



INTERNATIONAL NETWORK FOR THE
CONSERVATION OF CONTEMPORARY ART

INCCA MEMBERS ARE DEDICATED TO DEVELOPING, SHARING AND PRESERVING KNOWLEDGE NEEDED FOR THE CONSERVATION OF CONTEMPORARY ART



A virus of sadness, the virulence of loneliness, 1990.

Lydia Schouten. RCE collection.

WHAT IS INCCA?

INCCA is a network of professionals connected to the conservation of contemporary art. Conservators, curators, scientists, registrars, archivists, art historians and researchers are among its members. Members allow access to documents they have created such as artist interviews, condition reports, installation instructions etc. Since its inception in 1999, the network has grown from 23 to over 1200 members from 730 organisations in 65 countries.

WHY INCCA?

Contemporary artists use all imaginable materials and techniques in the production of their work. Gathering information on what these materials and working practices are, the significance they may possess, and how artists view issues such as degradation, transience and inter-activity, is essential for developing the best preservation strategies for these increasingly complex works of art.

Professionals involved with the conservation of these works continually collect information in the form of treatment reports, artist interviews, installation protocols, scientific material research and so on.

Most of this information remains unpublished and inaccessible to the wider conservation community. Experience has shown that sharing information is essential for the continued existence of contemporary art. For this reason a group of international professionals took the initiative to set up a network to develop, share and preserve knowledge needed for the conservation of contemporary art.

PLATFORM FOR INFORMATION EXCHANGE

INCCA members share information both online and face-to-face at meetings, workshops and symposia. INCCA has two main online platforms. The INCCA website www.incca.org contains information on all kinds of activities in the field; projects, seminars and conferences, educational possibilities as well as links to numerous websites. INCCA.ORG provides access to good practice documents such as theoretical articles, case study descriptions and practical guidelines and formats including (PhD) theses.

INCCA.ORG IS CURRENTLY UNDER CONSTRUCTION AND DUE
FOR RE-LAUNCH IN SPRING 2015.

INCCA DATABASE

The INCCA Member Website www.inccamembers.org is for member use only and houses the INCCA Database. The database contains metadata records (like library cards) that describe all types and formats of documents. Each record includes keywords and an abstract as well as information on how to obtain the document; if it is not available to download. Different members may create records concerning the same artist resulting in a virtual artist archive. Over 1600 artists are represented in the database including such names as: Marina Abramovic, Joseph Beuys, Tony Cragg, Tracey Emin and Thomas Hirschhorn.

NEW KNOWLEDGE FOR THE FIELD

INCCA members work together on research projects to create new knowledge for the field. *Inside Installations: Presentation and Preservation of Installation Art* (2004-2007) is one such project. Thirty complex installations (many multi-media) were re-installed, investigated and documented. The main results of *PRACTICs* (2009-2011) were the international symposium *Contemporary Art: Who Cares?* (Amsterdam, 2010) and the book *Inside Installations. Theory and Practice in the Care of Complex Artworks*, Amsterdam University Press (2011).

HOW DOES THE NETWORK WORK?

INCCA is made possible through active participation of its members who share information on a volunteer basis through the INCCA Database. As the network grows, groups of INCCA members are created. This way, members can work together on projects or share information more effectively. Central coordination and web hosting is carried out by the [Cultural Heritage Agency of the Netherlands](http://www.culturalheritage.nl) (RCE). The INCCA Steering Committee gives advice on the strategic direction of the network. See below for more information.

JOIN INCCA

Membership is open to any professional or student involved in the conservation of contemporary art and is completely free. Sign up here:

<http://www.inccamembers.org/application.php>

INCCA GROUPS

As the network grows, groups of INCCA members are created. This way, members can work together on projects or share information more effectively. There are two types of INCCA group: regional and thematic. Groups vary in size, in the way they are organised and the type of goals they set for themselves depending on the needs field. There are currently eight INCCA groups: 6 regional and 2 thematic. If you are interested in starting an INCCA group please contact the INCCA Central Coordinator by sending an email to incca@cultureelerfgoed.nl.

Regional groups:

<p>INCCA Asia Pacific www.incca-ap.org</p>	
<p>INCCA Central & Eastern Europe (INCCA CEE) Contact: iwona.szmelter@wp.pl</p>	
<p>INCCA-f (French language) www.techniquesmixtes.hypotheses.org/incca-f</p>	
<p>INCCA Iberoamerica (RICAC) (Spanish and Portuguese language) www.ricac.net</p>	
<p>INCCA Italia Contact: incca.italia@gmail.com</p>	
<p>INCCA Scandinavia Contact: louise.cone@smk.dk</p>	

Thematic groups:

<p>INCCA Education Network Contact: incca.education@gmail.com Linked in group, click on logo.</p>	
<p>Network for PhD candidates and Postdoctoral researchers in conservation of contemporary art. Contact: Vivian.vansaaze@maastrichtuniversity.nl Linked In group, click on logo.</p>	

INCCA STEERING COMMITTEE

The Steering Committee (SC) represents INCCA members and gives advice on the strategic direction of the network. The committee is currently made up of 7 INCCA members including the INCCA Central Coordinator who acts as secretary.

Barbara Sommermeyer, conservator
Hamburger Kunsthalle, Hamburg, Germany



Karen te Brake – Baldock (INCCA Central Coordinator)
Cultural Heritage Agency of The Netherlands (RCE)



Marina Pugliese, Director
Museo del Novecento, Milan, Italy



Meagen Smith, conservator
London, United Kingdom



Paulien 't Hoen, coordinator
Foundation for the Conservation of Contemporary Art
(SBMK), The Netherlands



Pip Laurenson, Head of Collection Care Research
Tate, London, United Kingdom



Tom Learner, Head of Science
Getty Conservation Institute, Los Angeles, USA



COLLABORATIONS

Members of the INCCA network, and in particular INCCA Steering Committee members, are also active within other networks and research consortia in the field.

<p>International Institute for the Conservation of Historic and Artistic Works (IIC) www.iiconservation.org</p>	
<p>Modern Art and Cultural Modernity (MKKM) working group of the German Association of Conservators (VDR) www.restauratoren.de/fachgruppen/moderne-kunst-kulturgut-der-moderne/aktuelles.html</p>	 <p>Verband der Restauratoren</p>
<p>Modern Materials and Contemporary Art (MMCA) working group of ICOM-CC www.icom-cc.org/32/working-groups/modern-materials-and-contemporary-art/</p>	 <p>INTERNATIONAL COUNCIL OF MUSEUMS ICOM-CC</p>
<p>Modern Oils Research Consortium (MORC) http://www.tate.org.uk/about/projects/modern-oils-research-consortium</p>	 <p>Modern Oils Research Consortium</p>
<p>NeCCAR. Network for Conservation of Contemporary Art Research www.tate.org.uk/about/projects/neccar-network-conservation-contemporary-art-research</p>	 <p>NeCCAR The Network for the Conservation of Contemporary Art Research</p>
<p>Stichting Behoud Moderne Kunst (SBMK) / Foundation for the Conservation of Contemporary Art, The Netherlands www.sbmknl.nl</p>	
<p>Voices in Contemporary Art (VoCA) (formally known as INCCA-North America) www.voca.network</p>	 <p>VOICES IN CONTEMPORARY ART</p>