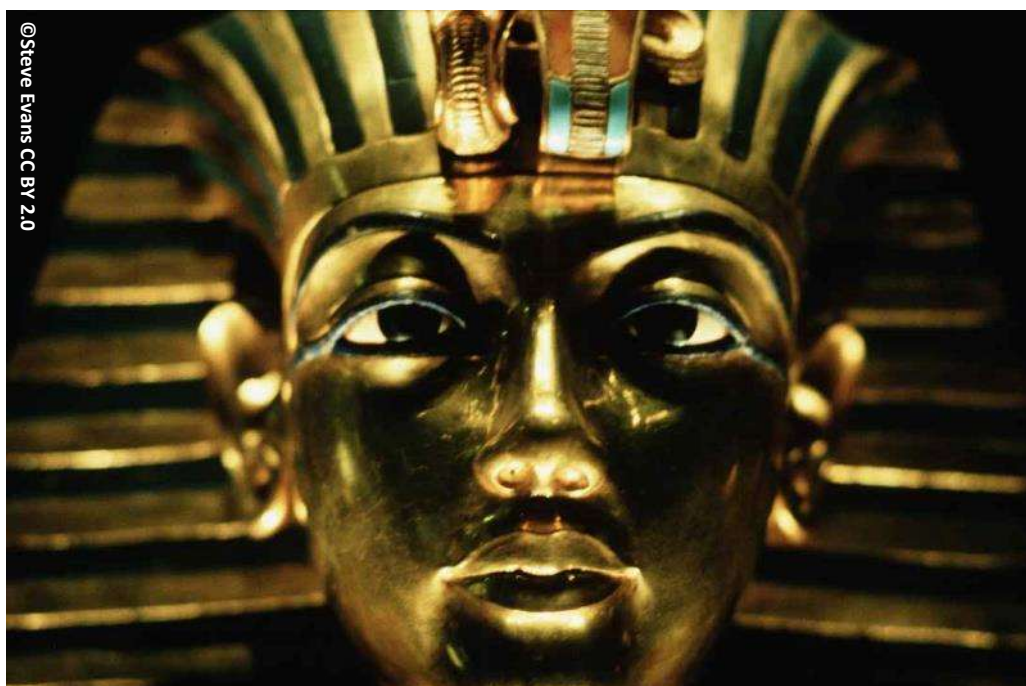


Ambitious renovation for Cairo's Egyptian Museum on the horizon



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CAIRO — The Egyptian Museum in Cairo will be the object of a multimillion-dollar renovation project, as announced by the Egyptian Government. The project includes plans for the demolition of a building that used to be the headquarters of the former ruling National Democratic Party (NDP), burned during the 25 January (2013) Revolution, currently standing between the museum and the Nile, and replacing it with a botanical garden and an open-air museum. It is hoped that the renovation will be the first step in a bid to draw back tourists, thus restoring peace after the countries suffered from the effects of over two years of civil unrest.

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Clare Finn experiments with our ability to process images. Read the article on pages 8-13

Get out of the lab! -

Antonino Cosentino on the benefits of training conservators working in-situ. Full feature on page 14

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Inside the Egyptian Museum, Cairo

During the 2011 uprising, looters entered the museum and caused several damages including ripping off the head of two mummies and damaging several smaller artefacts. Dozens of items were stolen and only some of them were later recovered and returned to the museum. Riots and killings have delivered a severe blow to Egypt's tourism industry and to its economy as a whole. Until recently tourism accounted for more than 11% of the country's gross domestic product and nearly 20% of its foreign currency revenues.

In the view of the planners the building, which is 111 years old, will be brought back to the opulence of past times including the restoration of the original colour palettes for walls and floors. In order to provide optimal conservation and preservation environmental conditions, the display cases will be light and humidity adjusted and the museum's window glass will be fitted with filters to control harmful radiations. A new air conditioning system balancing the needs of visitors and collection artefacts will also be installed.

The announcement was delivered by Minister of Antiquities Mohammed Ibrahim during a news conference that took place in November 2013. The Minister said that an important part of the renovation plan will include the upgrading of the lighting and security systems both to meet international standards and to avoid a repeat of the damage the museum suffered during the unrest of the past two years. Another crucial part of the plan will involve the re-housing of the museum's most famous and visited treasure – King Tutankhamen exhibit that will be moved to a new Grand Egyptian Museum that will be located near the Giza pyramids. The Grand Egyptian Museum (GEM), also known as the Giza Museum, will be, according to plans, the largest archaeological museum in the world and is scheduled to open in 2015. The museum will be sited on 50 hectares (120 acres) of land and is part of a new master plan for the Giza plateau.

The renovation project is made possible under an agreement stipulated between Egypt and Germany. The funds for the projects will be provided by the German Cultural Preservation Fund and the Centre for International Migration and Development. The head of the Culture and Education Department at the German Embassy in Cairo, Ramesh de Silva, added that 12 international experts worked on the master plan for the project.

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Works

3, Birdcage Walk, London,
SW1H 3JJ, UK
Telephone +44 (0)20 7799 5500
Fax +44 (0)20 7799 4961
www.iiconservation.org
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Editor

Barbara Borghese

news@iiconservation.org

Advertising

Graham Voce

iic@iiconservation.org

Format | Production Design

Barbara Borghese

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Editorial

For some of us December is a month of reflection, a time to look back at what we've done with an eye at what the next twelve months are going to bring. Inevitably for me that means looking at what *NiC* has achieved and start planning the next phase.

Shamelessly I'd say that *NiC* has made us all at IIC proud! I wanted to make sure *NiC*'s strong presence in the world of cultural heritage remained a reference point for an international community of like-minded people and an advocate voice for heritage worldwide.

In a time that has been recognised as challenging for print and digital publications alike, has *NiC* achieved this goal? In the past two years, thanks to a new open-access digital format *NiC*'s global reach potential has increased tenfold. An analysis of the submissions from the three-year period 2010-2013 showed that the geographic distribution of articles was heterogeneous with 32 long features submitted from 27 different countries!

For the year ahead I'd like to see the trend continuing and that can only be achieved with your contribution - we still have under-represented countries we would like to hear from. Have you heard the say 'sharing is caring'? Help *NiC* reach even more readers by sharing it with your network, taking advantage of the open-access format.

Lastly a big thank you to all the contributors that took the time to write for *NiC*, what incredible stories you've shared with us!

I only have space left to wish all a very special holiday season, and leave you to enjoy this issue!

Barbara Borghese
Editor

Talented young female blacksmith awarded a NADFAS grant



©NHIG

Cecilie Robinson, leaf casting

LONDON - *Ironart of Bath* have been awarded a grant by the National Association of the Decorative and Fine Art Societies (NADFAS) through its Patricia Fay Memorial Fund. The grant will be used to create a six-month 'Historic Metalwork Restoration' training placement at *Ironart* for a talented young female blacksmith, Cecilie Robinson.

In 2013 Cecilie completed the Extended Diploma in Metalwork and Blacksmithing at The National School of Blacksmithing in Hereford, UK and was recognized with their 'Best Student Award.'

Cecilie will shadow the *Ironart* team on a series of restoration projects during her placement, learning techniques to repair heritage forged and cast ironwork as well as non-ferrous metals. She will also be visiting other workshops, foundries and museums during her time, to underpin her training.

Andy Thearle, MD at *Ironart* says: "We are really grateful to the NADFAS Grants Committee for this opportunity. Cecilie has a bright future in blacksmithing and will be a great ambassador for both NADFAS and the trade as a whole. The team at *Ironart* are looking forward to sharing their extensive restoration skills on a portfolio of interesting projects during the next six months."

Heritage ironwork is a specialist area requiring the advanced skills of the blacksmiths craft and *Ironart* are committed to the development and maintenance of these skills. They are involved with the National Heritage Ironwork Group (NHIG) through the hosting of Heritage Blacksmith Bursary trainees on placements, and attending NHIG training courses.



News in Brief...

China preserves Great Wall of Qi remains



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A portion of the Great Wall of Qi, China

JINAN – Chinese officials recently announced the approval of a plan to preserve key parts of the Great Wall of Qi in eastern Shandong Province, a world heritage site and the predecessor of the more famous Great Wall in northern China.

Built between 770 BCE and 476 BCE in the ancient state of Qi (modern Shandong), the Great Wall of Qi is the oldest Great Wall in China. It originated in a small village in Changqing County, with passes, gates, castles and beacon towers along a total length of 620 kilometres and terminated on the seashore at Qingdao.

Xie Zhixiu, deputy head of Shandong cultural heritage department said that due to natural erosion, construction techniques, mining and land reclamation, the Great Wall of Qi is in a worsening condition. The plan drawn by Shandong authorities and approved by the central government gives priority to the preservation of 10 key sections and heritage sites and involves reinforcement of seriously damaged sections, removal of vegetation and improvements to drainage.

Walls and fortifications were customarily built by Chinese rulers as military defence projects. The Great Wall of China was inscribed on the world cultural heritage list in 1987, the Great Wall of Qi is part of this cultural heritage.



Philippines earthquake



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Basilica of the Holy Child after the earthquake, Bohol, Philippines

MANILA - Last October a devastating 7.1 earthquake hit the central Philippines causing loss of life and destroying entire coastal areas.

Among the building's casualties are 10 historic churches in the central provinces of Bohol and Cebu including the 16th-century Basilica del Santo Niño and Fort San Pedro in Cebu, the Loboc and Baclayon churches and Our Lady of the Assumption Shrine in Bohol.

An appeal was made by the Heritage Conservation Society of the Philippines in the wake of the earthquake. Following is a passage from the appeal: "We call on our country's government to allot funds for the proper reconstruction and restoration of these heritage churches which are priceless Philippine cultural treasures. We also ask government cultural agencies, particularly the National Commission for Culture & the Arts, National Historical Commission of the Philippines and the National Museum, to take the lead in restoration efforts and move as one. We also ask that heritage professionals & experts from both the public and private sector be convened to plan the proper reconstruction & restoration of our damaged cultural properties. We hope that this incident sends a strong message to the national government to invest in our cultural heritage by allotting significant funding for periodic maintenance and preventive measures, such as retrofitting of our built heritage, to protect them from incidents of this magnitude in the future".

It is still possible to help in the relief efforts for the Philippines, visit the Red Cross website to learn how you can help: <http://www.redcross.org.uk/typhoonappeal/?gclid=Cly8hpyNo7sCFejpwgodLHQAEQ>

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Ancient graves under restoration at Hierapolis, Turkey

DENİZLİ - Excavations continue in the ancient city of Hierapolis where artefacts continue to be unearthed during the work carried out by an Italian team of archaeologists and researchers.

Hierapolis is located near Pamukkale, in Denizli Province in southwest Turkey. The site is home to Turkey's largest ancient graveyard, dating back 2,500 years. It is estimated that by the end of the year, most of the graves will be restored. Excavations have been on-going in the ancient city and its necropolis since 1957.

Denizli Mayor Abdülkadir Demir emphasised the importance of the preservation of this ancient site pointing to the 25th anniversary of Pamukkale's inclusion in the UNESCO World Heritage List. He added that the work was crucial as Pamukkale is a very important tourism centre for Turkey due to its heritage sites and thermal activities.

There are only a few historical facts known about the origin of the city. It is known that Hierapolis was founded as a thermal spa early in the 2nd century BC and became a healing centre where doctors used the thermal springs as a treatment for their patients.

The Denizli Museum Director Hasan Hüseyin Baysal said the graves in the Hierapolis necropolis dated back to the 1st century A.D.



One of the tombs at Hierapolis, Turkey

© tr:User:Hükümsüzdir CC BY-SA 2.5

Crowdfunding to help the Louvre conserve sculpture of Nike

PARIS - The Louvre is turning to crowdfunding in order to raise €1 million needed for the conservation of the 2nd century sculpture "Winged Victory of Samothrace" representing the Greek goddess Nike.

This will not be the first time the museum has used crowdfunding platforms to raise funds for projects; successful campaigns have included conservation as well as acquisition projects. In 2010, the Louvre raised €1.3 million to acquire "The Three Graces" a 1531 painting from Lucas Cranach the Elder. In 2011 another successful campaign raised €800,000 to acquire two statuettes from the 13th century and another €500,000 for restorations projects. The "Winged Victory of Samothrace" has been prominently displayed at the Louvre since 1884 and is one of the most celebrated sculptures in the world. The current campaign is named "Tous mécènes!" and will run until 31 December 2013

Crowdfunding is a way of raising funds to support efforts initiated by individuals or organisations using an Internet platform to invite contributions from the public.

Sites like [Kickstarter](http://www.kickstarter.com) and [IndieGoGo](http://www.indiegogo.com) have been wildly successful in helping people financing projects and has recently attracted the attention of non-profit organisations such as museums and heritage institutions.

You can visit the Louvre crowdfunding website at: <http://www.louvresamothrace.fr/fr/#/home>



Winged Victory of Samothrace, Louvre Museum, Paris

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Dior to fund Queen's House makeover

© fr:User:Urban CC BY-SA 3.0



Hameau de la Reine, Queen Marie Antoinette's rustic hideaway

PARIS - Fashion house Dior will sponsor the restoration of Queen Marie Antoinette's rustic hideaway on the grounds of the palace of Versailles. The house, within a mock farming village setting, was constructed without foundations in half-timbered plaster and bricks.

The buildings' rustic exteriors stood in stark contrast to the Rococo refinement found inside; the walls of the upstairs rooms were sheathed in painted silk. Abandoned after the French Revolution, the house now lies in a state of disrepair and is in need of immediate attention. The deal was announced in October by Catherine Pégard,

the director of the Palace of Versailles. Pégard said: "[Our policy] has been to progressively restore and refurnish the chateau and its domain. The Queen's House is one of the most dilapidated places, and it is my priority to restore it so that it can be visited again. It was time to act quickly, as the buildings were deteriorating fast."

Details of the budget for the project were not released but the work will be extensive and will include the lowering of the gardens and grounds to prevent rising damp, followed by the restoration and consolidation of stonework, timber and roofs. Interior flooring, panelling and paintwork will be reproduced on the basis of either 18th-century records or an early 19th-century redecoration by the empress Marie-Louise, Napoleon's second wife. Completion of the project has been estimated for 2015.

Willard Conservation Ltd new founder corporate supporter of the Anna Plowden Trust

LONDON - Renowned for their support of student conservation training, the [Anna Plowden Trust](http://www.annaplowdentrust.org.uk) have recently announced that [Willard Conservation Ltd](http://www.willard.co.uk) has become the Founder Corporate Supporter of the Trust, giving many more students the opportunity to train in the profession. Willard Conservation manufactures a unique range of conservation tools and equipment which are in regular use the world over in galleries, museums and archives.

A charity dedicated to supporting the training of and raising awareness of heritage conservation – the Anna Plowden Trust does wonderful work in giving students the unique opportunity to both study at university and train in work placements. This combination gives students a solid foundation for their future careers, opening up new opportunities and contacts.

One such student is Carol Peacock who was awarded a bursary to complete a one-year fulltime MA course in Conservation at Camberwell College of Arts, London. While studying, Carol also completed an internship at the British Museum to complement her studies and her MA Major Project. Since then, she has accepted a permanent position at the British Museum to train as a conservator of Chinese Paintings which is a great success for achievement for Carol, and a success story for the industry and the Anna Plowden Trust.

<http://www.willard.co.uk/> <http://www.annaplowdentrust.org.uk>



What do others see?

By Clare Finn

All of us at some point, in conversation with someone who uses our services, must have wondered, "What are they seeing?" We hear remarks that seem so much at odds with what we as conservators see, be it the insistence a painting has never been touched since it left the artist's easel (despite the array of patches on its back), or the suggestion that it is much better to replace original, hand-made architectural features with mass market manufactured.



So I decided to look into this phenomenon and see if one could find substance in it and if there was anything we could learn from it. One thing I found early on is that as a conservator I may have the wrong qualifications to do this enquiry any justice; a psychologist should have taken the task on. But I hope you will forgive my shortcomings in the psychiatric region and remain interested in my findings.

Six photographs were selected for this study, all of them parts of paintings, and they were emailed to 95 people. These people were divided into three categories:

- 1) members of the general public with no conservation or art training but just an interest in art,
- 2) members of the art world such as dealers, artists, architects, etc.,
- 3) conservators from a wide array of disciplines within the field.

These photos were accompanied with instructions that asking people to join "an experiment in looking". The request implied that sufficient time should be allocated to the experiment. The *guinea pigs* were not asked what the photographs represented but rather what they saw and essentially, what could they GLEAN from looking at them.

Glean. It is a verb. It has two meanings; to gather (something) slowly and carefully in small pieces: to glean information from the newspapers, or to gather (the useful remnants of a crop) from the field after harvesting.

I considered bullet pointing the instructions but felt this may make the task appear more onerous. Not everyone responds to bullet pointed instructions; they look more like orders and knew I was not going to be able to control the way my *guinea pigs* looked at the photos and I just wanted them to respond and give me their feedback. I received 45 replies back; of these 17 were from the general public, 11 from the art world and 17 from conservators, (8 paintings conservators, and 9 from conservation scientists). Altogether this represented approximately a 43% response, thus I had a fair amount of data. But how was I to analyse it?

Well, the medical profession is a useful place to start. They have looked at how different professions within the medical field look at x-rays in order to cut down the incidence of miss-diagnosis - which is encouraging to anyone who has recently spent time in hospital!



When gathering information from the images, this paper used the medical profession stage classification, dividing the search process into four stages:

Stage 1. Global impression - the initial, very short search using mainly peripheral vision

Stage 2. Discovery search - uses information from stage one and involves a detailed inspection of the image

Stage 3. Reflective search - gathers evidence by cross-referencing other images

Stage 4. Post-search recall - which covers the period when the image is no longer available, and is recalled from memory.

In my study two sorts of answers were received. The one-liners ("Swirls of impasto", *paintings conservator*), and then there were those that wrote more, a paragraph, be it a short paragraph ("Impressionist or post-impressionist, don't know why. Circa 1880. Possibly French. Either a cityscape or more likely a mountain village with a parish church on the horizon. Could be during a storm or after a storm - the colours are vivid and lowering, and the clouds are full of movement", *fundraiser*).

The 'paragraph' people had, of course, gathered more information from the images than those that answered with just one short line - which leads me to wonder how far the one-liners had got through the search stages.

The greater majority of the one-line answers came from the general public, whereas the responses from the members of the art world were divided roughly 60:40, with more one-line responses. Interestingly, most of the paintings' conservators gave one-line answers whereas conservators in other disciplines gave much more fulsome, wider ranging responses. Following are some examples of responses from conservators:

Raised impasto, possibly over-paint. *Paintings Conservator*

'Little Fluffy Clouds' - a picture of a cloudy sky over a village in the countryside. Possibly Eighteenth or Nineteenth Century. Thick oil on canvas or wood, brush and flat blade applied. Condition appears sound, but subject to areas of surface loss possibly due to flaking from drying out or delamination from impact damage. *Conservator of architectural materials*

Perhaps non-painting conservators felt more relaxed about commenting on something outside their discipline or conversely the paintings conservators were less inclined to engage with a photograph that was not actually a painting, or, dare I say it, they weren't really looking and thinking. Either way I was surprised!

I will now pass on to other ways of looking at the data.

Museums are keen on looking at how we view their exhibits; the debate focuses on the difference between the structured display that enables visitors to understand the historical development of an exhibit and the less structured display with less information intended to encourage a more direct engagement with the exhibit's aesthetic qualities.

Museum educator Phillip Yenawine has drawn on the work of the cognitive psychologist, Abigale Housen, who has researched the behaviour of museum visitors. As part of her doctoral thesis she developed a well-documented theory of how aesthetic thinking progresses through five stages:

Stage 1. Accountive viewers

Stage 2. Constructive viewers

Stage 3. Classifying viewers

Stage 4. Interpretive viewers

Stage 5. Re- creative viewers.

In order to obtain a useful structure to interpret the study, I have considerably simplified Housen's theory, for which I apologise to her. Re-creative viewers have a long history of viewing and reflecting on art. Time is key and allows them to know a work of art intimately; its history, its travels, its intricacies. They combine personal reflection with universal concerns. However, as none of our guinea pigs knew any of the paintings, none of them could get to that stage! In Housen's Stage 1, the *accountive viewers* are the storytellers. They seek a narrative. What is the picture of? *Constructive viewers* look more for a structure to their viewing and technique and knowing how the work is made can help them do this. *Classifying viewers* classify the work of art. They want to identify a place,

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school, style, date and provenance for a piece. *Interpretive viewers* allow a personal emotional response to a work to bring out underlying meanings. What is the verdict?

Accountive viewers: with the first photo, 16 out of the 17 members of the public saw this photograph as accountive viewers. They saw a sky, a tree and part of a cityscape. All of the responders from the art world category also saw it accountively.

13 out of the 17 conservators also saw it as accountive viewers. Who among the conservators did not see the sky or the tree? They were paintings conservators!



Image N.1, Leo Gausson (1860-1944)

Constructive viewers: not surprisingly all 17 of the conservators referred to

techniques and perhaps here is the heart of our communication problem. We think just a little too much in terms of technique and do not consider other ways of viewing and communicating. Only 3 of the 7 paintings' conservators saw both the narrative image and the technique it was painted in. Most conservators saw the image only in technical terms. Of the art-loving general public only 2 mention technique, but by referring to textures and basic composition.

Only 3 members of the art world referred to technique and when they did, they did not have anywhere near as detailed an engagement technique-wise as did the conservators.

Classifying viewing: As you progress through Housen's stages, as you would expect, the numbers of responses in the upper categories diminishes.

4 of the 17 members of the public tried to put a date, school, artist such the example from the fundraiser used earlier in this paper.

3 of the 11 members of the art world tried assigning a date or a school or an artist – Van Gogh was the main candidate although the painting is from a different artist working in the late 19th and early 20th century in a post-impressionist style.

3 of the conservators suggested dates, Van Gogh again as the artist and mentioned 'impressionist' as the style. None of the paintings conservators did!

Interpretive viewing: Here my inexperience as a psychologist comes out as I found this view harder to assign to answers. I tended to apply it if someone said they liked the image, gave it a title, used words like 'stormy', 'tumultuous', or referred to the tree as a "gash of dried congealed blood"! At any rate I think an interpretive response looks like this:

"Keep out ... don't touch!" - *Architect*.

"A traveller pausesreassured to see the all-important landmark ahead". *Architect*

"First impression was a nice aerial shot of a coast line, with graduations in depth of water then I noticed the black/red gash which looked like a bit like a bit of artery but with dried congealed blood on it – changed the perception to not comfortable. Then looked at it again and realised it was a cloudscape with an urban roofline and a

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big tree and felt much happier. Not sure whether it was the poor quality of the computer image that resulted in initial mistake.” - *Architect*.

The second photo, followed closely the pattern of the first image scoring highly in accountative viewers responses.



Image N.2, Amelia Peláez del Casal (1896 – 1968)



Image N.3, ultraviolet light, Kees van Dongen

The third photograph was taken under ultra violet light and was included as it is often cited as an infallible way to tell the condition of a painting, particularly by non-conservators.

However, only one member of the art world recognised it as a UV photo, none of the general public did, and surprisingly 10 out of the 17 conservators knew it was a UV photo. One particular response read:

“Pure abstract - various shades of blue, first streaks of cobalt over ultramarine (maybe), then transparent over opaque”. *Paintings Conservator*.

On the other hand I, personally, cannot see how this image could have been interpreted narratively – that is until I got back the replies!

12 members of the general public interpreted it as a mask, a face or a lake:

“It appears to be a translucent curtain through which you may glean an ephemeral boat on a lake: again, viewed from afar it could be part of a dress”. *Gilder*.

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Image N.4, Anonymous

Photograph 4 – again how could anyone interpret this other than technically – right? - Wrong!

It was seen as bark, a gravestone, and an ancient rock face on a sandy shore. It shows us the persistence of narrative viewing! The art world and the conservators did view it predominantly in technical terms, though one conservator mentioned that 'the image is nearly indecipherable' indicating they may have at least tried to see it in narrative terms.

This is not altogether bad as narrative viewing, we now see, is the predominant way of viewing.

Photograph N.5. This is an oblique view of a building painted by Maurice Utrillo. I am telling you this because its interpretation proved rather Freudian – it never occurred to me to see the windows as phallic symbols!!

"Phallic symbols on an old stone wall part of an archaeological dig" *Historic Monument Owner*.

"Erect male members". *Fine Art Shipper*.



Image N.5, Maurice Utrillo (1883 – 1955)

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Finally photograph N.6; among the public this image was seen as an object, a box or a book. Conservators saw it technically as a collage, discoloured varnish or an oil layer. Nine art world responses were technical with only four spotting that the writing might be Cyrillic hence it might have something to do with the Russian Avant-garde. The original reason I took this photo was for the presence of bubbling paint. One member of the general public flagged it, but none of the art world and only four conservators noted the bubbles.

This is a superficial study. I cannot call it anything else and its shortcoming is evident. But even without a more wide-ranging, deeper enquiry it tells us that what one might think is apparent to everyone, that all can see whatever it is, is simply not so. Not even conservators can agree on what they see!

By and large conservators see things in constructive and/or classifying ways, above the greater majority of people who see things accountatively, in narrative terms. We are often simply talking over many of our service user's heads! We speak a different language to them.

Critical perception is a separate academic field with its own literature and studies. If we want to raise the profile of the profession we have to take this on board.

Acknowledgements

- Christopher Lloyd
- Alexandra Gent
- And a cast of anonymous guinea pigs!



Image N.6, Nadezhda Udaltsova (1885-1961)

All images in this article are from Clare Finn. The original artwork images are available in the Public Domain

Dr Clare Finn has worked in conservation, in both the public and private sectors, for over 40 years. Trained near Newcastle in the UK, Zurich, Stuttgart and Rome before setting up a conservation department for Coventry Museums, she has run Clare Finn & Co. Ltd since 1983. Specialising in the conservation of oil paintings, especially the Impressionists and modern works, she also works with mixed media. She gained her doctorate on Picasso's metalwork and has published and lectured on both Picasso and a wide range of subjects relating to conservation; insurance, papier mâché, patination as well as perception. She has been a trustee for ICON, is a member of its Paintings Group Committee, an elected member of the Critics Circle and is currently part of IIC's Communications Team.

Get out of the lab, now!

By A. Cosentino

A year ago NiC published an article from scientist/blogger Antonino Cosentino (NiC, Issue 34, February 2013), discussing how professionals should look at widening their horizons by getting familiar with new networking tools offered by the Web. His article received a very positive feedback both from seasoned and emerging professionals inspired by the article's positive outlook and practical insights. A year on, we caught up with Antonino to get an update on projects and conservation life in general.



Just a year ago, I was writing on News in Conservation, about my blogging experience with "Cultural Heritage Science Open Source". I was starting my own private practice in art diagnostics and I thought blogging would have been a nice way to keep in contact with friends and make new contacts with professionals. Indeed, it went much further. Blogging turned out to be a powerful networking tool. It is not just about gaining visibility; on a blog you can project what image you have of your professional goals. It is totally different than writing papers for a scientific journal. Those papers are and should be, formal. Very little of the author's personality, dreams, passions and concerns can show up. Blogging, even on a technical subject as scientific art examination, is all about the author's personality, long-term goals and aspirations. So, the blog encouraged like-minded people to get in contact with me. These people were professionals that, as we say, I clicked with. I started collaborations and projects with scholars I

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had never met in person and sometimes likely never will; I also got in contact with professionals living just a few kilometres away from my lab, which I was not aware of, and I would have not been if not for my blog. A network of like-minded professionals was growing thanks to that blog. The next step once a network was built was to take action and start to dream bigger.

In addition to art diagnostics, I started offering training on technical imaging methods. I thought it would be fun to host students and professionals who wanted to learn something from me and I could learn something from them without moving a step from my studio! My first guest was Camilla Perondi, a student in Conservation Science from University of Bologna. She came to Aci Sant'Antonio, a small town in Sicily where I'm based and where nobody would expect anything relevant to art conservation to ever take place. Camilla is launching a start-up delivering low cost holographic and 3D services for art documentation. How interesting! Bringing a young, proactive and innovative brain to Sicily was already a noteworthy result. My land is a place of emigration. Usually, today and in the past, the best brains flee away from here.

In the beginning my idea was to use my lab as the main training place. I have paintings, pigments swatches, whatever test material I needed. But Camilla's enthusiasm was overwhelming so I figure out I could get in contact with the town's authorities and let have Camilla training on real pieces of art. After all, this is Sicily. There is art, archaeology, and architecture to train students interested in art conservation. The enthusiasm demonstrated by local authorities officers was a surprise and I was grateful for the opportunity to carry out the training on-site. Indeed, we ended up doing just fieldwork during this full-immersion opportunity. When I talk about local authorities I include civil and religious ones. In my experience, when it comes to scientific studies, churches can be definitely more accessible than museums.

I managed to invite a PhD student in Materials Science and Engineering applied to Cultural Heritage from the University of California San Diego, Samantha Stout. She is a material scientist, specialising in art examination at



Termini Imerese, Church Maria Santissima della Misericordia. Samanta Stout and Angelo Cristaudo looking at the stucco work of Giacomo Serpotta

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CISA3's field site in Florence. She was looking for art and archaeology case studies and so I suggested she joined us.



Catacombs of Santa Lucia, Siracusa, Sicily. Samantha Stout (centre), Elisa Bonacini (left) and Carmelo Scandurra (right)

I was also interested in the regional comparison between two Italian regions: Tuscany and Sicily. Last Spring I was involved in the organisation of the International Workshop on Nuclear Magnetic Resonance in Volterra, Tuscany. I was so positively surprised seeing how proactive and well-organised local authorities had been to make the event happen. Indeed, many towns and villages in Tuscany host international schools, workshop, summer schools, a great number from American Universities. I don't know of any in Sicily. Samantha was invited to dedicate some of her research time to our project and as part of her involvement she was to bring some analytical mobile equipment, to study Sicilian art and archaeology. As this research was to be for a PhD thesis, I had to expand the scope, and this is where my blog came handy. I did make contact through the blog with local professionals:

Elisa Bonacini, an archaeologist interested to develop communication and educational tools for museums and Karen Abend, a freelance objects conservator from the U.S. involved

in field projects such as the Morgantina excavations, where she has been working with an American team conserving the archaeological artefacts uncovered. Their involvement helped integrating Samantha's research topic with the areas of Sicilian Cultural Heritage they were currently working on. I was happy to complement Samantha's analytical studies with my imaging documentation. We managed to secure collaborations in 6 locations. Among the locations chosen, Morgantina is an archaeological site with the remains of a Greek colony. Syracuse was chosen for the late Roman Catacombs; Termini Imerese is home to Sicilian Baroque stucco, while Aci Sant'Antonio is famous for the traditional production of Sicilian carts.

Conservation in a difficult geographical/human context has a strong social value. It does help to increase awareness of cultural heritage both in governments as well as in the laymen. Some think that Italy's abundance of heritage sites has led to indifference. There have been cuts in funding from the government in the conservation field, but what I am most worried about is the indifference of the public. Involving international scholars at local level can create interest as opposed to indifference. When you see that somebody from California comes to your small village in the south of Italy using 'fancy' scientific equipment on frescoes that had been laying ignored forever, then you begin to arouse curiosity and therefore gain awareness. As for governments, indifference it is not just a question of money or lack thereof. It is profound, it is cultural. As an example, last Spring Volterra mayor's office contacted the Italian National Television (tax-payers funded) to create interest in the NMR school in Volterra and to let them know about the research we were doing on the most important medieval fresco in town. Professional journalists and a camera crews came to film a documentary. Unfortunately the video was difficult to place within a palimpsest, as it was deemed not interesting enough to attract audiences.

My finals words - If we are interested to raise the laymen's appreciation of cultural heritage, and this does apply to Italy but it's equally true in many other countries, we really have to get out of the lab and learn to better communicate our profession to the public. This will in turn help to increase appreciation of local art by the people that can potentially enjoy it daily!



A traditional Sicilian cart

© Bernhard J. Scheuvers CC BY-SA 2.5

IIC News

IIC Annual General Meeting 2014

Notice is hereby given that the sixtieth Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works will be held in the Institute of Materials, Minerals and Mining at 1, Carlton House Terrace, London SW1Y 5DB on Tuesday 28th January 2014 at 6.00 pm for the following purposes:

1. To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2013 (downloadable from the IIC web-site)
2. To re-appoint Jacob, Cavenagh & Skeet as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year.
3. To elect a Vice-President
4. To elect a Director of Communications
5. To elect four Ordinary Members of the Council
6. To transact any ordinary business of The Institute

6 December 2013

By Order of the Council
Jo Kirby Atkinson
Secretary-General

Voting at the AGM

Please use your vote!

Individual Members, Fellows and Honorary Fellows are able to vote either in person at the meeting or by using the forms enclosed (N.B. these are also available for download from the IIC web-site). For postal voting and proxy votes the form can be returned by post to IIC, 3, Birdcage Walk, London SW1H, 9JJ, UK, by fax to +44 20 7799 4961 (020 7799 4961 within the UK) or may be scanned in by the voter and sent by email to iic@iiconservation.org. Please remember that votes and proxy votes must reach us 48 working hours before the meeting, that is, by 5.30 pm on Friday 24th January 2014 at the latest; votes and proxies received after then will not be counted.

IIC Honorary Fellows, Fellows and Individual members in good standing (that is, whose subscriptions are paid up to date) may vote at the AGM. If you plan to attend it would be helpful if you could notify the IIC office in advance by e-mail to iic@iiconservation.org. If you attend the meeting in person to vote you should not, of course, make use of the postal or proxy voting form.



Candidates for Election

There are no notified candidates for the posts of Vice-President and Director of Communications. A total of four places as Ordinary members of Council are available for ballot. Diane Gwilt is standing down from Council at this meeting. The following are standing for election as Ordinary members of Council for the first time: Lorenzo Appolonia; Stavroula Golfomitsou; Barbara Reeve and Tiina Sonninen.

Following are the manifestoes:

Lorenzo Appolonia

The community that works for the conservation of cultural heritage has, lately, has been involved in a major collaboration with the scientific community. This has, sometimes, reduced the attention given to applied conservation work and, particularly, to an awareness of the practice of conservation and the use of new techniques and materials. As my contribution to IIC's Council I would like to improve discussion on conservation methods, with greater dialogue among conservator-restorers and with the support of the other specialists in conservation field.

This approach is the same that we have tried to apply at the Italian Regional Group of IIC, where I tried to create places and occasions for conservator-restorers to directly pass on their work experience and, also, to address the difficulty of staying in touch with new ideas and methods of work.

Many new treatments and technologies are proposed, but sometimes these are not supported by a proper knowledge of, or explanation of, the difficulties of applying them, or the risks involved. The best results of conservation-restoration are helped along by feedback, comments or observations from the direct operators who take the 'pure' laboratory results and apply these new technologies in practice, where the particularity of each different object, and each different project, must be resolved by the conservator-restorer doing that work.

Some poor results also come from a too self-informed approach by conservator-restorers. I want to improve the discussion and diffusion of good practice via access to direct knowledge about the problems encountered 'between hand and matter'.

In my mind, the role of IIC could be to improve such a link between conservator-restorers and other heritage specialists. I think, also, that a better exchange among the various IIC Regional Groups could improve the international participation and dialogue for each member as well as widening the knowledge of IIC as an institution.



Stavroula Golfomitsou

IIC plays a very important role in an ever evolving field where professionals need to be able to rise to new challenges. As an educator and practicing conservator I take new challenges as opportunities to revise and expand my ideas regarding current practices. It is increasingly clear that in addition to budget cuts and climate change, a need for a better understanding of local traditional techniques are forcing us to change the ways we think, operate, and especially, the ways in which we educate future professionals. I am the co-ordinator of the MSc in Conservation Studies at UCL Qatar and I have worked both as an academic and as a conservator in Greece, Malta, Peru, Egypt, Italy, France and UK. The exposure to different cultures and practices around the world has made me appreciate more the role international organisations can play in professional development. Conservators outside big museums or universities do not always have the opportunity to travel, nor do they have access to libraries and subscription journals. Online information, especially if channelled through a well-respected organisation like IIC, can provide a platform for professional development.



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I believe that IIC can further forward thinking in the conservation field, and local groups can help in this. I have served as vice-president of the Hellenic Group of IIC for 4 years and I have experienced first-hand how these groups can promote and enhance the work of IIC contributing new ideas. Decentralisation of certain activities could increase awareness of the Institute's activities as well as diversify membership of individuals and regional organisations.

I am standing for council to play an active part in the development of IIC. I commit to contribute to the organisation of think-tank events and fundraising to support such events. In challenging times like these, I commit to bring new ideas to serve the conservation community with emphasis on the development of online activities, resources and tools.

Barbara Reeve

Drawing on my background in conservation education and museum sustainability, if elected an Ordinary Member of Council I will help the IIC to shape conservation education to emphasize conservators as effective cross-disciplinary professionals and to demonstrate the benefits of eco-efficient, eco-effective practices across the cultural heritage sector.

I graduated BA in Archaeology from Bryn Mawr College (1976), obtained my BSc in Archaeological Conservation and Materials Science from the Institute of Archaeology, University of London (1981) and then spent two years conserving antiquities in the Fitzwilliam Museum, Cambridge. My demonstration of conservation's value led directly to the Museum's creation of its first permanent conservation post. Working in private practice for museums and collectors in Australia, New Zealand, the United States and Hong Kong, and for archaeological excavations in Syria and Italy (1984 – 1993), gave me an understanding of the challenges of private sector work, and informed my appreciation of object care and conservation across the world's climatic zones. I devised and taught Introduction to the Ethics and Practice of Art Preservation at the University of Hong Kong (1989 – 1993), educating collectors and museum staff in collections care in semi-tropical climates.

Moving to the public sector developed my understanding of the politics of public expenditure for cultural heritage. After five years as Head of Conservation, Australian National Maritime Museum, Sydney, in 1998 I became the Head of Collection Services at the Australian War Memorial, Canberra, leading a team of more than 60 conservation, registration, and collection management system staff in the care of a national heritage collection of more than 4 million items. During a half-year sabbatical spent as a Visiting Scholar at Wolfson College, Cambridge (2010) I pursued research in the UK and Europe on cradle-to-cradle and passivhaus initiatives applicable to the ongoing creation of sustainable museum storage at the Memorial.

Tiina Sonninen

I am a conservator specialising in historical building materials and I have had my own Conservation Company since 1992. My work consists of documentation, the writing of historical reports concerning buildings and supervising restoration work at built environment sites. I also develop links between building work sites and museums.

I joined IIC when I graduated from conservation school and started my private practice as a conservator late 1980's. IIC has always been an important international organisation for me. Working in the private sector means you have to build up your own professional links and IIC plays a central role in this, bringing together conservators through congresses and other events like dialogues. IIC offers both practical and scientific links to professionals all over the world.

I would like to build up more active co-operation between IIC and the Nordic region, such as Finland and the other Nordic Countries. At the Nordic Conservation Association's Finnish section (NKF- fi) I have been a board member, its Treasurer and the editor of its newsletter. I like to encourage young professionals to join IIC and to be more aware of the importance and fundamental role of conservators as a part of today's modern society.





Reception

After the Annual General Meeting there will be a talk on the conservation of contemporary art by Tom Learner of the Getty Conservation Institute and then a reception with light buffet for all those attending the AGM.

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Congratulation to a new IIC Fellow!

Tiina Sonninen is a conservator-restorer specialised in historical building materials and surfaces. She graduated from Vantaa Art and Crafts School in 1987 (today Helsinki Metropolia University of Applied Sciences). After graduation she worked as a freelance conservator before moving to Moscow to work as a restorer for the next two years.

Back in Finland she graduated in Art History and in 1992 established her own conservation company, specialising in the conservation of building surfaces, art historical surveys, documentation of building surfaces. In 2009/2010 completed her studies and was awarded an MA from the University of Jyväskylä, Department of Art and Culture Studies. In her Master's thesis she studied modern architecture from the 1930's and the conception of colours as part of architecture. She has also taken part in ICCROM Courses and extended her conservation skills and art historical knowledge in several courses.

She is now a supervisor at restoration building sites and prepares work specifications for conservation and restoration sites. Her work consists mainly of listed buildings or buildings with special status in the Helsinki region and buildings owned by the Finnish State.

She has been actively taking part in discussions on building conservation issues in Finland, via media interviews and written articles. Her interest is to stimulate public awareness on the vulnerability of our cultural heritage.

She is a member of the Finnish Association of Conservators NKKFi and Finnish ICOMOS as a member of International Scientific Committees, Mura paintings.

Tiina's hobby is Japanese bookbinding.

Correction : Raniero Baglioni of the Instituto Andaluz de Patrimonio Histórico

We would like to announce that Raniero Baglioni of the Instituto Andaluz de Patrimonio Histórico is Fellow of IIC and as such should have been listed on the reverse of the call for candidates of the 2014 Annual General Meeting. Our apologies for this omission.

Paul-Bernhard Eipper new president of IIC-Austria

On 25 April 2013, IIC Austria elected a new president and board members:

Dr. Paul-Bernhard Eipper – President. Head of Restoration at the Joanneum Universal Museum, Dr. Paul-Bernhard Eipper succeeds the former President Prof. Dr. Gabriela Krist (Univ. of Applied Arts Vienna),

Christina Schaaf-Fundneider Dipl. Rest. (Lower Austrian State Museums, St. Pölten) - Vice-President,

Christa Hofmann (Austrian National Library), Board Member.

As the only German-speaking section of the Society founded in London in 1950, IIC Austria



Paul-Bernhard Eipper

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was first launched in 1978 and today has about 400 members. The aim of IIC Austria is similar to the mother institution - the subject-specific promotion of conservation of art and cultural heritage in the areas of historic preservation, museums, universities and the professions in accordance with internationally recognized standards and the maintenance of international trade contacts. Vienna hosted the 2012 IIC Congress

Paul-Bernhard Eipper (* 1963) studied restoration at the University of Applied Sciences Cologne from 1988 to 1992 and received his doctorate in 2009 from the Medical Faculty of the University of Witten / Herdecke. In his 30 years as a restorer, Eipper collected a lot of valuable experience and developed scientifically based methods continuing from the study initiated with his thesis "Investigation into untreated and treated oil paint surfaces by 3-D fringe projection method to micro-mirror base."

For 15 years he was a senior conservator at August Deusser Museum in Bad Zurzach (CH) followed by nine years as a publicly appointed expert for restoration of paintings and sculptures for the High Rhine Lake Constance Wolfsburg-Lüneburg (Chamber of Industry and Commerce). As a freelance restorer he worked for a number of high-level museums and private collections in Germany. Since 2006 he has been at the Universal Museum Joanneum, initially as Chief Restorer and since 2010 as Head of Restoration. Eipper authored numerous publications including seven books. His knowledge in the field of surface cleaning of paintings has made him internationally known in the art world. In 2011 Eippers made the sensational discovery of a portraits of Heinrich Benesch and his son Otto under Egon Schiele's *The Houses Arc III*, which can be seen in the Neue Galerie, Graz.

Reviews

Spirit of place, spirit and place, place past and future

A review of the third Church Buildings Council
International Symposium, London 31st October 2013

By Graham Voce

It is not often that one is introduced to the venue of an event as being a late mediaeval King's favourite dining room; having done that the Dean of Westminster laid out the background to what would be a unique blend of place, people and professionalism, bringing together an impressive range of presenters on important and innovative work. Under the moderation of Anne Sloman, Chair of the Church Buildings Council, the presentations ranged widely across current church and cathedral conservation topics, with as much focus on specific conservation topics as on their strategic frameworks.

Christoph Herm of the Dresden Academy of Fine Arts gave a good review of the interdisciplinary approach to conservation at Naumberg Cathedral, covering not only original polychromy in the building but also the economic and regional aspects of tourism associated with the cathedral, starting off the day's theme of a broad and practical focus. This breadth was continued by Tobit Curteis and the Hamilton Kerr Institute's Rupert Featherstone and Lucy Wrapson, illustrating how to help East Anglian rood screens survive the ravages of inadvertent and deliberate human vandalism, added to pervasive climatic and insect threats, in a holistic and long-term way. This theme was continued in the strategic overview that underlies the work of Monumnetumwacht (Monument Watch) in Flanders, as presented by Tanya Bourgeois. Tanya's premise that "within certain limits, financial or other, most owners are keen to take care of their buildings" was a hopeful note against some rather alarming examples of a lack of care, some types of which, sadly, are all too familiar.

From the damp expanses of East Anglia and Flanders we were then taken to a different set of challenges, both climatic and cultural, by Nicholas Pickwoad as he guided us through a history of recent conservation activity at St Catherine's Monastery on Mount Sinai. This was a portrait of a challenging but encouraging and hugely important project that showed how successful heritage



©Hamilton Kerr Institute

Medieval screen at Burton Turf parish church

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conservation is inextricably bound and interleaved with human creativity, personal foibles and ingenious problem solving.

On to Cologne, and in particular the choir screen paintings in the Cathedral there; Adrian Heritage moved from an investigation of the specifics of the paint and techniques used and their history in the cathedral to the



© Adrian Heritage Dombaurchiv K-Aln

Cologne Cathedral, detail of Life of Silvester, infrared reflectograph

integration of such research into conservation management structures and how such 'macro' matters as communication, co-operation and strategy have to work in support of, and be inspired by, the 'micro' matters of scientific and historic research and specific or specialised treatments.

The final presentation before the Open Forum session was from Tobit Curteis and from Vanessa Simeoni, looking at the conservation issues for the Abbey itself as a working church, a centre of the UK's ceremonial life and as a high-thousand-year old building. Having to deal with thousands of tourist visits every week, Royal weddings and other national events plus regular daily worship is an illustration of managing the macro and micro in conservation in a rather intense way, a burden nevertheless lightly borne. This led very well into the tour of the Triforium under the guidance of Ptolemy Dean, Surveyor of the Fabric of the Abbey. This was very rewarding indeed, one of those

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rare chances to see behind the scenes of one of London's most familiar buildings, and yet be still at the very heart of matters; the form of the building itself came very much to the fore and the sense of place was very strong; it will be interesting to see the spaces of the Triforium after the plans to make the space into a conservation studio and take the contents of the Abbey's Museum have been implemented. The Abbey continues to live and develop. We also had a quick introduction to the conservation of the Coronation Chair and its new setting was a much appreciated 'extra'.

Anne Sloman explained that the plan was to keep these events to a limited size and that it was over-subscribed several times. The benefits of this containment were that the presentations were immediate and personal and the almost collegiate approach made discussion with the speakers easy and fruitful. Particularly in the open forum session at the end of the day there was much useful dialogue and questioning, sharing of knowledge and insights. There was also an air of optimism and achievement to be built on that came out of the event which, perhaps, is as important as the research and practical conservation expertise and research presented here.

A thoroughly well-planned, well-delivered and worthwhile day.



Antwerp Cathedral

© Monumentwatch



Graham Voce is IIC's Executive Secretary. Since taking on this role in 2004, Graham has been involved with most of IIC's activities including the organising of (to date) five IIC Congresses and two Student & Emerging Conservator Conferences and other events and activities as well as the IIC's Office's day-to-day workings. Based in London, Graham has also been involved in a televised building conservation project and previously worked as the Office Manager of a leading not-for profit sector recruitment agency and, previously, in publications and video editorial work in the world of finance.

Views + Opinions

Life amid the ruins

By Elinor Betesh

Sitting on the marble benches laid out around the Roman Forum, I sat to enjoy roasted chestnuts and take in the view around me on a Sunday afternoon. Thousands of Romans in the streets – families, kids on bikes, embracing lovers, estranged individuals searching for scraps of home. And while I sat there and took it all in, I realized that even amid the ruins there is life. Fragile, vulnerable, and suspended but there is life.



There's something incredible about this place – chaotic, messy and unstable in so many ways but with all the madness, the foundations are still there. And it's not for nothing that millions of people come here to witness the remains of Rome's ancient glory and power. These foundations lasted for thousands of years, defined the first cities, sustained economies, pumped life into culture, enriched language, they set the stage for the arts and music. And we walk passed them with a profound sense of curiosity and intrigue for what it must have been like to live during those times. And we think, how did this happen? When did this building collapse? Why haven't they restored it? Will it be here in 50 years?

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Yet beyond the pensive questions lies a somewhat selective ignorance. We don't really know what the Roman Forum will look like in 50 years but we will most likely forget. We move on, enjoy what the city has to offer, we go home, admire the photos but we're not connected to the future of this place. Or are we? Who's to say we are not a part of the future protection of the site? Every individual tourist over the age of 11 pays a city tax per night in Rome (except hostels). What does this fee contribute to? This tax is designed to protect the city's many monuments yet somehow, there are signs of recent suspension due to lack of funds, rubbish and food remains blocking the view, no access to the famed Mausoleum Augusto. The stairs leading up to Villa Borghese are unattended to – cracking stairs, empty glass bottles and neglected corners. Seeing the current picture is enough to understand why the rest of the world is struggling with the challenges of protecting world heritage. It's not just in the interest of conservators and archaeologists anymore, but in the interest of our entire civilisation, from cultural and education to health and economic departments. And if they're finding it hard to pick up the pieces of ancient Rome, it is most likely the situation



everywhere else, if not tougher. A quick search online highlights the many challenges in places like Peru, Libya, China, Cambodia, Myanmar and Syria. But if there is still life amid the ruins in Rome, there is most certainly life lurking everywhere else. Not just life but hope and determination and most importantly, roots. *Roots that run deep under our feet and rise above in vain.* It's time to pay attention and acknowledge the value of heritage to our identities, to our societies and future economies. We walk above and look down inquisitively but never imagine that these harmless, overturned stones can actually affect our lives. The truth is that if these sites are gone, it's for good. Gone are also millions of jobs, education and research opportunities, local businesses collapse across all platforms, and the genius and human capacity that these sites reflect is erased. We shouldn't wait for such a tragedy to strike to change something. There shouldn't have to be a worst-case scenario or plans for a replica site in another part of the globe. In today's world, we overlook the importance of places like Disney's Epcot Centre, the simplest and perhaps most naïve and infantile example of cultural heritage. People used to travel to the U.S. to experience the highlights of the world's treasures, in the hopes to also find something from their own culture. It was exciting and connected everyone. How ironic it would be if the world's most famous ancient sites crumbled to the ground, and we'd make a pilgrimage to places like Epcot Centre to experience it again. It wouldn't be regarded as a source of entertainment any longer, but a point of reference to our shared identity. Yet what we experience at Epcot Centre is merely an appetizer; there are thousands of incredible, lesser known places that remain – endangered but still standing. Cyrene, the "Athens of Africa" located in Eastern Libya, is coming out of a dark age with a debut guidebook by Philip Kenrick; Ciudad Perdida is no longer as lost as it used to be – conservation of the



ancient site in Colombia is helping to employ local guides, improving life along the trail and connecting visitors with the indigenous Kogi who have lived in isolation for years; the ancient acoustics centre at Chavin de Huantar in Peru has hypnotised archaeologists and calls visitors from all corners of the world. Places like these highlight the infinite capabilities of communities that once came together as well as the possibilities that these sites hold for future generations, starting today. It's not enough to bring in a foreign team to do the work; without integrating the local community, all the goodwill and efforts in the world will be short-lived. This is something that Global Heritage Fund really understood from the get-go ten years ago, and has defined in its core methodology. When preservation is done in partnership, they've been able to create new jobs and improve living conditions as well as encourage new skills to help the local community kick start their economies – in Cambodia, locals who were once illiterate are now running AutoCAD programs independently and making 3D scans of sections at the ancient temple site of Banteay Chhmar. If these changes are happening in the developing world, it's because they were inspired by other models like those in Rome, Angkor and elsewhere and to make sure that life amid the ruins remains here in Rome, one must invest in resources and invest in people – there are no shortcuts.

As I continued my solo tour, I passed some elderly Romans – surely they know Rome in a different time and perhaps even share the same thoughts. I was offered a discount by the kind people running the B&B during my stay, minus the tourist tax. I insisted to pay it in the hopes that when I come back to Rome next time, at least the steps would be cleaner.

Elinor Betesh is a marketing & communications consultant and works with the Palo-Alto based Global Heritage Fund, an NGO that is working to alleviate poverty by investing in cultural heritage. In the mission to protect the world's most endangered sites, Elinor creates a dialogue with international media and thought leaders in heritage and economics in order to promote GHF's vision and preservation projects worldwide. Previously, she was a Marketing executive in the high-tech industry in Tel Aviv before venturing abroad to travel.

During her work in Israel, Elinor introduced a community-based volunteer program for The Jewish Agency for Israel that engaged her work colleagues with the Ethiopian community. The program focused on website development using sponsored desktop computers and hosted internet access in a local community centre to encourage creativity and self-expression and instil self-confidence and technical skills to displaced Ethiopian adolescents. She speaks five languages and currently resides in Milan, Italy.



What's on + NiC's List

Call for papers

IIC Hong Kong Congress Student Poster Session

22 - 26 September 2014

Hong-Kong, China

Submission deadline for abstracts: 3 March 2014

For more information please visit:

<https://www.iiconservation.org/congress/2014hongkong/student-posters>

Symposium on preserving archaeological remains in situ PARIS 5

12-18 April, 2015

Kreuzlingen, Switzerland

Deadline for abstract submission: June 2014

For more information please visit:

<http://www.paris5.tg.ch/documents/callforpapers.pdf>

"Survival of the Fittest : strengths, skills and priorities for 2014 and beyond"

Archives and Records Association Annual Conference

27-29 August 2014

Newcastle, United Kingdom

Deadline for abstract submission: 30th December 2013

For more information please visit:

<http://www4.ukweblist.com/ukdirectory/www.archives.org.uk>

World SB14 Barcelona

28 - 30 October 2014

Barcelona, Spain

Submission deadline for abstracts: 20 January 2014

For more information please visit:

<http://www.wsb14barcelona.org/index.html>

A comprehensive list of events taking place around the world, in and around the field of conservation.

Write to

news@iiconservation.org if you wish to add your event

Protection of Cultural Heritage from Natural and Man-made Disasters

8 – 10 May 2014

Zagreb and Šibenik, Croatia

Submission deadline for abstracts: 15 January 2014

For more information please visit:

<http://chp.nsk.hr/en/1st-announcement/>

Quale sostenibilità per il restauro

1 - 4 July 2014

Bressanone, Italy

Submission deadline for abstracts: 20 January 2014

For more information please visit:

http://www.scienzaebeniculturali.it/download/circ_2014_br.pdf

Conferences/Seminars

MEPPI (Middle East Photograph Preservation Initiative)

20-28 January, 2014

Amman, Jordan

For more information please visit:

www.meppi.me

pH, soluzioni acquose tamponate e deacidificazione della tela dei dipinti

25 January, 2014

Milan, Italy

For more information please visit:

www.hanna.it/news/i-dipinti-mobili-workshop-workshop-a-milano

Faster, smarter and richer : Reshaping the library catalogue

27-28 February, 2014

Rome, Italy

For more information please visit:

www.aib.it/attivita/congressi/c2014/fsr2014

**APA International Conference on Digital
Preservation and Development of Trusted
Digital Repositories**

05-06 February 2014

New Delhi, India

For more information please visit:

www.ndpp.in/APA-DPDTR-2014

**The Non-Invasive Analysis of Painted Surfaces :
Scientific Impact and Conservation Practice**

20-21 February, 2014

Washington, D.C., USA

For more information please visit:

<http://www.icom-cc.org/283/#.UqmH6GRdUak>

**IADA International Symposium ; If only I had
known : looking back, moving forward**

01 March, 2014

Amsterdam, Netherlands

For more information please visit: [http://iada-](http://iada-home.org//iada-nl-2014.pdf)

[home.org//iada-nl-2014.pdf](http://iada-home.org//iada-nl-2014.pdf)

**10th international conference on Lasers in the
Conservation of Artworks - LACONA X**

02-06 March, 2014

Alexandria, Egypt

For more information please visit:

lacona10.org/index.htm

**5th International Architectural Paint Research
Conference (APR 2014)**

12-15 March, 2014

Stockholm, Sweden

Please visit the website for information and
preliminary programme:

<http://www.raa.se/apr2014>

Prolonged deadline for registration: 31 January
2014.

Adhesives, Consolidants and Coatings

1-4 April, 2014

University of Amsterdam

For further information, program and
registration see:

[http://www.uva.nl/en/disciplines/conservation-](http://www.uva.nl/en/disciplines/conservation-and-restoration)
[and-restoration](http://www.uva.nl/en/disciplines/conservation-and-restoration)

**Architectural Ceramics in the 21st Century:
Design and Preservation of
Contemporary & Historic Architecture**

22-23 March, 2014

Cambridge, Massachusetts, USA

For info email: ses_tec_con@msn.com

Courses/Workshops

**Masterclass on Varnishes for Paintings
Restoration**

03-05 February 2014

Porto, Portugal

For further information please visit:

[https://www.iiconservation.org/sites/default/fi](https://www.iiconservation.org/sites/default/files/news/attachments/4695-8th_masterclass_20-21_varnishes_fev2013.pdf)
[es/news/attachments/4695-](https://www.iiconservation.org/sites/default/files/news/attachments/4695-8th_masterclass_20-21_varnishes_fev2013.pdf)
[8th_masterclass_20-21_varnishes_fev2013.pdf](https://www.iiconservation.org/sites/default/files/news/attachments/4695-8th_masterclass_20-21_varnishes_fev2013.pdf)

**Workshop - Conservation of Fluid Preserved
Specimens**

25 February 07 March 2014

Melbourne, Australia

Deadline for applications: Friday 7 February,
2014

For further information please visit:

<https://www.iiconservation.org/node/4136>

**Workshop: An Introduction to the Identification
of Aluminum Alloys and Finishes**

10-11 April 2014

Emil Buehler Conservation Laboratory at the
National Air and Space Museum Steven F. Udvar-
Hazy Center,

Chantilly, Virginia, USA

For further information and to register visit:

www.conservation-us.org/aluminum-workshop

What's Eating Your Collection at Home?

01 February 2014

Birmingham, UK

For further information please visit:

[https://uk.patronbase.com/ BMAG/Productions](https://uk.patronbase.com/BMAG/Productions/EAT/Performances)
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Contact: Pieta Greaves

pieta.greaves@birminghammuseums.org.uk

**For more information about
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