be artificially built into the world. Moreover, I will argue that the same is not just an artificial creation, but it is a most fragile and temporary creation, one that has to be continually maintained and recreated.

I will build these arguments empirically by looking at how mimeographic labor works in the case of contemporary art conservation. I will do so by asking: What specific kind of sameness does the mimeographic work of conservation need to create in the case of art? How is it done? And in what specific way can conservation be said to be creative?

In addressing these questions, I will show how sameness is always a site of struggle, forever trapped in that contested in-between space that lies between identity and difference, between continuity and change, between order and disorder. Moreover, I will also show how not all forms of creating sameness are the same, and how each form of mimeographic labor entails a specific regime of worth, and with it, a particular way of defining which differences can be tolerated and which must be eliminated in the name of maintaining the same. I will conclude the talk by asking what would happen if we were to forgo sameness as a goal in art conservation.

## Hannah Geddes Shifting practice and learning through change: Ima-Abasi Okon and the Lives of Artworks

## Henry McGhie and Jacob Chu Copies for Climate

## Lucy Rose Bayley Learning an Artwork

## Jill Sterrett Thoughts on Discomfort

## Michael Wellen Performance by Guillermo Gómez-Peña: An Open Letter to the Museums of the Future



