



# Authenticity in Transition

## Painting Practices in Contemporary Art Making and Conservation

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This volume contains papers from the NeCCAR 2014 conference "Authenticity in Transition". The papers debate the various ways that changing artistic practices affect our interpretation, conservation, and curation of contemporary art, with a special reference to the shifting concepts of authenticity and artistic intent. The papers examine the topic through many mediums including artists' viewpoints, the ephemeral nature of materials, historical perspective. The volume especially focuses on the problems caused by a shifting concept of authenticity to the conservation of artworks and conservation ethics. Contents: 'In the Wings' – Jill Sterret; Conservation of contemporary art: from concepts to practice, Cloaca by Wim Delvoye – Dr Muriel Verbeeck and Nico Broers; When the critical reception won't let go of the inaugural exhibition: The case of the fragmentation of Mike Kelley's *Day Is Done* – Dr Ariane Noël de Tilly; In search of the real Suzanne: Conservation of Julian Opie's *Suzanne Walking in Leather Skirt* (2007) – Joanna Shepard; Shaping a collection of current art. Between curator and the artist – a problem of authority – Agnieszka Wielocha; The legalities of authenticity and contemporary art – Jean Brown; Stills and Touches. Paper conservator in a private gallery – Magdalena Grenda; Authorship and intentionality in the Contemporary Art Museum – Dr Glenn Wharton; The conservation of the Cybernetic Tower of Nicolas Schöffer: between the continuity and historicity of the production – Manon D haenens; Good Vibrations: Conserving Soto's Grande muro panoramico vibrante – Dr Paolo Martore; Shifting authenticities in re-performance – Christine Baviere; The aesthetics of change: On the Relative Duration of the Impermanent and critical thinking in conservation – Dr Hanna Hölling; ...Designed to exist in passing time: Robert Rauschenberg's Black Paintings – Jennifer Hickey; Through the conservator's lens: from analogue photowork to digital printout – Sanneke Stigter; Mind the gap: Recognising the material legacy of transitional art practice – Dr Dawn V. Rogala; Street Art: Its evolving materials and a consideration of how necessity is the mother of invention – Will Shank; Tracing authenticity in the computational age by looking at alliances in net art practices – Dr Annet Dekker; Artist's experiments with new materials in works of art: How to preserve intent and matter – Dr Monika Jadzinska; Motors matter: Electro-Mechanical devices in contemporary art preservation. Two case studies – Laura Calvi, Iolanda Ratti, Roberto Dipasquale; Connecting practices of preservation: exploring authenticities in contemporary music and performance art – Andreia Nogueira and Hélia Marçal; Authenticity and authorship in socially engaged art – Dr Rebecca Gordon; Identifying aesthetic and technological thresholds in the restoration of contemporary art – Tiarna Doherty and L. H. (Hugh) Shockey Washington DC; Conserving authenticity in transition – Stephanie de Roemer; Blind spots in contemporary art conservation. Results of an interdisciplinary workshop – Julia Giebler, Nora Krause, Prof. Dr Gunnar Heydenreich; Authenticities and ontologies: an approach from practice theory – Prof. Renée van de Vall.

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