CONSERVATION MAKING ART HISTORY
A CLARK CONFERENCE
APRIL 8–9, 2021

PROGRAM

The conservation, preservation, and restoration of material culture has historically been closely joined to artistic practice and the study of the history of art. Over the last century, art conservation, art making, and the discipline of art history have become increasingly specialized and separated from one another—until recently. Developments in all three areas encourage a reconsideration of the innumerable threads that connect them to each other and to larger questions of cultural and environmental theory, anthropology, and philosophy. In this conference we will consider many past and present processes of maintaining, handling, reframing, and repurposing works of the past. Our aim is to put those methods into dialogue with wider frames of practice and thinking. The contributors to this conference consider how conservation involves forms of artistic making, frames philosophical examinations of time, shapes inquiry into human and non-human agency, focuses ethical debates about memory and identity, and models forms of inhabitation and cohabitation.

Circulated Pre-Recorded Lectures

SOUTHEAST ASIA: PERFORMANCE ART AND THE BODY POLITIC
Chương-Dài Võ, Asia Art Archive, Hong Kong

HISTORY OF CONSERVATION PRACTICES AT THE CRDS
Fatima Fall, Centre de Recherches et de Documentation du Senegal (CRDS), Saint-Louis, Senegal
This presentation will be in French.

JAPANESE PAINTING: MOUNTING, MEDIATION, TRANSMISSION, RENEWAL
Yukio Lippit, Harvard University, Cambridge, Massachusetts
THE INFLUENCE OF CONSERVATION PRACTICE ON THE VIEWING AND APPRECIATION OF JAPANESE PAINTING
Iwataro Oka, Oka Bokkodo Co., Ltd., Conservation Studio for National Treasures and Important Cultural Properties, Kyoto, Japan

CONSERVING MONUMENTS, REVIVING TEMPLES: COMMUNITIES, MONUMENTS, AND POLITICS IN SOUTH INDIA
Kavita Singh, School of Arts and Aesthetics, Jawaharlal University, New Delhi, India

Thursday, April 8, 2021

10:00 AM    WELCOME
            Caroline Fowler, Starr Director, Research and Academic Program, Clark Art Institute, Williamstown, Massachusetts

10:10 AM    INTRODUCTION: CONSERVATION AS PERFORMANCE
            Alexander Nagel, Institute of Fine Arts, New York University, New York

10:40 AM    REPainted MADONNAS IN FOURTEENTH-CENTURY SIENA AS ARTWORKS AND ART HISTORY
            Annika Svendsen Finne, Institute of Fine Arts, New York University, New York

11:00 AM    ART HISTORY AND THE RECONSTRUCTION OF SKILL
            Sven Dupré, Utrecht University and University of Amsterdam, The Netherlands

11:30 AM    CONVERSATION

12:00 PM    BREAK

12:45 PM    ON MIMEOGRAPHIC LABOR AND THE ARTS OF CREATING THE SAME
            Fernando Domínguez Rubio, University of California, San Diego

1:05 PM     CHOREOGRAPHIES OF TECHNICAL ART HISTORY: AN INTERDISCIPLINARY APPROACH
            Erma Hermens, University of Amsterdam, The Netherlands

1:25 PM     ‘STRUNG INTO WRITING, ENCHAINED INTO PAINTING’:
            CONSERVATION IN THE PERSIANATE ALBUM
            Murad Khan Mumtaz, Williams College, Williamstown, Massachusetts
1:50 PM  CONVERSATION
2:20 PM  BREAK
2:50 PM  ON DEATH AND ENTANGLEMENT: SOME THOUGHTS ABOUT LIFE, LOVE, AND THE AIMS OF ART CONSERVATION
          Alva Noë, University of California, Berkeley
3:10 PM  CONCLUDING CONVERSATION

Friday, April 9, 2021

9:30 AM  WELCOME
9:35 AM  CONSERVATION IN CONVERSATION: ART HISTORY AND CULTURAL HERITAGE IN THE MAKING
          Noémie Étienne, University of Bern, Switzerland
9:55 AM  MINIMUM WORLDS: MATERIAL POETICS BETWEEN TIME, DETAILS, AND FRAGMENTS
          Gabriela Siracusano, National Research Council, Argentina, and MATERIA: Centro de Investigación en Arte, Materia y Cultura, Buenos Aires
10:15 AM BUT WHO DECIDED? EPISTEMES AND POLITICS OF DECAY
          Jennifer Bajorek, Hampshire College, Amherst, Massachusetts
10:35 AM BREAK
11:00 AM THE BETTMANN MORGUE: COLD STORAGE, DIGITIZATION, AND ARCHIVES OF RACIAL VIOLENCE
          Brian Michael Murphy, Bennington College, Bennington, Vermont
11:20 AM DOES IT MATTER? CONSERVATION AND INSTITUTIONAL CRITIQUE
          Caroline Fowler, Clark Art Institute, Williamstown, Massachusetts
11:40 AM CONCLUDING CONVERSATION
12:30 PM BREAK
1:30 PM  ARTIST TALK: LOVES LABOR (EVENTUALLY) LOST
Ina Archer, National Museum of African American History and Culture, Washington, DC

2:00 PM  RESPONSE AND CONVERSATION with Jacqueline Stewart, University of Chicago, Illinois