



UNIVERSITÀ DEGLI STUDI DI TORINO



CENTRO
CONSERVAZIONE
RESTAURO
LA VENARIA REALE

International Summer School

Art and Law

Identity and Conservation of Contemporary Artworks:
duties and responsibility

Last update: March 2017



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Presentation

The works of Joseph Beuys, made with the use of organic material, degrade in time; Pier Paolo Calzolari instead uses stabilized natural materials. The works of Anselm and Wolfgang Laib require daily maintenance; the complex installations by Dieter Roth can only be reactivated by his son, Ernesto Neto, to whom he hands the work with instructions to install it.

Works of this type open up important questions. Which and how many variations can a work of art bear while still being the same? What are the margins of the owner's intervention in terms of exhibition and conservation of the work? What role does the restorer play today?

Contemporary works of art imply a number of challenges both on the side of philosophy, for problems that concern their identity, and on the legal side, as regards their protection.

There are many contemporary materials, in addition to the more traditional ones: lights, smells, sounds, food, consumables and waste, to name just a few. All of them ask important questions in terms of preventive conservation and restoration.

The summer school will examine the theoretical and practical issues raised by the contemporary arts in the context of law, philosophy and restoration.

The examination of theoretical issues will take place by exploring the many case studies produced by the arts, and will unfold in dialogue with the artists and the industry. The theoretical work also provides a basis for the consideration of the structural characteristics and dynamics that characterize the contemporary art world.



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Description

Location: La Venaria Reale, Turin; Venice.

Timing: July 3rd-9th, 2017

Language: English

Audience: conservators, curators, restorers, gallery owners, professionals and staff working in institutions and museums of contemporary art. Doctoral researchers in the legal, philosophical, historical and artistic fields.

Duration: 1 week (seven days, from Monday to Sunday)

Structure

Morning: lectures

Afternoon: case studies, round tables

Saturday and Sunday: Venice, "La Biennale" (open workshop, meetings and round tables)

Scientific Direction

Sara Abram	<i>Centro Conservazione e Restauro "La Venaria Reale"</i>
Gianmaria Ajani	<i>Università degli Studi di Torino</i>
Tiziana Andina	<i>Università degli Studi di Torino</i>
Oscar Chiantore	<i>Università degli Studi di Torino</i>
Alessandra Donati	<i>Università di Milano-Bicocca</i>
Iolanda Ratti	<i>Museo del Novecento di Milano</i>
Antonio Rava	<i>Restorer, vice-president of IGIIC</i>



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DRAFT PROGRAM

MONDAY	
PREVENTIVE CONSERVATION AND COLLECTIONS CARE	
Morning	
Chair: GM. Ajani	
9.00 – 10.00	Welcome and presentation of the Summer School
10.00 – 10.45	A. Rava, <i>Restorer, vice-president of IGIC</i>
10.45	Break
11.15 – 12.00	T. Andina, <i>Associate Professor of Philosophy, University of Turin</i>
12.00 – 12.45	A. Donati, <i>Professor of Comparative Law, University of Milano-Bicocca</i>
12.45 – 13.00	Discussion
Afternoon	
Chair: A. Rava	
14.00	Introduction to the topics of the afternoon session
14.15 – 15.00	Antonio Presti, <i>President, Fiumara d'Arte Foundation</i>
15.00 – 15.45	Maria Vittoria Marini Clarelli, <i>Art Historian, Ministero dei beni e della attività culturali e del turismo</i>
15.45	Break
16.15 – 17.00	Annie Fletcher, <i>Chief Curator, Van Abbemuseum, Eindhoven</i>
17.00 – 17.45	Legal Expert
18.00 – 19.00	Guided visit to restoration laboratories: case studies in conservation of contemporary artworks (S. Abram, M. Cardinali, O. Chiantore, A. Rava)
TUESDAY	
PREVENTIVE CONSERVATION AND AUTHENTICITY	
Morning	
Chair: O. Chiantore	
9.00	Introduction to the topics of the morning session
9.15 – 10.45	Martha Buskirk, <i>Professor of art history and criticism, Montserrat College of Art, Beverly, Massachusetts</i>
10.45	Break
11.00 – 12.30	Massimo Sterpi, <i>Lawyer, Senior partner of Jacobacci & Associati</i>
12.30 – 13.00	Discussion
Afternoon	
Chair: A. Rava	
Topic: The participation of the artist in the conservation process: interviews	
14.00	Introduction
14.15 – 15.00	Stefano Arienti, <i>Artist</i>
15.00 – 15.45	Silvia Fabro, <i>Director of Luciano and Carla Fabro Archive</i>
15.45	Break
16.15 – 17.00	Giorgio Griffa, <i>Artist</i>
17.00 – 17.45	Alessandra Barbuto, <i>Art Historian, Fondazione MAXXI</i>
17.45 – 18.30	Mattia Patti, <i>Assistant Professor of Modern and Contemporary Art, University of Pisa</i>
18.30	Discussion
WEDNESDAY	
THE COMPLEXITIES OF CONTEMPORARY ART: ONTOLOGY	
Morning	
Chair: A. Donati	
9.00	Introduction to the topics of the morning session
9.15 – 10.45	Nathalie Heinich, <i>Sociologist</i>
10.45	Break
11.00 – 12.30	Carol Stringari, <i>Director and Chief conservator, Guggenheim Foundation</i>
Afternoon	



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Chair: I.Ratti	
Topic: A new ontology for contemporary art - time based media case	
14.00	Introduction
14.15 – 15.45	MoMA
15.45	Break
16.15 – 17.00	Wan Chengbing, <i>Professor of Philosophy, Beijing Normal University</i>
17.00 – 17.45	Kate Lewis, <i>Time-based Media Conservator, Tate London.</i>
17.45 – 18.30	Matthew Barney, <i>Artist</i>
18.30	Discussion
THURSDAY	
THE WORLD OF ART: CONCEPT AND ECONOMY	
Morning	
Chair T. Andina	
9.00	Introduction to the topics of the morning session
9.15 – 10.45	Jonathan Gilmore, <i>Professor of Philosophy, City University of New York</i>
10.45	Break
11.00 – 12.30	Nikolai Ssorin-Chaikov, <i>Professor of anthropology, High School of Economics, St. Petersburg</i>
Afternoon	
14.30	Lectio magistralis by Werner Gephart, <i>Professor of Sociology, KHK, Bonn University</i>
17.00 – 19.00	Workshop in museums of Turin
FRIDAY	
THE RESTORATION AS KNOWLEDGE AND ITS DOCUMENTATION	
Morning	
Chair: S. Abram	
9.00	Introduction to the topics of the morning session
9.15 – 10.45	Carolyn Christov Bakargiev, <i>Director, Castello di Rivoli and Giovanni Anselmo, Artist</i>
10.45	Break
11.00 – 12.30	Jason Gaiger, <i>Associate Professor of Contemporary Art History and Theory, University of Oxford</i>
Afternoon	
Chair: A. Donati	
Topic: Preserving art – archives and documents	
14.00	Introduction
14.15 – 15.00	Marilena Pasquali, <i>Critic and art historian, Museo Morandi, Bologna</i>
15.00 – 15.45	Cecilia Fontanelli, <i>Director assistant, Galleria Continua</i>
17.00	Transfer to Venice
SATURDAY – Venice	
ARTWORK, OBJECT READY MADE	
Morning	
Chair: Barbara Pasa	
9.00 – 12.30	Round table in collaboration with IUAV (Angela Vettese, Maurizio Ferraris and others under definition)
Afternoon	
14.00	Visit to the Biennale Pavillons and meetings with curator Paola Nicolin and artist Adelita Husni-Bey
SUNDAY – Venice - Biblioteca dell'Archivio – Giardini Arsenale	
IDENTITY AND CONSERVATION OF CONTEMPORARY ARTWORKS: DUTIES AND RESPONSIBILITY	
Morning	
Chair: GM.Ajani	
9.00-12.30	Round table about Preserving and archiving Contemporary Art (Debora Rossi, Pierpaolo Forte and others under definition)