



MASTERPIECE

SYMPOSIUM | 30 JUNE & 1 JULY
CONSERVATION CONVERSATIONS



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Masterpiece Online is delighted to host a programme of digital debate and discussion co-organised by the Fair and Thomas Marks, editor of Apollo, to bring together the pre-eminent museum curators and conservators of tomorrow with the emerging stars of the art and antiques trade - with the aim of encouraging constructive discussion, networking and the exchange of knowledge and practical advice.

Conservation has sometimes been regarded as an inscrutable discipline – or at least, an area of specialist knowledge that might be seen to be remote from the prevailing modes of art history and the work of curators. But the condition of artworks, how they change in time and how they have been altered, restored, preserved or protected ought to be fundamental to how both experts and the wider public approach any painting or object. In recent years, museums have been increasingly keen to communicate the principles and processes of conservators to visitors. But do public conservation projects or explanatory videos really help to convey the enigmas of the field?

How might curators and conservators work together more productively? What does transparency mean in a field of undeniable scientific complexity? How might new technologies and approaches, from evolving digital methods to innovative thinking about the role of reproductions, further the work of conservators? And what are the responsibilities of, respectively, museums, art dealers and collectors in relation to conservation?

[Register for the Masterpiece Symposium here](#)



TUESDAY 30 JUNE

5pm BST | Introduction by Philip Hewat-Jaboor, Chairman of the Fair & Thomas Marks, Editor of Apollo

5.05 - 5.45pm BST | Panel Discussion: Conserving Knowledge

How could conservation be more intrinsic to the public understanding of works of art? This discussion will explore the relationship between conservation, curation and academic art history; consider how best to communicate information about historical materials, current conservation practices and historical methods; ask how conservation could become a more diverse and inclusive field, both as a profession and in terms of the objects that conservation departments prioritise; and think about what it means to put conservation on display.

Panellists

Robert Price | Conservator for the French Sculpture Project, National Gallery of Art, Washington, D.C.

Julie Ribits | Beverly and Gayl W. Doster Paintings Conservator, the Sidney and Lois Eskenazi Museum of Art, Indianapolis

Cynthia Schwarz | Senior Associate Conservator of Paintings, Yale University Art Gallery

David Wheeler | Senior Conservator of Furniture and Decorative Arts, Royal Collection Trust

Chaired by Thomas Marks

5.45 - 6.25pm BST | Group Conversations: Communicating Conservation

Participants are invited to join digital break-out sessions for discussions generated by the preceding panel discussion, focusing on how conservation projects and practices are communicated to the public and could be better conveyed.

6.25pm BST | Concluding remarks

6.30pm BST | Ends



WEDNESDAY 1 JULY

5 - 5.40pm BST | Panel Discussion: [Conserving Momentum](#)

How have digital and other new technologies furthered the work of conservators, and what opportunities and challenges do such approaches present? This discussion will consider the growing relevance of digital reproduction, uses of AR and VR technologies in conservation projects; the relationship between forensic techniques and photography; and the conservation of contemporary art, including in new media.

Panellists

Anaïs Aguerre | ReACH Project director and founder of Culture Connect

Donal Cooper | Senior Lecturer in Italian Renaissance Art, University of Cambridge

Bart Devolder | Conservator, Princeton University Art Museum

Jennifer L. Mass | Andrew L. Mellon Professor of Cultural Heritage Science, Bard Graduate Center

Chaired by Thomas Marks

5.40 – 6.20pm BST | Group Conversations: [Conservation in Practice](#)

Participants are invited to join digital break-out sessions on ethics and decision-making in evolving conservation practices, focusing on collaboration, transparency and information-sharing, on the responsibilities of museums and other heritage organisations, on good and bad practice in the art market, and on the obligations or otherwise of private owners.

6.20pm BST | Closing Remarks, Philip Hewat-Jaboor

6.30pm BST | Ends