



# **ON LEAVING: CONTEMPORARY ARTIST ESTATES AND LEGACIES**

**MARCH  
19-21  
2026**

**MACCH  
MERIAN  
CONFERENCE**

# INTRODUCTION

We are pleased to welcome you to the 2026 MACCH conference in Maastricht on 19–21 March 2026. This edition of our annual conference focuses on emerging networks of care around contemporary artists' estates and legacies, and is organized in collaboration with MERIAN (Maastricht Experimental Research in and through the Arts Network).

Many contemporary artists are now leaving behind significant material and immaterial legacies. Increasingly, their estates are approached by private market actors such as gallerists, consultants, lawyers, and financial advisors, also in the context of what has become known as 'the great wealth' transfer of significant assets between the baby boomer generation and their heirs. At the same time, there are artists' estates that require care despite not being considered immediately financially valuable or being in the public eye.

Whether public or private, the care for contemporary artists' estates is a complex endeavour for a number of reasons. One obvious reason is the sheer amount of such estates, which include artistic oeuvres but may also extend to artists' archives, studios, collections of other artists' works, etc. Furthermore, contemporary artists – individually or collectively, sometimes in collaboration with their gallerists and collectors – seek to question conceptions and structures of authority, power and identity. They problematize dominant politics, technologies and ethics of collecting, classifying, and archiving artworks. In fact, through their innovative artistic practices, such as conceptual art, performance, and time-based media, contemporary artists fundamentally challenge established public and private institutions in the preservation of art and cultural heritage. As a consequence, these institutions are now reconsidering their collecting and conservation practices. This may even lead to deaccessioning and letting go of (parts of) collections and archives, which is seemingly at odds with actual regulations and long held beliefs. Simultaneously, art historians, conservators, and curators experiment with new approaches to valorising contemporary artists' estates and their legacies. And more and more contemporary artists themselves engage in artistic research with the explicit aim of improving posthumous care for their own works and that of their peers, for example through cooperatives and creative commons.

This conference starts from the premise that to ensure the preservation of contemporary art in all its diversity we first need to understand who cares: who owns, controls and manages contemporary artists' estates and what legacies are being cared for, how and why? We aim to investigate who speaks authoritatively and legitimately about artists' legacies (politics), how these legacies can be effectively shared and put to common uses (technologies), and how they can critically inform effective and affective networks of care for art and cultural heritage (ethics), now and in the future.

We use the term contemporary artists' estates to define the actual, legal inheritances (material and immaterial) as bequeathed to and represented by a public or private entity (or association of heirs). When we refer to artists' legacies, we mean the cultural heritage left behind by artists in a broader sense and as interpreted, contextualized and appreciated by art history, as well as by museums and the art market.

Among the questions that conference contributions addresses, we would like to engage in reflection and debate on the following:

- What are the institutional politics of caring and sharing in the preservation of contemporary artists' estates and how are they publicly and privately contested? What are the institutional politics of caring and sharing in the preservation of contemporary artists' estates and how are they publicly and privately contested?
- How are responsibilities assumed by and distributed among the different actors (artists, collectors, dealers, galleries, heirs, local/regional/national governments, museums, etc.) involved?
- What different public and private (legal) technologies of caring and sharing are employed in the making of artists' legacies and how can contemporary artists' estates best make use of them (copyright, last wills and testaments, etc.)?
- What are established ethics in the caring for and sharing of contemporary artists' estates and how could alternative norms and forms yield relevant affects and effects for artists' legacies?

## **Organising committee**

Valentina Curandi  
Mareike Opeña  
Rachel Pownall  
Claartje Rasterhoff  
Christoph Rausch  
Vivian van Saaze

## **Organisers:**

The **Maastricht Centre for Arts and Culture, Conservation and Heritage (MACCH)** is an interdisciplinary research centre that brings together economic, legal, (art) historical, philosophical, sociological and practical expertise to the context of arts and heritage. In response to the demands of the increasingly complex challenges facing the fields of arts and heritage today, MACCH initiates collaborative research projects with researchers, professionals, and students from diverse backgrounds. MACCH is a joint effort of the Faculty of Arts and Social Sciences, the Faculty of Law the School of Business and Economics, the Faculty of Science and Engineering, Tracé Limburgs Samenlevingsarchief and Stichting Restauratie Atelier Limburg (SRAL).

The **Maastricht Experimental Research in and through the Arts Network (MERIAN)** – named after the early modern artist-scientist Maria Sibylla Merian (1647–1717) – is the partnership for artistic research and artistic research-based learning and education in Maastricht. It brings together Zuyd University of Applied Sciences, Maastricht University, and the Jan van Eyck Academie (JvE). MERIAN invites established artists and academics to engage in collaborative research in between making and thinking. By developing new norms and forms of embodied knowledge and by advocating for new and creative methods of doing research and teaching, MERIAN redefines the relationships between existing cultural and academic institutions and addresses pressing societal concerns relevant to the Meuse-Rhine Euregion.

An aerial photograph of a landscape, possibly a coastal or mountainous region, with a semi-transparent map overlay. The map features red and green shaded areas, likely representing different land use zones or environmental data. The red areas are irregular and scattered, while the green areas are more contiguous and follow certain geographical features. The background image shows a mix of light and dark tones, suggesting a mix of terrain and vegetation.

# PROGRAM

# THURSDAY 19 MARCH 2026

13:30 – 14:00

**CONFERENCE REGISTRATION**

14:15 – 16:00

**COLLABORATIVE NETWORKS OF CARE**

*The Constellation of Care in an Artist's Legacy: A Personal Experience about Gladis Triana and her CALL/VoCA program*

**Ruth del Fresno-Guillem**

*Preserved Archive as a Manifestation of Female Emancipation? The Situation of Selected Female Artists from the Former Yugoslavia as a Case Study*

**Marika Kuźmicz**

*Soft Networks: A Case-Study in Creative and Collaborative Legacy Work*

**Rachel Middleman & Chelsea Spengemann**

*Caring for Ferdi Tajiri's legacy: Making Time and Sharing Time in the Museum*

**Renée van de Vall, Charlotte Franzen & Paula van den Bosch**

16:00 – 16:30

**BREAK**

16:30 – 18:00

**EMERGENT PRACTICES IN THE WORK OF FORMING LEGACIES**

*Residue of Treasures and Traces: Visualization and Verbalization of Artist's Legacies*

**Miriam Windhausen**

*Agency's Praticothèque : Artistic Legacy as a Living Collective Practice*  
**Katrien Reist & Alice Mahiant (Agency)**

*Copyright, Inheritance, and Collective Rights for Artists in the Netherlands*  
**Babat Belder (Pictoright)**

*The Art Companion: On art practitioners accompanying fellow practitioners through death*  
**Valentina Curandi**

19:30 – 20:30

**KEYNOTE LECTURE**

*EAVATEA, archipelagos of artistic practices: A relational infrastructure as a dynamic archive*  
**Katleen Vermeir & Ronny Heiremans (Jubilee)**

# FRIDAY 20 MARCH 2026

09:00 – 09:30

**REGISTRATION**

09:30 – 09:45

**OPENING**

## **ALL DAY INTERVENTION**

*Who else leaves? A research studio exploring non-artists' legacies*

**Ruth Benschop**

09:45 – 11:30

## **MARKET VALUES AND TRANSFERS OF WEALTH**

*Entangled Custodianship: Networks of Knowledge, Expertise and Familial Authority in the Indonesian Art Market*

**Eliza O'Donnell**

*Reprinting: Contemporary Approaches to Photograph Conservation*

**Luca Ackerman**

*Avoiding tax through art: the naturalisation of tax avoidance through art appraisal in The Netherlands*

**Bronte Isabella**

*Estates and Legacies Between Public Benefit and Private Gain: The case of Jacques Doucet*

**Alessia Pannese**

09:45 – 11:30

## **ESTATES, SITES AND INTERSECTING STRUCTURES OF CARE**

*The Eyck Collection: How to Transmit Artworks' Legacies*

**Artemis Rüstau**

*Monumental Sculpture, the Artist-Driven Legacy, and Networks of Care*

**John Hobson**

*„Unfaded“ – The Artistic Legacy of Gerhard Altenbourg in Altenburg (1926–1989)*

**Silvia Schmitt-Maaß**

*The Collection Stauthamer-Smit: A Case Study of a Suddenly Inherited Collection*

**Aagje Gosliga & Willemijn de Neef**

11:45 – 13:00

## **AFFECTS AND EMOTIONS**

*Careful Caring: researching the personal archive of Shinkichi Tajiri*

**Jade Poolen**

*The Bittersweetness of Working Through E(motional)state*

**Anna Schäffler**

*Echoes from the Eighties: The Gerard Caris Estate as a Time Capsule in the Dutch Art Scene*

**Lydia Beerkens**

11:45 – 13:00

## **THE CONTESTED LIVES OF ARTISTS' ESTATES: RIGHTS AND RESPONSIBILITIES**

*Remaking Derek Jarman's Blue*

**James Boaden**

*Unfinished Business: The Legal and Curatorial Power of Accidental Works*

**Emma Waring & Michael White**

*Who cares for Turner? The afterlives of an unruly bequest*  
**Richard Johns**

14:00 – 15:15

**BETWEEN PUBLIC AND PRIVATE: CARING FOR ARTISTS' ESTATES TOGETHER**

*Strategies for Safeguarding Legacies in Contemporary Classical Music: Insights from Five Flemish Pilot Projects*

**Justine Van Gysel, Staf Vos & Melissa Portael**

*Caring Together. Building Futures for Artistic Legacies*

**Nele Luyts**

*Hybrid Governance and Responsibility in Contemporary Artists' Estates: Public Private Collaboration, Care, and Access*

**Annick Schramme & Laura D'Hoore**

14:00 – 15:45

**WHAT THE BODY LEAVES BEHIND: TRANSMISSION, HERITAGE, AND ARCHIVISATION IN DANCE**

*What the Body Leaves Behind: Transmission, Heritage, and Archivization in Dance*

**Timmy de Laet**

*Interstitial Times: The Anecdote as a New Method of Dance Transmission?*

**Sara Wookey**

*DanceMap: Politics, Technologies and Ethics of Dance Heritage*

**Simon Ellis**

*Processual politics, performance documentation, and the integrity of practice through choreopolitics*

**Helen Grogan**

*Processual politics, performance documentation,  
and the integrity of practice through  
choreopolitics*  
**Helen Grogan**

16:00 – 17:45

**LEGACY BUILDING: CONNECTING  
FRAMEWORKS AND NEGOTIATING KNOWLEDGE**

*Invisible Inheritance: Fragmented Knowledge  
from Technologically-Oriented Artists' Studios  
and Their Networks*  
**Tiziana Caianiello & Francesca Pola**

*Who Cares After the Artist? Conservation,  
Authority, and the Donald Judd Legacy*  
**Shelley Smith**

*Beyond Individual Responsibility: Toward  
Shared Stewardship*  
**Solana Chehtman**

*Knowledge Control: Artists Estates and  
Conservation*  
**Eleonora E. Nagy & Mareike Opeña**

17:45

**Drinks**

## **SATURDAY 21 MARCH 2026**

Times to be  
confirmed

**Excursion to:**

Kasteel Wijlre Estate

or

Huis Windhausen (Roermond)

The background is a complex, layered abstract composition. It features a mix of textures: a grainy, light green surface, a dark grey, almost black, textured area, and a vibrant red, marbled pattern that resembles liquid or organic growth. The colors are layered and semi-transparent, creating a sense of depth and movement. The overall effect is organic and somewhat chaotic, with the red and green elements appearing to flow and interact with the grey base.

# **ABSTRACTS**

# *EAVATEA, archipelagos of artistic practices: A relational infrastructure as a dynamic archive*

## **Katleen Vermeir & Ronny Heiremans**

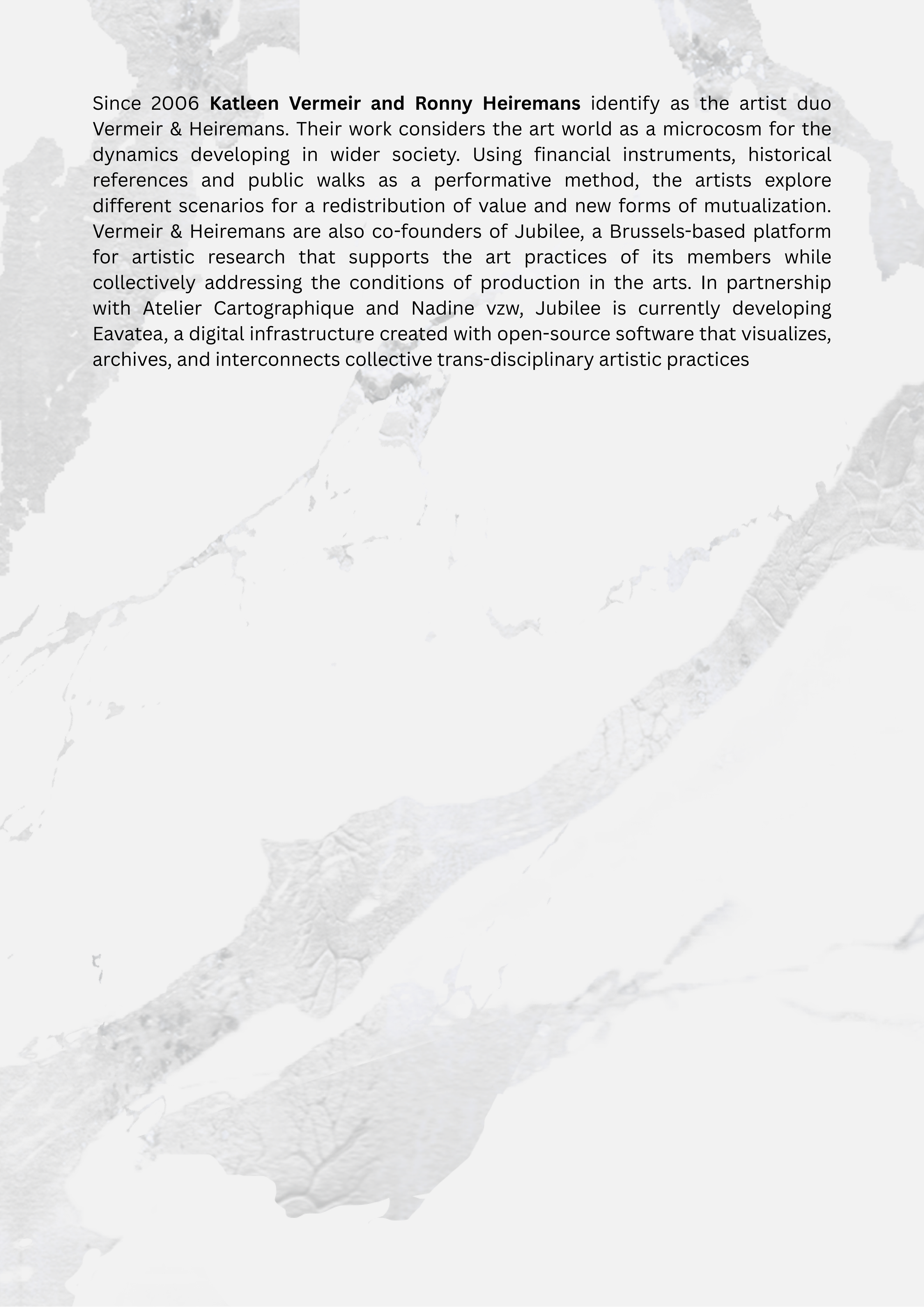
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In partnership with a number of other organizations, the Brussels-based platform for artistic research Jubilee, is currently developing Eavatea, a digital infrastructure that visualizes, archives, and interconnects collective trans-disciplinary artistic practices, in that way generating a dynamic basis for future contemporary artist estates and legacies. Its architecture makes this interconnectedness visible, as well as the new areas of research that can emerge from it. Eavatea functions as an interface where images, texts, sounds and maps are visualized as archipelagos of practices that highlight their specific relations. Through its uploaded artistic research trajectories, Eavatea is developing into a tool for collective knowledge production. As a relational infrastructure in which all uploaded documents embody the mutual relationships between the organizations, artists, and collectives participating in its development, Eavatea aims to function as a vibrant agora that initiates new ways of collective research and encourages its sharing.

Eavatea is named after the Polynesian word for zenith: the moment when the sun is at its highest point. We found the term on a map drawn by Tupaia, a Polynesian master navigator who in 1769 boarded the Endeavour to assist Captain Cook in his search for islands in the Pacific Ocean. Tupaia combined the Western Mercator charting system with Polynesian ways of navigation: physical observation of the sea, the landscape and nature, and interpretation of stories passed down orally and in songs. The position of the sun at noon was the only moment when both navigation traditions converged. Tupaia's fusion of these two knowledge systems was one of the first sources of inspiration for the development of Eavatea.

From the outset, Eavatea was conceived as a dynamic artistic commons that promotes encounters, discussions, and unexpected narratives. We consider it a living archive from which not only individual artists can reactivate their research or work, but which also enables participants to use uploaded images, texts, sounds and maps to make unexpected connections between each other's research on three levels: documents, practices and organizations. Let us consider these uploaded elements visualized in temporary archipelagos as the mycelium from which the artworks and projects that the public sees, sprout like mushrooms from fertile soil. Eavatea offers a space to make that mycelium visible and relate it to that of other research practices.

With an Eavatea prototype in the making, our ongoing participatory reflections on the further development of the tool focus on how we can make the infrastructure sustainable. We organize workshops and discuss how we can collectively manage and finance the platform in the long term, and how we can disseminate and share it with other practitioners who would benefit from it. Our goal is to create interconnected communities, both nationally and internationally, sharing ideas and commitments, that re-shape Eavatea to their own needs, but apply both its content-driven ambitions and its technical basis. This distributive idea of a federated archiving practice could also create the conditions to care and activate the work of participants in the long term, at a time when centralized care by government institutions is becoming increasingly uncertain.



Since 2006 **Katleen Vermeir and Ronny Heiremans** identify as the artist duo Vermeir & Heiremans. Their work considers the art world as a microcosm for the dynamics developing in wider society. Using financial instruments, historical references and public walks as a performative method, the artists explore different scenarios for a redistribution of value and new forms of mutualization. Vermeir & Heiremans are also co-founders of Jubilee, a Brussels-based platform for artistic research that supports the art practices of its members while collectively addressing the conditions of production in the arts. In partnership with Atelier Cartographique and Nadine vzw, Jubilee is currently developing Eavatea, a digital infrastructure created with open-source software that visualizes, archives, and interconnects collective trans-disciplinary artistic practices

# *The Constellation of Care in an Artist's Legacy: A Personal Experience about Gladys Triana and her CALL/VoCA program*

## **Ruth del Fresno-Guillem**

Artist's legacies are complex, made of small contributions of memory, organization, willingness and care. It can be a constellation of professionals and kind acquaintances and the collectivity of their memories, plus the artist if they are around.


The program CALL/VoCA refers to collaborative programs, primarily artist talks between the Joan Mitchell Foundation's Creating a Living Legacy Art (CALL) program and Voices in Contemporary Art (VoCA), focusing on discussing contemporary art, artists' legacies, preservation, and interdisciplinary engagement between creators, conservators, and curators.

In October 2019, the Joan Mitchell Foundation and VoCA (Voices in Contemporary Art) announced a series of public artist talks to explore topics relating to artistic legacy and the long-term preservation of creative work. Titled the CALL / VoCA Talks, the series was first established in 2014 as an extension of the Joan Mitchell Foundation's Creating a Living Legacy (CALL) initiative. The Talks provide a platform to make the behind-the-scenes discoveries of this process public, offering insights to artists and others in the field and dovetailing with VoCA's longstanding mission of highlighting the artist's voice as a primary resource in the production, presentation, and preservation of their own work.

In this presentation, I would like to talk about a personal experience in what resulted the public VoCA talk with artist Gladys Triana, part of the CALL/VoCA program. I want to talk about the small acts of kindness and negotiations behind a long-term artist interview and the shared vulnerabilities that entitle such conversations. My experience with Gladys Triana opened many questions through very domestic situations, such as the relationship established during the months working together, the use of a common language and how that translates into a public talk. As with all translation processes, many subtle aspects get lost in the process.

In my presentation, I want to open the behind-the-scenes of a long-term relationship that is created for a specific goal, and the responsibilities attached when we become living archives to the artists we work with. The idea of constellations and the multiple truths.

The public talk between artist Gladys Triana and me, Dr. Ruth del Fresno-Guillem, contemporary art conservator in private practice, happened on January 15, 2020, at 6:30 pm at the Julia De Burgos Performance and Art Center, New York. Free to the public, Gladys Triana discussed the cultural and historical significance of intentionally documenting her own life's work and career, from Camaguey, Cuba, to New York City. Gladys Triana's work spans painting, drawing, sculpture, video, and, in more recent years, photography. She describes her artistry as "that way of looking at things which reveals my need to freely make my own rules, to break with set patterns, to rebel in my daily life and in the creative process." A self-taught artist, Triana's work explores a variety of themes related to isolation, ephemerality, memory, and environmentalism. She began working with the CALL initiative in 2013.



Dr. **Ruth del Fresno-Guillem** is a consultant, contemporary art conservator and researcher based in Canada, working internationally in private practice. Her research and professional practice focus on the preservation, documentation, and interpretation of contemporary art, with a particular emphasis on artist collaboration. She earned her Ph.D. from the Universitat Politècnica de València (Spain), where she specialized in the use of the artist's interview as a preventive methodology in conservation. Dr. del Fresno-Guillem is core member of VoCA (Voices in Contemporary Art) and partners in delivering the Spanish-language edition of its Artist Interview Workshop. She collaborates with institutions such as the Art Gallery of Ontario, Qatar Museums, the Diriyah Biennale Foundation, and conservation studios, including LA Art Lab. She also works closely with private collectors and artists. Dr. del Fresno-Guillem regularly publishes and lectures in academic and professional contexts and promotes open access to artist interviews and documentation through her platform TestimoniArt.

# *Preserved Archive as a Manifestation of Female Emancipation? The Situation of Selected Women Artists from the Former Yugoslavia as a Case Study*

## **Marika Kuźmicz**

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The presentation focuses on a long-term project that I have been working on since 2023 for the Instituto Susch (Muzeum Susch), established as the institution dedicated to presenting women's art and founded by Grażyna Kulczyk, a Polish art collector and entrepreneur. The project I am leading focuses on highlighting and developing the legacy of women artists in Central and Eastern Europe.

Based on online collaboration with the families of female artists, the project aims primarily to compile and make available online selected estates from the countries of the former Yugoslavia, Albania, Bulgaria, Romania, the Visegrad Group countries, and the Baltic states, but also to reflect on the situation of such female resources in Central and Eastern Europe. In my presentation, I would like to focus primarily on selected examples from Bosnia and Herzegovina, Croatia, Montenegro, and Kosovo among others in order to briefly present the situation of women in these countries in the context of the preservation and care of their archives and the works stored in them.

The aim of my presentation is to ask whether we can identify additional obstacles to the preservation of women's legacies that male artists do not experience, and to what extent this process is hampered in this part of Europe, as well as what the differences are in this regard between individual countries in the region, which are seemingly close to each other. Finally, what tools will be most appropriate at this stage to counteract the destruction of these materials and the disappearance of legacies?

Finally, the aim of the presentation is to consider what tools will be most appropriate at this stage to counteract the destruction of these materials and the disappearance of legacies, and to present the strategies we have adopted as part of the project, which can be treated as the first necessary steps taken to highlight and preserve women's legacies.

Dr. **Marika Kuźmicz** (she/her) is an art historian, curator, and researcher. She serves as the Dean of the Faculty of Artistic Research and Curatorial Studies at the Academy of Fine Arts in Warsaw. For many years, she has conducted research on Polish art of the 1970s, with a particular focus on performance, photography, and video art. In 2010, she founded the Arton Foundation, a non-profit organisation based in Warsaw that is dedicated to developing archives of women artists. She is also the founder of the Edward Hartwig Foundation, where she served as president until 2024. Since November 2022, she has been working at the Muzeum Susch as the Chief Research Curator for the Susch Institute, established by Grażyna Kulczyk. Her research focuses on women artists from Central and Eastern Europe.

# *Soft Networks: A Case-Study in Creative and Collaborative Legacy Work*

**Rachel Middleman & Chelsea Spengemann**

This paper focuses on the development of a network of care for contemporary artists' estates from the perspectives of an art historian and curator. We met over five years ago when we were each working as stewards for artists who had been friends in the 1950s downtown New York City art scene, avant-garde feminist artist Anita Steckel and experimental filmmaker Stan VanDerBeek. The story of each estate, their intersections as well as their different approaches and results, will provide a case-study in creative and collaborative legacy work. During the last five years, we each found gallery representation for our artists, secured major institutional exhibitions and acquisitions, and received critical recognition, yet we continued to struggle with questions about such issues as legal structure and economic sustainability. These concerns led us to expand our individual projects into broader advocacy in the field.

Spengemann's frustrations led her to co-found AFELL (Artist Foundation and Estate Leaders List) an online resource group for legacy workers such as herself and Middleman, broadening the network to encompass a range of collective expertise made accessible through the cooperative spirit in which the group was formed. Spengemann also cofounded a nonprofit organization called Soft Network with Sara VanDerBeek to support legacy stewardship for under-resourced artists and artists estates. Soft Network now operates AFELL as well as an Archive-in-Residence program, exhibitions, public conversations, and a publication series. As of 2025, AFELL has over 400 international members spanning representatives from large artist-endowed foundations to individuals managing estates on their own and, more recently, artists at all stages of their careers actively planning for their work's long-term care. Middleman, for her part, advocates for the importance of intergenerational collaboration in legacy work, seeking ways of involving universities and students in responding to the growing need for stewardship.

We marvel at the changes that have occurred over the last several years as artist estate work in all of its complexity becomes more visible, as do its ties to the market. We ask if professionalization and commercialization is necessarily the solution to meeting the increasing demands in the legacy field. What other considerations or cultural shifts must happen to ensure equitable access to the extensive financial, emotional, and physical resources required of artist legacy work?

By sharing our past and ongoing work as artist legacy stewards, as well as our work in academia and the nonprofit sector, we will attempt to surface even more questions pertinent to this moment and propose some immediate actions. Our approach to this work is guided by the collaborative, experimental, and socially engaged practices of the artists for whom we care. Our relationship is a direct result of Steckel and VanDerBeek's friendship. Their legacies, and others, will be sustained through the networks we foster in their lineage.

**Rachel Middleman** is Professor of Art History at California State University, Chico and the author of *Radical Eroticism: Women, Art, and Sex in the 1960s* (2018). She has published in *Art Journal*, *Les Cahiers du NMAM*, *Konsthistorisk tidskrift*, *Panorama: Journal of the Association of Historians of American Art*, and *Woman's Art Journal* and contributed to edited volumes and exhibition catalogues including *Academics, Artists, and Museums: 21st-Century Partnerships* (2018), *Enchanted Modernities: Theosophy, the Arts and the American West* (2019), *In the Cut: The Male Body in Feminist Art* (2019), *Women, Aging, and Art* (2021), *Joan Semmel: Skin in the Game* (2021), *Supernatural America: The Paranormal in American Art* (2021), and *Sixties Surreal* (2025). She is executor of artist Anita Steckel's estate and co-edited a section in *Art Journal* on the politics of legacy. She recently curated *Anita Steckel: The Feminist Art of Sexual Politics* (2022) with Richard Meyer at Stanford University.

**Chelsea Spengemann** is the Executive Director of Soft Network, a New York City based nonprofit she co-founded in 2021, which includes the professional resource group AFELL (Artist Foundations and Estate Leaders List). Spengemann has overseen the Stan VanDerBeek Archive since 2008 and in 2019 she co-curated *VanDerBeek + VanDerBeek* with Sara VanDerBeek at the Black Mountain College Museum + Arts Center in North Carolina. Spengemann was the curator for *Becoming Disfarmer* in 2014 and *the Instant as Image* in 2016, both for the Neuberger Museum of Art at Purchase College in New York. She has an MFA in Photography from Bard College, an MA in Art History from Purchase College and in 2019 completed the Aspen Institute Seminar for Artist Endowed Foundation Leaders.

# *Caring for Ferdi Tajiri's legacy: Making Time and Sharing Time in the Museum*

**Renée van de Vall, Charlotte Franzen & Paula van den Bosch**

In 2021 Maastricht's Bonnefantenmuseum started the restoration of Ferdi Tajiri's (1927–1969) Hortisculptures, colourful organic forms with strong suggestions of female sexuality. Made from various kinds of fabrics, the Hortisculptures showed serious signs of wear and tear. In a way, the museum found itself in a kind of stalemate: the sculptures could not be exhibited without being restored. But as it would be complicated and expensive to restore them, the project needed to be legitimized by highlighting the importance of the artist's legacy – which required showing the work, as much of it had disappeared from the public's eye after Ferdi's early death. The solution was to blur the division between front stage and backstage practices (van Saaze, 2013) by showing the restoration process in an evolving exhibition including a regularly updated video documentary, and occasionally the restorers live at work, side by side with a sculpture of which the restoration was completed.<sup>1</sup> The artist's daughters were regularly consulted and were pleased with the results.<sup>2</sup>

Nevertheless, "Restoring Ferdi" was a challenging process, as the restoration proved even more complicated and time-consuming than anticipated. It stretched the boundaries of established conservation practices in requiring an ever-expanding and dedicated network of in-house and external professionals and students from different disciplines and a wide array of techniques and technologies. Undertaken to honour the legacy of the artist, rather than an upcoming exhibition or loan, the process illustrates how a collaborative caring practice may succeed in complicating the dominant, productionist time-scapes of the museum by 'making time' with an alternative ethos of attentiveness and responsiveness and a different 'logic' (Laurenson, 2023; Puig de la Bellacasa, 2017); but also that this asks a lot of effort and sometimes struggle too. The process furthermore suggests that rather than to conceive of the works' authenticity as rooted in a specific chronological time, it might be thought of in terms of duration, linking the time of making the work with the time of caring for it as 'sharing time' (Ingold, 2025).

## **References:**

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- Puig de la Bellacasa, M. (2017). *Matters of Care. Speculative Ethics in More Than Human Worlds*. University of Minnesota Press.
- Van Saaze, V. (2013). *Installation Art and the Museum. Presentation and Conservation of Contemporary Art*. Amsterdam University Press.

1. [https://www.bonnefanten.nl/nl/tentoonstellingen/restoring\\_ferdi](https://www.bonnefanten.nl/nl/tentoonstellingen/restoring_ferdi)

2. <https://www.ferdi-tajiri.com/single-post/restoring-ferdi-bonnefanten-maastricht>

**Renée van de Vall** (1956) is emeritus professor in Art & Media at Maastricht University. Her research focuses on the phenomenology of spectatorship in contemporary art, on processes of globalisation of contemporary art and media, and on conservation theory and ethics in the context of contemporary art. She was project leader of various research projects, most recently (2016-2019) of the Marie Skłodowska-Curie Innovative Training Network New Approaches in the Conservation of Contemporary Art (NACCA). She published several journal articles and book chapters on the conservation of contemporary art, among which 'Theories of time-based media art conservation: from ontologies to ecologies' (2022); 'Bridging the Gaps between Theory and Practice through Cross-Institutional Collaboration in the Conservation of Contemporary Art' (2022; with Pip Laurenson and Vivian van Saaze); 'Ethics in practice: SBMK Platform meetings' (2024); and with Vivian van Saaze edited the collected volume titled Conservation of Contemporary Art: Bridging the Gap Between Theory and Practice (Springer, 2024).

**Paula van den Bosch**, MSc (1964) is senior curator at the Bonnefantenmuseum, Maastricht. In close collaboration with artists, she has initiated large scale solo exhibitions featuring among many others Luc Tuymans, Roman Signer, Lily van der Stokker, Peter Doig, Pawel Althamer and Mary Heilmann. She was awarded the AICA Award for 'the most outstanding exhibition project in the Netherlands with Thomas Hirschhorn's Anschool, 2005. Since 2010 Van den Bosch has focused on alternative approaches to exhibition making, integrating and merging curatorial, artistic and academic research. Among her many publications is the catalogue raisonné Collection Visser at the Kröller-Müller Museum (international avant-garde art from the 1960s and 70s), Otterlo, 2000; Ine Schröder, Uncorrected Proof, Bonnefantenmuseum, 2019; Kunst als Levenshouding (Art as life philosophy) Collection Marlies & Jo Eyck at the Bonnefanten, 2025. Van den Bosch served as chair of the jury for the Royal Award for Contemporary Painting in Amsterdam (2018-2022).

**Charlotte Franzen** (1988) holds the position of Manager of Collections at Paleis Het Loo. Between 2020 and 2026, she served as Head of Collections at the Bonnefanten Museum in Maastricht. After earning a degree in Music Education in 2010, she began her career teaching in secondary schools. In 2015 and 2016, she completed her Bachelor's and Master's degrees in Art History, the latter awarded cum laude, with a focus on the interplay between music and visual arts. She has held positions at the museum B.C. Koekkoek-Haus in Kleve (Germany) and Kunst Museum Winterthur (Switzerland). Since 2025, she has acted as an advisor to the Mondriaan Fund. Franzen's work focuses on enhancing collection accessibility and promoting inclusive and sustainable approaches to collection management and conservation. She co-initiated the restoration project Restoring Ferdi and contributed an article on the reinstallation of Michel François' Paardenbloemenatelier for Art as Life Philosophy – Collection Marlies & Jo Eyck at the Bonnefanten (2025). Her book Swissness (2023) reflects on her experiences in Switzerland.

# *Residue of Treasures and Traces: Visualization and Verbalization of Artist's Legacies*

## **Miriam Windhausen**

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An artist's legacy forms its own type of collection<sup>1</sup>, in which the artist is both the maker and the compiler. This collection is characterized by and between two extremes: from consciously composed and preserved to careless and unintended residue. An artist's estate is constantly in formative motion, stands still legally at the moment of death and then forms itself again in the hands of the heirs and stakeholders.

This broad spectrum of materiality, time and ownership is surrounded by many questions, emotions and realities, from specific and private to general and public. Although the phenomenon of artists' legacies has existed for as long as there have been artists, institutional, academic and social interest is still relatively young. That is why there is a need for a visual and verbal idiom that feeds and supports the three aspects of the spectrum (materiality, time, ownership).

There is also a need for a model that visualizes the dynamics between different actors and stakeholders – including the public –, so that everyone can identify in their own position, role and involvement.

With the help of two models (static and dynamic), visual and verbal guidance is provided to support and develop research, policy and as stimulators of the discourse. Existing as well as new terminology plays a role in this. To what extent can we work with the idiom from surrounding disciplines like museology, collection management, conservation and restoration, legal, economic and financial disciplines and – just as important – from the world of care and welfare, mourning and loss? A lot of dialogue and exchange is needed – preferably on the basis of concrete cases, to understand and speak each other's language and to be able to tell new stories. Both visual and verbal.

**Miriam Windhausen** (1966) studied graphic design at the Utrecht School of the Arts (1989) and Modern Art History at the University of Amsterdam (2001). In the field of modern and contemporary art, she worked as editor and author and for Museum Arnhem as curator and head of collections. Since 2017, she started as an independent consultant for artists' legacies. From this specialization, she is both an expert by experience and a researcher, mediator and exhibition maker. She also gives lectures and workshops on this subject. She will continue her practice from 2026 in the former artists' house of her great-grandparents in Roermond.  
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# *Agency's Praticothèque: Artistic Legacy as a Living Collective Practice*

**Katrien Reist & Alice Mahiant (Agency)**

" We are more concerned about the practices' modes of existence being under attack by enclosures than the artist's integrity. It is a gift to entangle yourself with a practice, since it makes you experience something transformative, which is what matters in the end. If a practice is no longer generative, it will probably no longer be practiced ". Kobe Matthys (1970 - 2023)

In 1992, the trajectory of Agency started with the concerns about improvisational performance and participatory practices. Because such practices are not static but in constant development, the modern framework of the intellectual property regime endangers their mode of existence, so inherent to them. As soon as these practices are subjected to 'enclosure', they lose their meaning and are forced to transform. Artistic practices should be able to define their own constraints. Rewriting or imposing them externally, especially by law, kills the ecological mode of their existence. Not only improvisational art practices, but also many other forms of habits, processes and traditions suffer from this problem, which brings about a worldwide potential extinction of many practices. Kobe Matthys, main inspirator and founder of Agency, spoke about the transformation of the List of Boundary Things, the collection of 2500 court cases evolving around authorship conflicts, into a 'Praticotheque': a space for research, encounter and debate, with the work of Agency as a point of departure. Unfortunately, Kobe passed away before we could discuss the precise contours of the Praticotheque. However, confident that the community he built around his practice would address this issue, the question of how to put this into practice became part of his legacy to Agentschap vzw.

In September 2023, we began exploring the potential of all the (physical) elements at our disposal and the enormous knowledge behind them: the library, the physical collection of the List of Boundary Things and its digital counterpart, his workplace and home in CoPost, where the artist brought everything together, and the community of people who have been involved with Agency over the years. Entirely in the spirit of the assemblies that Agency organised to "hear a diversity of voices on a particular issue", we started convening that community for a number of working sessions entitled "Dreaming Agency". Here we shared our memories, reflected on the role that Kobe and Agency played for each of us individually, and started a forensic search within all available materials to find answers to the question of how to move forward. Thanks to the Pilot Project Nalatenschap-grant of the Flemish Government, a small team was able to take a number of consistent steps to analyse and inventorize the library, the physical collection and its digital counterpart. The provisional highlights were, on the one hand, the creation and production of the first official Agency Assembly, a performative format at the core of Agency's practice, without the artist, which took place on 21 June 2025 as part of Border Buda. On the other hand, we created a wiki environment, which allows a shared approach to further inventorying and research work. Over the past year, a new daily routine has slowly and organically grown. Through working groups, reading rooms, research sessions with students and systematic work on the inventory of the List of Boundary Things and the extensive library, we are slowly able to provide insight into the material, knowledge and network that underpin the practice of Agency, allowing us to create its future.

**Agency vzw** was founded in 2019 by artist and activist Kobe Matthys (1970–2023) together with a group of people to support the activity of Agency as a practice. Agency is the generic name of a Brusselsbased agency established in 1992. Agency constitutes a growing list of things that resist the split between the classifications of “culture” and “nature” and consequently between ‘expressions’ and ‘ideas’, ‘creations’ and ‘facts’, ‘subjects’ and ‘objects’, ‘humans’ and ‘non-humans’, ‘originality’ and ‘tradition’, ‘individuals’ and ‘collectives’, etc... These things are derived from juridical processes, lawsuits, cases, controversies, affairs and so forth around intellectual property more specifically copyrights, patents, trade marks, etc... The concept of intellectual property relies upon the assumption of the division between ‘culture’ and ‘nature’. Each thing on the list calls forth the moment of hesitation in terms of this division. Agency invokes things from it’s list in varying assemblies. Each assembly explores topologically a different question of the performative consequences of the apparatus of intellectual property for an ecology of art practices. The organisation’s purpose is ‘to explore the interference of the apparatus of intellectual property law for an ecology of artistic practices and to revive a sustainable diversity of practices.’ A praticotheque is what Kobe envisioned the ensemble of the space, the List and library to be. An environment built to allow research, debate and alliance between practices. In a trajectory supported by the Flemish Community, Agency vzw is today working on ways to open up the praticotheque to the public and continue the practice of Agence.

**Katrien Reist – van Gelder** is a Brussels-based, curator, researcher, art activist, art-worker, policy advisor and coach to both individual artists and art organisations. Educated as an artist in the field of art in public space, her practice is driven by a deep interest in the systemic relations between art production and the financial – and organisational structures that enable it. Since the mid 90’s, Katrien has researched artist driven and self-managed models, of both art organisations and individual art practices and (local) cultural policy towards the needs of emerging art practice. Katrien is founding member of Jubilee, platform for artistic research, State of the Arts and Agency asbl and worked as a project coordinator and business manager for a.o. Extra City Kunsthal Antwerp, Institute for Human Activities (Renzo Martens), Netwerk Aalst, iMAL Brussels. In recent years, she worked for RABKO, the Network of Brussels based Cultural Organisations and is currently active as collaborator of MP Lotte Stoops in the Brussels Parliament.

**Alice Mahiant** has a Masters degree in Sciences et Technologies de l’Information et de la Communication from ULB (2025) and a Masters degree in Drawing/Pratiques Artistiques & Complexité Scientifique from ERG (2022). Works on sense of place and organizing knowledge. Illustrator and former record-shop dealer. Engaged in Meyboom Artists-Run Space vzw. Part of Agency community since 2022, working on setting up the wiki and the library inventory.

# *Copyright, Inheritance, and Collective Rights for Artists in the Netherland*

## **Babat Belder (Pictoright)**

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Pictoright is a non-profit foundation based in Amsterdam and designated by the Dutch government to collect and distribute collective rights. It is the copyright organisation for visual creators in the Netherlands, including illustrators, visual artists, graphic designers, photographers, architects, and other visual makers (or their heirs). These creators can join Pictoright free of charge in order to claim the collective fees to which they are entitled, or to authorise Pictoright to collect resale rights on their behalf. In addition, members may authorise Pictoright to protect their rights and collect compensation for the use of their work. As part of its activities, Pictoright also manages individual copyrights, collects resale rights, provides legal assistance, acts as a knowledge resource, and advocates for a stronger copyright position for visual creators.

As Resale Right Manager and member of the Legal team Babat Belder will share insights with the conference audience of experts and artists on the current state of inheritance law for artists in the Netherlands, as well as on the support and services that Pictoright offers to its artist members. The questions guiding Pictoright's work speak directly to artists who may wish to understand what needs to be considered when an artist based in the Netherlands is drawing up a will, and what happens to the copyright of an artist's work after their death. Drawing on a series of anecdotes, Babat will introduce the audience to the complexities and contingencies involved in bequeathing artists' rights to heirs and next of kin, as well as the potential consequences of not making arrangements in advance. Her work at Pictoright and with collaborating partner institutions aims at improving artists' access to information and guidance on inheritance law, estate planning, and copyright, and on supporting them in navigating these often opaque legal frameworks.

**Babat Belder** (she/her) works for Pictoright as manager resale right. She studied Dutch law at the University of Amsterdam and has a master in Private law. She is also involved in project management within Pictoright, working on projects like creating online registration forms, the implementation of a new data information system and an online tool for artists that directs them to the correct legal template letter in case of moral rights infringement. Within the Legal department, inheritance law is her specialty. She interprets documents to assess a valid chain of title and advises artists and heirs. Besides her work for Pictoright, Babat is treasurer of the board for Stichting Queertopia, a non-profit organisation that promotes the mental and physical wellbeing of queers. Babat lives in Amsterdam with two teenage kids and three cats.

## *The Art Companion: On art practitioners accompanying fellow practitioners through death*

### **Valentina Curandi**

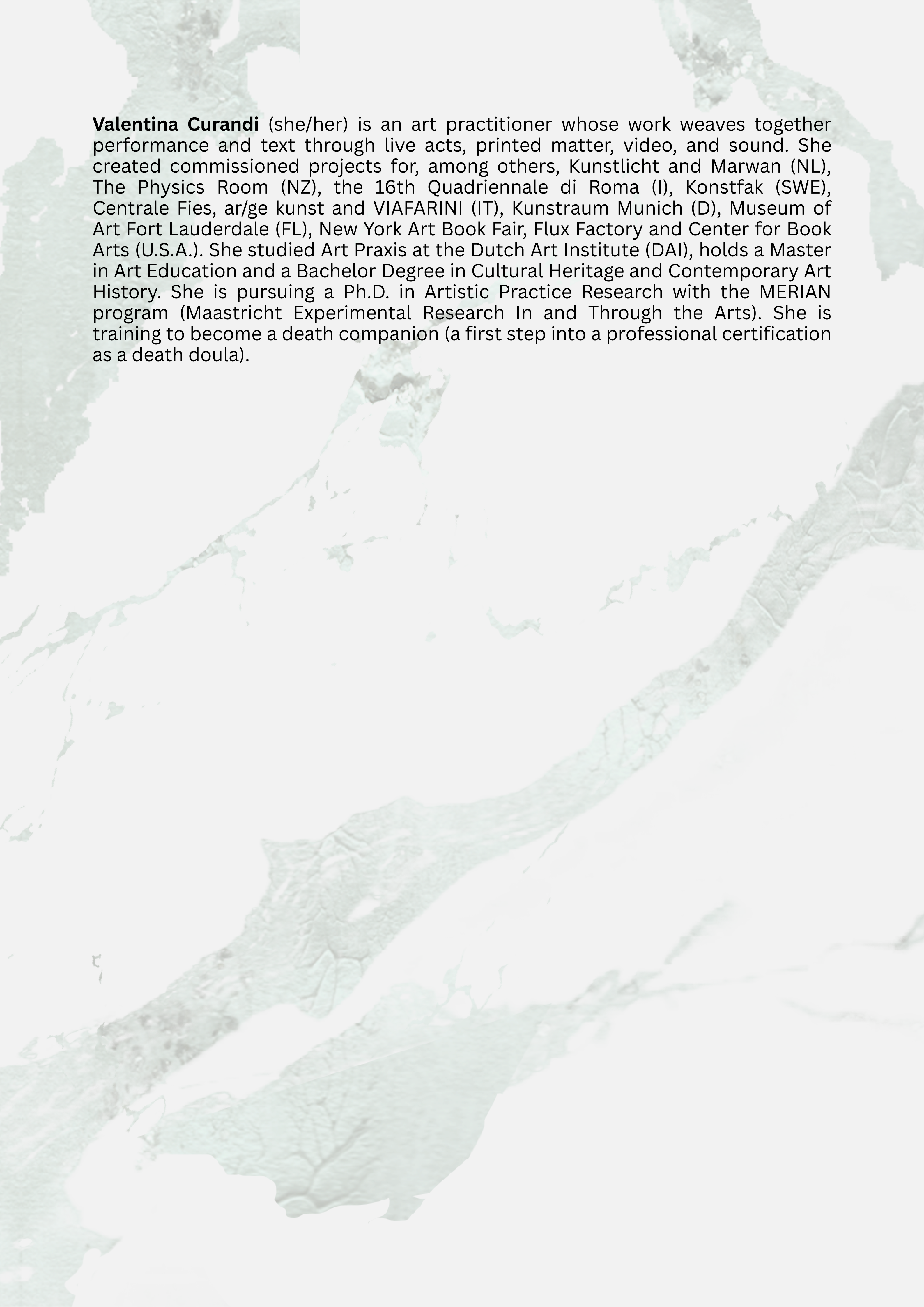
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This contribution considers a moment within the PhD trajectory in artistic research titled 'Preparing Wishes for the Afterlife'. The research explores how practitioners in the arts think about death and dying and how that influence artistic practices, and eventually a sense of, and or the needs for, preparing for what lies ahead. Starting points are the varied ways one may come to be affected by thoughts of finitude and mortality. These may include second-hand experiences of proximity to others' deaths, experiences of illness, or ongoing conditions of disability or chronic physical or mental health, abstract or distant considerations, or present-day personal concerns. From these positions, what may emerge are the practices around death and dying that practitioners wish for and prepare, those witnessed or enacted within networks of kinship, as well as the questions and concerns that arise around formal arrangements of legacy making.

This moment in the sharing of the research is dedicated to the networks of proximity around the dying artist and in the afterlife of the one who has passed. It offers a reflection on preliminary findings, interpreted through frameworks relating to death companionship and work, end-of-life practices, caregiving, and relational approaches that attend to how care and presence unfold around mortality. As a methodological move, it shifts attention from questions of how knowledge, skills, and materials are passed on, preserved, or reactivated toward attending to the practices, relations, and forms of knowledge that come into being in the process of bequeathing.

Drawing on recent conversations with fellow artists conducted as part of this research's fieldwork, I reflect on what emerges among practitioners who assist and support fellow artists through processes of dying and into death. These practitioners might witness what unfolds within artistic practice and lived experience - what changes, what continues - in the passage between life and death, and how work moves toward forming a legacy. The involvement may take the form of practical and emotional labor: assisting, working with, facilitating, and enacting the artist's wishes. These wishes may be intentional decisions oriented toward the afterlife, expressions of a desire to continue living and working, or something in between. In some cases, awareness of death becomes embedded in the artistic practice itself, shaping how it continues, shifts, and transforms.

Whether it is about active preparations and legacy making, or or exploring readiness together for what it is impossible to be fully prepared for, companionship might open questions about what it means to stay with uncertainty, to hold responsibility for another's work and life, and to reflect on one's own relationship to mortality within artistic practice. Through this process, preparation may involve negotiating the demands of planning and controlling with the need for relational attentiveness: a shared, distributed practice that shapes both the work that continues and the practitioners who accompany it.



**Valentina Curandi** (she/her) is an art practitioner whose work weaves together performance and text through live acts, printed matter, video, and sound. She created commissioned projects for, among others, Kunstlicht and Marwan (NL), The Physics Room (NZ), the 16th Quadriennale di Roma (I), Konstfak (SWE), Centrale Fies, ar/ge kunst and VIAFARINI (IT), Kunstraum Munich (D), Museum of Art Fort Lauderdale (FL), New York Art Book Fair, Flux Factory and Center for Book Arts (U.S.A.). She studied Art Praxis at the Dutch Art Institute (DAI), holds a Master in Art Education and a Bachelor Degree in Cultural Heritage and Contemporary Art History. She is pursuing a Ph.D. in Artistic Practice Research with the MERIAN program (Maastricht Experimental Research In and Through the Arts). She is training to become a death companion (a first step into a professional certification as a death doula).

# *Who else leaves? A research studio exploring non-artists' legacies*

## **Ruth Benschop**

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Note that this research studio will take place throughout Saturday the 20th of March in parallel to the conference program. The studio is not only for participants of the conference, but for everybody present at and working on the conference. A small number of participants, audience members, organizers and support staff will be able to sign up for the studio during the conference. More information will be available then as well about what you can expect. Note that to participate you may have to miss a bit of a session you have signed up for or take a break from other responsibilities you might have at the time.

Art is what art worlds are busy with. People involved in or attending this MACCH conference may be concerned in particular with works that are left behind when artists leave. Participants might be interested in finding good ways to care for that which remains and the challenging questions those estates pose. Others might be busy learning from them, supporting, feeding, cleaning, moderating with and for them. Doing all that work, I wonder, who do you miss? Who was once as a matter of course there with you, who perhaps taught you to consider, who helped you to care, who inspired you, challenged you, eased your work, gave you ideas, showed you tricks, laughed with you in the hallway? Those whose spectacular or unobtrusive gestures were meaningful to your work and who themselves seem not to be around anymore.

During the conference, participants can sign up for a conversation of approximately 45 minutes in a dedicated space. Through these conversations, I want to ask: Artists may leave, but who else leaves the art world? How do they do that? What (and how) do they leave behind? And how are or how might their leaving be attended to, their legacies be cared for? The curators, the cleaners, the critics, the theorists, the technicians, the artistic directors, the conservators, the dealers, the volunteers, the spectators, the researchers, and all the others who may once have been a large or a small part of your working life. In conversation, I would like to collaboratively start articulating and practicing a generous ethos of bereavement resulting in tentative memorials that will be shared with participants of the conference.

To help us explore these experiences, and the accompanying processes of institutional, professional, material, personal forgetting or care, I will obliquely read and introduce two texts that each engage in different ways with practices of leaving (in) today's art world: The collected essays by Martin Herbert (2016) *Tell Them I Said No* (Sternberg Press) describing various practices of artistic absence, and the recent novel by C.D. Rose (2025) *We Live Here Now* (Melville House, winner of the 2025 Goldsmiths prize for innovative fiction) which evokes the ghosts (c.f. Hilary Mantel) of an artwork that haunts a network of people loosely associated with it.

I would like to recognize that this idea is inspired by and draws on the PhD research of Valentina Curandi and the work at the RCE on artists' legacies by Vivian van Saaze.



Dr **Ruth Benschop** is senior researcher at the research centre What Art Knows, Zuyd University of Applied Sciences. She develops artistic research as a generous ethnography in which systematic sensitivity for the world is fundamental. She stimulates work that explores the riches hidden between opposing clichés about art, society, politics, academia, and research. Currently, her research focusses on Oefenen Oefenen ['ufənə(n) 'ufənə(n)], looking at how artists learn to practice. She led the foundation of MERIAN (the Maastricht Experimental Research In and through the Arts Network) for PhDs in artistic research and was involved in the founding of the Maastricht Centre for the Innovation of Classical Music (with Maastricht University, Philzuid and Conservatorium Maastricht). She conducts collaborative practice-based research with cultural institutions and professional artists. And she enjoys teaches methods-in-the-making in arts and academic education, as well as being engaged with the development and innovation of artistic research education

# *Entangled Custodianship: Networks of Knowledge, Expertise and Familial Authority in the Indonesian Art Market*

**Eliza O'Donnell**

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The Indonesian art market booms of the 1990s and 2000s opened the door for paintings with a dubious provenance to enter the marketplace, overlooked and undetected, duping collectors and auction houses alike. This surge in reported accounts of fake paintings created a need for response from the heirs and estates of prominent twentieth-century Indonesian masters, now deceased, whose signature styles had become targets for painting forgers in the region. Artwork authentication via family-run artist estates and foundations is particularly prominent in the Javanese art centres of Jakarta and Yogyakarta, Indonesia, where certificates of authenticity issued by organisations managed by heirs and family members serve as valuable provenance documentation. In many cases, auction houses and collectors will consider the 'stamp of approval' from the family as the most valid guarantee of artwork authenticity. However, as Lydiate argues, this process becomes complicated when 'executors of an artist estate or foundation may have insufficient or incomplete knowledge or information about specific works, or may disagree with each other' (2012). In addition, even if a certificate is issued by an artist's estate or foundation, it may be challenged by others claiming more intimate knowledge and expertise about a specific work. Such attribution practices raise questions about the ethics of inherited expertise and reveal fundamental tensions between familial authority, market imperatives, and the ongoing preservation of artistic legacies.

Drawing on the artist foundations of two prominent Indonesian modern masters, Affandi (1907–1990) and Sindudarsano Sudjojono (1913–1985), this paper interrogates the entangled politics and ethics of inherited custodianship, where artist families and heirs function as primary gatekeepers of attribution decisions and the preservation of authentic artist records in perpetuity. Both Affandi and Sudjojono's legacies are vulnerable to forgeries, an issue exacerbated by their strong auction performance during the market booms of the 1990s and 2000s which heightened collector demand while creating profitable opportunities for fakes to enter the secondary market. Through case study analysis, auction house data and interviews with art market players, family members and knowledge holders, this paper critically examines the Affandi Foundation and Affandi Museum in Yogyakarta and the Sudjojono Centre, Tangerang, Banten, to understand frameworks for familial expertise within these artist foundations, and the sustainability of knowledge transmission across generations.

This paper examines models of artist estates by centering practices where family authority operates both as cultural norm and market necessity, engaging with what Middleman and Monahan describe as 'the nexus of obligation and commerce that attends stewardship of an oeuvre and building a legacy in the artists' absence' (2017, p. 71). In doing so, it asks:

- How can we develop ethics of care that acknowledge familial knowledge, while also addressing concerns about transparency, succession planning, and any potential conflicts of interest inherent in transactional authentication?
- Within these family-led frameworks for authentication, is there scope for further engagement with technical evidence and scientific analysis to build verifiable evidence in support of an attribution claim, alongside connoisseurship and familial expertise?

- And finally, what approaches to institutional stewardship might support artist legacies beyond family structures, particularly for estates lacking immediate financial value or heirs with specialised expertise?

Dr **Eliza O'Donnell** is a paintings conservator, early career researcher and Mary Lugton Postdoctoral Fellow (2025-2027) with the Grimwade Centre for Cultural Materials Conservation, University of Melbourne, Australia. Her research focuses on technical art history, authenticity and attribution, contemporary Indonesian art practices and expanded methodologies for artist interviews in conservation praxis. During her PhD, she examined the circulation of counterfeit paintings in the Indonesian art market and the lasting impact of forgery practices on artist estates and contemporary artists affected by these crimes. Building on this research, her current postdoctoral project, *Material Mobilities and Cultural Exchange: Mapping Indonesia Diaspora Art Practices in Australia*, examines materiality at the intersection of diasporic identity and cultural influence, exploring the materials and techniques of expatriate Indonesian artists living in Australia. Through her research and conservation practice, Dr O'Donnell maintains active networks within contemporary arts communities with a history of collaboration grounded in ethical cross-cultural and interdisciplinary practice, working with conservators, artists, arts practitioners, collectors and curators across the Asia Pacific.

# *Reprinting: Contemporary Approaches to Photograph Conservation*

## **Luca Ackerman**

*Conservation can be defined as the labor required to keep art as art. To be more specific, it is the labor required to keep the description of something as a working art object. But what, exactly, is a “working” art object?”*

Defining what constitutes the contemporary photography market is a difficult task. Since many contemporary photographers fall into a general Contemporary Art category, as opposed to strictly photography, it is challenging to pinpoint a singular photography market. This delineation exists in auctions, art fairs and galleries alike. There is a specific trend, however, to the contemporary photography market that differentiates it. This is its specific relationship to conservation, and the increasing practice of reprinting.

This presentation will focus on working in private practice in New York and illustrate case studies from the past year where reprinting was chosen as part of the conservation/preservation strategy. More specifically, a new relationship with the Cindy Sherman Legacy project will be described, where a conservator works in tandem with the artist and her studio to create reprints. What this means for the photography and art market writ large, and notions of what constitutes the death of an artwork, will be discussed in lieu of value.

The conservation of contemporary art considers the decision-making model (updated version) frequently, if not explicitly, then implicitly. There is little or no mention of the value of an artwork or cost of conservation, as a stakeholder in this model, where complex constituencies necessitate the involvement of a variety of stakeholders. The case studies will illustrate that both value and the limits of physical treatment are deciding factors on whether to consider reprinting.

To whom should these questions matter, and who should be posing them? Each of the cases discussed will highlight the difference in approaches based on who the stakeholders are and their place within an unspoken hierarchy of value(s).

The examples presented will also illustrate a broad spectrum of motives behind adopting this strategy, to what extent a photograph conservator's involvement in the process affects final outcomes, and what this means for the future of our field.

**J. Luca Ackerman** studied photography and film at the School of the Art Institute of Chicago before earning a Master's Degree in the Conservation of Photographic Materials from the Academy of Performing Arts in Prague - Film and TV School (FAMU). He worked for The Better Image for almost a decade before establishing a private practice in 2021. He is a Professional Associate (AIC) at the American Institute for Conservation, a founding member of the Contemporary Art Network (CAN!), and is currently an active National Heritage Responder. Ackerman specializes in Modern and Contemporary photographic artworks, and has published and presented on a wide range of conservation topics.

# *Avoiding tax through art: the naturalisation of tax avoidance through art appraisal in The Netherlands*

## **Bronte Isabella**

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Art appraisals have the potential to be used as a key tool for minimising the tax burden of an inheritance. Art is rendered into monetary terms at key financial junctures, including tax declarations, insurance, and collateralised lending. This paper will focus on art appraisals for the purpose of inheritance and donation taxation in the Netherlands, arguing that insufficient regulatory oversight enables and sustains a low-validity environment, creating a range of acceptability by omission, in which tax avoidance flourishes. This argument is grounded in 14 months of ethnographic research apprenticing as an art appraiser and interviews with 50 experts in the field of art appraisal. Theoretically, an artwork appraised for inheritance purposes should be assigned the same value as when appraised for donation; however, extensive empirical research – with both appraisers and relevant stakeholders (e.g. tax authorities, art law experts, etc.) – reveals that, in practice, the same artwork is often assigned markedly different values depending on whether the appraisal was commissioned for inheritance or for donation: inheritance value is low, to minimise the tax burden, and donation value is high, to maximise the tax benefit. This practice persists in the context of rising inequality and under the shadow of the ‘Great Wealth Transfer’ – the anticipated intergenerational transfer of \$18.3 trillion USD by 2030; robust inheritance taxation is one of the most salient ways to address the widening wealth gap. Examining how expertise, regulation, and value-making intersect provides the context necessary to understand why certain appraisal practices persist – and why they matter.

**Bronte Isabella** is a PhD Candidate in the Department of Literature and Art at the Faculty of Arts and Social Sciences at Maastricht University. Her current research examines art appraisal practices in The Netherlands, exploring how high-value art is constructed and legitimised to have value. Her work explores the sociology of art at the intersection of science and technology studies (STS), economic sociology, and cultural anthropology. Bronte has extensive experience working in art institutions and museums across Europe, Nepal, and Australia, as well as teaching at the university level. She is part of the PRICELESS research consortium, supervised by Professor Olav Velthuis (UvA) and Dr. Christoph Rausch (UM).

# *Estates and Legacies Between Public Benefit and Private Gain: The case of Jacques Doucet*

## **Alessia Pannese**

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A distinction has been drawn between estate and legacy on the criterion that the former involves transfer of material gain, whereas the latter consists largely of immaterial influence. In my paper I will critically examine this proposition through the case study of French designer and art collector Jacques Doucet (1853–1929). Doucet built significant art and literary collections, which he bequeathed to the University of Paris and are now freely accessible as 'Collection Jacques Doucet' and 'Bibliothèque littéraire Jacques Doucet'. Doucet's name is also found in marketing material for private brands with little relevance to art or literature. In my paper I will discuss how Doucet's case, in which the estate is freely available for public benefit, whilst the legacy is exploited for private commercial gain, complicates definitions of estate and legacy based on the material involvement of the former and supposed absence of material implications in the latter.

**Alessia Pannese** trained in literature and art history at the University of Oxford. Her main research interests are in the history of aesthetics and art theory in the modern European context.

# *The Eyck Collection: How to Transmit Artworks' Legacies*

## **Artemis Rüstau**

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This paper focuses on the role of private collections. It investigates how a private collection assumes responsibility for and takes control of the artworks in their collection. It discusses the care-taking practices enacted by private collections and how these are transmitted when a shift in ownership occurs.

The Eyck Collection in Wijlre, the Netherlands had its beginnings in the late 1960s. Throughout the decades thereafter the collectors couple Jo and Marlies Eyck acquired artworks. The Eycks created a highly specific and individual environment for their collection (the Kasteel Wijlre with the Hedge House), allowing them to develop personal forms of care for the artworks. To describe this environment and in order to incorporate care practices which were tightly connected to the environment, I developed the concept of the relational site. The relational site is created by the collectors through practices which take the artist and the artwork's immaterial aspects into account. I argue that the relational site allows an artwork to unfold while a private collector adds to its immaterial meanings, that is to say, to its legacy.

In 2012, the fine art museum of the Province of Limburg, the Bonnefantenmuseum in Maastricht, acquired 144 of the collection's works. The collection went through a shift in ownership: from private ownership to public ownership. After the passing of the Eycks, the Bonnefantenmuseum was confronted not only with needing to sustain the artworks in their collection but also with the legacy the collectors had imbued the artworks with, and which had fed into the artworks' biographies.

The paper looks more closely at how the Bonnefantenmuseum dealt with these challenges and how they incorporated into their museum practices the relational site initiated by practices of the collectors. By examining the biographies of two artworks, *Atelier Pissenlits* (2005) by Michel François and the *Wandbekleding kamer kasteel Wijlre* (2009) by Peter Struycken, it aims to highlight how an artwork's legacy can be transmitted when a shift in ownership occurs.

**Artemis Rüstau** was trained as a painting conservator at the Dresden University of Fine Arts, further extending her knowledge during a postgraduate internship at the Hamilton Kerr Institute, Cambridge University. After her studies, she worked as an assistant conservator at the Kunsthaus Zürich. In 2026, Rüstau completed her PhD entitled *Finding the Emerald City: Contemporary Art Conservation in Private Collections*, funded by the program Horizon Europe – Marie Skłodowska-Curie Actions, at Maastricht University. From 2020 until 2024 she was a member of the steering committee of the Specialist Group Modern and Contemporary Art the German Association of Restorers (VDR) and in 2020 she started her present position as the head conservator of the Kunstmuseum Wolfsburg. From 2015 onwards, together with Raaf van der Sman, she has run nationalmuseum, a project space originally initiated in 2008 in Berlin by a group of artists.

# *Monumental Sculpture, the Artist-Driven Legacy, and Networks of Care*

## **John Hobson**

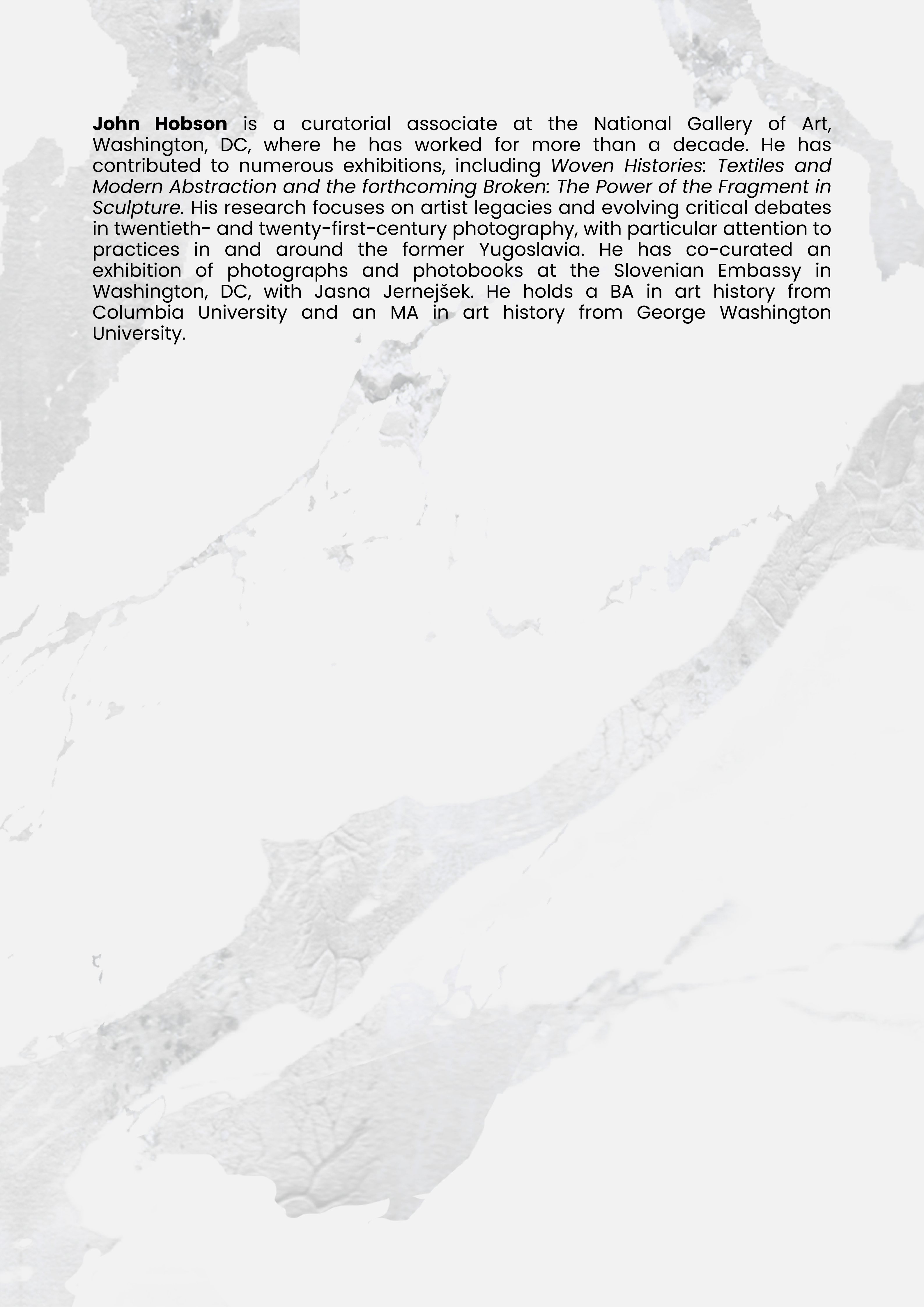
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Monumental sculpture often occupies public space, requires ongoing technical maintenance, and exists in complex relationships with collectors, institutions, and municipalities. Among these tensions lie the concerns and wishes of the artist. By focusing on sculptors who worked extensively in the monumental mode this project traces artist-driven legacy planning to discover how the artist, along with their heirs and foundations, navigate ownership, stewardship, and the ethical obligations of care in ways that reveal evolving models of authority and responsibility within contemporary heritage practices.

The paper explores case studies such as Nancy Graves, Richard Serra, and Ursula von Rydingsvard, artists who share a commitment to drive the formation of systems and expectations of posthumous care. The Nancy Graves Foundation arose at a moment marked by the early formation of artist-initiated approaches to institutional and posthumous care. Serra, for example, benefits from this early project, among others, and, by contrast, sits in an unsettled transitional moment between his recent death and the formation of his legacy. This exposes legal, technical, and institutional challenges to a stewardship model before it is fully realized. By contrast, von Rydingsvard still actively shapes her legacy, occupying a preparatory stage in which documentation systems, conservation expectations, and institutional relationships are being articulated in real time, forming a hybrid model that merges artist-guided principles with yet emerging foundation-level structures. Together, these case studies trace a continuum of artist involvement, revealing how artists themselves shape the political, technological, and ethical terms through which their legacies will be cared for and interpreted.

Artists and their foundations care not only for their own work but also for artworks and ephemera the artist collected during their lifetime, operating as stewards and interpretive mediators for a range of material. Because they have assembled collections that reflect their intellectual networks, aesthetic lineages, and personal affinities and relationships, foundations must approach these holdings not as secondary assets but as integral components of the artists' broader cultural footprint. This dual responsibility expands a foundation's remit beyond a single legacy, requiring systems that can ethically and pragmatically balance multiple histories and material needs. Through this expanded stewardship, foundations participate in shaping interlinked legacies through networks of care, sustaining the ethical commitment to honor both these artists' intentions and the interconnected histories embedded within their collected works. And rather than employing similar approaches, each artist models distinct solutions to caring for these collections.

Taken together, the cases discussed in this paper outline how artists negotiate the politics, technologies, and ethics of legacy planning when their work exists across public, institutional, and private contexts. They also reveal how artists themselves often act as custodians of other artists' work, expanding the notion of an "estate" beyond individual legacy to a broader ecology of shared cultural responsibility. By mapping these intersecting structures of care, the project contributes to ongoing conversations about authority, stewardship, and the future of contemporary artists' estates.



**John Hobson** is a curatorial associate at the National Gallery of Art, Washington, DC, where he has worked for more than a decade. He has contributed to numerous exhibitions, including *Woven Histories: Textiles and Modern Abstraction* and the forthcoming *Broken: The Power of the Fragment in Sculpture*. His research focuses on artist legacies and evolving critical debates in twentieth- and twenty-first-century photography, with particular attention to practices in and around the former Yugoslavia. He has co-curated an exhibition of photographs and photobooks at the Slovenian Embassy in Washington, DC, with Jasna Jernejšek. He holds a BA in art history from Columbia University and an MA in art history from George Washington University.

# „Unfaded“ – The Artistic Legacy of Gerhard Altenbourg in Altenbourg (1926–1989)

## Silvia Schmitt-Maaß

In preparation for the 2015 symposium 'Anlass Nachlass' (Occasion: Estate), the Federal Association of Visual Artists (BBK) conducted a survey to identify initiatives for preserving the estates of artists in the Federal Republic of Germany. According to the survey, most of the various initiatives have been established relatively recently. Their aim is to save the life's work of artists from permanent disappearance and make it accessible to the public, even and especially in cases where it is not practical to put the collections in a museum. The preservation of estates of locally or regionally significant artists is not generally regarded or perceived as a task for the state.

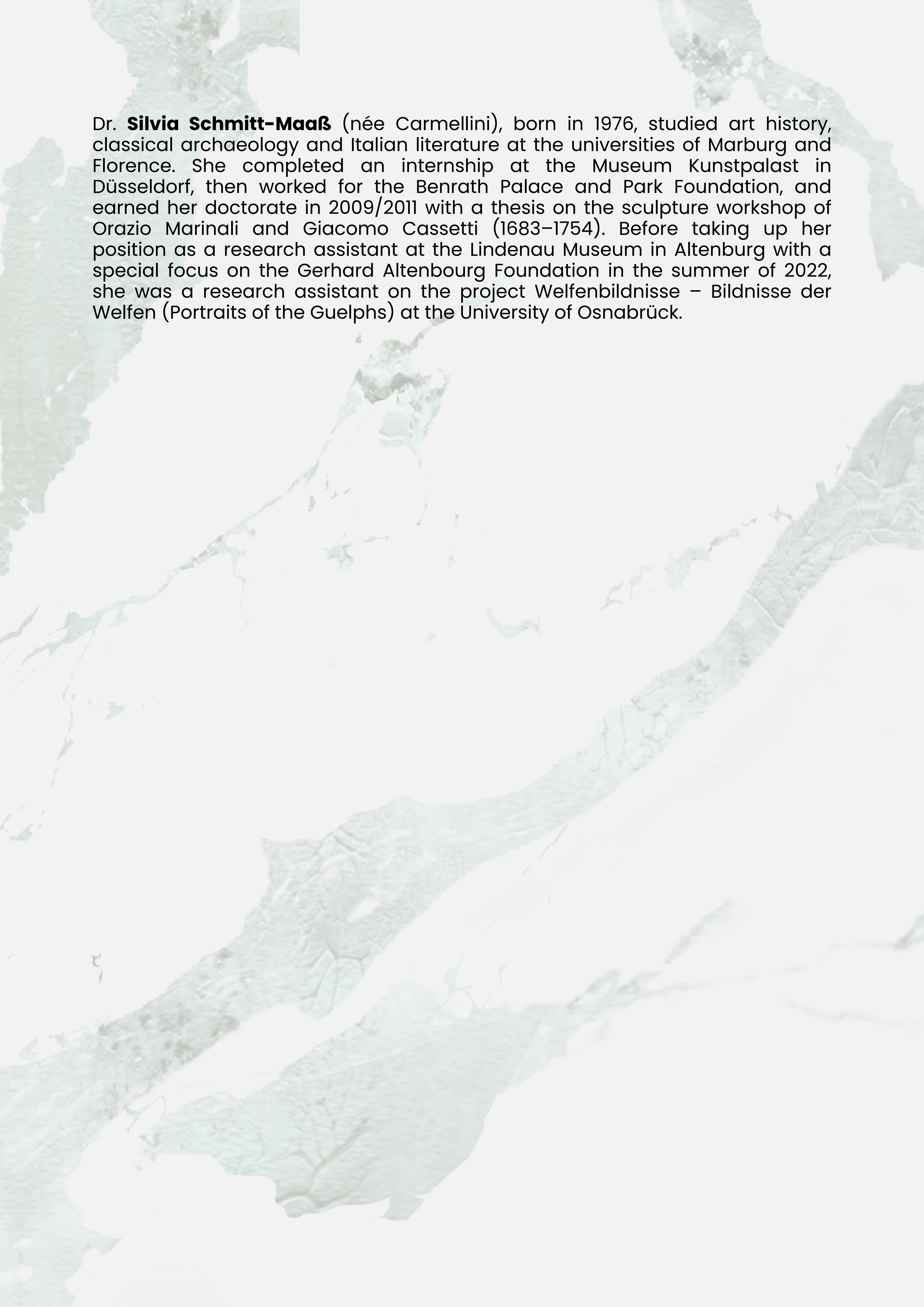


Gerhard Altenbourg, *Unverwehet*, 1972, Staatliche Kunstsammlungen Dresden, Kupferstichkabinett

Most initiatives are therefore launched by the artists themselves or their heirs, focus on individual (or a single) artist's estate, and are organised on a highly individual basis. This scene, which was still in its infancy a good ten years ago, is likely to develop its own structures, which will then prove their worth in practice. A central database for collecting and cataloguing estates, categorising them with regard to structural tasks that could relate to asset management, property management, monument preservation and other areas, was recommended but has apparently not yet been implemented. Today, the BBK advises visual artists on matters relating to estate planning.

This article uses the example of the Gerhard Altenbourg Foundation, which manages the estate of the East German artist Gerhard Altenbourg (22 November 1926 – 30 December 1989), including his house and garden, to shed light on the individual history, dimensions, tasks, opportunities and difficulties of estate management with regard to the artistic legacy of Gerhard Altenbourg, one of the most important artists in Thuringia and the GDR. Gerhard Altenbourg's fantastic, almost surreal art presents symbols of growth, becoming and passing away. With his legacy, however, Altenbourg created a Gesamtkunstwerk, a total work of art that is permanent and intended to endure. This project can be summed up by the term he used: 'unverwehet' (unfaded). In 2026, Gerhard Altenbourg would have celebrated his 100th birthday, another welcome occasion to commemorate his legacy and the artist's estate.

The estate includes not only Altenbourg's collection of traditional artworks (mainly drawings, prints, documents and notes, poetic texts), but also his elaborately designed artist's house with garden, which is a listed building, interior, documents, correspondence, photographs, a collection of newspaper clippings and the artist's private library. The foundation was established by the artist's sister and heiress, who (contrary to Altenbourg's original wishes) stipulated in her will that the Lindenau Museum Altenbourg should take over the administration of the estate. The foundation now faces growing challenges. The museum currently operates on behalf of and in the interests of the Gerhard Altenbourg Foundation under an agency agreement. Although the foundation's assets are being managed in the interests of preserving the collection, the administration of the foundation's assets may come under pressure due to monument preservation issues and the costs of care and maintenance, particularly of the house and garden. A network of support will be essential in the future.



Dr. **Silvia Schmitt-Maaß** (née Carmellini), born in 1976, studied art history, classical archaeology and Italian literature at the universities of Marburg and Florence. She completed an internship at the Museum Kunstpalast in Düsseldorf, then worked for the Benrath Palace and Park Foundation, and earned her doctorate in 2009/2011 with a thesis on the sculpture workshop of Orazio Marinali and Giacomo Casseti (1683–1754). Before taking up her position as a research assistant at the Lindenau Museum in Altenburg with a special focus on the Gerhard Altenbourg Foundation in the summer of 2022, she was a research assistant on the project Welfenbildnisse – Bildnisse der Welfen (Portraits of the Guelphs) at the University of Osnabrück.

# *The Collection Stauthamer-Smit. A Case Study of a Suddenly Inherited Collection*

## **Aagje Gosliga & Willemijn de Neef**

In 2003, the heritage association 'Hendrick de Keyser Monumenten' inherited – much to their surprise – the art collection of artist Josje Smit (1926–2003), widow of the sculptor Cephias Stauthamer (1899–1983). Smit and Stauthamer had been longtime tenants of one of the association's houses, 'De Gecroonde Raep' in Amsterdam. With no children of their own, Josje had been looking for some time to find a suitable place or inheritor for the collection of art she and Cephias made and still owned. This included not only works of art such as ceramics, drawings and large wall tapestries, but also personal belongings and their archive, including materials such as photos and designs for wall art.

Hendrick de Keyser accepted the inheritance and the additional conditions: to appropriately care for the collection, to decorate a designated 'Stauthamer-Smit room' in their former house, showing a selection of their art, and to exhibit a significant part of their artworks – together. Since then, these stipulations have been met, and a large part – but not all – of the collection has been registered and is on display. However, we are not a museum, but a heritage organisation, and due to changing goals within Hendrick the Keyser, the conditions required to care for this collection are becoming increasingly harder to meet. Where do we stand, 20+ years later?

The challenges we face are internal and external, dealing with appreciation, conservation, and funding. For example, some of the holiday homes where a large part of the art is used as decoration are being closed, the larger artworks require expensive restoration, the mostly post-War style of the works is not to everyone's taste, and the completion of the registration or even digitalisation of the entire collection takes time and funds we do not have at this moment. Until Willemijn's research in 2025, we did not even know how many works we owned. The collection had already been dispersed within the organisation. What was once seen as an opportunity, is now seen as a burden. On the other hand, the growing interest in the artworld for post-War artists in general, and woman artist and textile arts in particular, seem to offer new opportunities: to study these artworks from a new point of view, seek out new networks and partners, and in general, redefine the importance of this collection.

In our talk, we: art historian Aagje Gosliga and Reinwardt alumni Willemijn de Neef, propose to discuss the collection Stauthamer-Smit as a case study for the challenges, boundaries and opportunities which a modern artist's legacy present.



Dr **Aagje Gosliga** studied Art History and Museum Studies at the University in Amsterdam, specialising in the decorative arts and historic interiors. Since 2006, she has been working in the cultural field, researching buildings and artworks through her own company, Gosliga Kunsthistorisch onderzoek. In 2023, she defended her thesis on the role and work of Dutch upholsterers in the long eighteenth century at Leiden University. Also in 2023, she joined 'team historic objects and interiors' of Hendrick de Keyser Monuments, inheriting the responsibility for the art collection 'Stauthamer-Smit'.

**Willemijn de Neef** studied at the Reinwardt Academy in Amsterdam and graduated in 2025 with a bachelor's degree in Cultural Heritage. Her graduation research focused on the care of the inherited 'Stauthamer-Smit' collection at Hendrick de Keyser Monumenten. After completing her studies, she started working at the Netherlands Institute for Sound and Vision.

The research focused on identifying the measures necessary to inventory, manage, and present the Stauthamer-Smit collection within the constraints of applicable legal frameworks. Despite its cultural and artistic value, only a small portion of the collection has been properly catalogued, and much of the existing documentation is incomplete or inaccurate. Numerous objects are stored under unsuitable conditions, leading to physical degradation. While the collection was once regarded as an asset, it has increasingly become a management challenge, both due to the restrictive provisions of Josje Smit's testament, which complicate decision-making, and to the collection's considerable size. Nevertheless, the collection presents significant opportunities for public engagement and collaboration with other institutions.

# *Careful Caring: researching the personal archive of Shinkichi Tajiri*

## **Jade Poolen**

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In this contribution, I would like to discuss my research of and work experience in the personal archive of Shinkichi Tajiri (1923–2009). This research into a private and previously unstudied archive lasted over two years and grew from a MA thesis to a much more elaborate and complicated process.

The setting of this work environment consisted of the broad sense of an archive; multiple rooms in which Tajiri worked, read, entertained, and lived. The artist renovated his home in Castle Scheres (Baarlo) himself entirely, meaning there was much space for his work next to collection of items, and he was an avid collector. Here, I studied many traces of his life left untouched after his passing.

Personal and professional spheres flowed into each other during Tajiri's time living in Castle Scheres, and ultimately this mixture of spheres echoed into my own research. First and foremost, interpretations of my archival finds had to be analyzed with care and concern, since a personal object could be stumbled upon at any moment in this untouched archive. Based on this I reflect on my role as a researcher, through feminist archival studies, where nuances and emotional complexities of archival findings are considered.

Working as an art historian rather than a classically trained archivist, exploring the field of feminist archival studies gave a structure the further analyses of the archival findings. Additionally, it allowed me to reflect on another specific blending of personal and public environments, namely my role as a researcher in this private setting. At this time I was working as the sole employee of the artist estate, this estate consisting of Tajiri's heirs. My initial research approach was thus based on multiple conversations on how to start such an intense research process. The concept of caring for in this archive was complex. Over ten years after Tajiri's passing, this almost intact archive held a painful place for the heirs, which I held deep empathy and consideration for.

Ultimately there was tension caused by the emotional side, with the estate seeing the archive as an almost sacred space of the archive, which clashed with the wish to conserve it by opening it up for research and interpretation. My paper discusses the precarious position of independent researchers in private archive, using feminist autotheory as a basis. What if artist estates discourage independent research? And how much 'caring for' is too much caring for a legacy? The latter question reflects on my own position, as well as the controlling position heirs may hold which ultimately results censorship. Instead of legacy building, caring too much can instead result in making an artist's heritage and legacy less visible.

**Jade Poolen** is a curator and art historian, focussing on modern and contemporary art. She has researched the oeuvre and worked in the private archive of Shinkichi Tajiri for multiple years. Recently she worked as a junior curator in Museum Krona. Currently she focusses on contemporary art in the fields of spirituality, internet aesthetics, and (post)feminism.

# *The Bittersweetness of Working Through E(motional)state*

## **Anna Schäffler**

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Drawing on practice-based research developed through long-term collaborations with artists and artists' estates, this paper examines the emotional and affective dimensions that structure the preservation, transmission, and interpretation of artistic legacies beyond formal archival systems. While numerous handbooks address the proper editing of catalogues raisonnés or the fiscal recommendations for organisational forms of estates, the extent to which engaging with artists' estates constitutes emotional labour remains largely unaddressed. Most often, the main obstacle is not a lack of vision, but a lack of safe spaces in which affects and emotions can be acknowledged and integrated as part of the process. This paper approaches estates not as classificatory tasks, but as relational and affective practices. A variety of emotions, such as resistance, anger, fear, love, and joy, are understood not as disturbances but as constitutive forces that organise decision-making processes and form the basis for narratives about an artistic legacy. Rather than aiming at resolution, this paper foregrounds processes of working-through and collective containment.

Both as a practitioner and an academic in this field, my aim is to shed light on this often intense experience: the wish to pass on an artistic spirit while simultaneously shaping one's own stake in the process, requiring careful navigation between responsibility, proximity, and self-positioning. The paper underscores the importance of communities of trust that emerge when decisive forms of expertise reside in individuals. Artists' estates are conceptualised as sites of transgenerational transmission, in which both material and immaterial responsibilities are inherited, negotiated, and transformed over time. Understood as a form of cultural holding practice, the work on and through estates requires modes of listening and the capacity to live with ambivalence. This perspective reframes artists' estates as a situated, collective, and processual practice that ultimately has consequences for the methodological frameworks adopted by researchers engaging with this topic.

Dr. **Anna Schäffler** is an art historian, author, and curator specializing in the preservation of contemporary art. Her work bridges art history, conservation, and curatorial practices, addressing both theoretical and practical challenges. She collaborates with artists and artists' estates and advises public and private institutions on long-term preservation strategies. In recent years, she has led projects on current paradigm shifts in contemporary art preservation, such as Art Doc Archive, a prototype for archiving artists' social media and websites, and Networks of Care, examining decentralized preservation strategies.

Author's publications on artists' estates and legacies include:

The Increasing Role of Artists' Estates in the Preservation of Contemporary Art. In: *Conservation of Contemporary Art: Bridging the Gap Between Theory and Practice*, ed. by R. van de Vall and V. van Saaze, Springer, Cham 2024, 207-214, 2024.

Networks of Care. On the Politics of Preserving and Discarding. Berlin, 2022.

More information: [www.annaschaeffler.info](http://www.annaschaeffler.info)

# *Echoes from the Eighties: The Gerard Caris Estate as a Time Capsule in the Dutch Art Scene*

## **Lydia Beerkens**

### **Introduction**

In 2025, artist Gerard Caris passed away at the age of 99, leaving his estate to his much younger wife, Margriet Caris. She is now faced with crucial decisions regarding the studio within her home. All materials, maquettes, constructions, artworks in various conditions, with partial and complete sculpture in the garden add up to the typical complexities and difficulties of this transitional process.

This presentation aims to look back at the Dutch art scene of the 70ties and 80ties in the last century, focusing on two topics. The first is the case of Caris, seen from the perspective of his widow.

The second aspect explores the specific Dutch climate for artists during the 1970s and 80s, when a governmental social support system was in place which had a highly disputed effect on artistic production. Furthermore, it impacted female artists in a negative and discriminatory way—particularly those married to fellow artists.

### **Half a Century in the Studio—House of Gerard Caris**

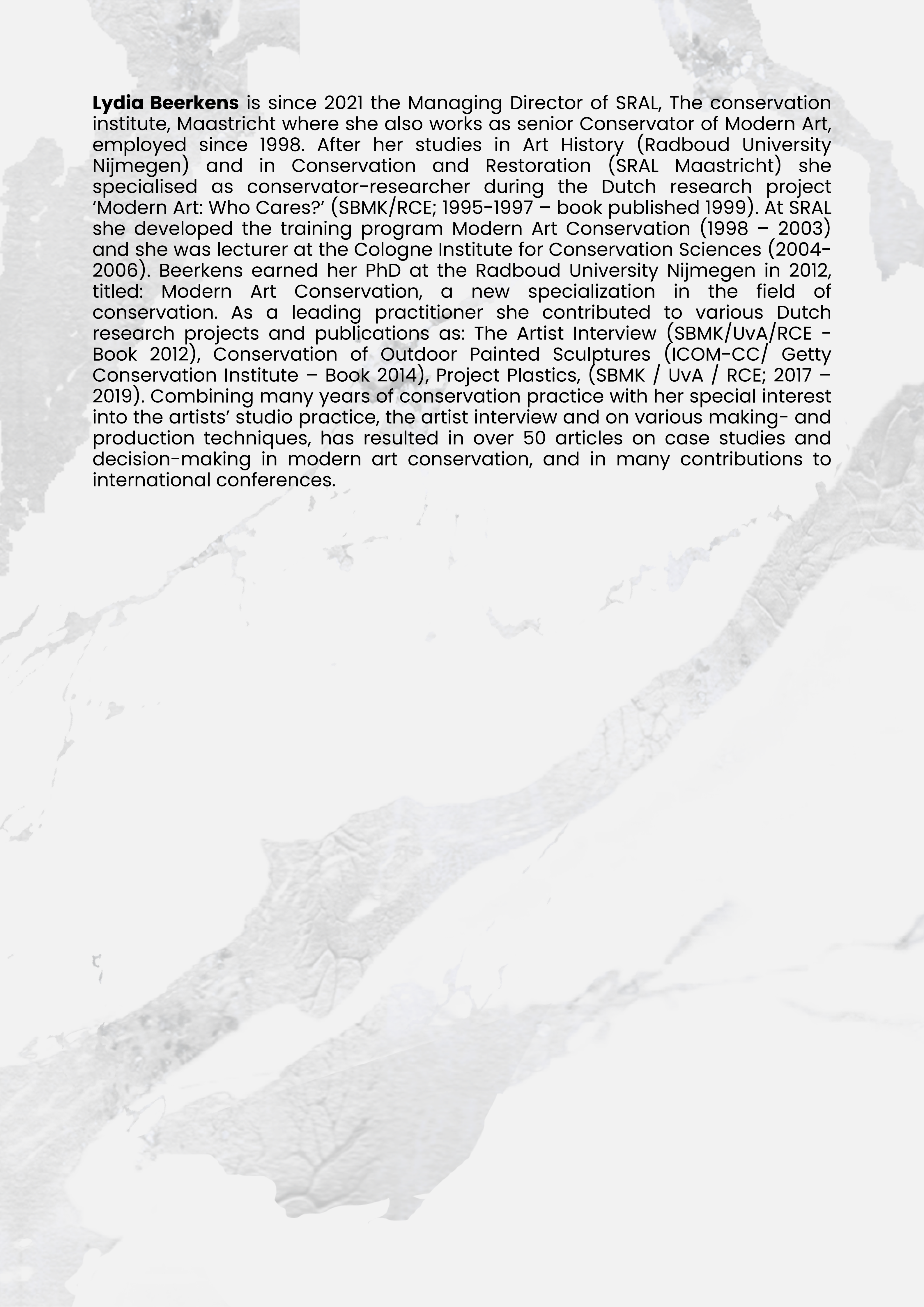
Gerard Caris (1925–2025) is a Maastricht-based artist who worked from his studio for over 50 years. He based his work on the pentagon, exploring every possible construction through design, paintings, reliefs, and outdoor sculptures, all underpinned by scientific theories. His signature abstract works are recognizable by the repetition and spatial configuration of the pentagonal shape. Margriet Caris met Gerard in 1987 while she was a student and he was over sixty. Caris' long life resulted in a vast oeuvre that, for various reasons, largely remained in his studio. Over the decades, the studio merged with the living quarters, with artworks gradually taking over the house until the two became one.

### **The Dutch Social Support Deal for Artists**

In the decades following the Second World War, the local art scene flourished, fueled by the many artists studying at the Jan van Eyck Academy. To support those unable to make a living, the Dutch Ministry of Culture established a social system known as the BKR-regeling from 1946 to 1987 (nicknamed *Contraprestatie*). In exchange for financial support, artists were required to submit an artwork every quarter. Also Caris occasionally utilized this funding system.

### **The quality question**

Caris worked continuously, evolving new ideas and sharing them through exhibitions and publications. He coined the term "Pentagonism," convinced he had added a new chapter to art history. However, his monomaniacal focus on the pentagon now raises questions regarding the valuation of his art: does he truly belong among the top Dutch artists of the 20th century, as he claimed? Infamous for his volatile temper when he felt his theories were unrecognized, he often made it difficult for museums, galleries, and collectors to acquire his work. Consequently, his death has brought about questions on where to position his oeuvre, as there is neither a vast representation in major Dutch museums nor a robust secondary market to establish financial value. How do we, art historically or otherwise, attribute value to the oeuvre of Caris, to enable the process of decision making and make progress, taking into account our bias towards this artist and our current critical view on the art scene situation in the second half of the 20th Century.



**Lydia Beerkens** is since 2021 the Managing Director of SRAL, The conservation institute, Maastricht where she also works as senior Conservator of Modern Art, employed since 1998. After her studies in Art History (Radboud University Nijmegen) and in Conservation and Restoration (SRAL Maastricht) she specialised as conservator-researcher during the Dutch research project 'Modern Art: Who Cares?' (SBMK/RCE; 1995-1997 – book published 1999). At SRAL she developed the training program Modern Art Conservation (1998 – 2003) and she was lecturer at the Cologne Institute for Conservation Sciences (2004-2006). Beerkens earned her PhD at the Radboud University Nijmegen in 2012, titled: Modern Art Conservation, a new specialization in the field of conservation. As a leading practitioner she contributed to various Dutch research projects and publications as: The Artist Interview (SBMK/UvA/RCE – Book 2012), Conservation of Outdoor Painted Sculptures (ICOM-CC/ Getty Conservation Institute – Book 2014), Project Plastics, (SBMK / UvA / RCE; 2017 – 2019). Combining many years of conservation practice with her special interest into the artists' studio practice, the artist interview and on various making- and production techniques, has resulted in over 50 articles on case studies and decision-making in modern art conservation, and in many contributions to international conferences.

## *Remaking Derek Jarman's Blue* **James Boaden**

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In this paper I will examine one of the last works made by the writer, filmmaker, and painter Derek Jarman before his death from AIDS: *Blue* from 1993. *Blue* was produced by Basilisk Media which owns the rights to the work's reproduction and distribution as well as the right to produce derivative works from it. In the year of Jarman's death, the company was able to assure that the film was acquired by the British Film Institute national film archive where its original negatives are also stored and conserved. In 2014, twenty years after Jarman's death, the work was acquired by the national collection of British and International modern art at Tate, as a gallery installation rather than just as a film. Jarman himself never saw the work shown in that format. Tate acquired alongside the installation personal archival materials pertaining to its development and production of the work (such as elaborately finished notebooks) from the estate, these objects have been displayed as part of the installation by the museum. The tension between the production company's rights to commercially exploit their intellectual property through derivative material (understood at the time in which they were contracted as quite far from the dizzying financial excess of the art world) and the moral rights inherited by the estate, whose tangible materials were concurrently acquired by Tate as if identical to the film, pose a number of potential problems. Although James McKay, who owns the production company, and the late Keith Collins, who at that time was the holder of copyright for Jarman's work, were able to work amicably together for the acquisition by Tate, the questions it asks about the posthumous life of an experimental work and the competing rights that might be embedded within such a work are worthy of further examination.

*Blue* as a film consists of a constant image of a particular shade of blue projected for over an hour accompanied by a soundtrack made up of an original composition by the composer Simon Fisher Turner (itself incorporating sound work by others) and the performance of a script by Jarman read by actors. On its release it was broadcast as an audio work on BBC radio and simultaneously on television. Both before and after its release different versions were performed as live concert events, both with and without Jarman's presence during his lifetime. The questions of integrity and patrimony central to the understanding of moral rights are thrown into relief by *Blue*, as the narration of the work is taken from Jarman's personal diaries as he was dying from AIDS. The art critic Simon Watney's obituary for Jarman identified his passing as a 'political death' which exposed systemic homophobia and media hysteria around HIV/AIDS in the UK, he uses the text of *Blue* (which had its premiere mere months before) as evidence for this claim. This paper will aim to use the various legal rights that govern the posthumous reproduction and display of *Blue* as a way of testing the longevity of Watney's claim.

Dr **James Boaden** is a Senior Lecturer in Modern and Contemporary Art in the Department of History of Art at the University of York. He has published essays in *Art History*, *Oxford Art Journal*, and *Tate Papers* and has contributed to publications on the artists Maria Lassnig, Linder, and P. Staff among others. He has organised screenings of artists' film and video for the British Film Institute, Tate Modern, Nottingham Contemporary and The Hepworth Wakefield.


# *Unfinished Business: The Legal and Curatorial Power of Accidental Works*

**Emma Waring & Michael White**

Artists' estates rarely present the "clean edge" that legal and institutional frameworks assume. At the moment of death, the boundary between what is and is not an artwork is often porous: studios contain unfinished pieces, provisional studies, ephemeral performance traces, discarded fragments, working materials, and objects never intended for public view. Yet these borderline items may later be absorbed into the artist's legacy – whether through curatorial enthusiasm, market incentives, heirs' decisions, or simply the ambiguities of what is left behind. This paper, co-authored by an art historian and a legal scholar, explores the consequences of such ambiguity and the ways in which such 'accidental works' can destabilise estate governance and challenge traditional assumptions about artistic intention, moral rights and long-term stewardship. Taking the artist Piet Mondrian as a primary historical example, the paper shows how provisional studio constructions can become reclassified posthumously, most notably in regards to what have become known as the Wall Works. Comparable issues arise in contemporary practice that blur the line between artwork and process, raising acute legal questions when the attempt to freeze an oeuvre at the time of death collides with the fluidity of artistic practice and the practical realities faced by museums, archives, and conservators. Overly prescriptive estate governance may impose obligations that institutions cannot sustain, while under-specification risks enabling unintended reinterpretations or expansions of an artist's legacy; institutions face the burden of interpreting what should be cared for, conserved, exhibited, or allowed to disappear.

Against this backdrop, we argue that legal advisors must draft with the expectation of ambiguity, recognising that estates are not stable repositories but evolving constellations shaped by institutional labour, technological change and retrospective interpretation. We propose a "care-centred" governance approach that incorporates flexible stewardship guidelines, appreciation of the problems inherent in classifying or reclassifying borderline objects, as well as collaborative decision-making structures that bridge heirs, museums, galleries, conservators and archives. By integrating art historical analysis with legal insight, this paper reframes legacy-making as a negotiated and ethically charged process. It calls for estate planning that respects artistic values while remaining workable for institutions charged with preserving increasingly complex, multi-modal and often materially unstable contemporary practices.

Professor **Emma Waring** is a qualified lawyer and academic specialising in Art and Heritage Law, Expropriation and Property Law. A qualified Solicitor (England & Wales, non-practising) and Attorney and Counselor-at-Law (New York, non-practising), she trained at Allen & Overy and served as a Judicial Assistant at both the Court of Appeal and the House of Lords. With Professor Michael White, she is Program Leader of the interdisciplinary LLM in Art Law at the University of York, a co-taught collaboration between York Law School and the History of Art Department. Her research explores the intersection of law, ethics, and artistic practice, and she is currently working on a monograph on the legal protection of sculpture and its hybrid status as personal and real property. She is co-editor of *Landmark Cases in Property Law* (Hart) and *Expropriation Law in Europe* (Wolters Kluwer).



Professor **Michael White** is currently head of the History of Art Department at the University of York. His research primarily concerns European artistic avant-gardism of the early twentieth century, particularly in connection to questions of group formation, intermediality and the development of art theory. His publications include *De Stijl and Dutch Modernism* (MUP) and *Generation Dada: The Berlin Avant-Garde and the First World War* (Yale). He was consultant curator of the exhibition *Theo van Doesburg and the International Avant-Garde* at Tate Modern and co-curator of *Mondrian and his Studios* at Tate Liverpool. His engagement with Art Law has emerged from a longstanding interest in artistic practices that challenge norms, many aspects of which he brings to his co-teaching on the interdisciplinary LLM in Art Law at the University of York.

# *Who cares for Turner? The afterlives of an unruly bequest*

## **Richard Johns**

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The Turner Bequest at Tate Britain, London, was defined as the result of a legal contest. Eventually comprising around 300 works on canvas and something like 30,000 catalogued works on paper, it has been the determining force in understandings of the British artist J.M.W. Turner since his death in 1851. Ranging from exquisitely complete paintings of startling variety to the most elusive experiments on paper and canvas, the Bequest presents a seemingly inexhaustible repository of the artist's creative life, reimagined by successive generations of curators, art historians and artists, and serving a constant schedule of international exhibitions. To borrow the title of one current exhibition, Turner, through the Bequest, is "always contemporary".

Taking a cue from Gary Schwartz's provocative observation that "the natural condition of art is not to live on but to perish", this paper understands the Turner Bequest as an anomalous and unruly survival that exists (zombie-like) in a perpetual state of reanimation. Exploring this unruliness, the paper turns attention towards an overlooked but compelling aspect of the Bequest – the blank and near-blank pages that account for around 5,000 items. Though largely without discernible content, Turner's blanks bear the manual and digital trace of consecutive efforts to take a measure of the artist's life. Conceptually and materially, Turner's blanks exist at the edge of the Bequest, where the generative power of the artist's legacy becomes visible in unexpected ways.

Asking "who cares: who owns, controls and manages" the material legacy of an artist's life, is also to ask on whose terms and in what circumstances does the work continue to 'live' after the death of its maker? In its unrelenting demand for curatorial attention – its refusal to give up the ghost – the Turner Bequest presents a valuable historical case study for understanding the metamorphosis of the contemporary artist estate: from working studio matter to posthumous archive to unpredictable curatorial and creative resource.

**Richard Johns** is Senior Lecturer in the Department of History of Art at the University of York, UK. He has published widely and on various aspects of British art from the seventeenth century to the present. As a curator he has been involved in the making of several exhibitions, including most recently as co-curator of *Austen and Turner: A Country House Encounter* at Harewood House, Leeds (2025).

# *Strategies for Safeguarding Legacies in Contemporary Classical Music: Insights from Five Flemish Pilot Projects*

## **Justine Van Gysel, Staf Vos, & Melissa Portael**

In 2023, the Flemish government launched a call for pilot projects dedicated to safeguarding artists' legacies. This initiative sought to explore methods and good practices for safeguarding artistic legacies across disciplines. In 2024, a second call followed, resulting in the allocation of project funding to a total of 25 initiatives. CEMPER, the Centre for Music and Performing Arts Heritage in Flanders (Belgium), supervised eight of these pilot projects.

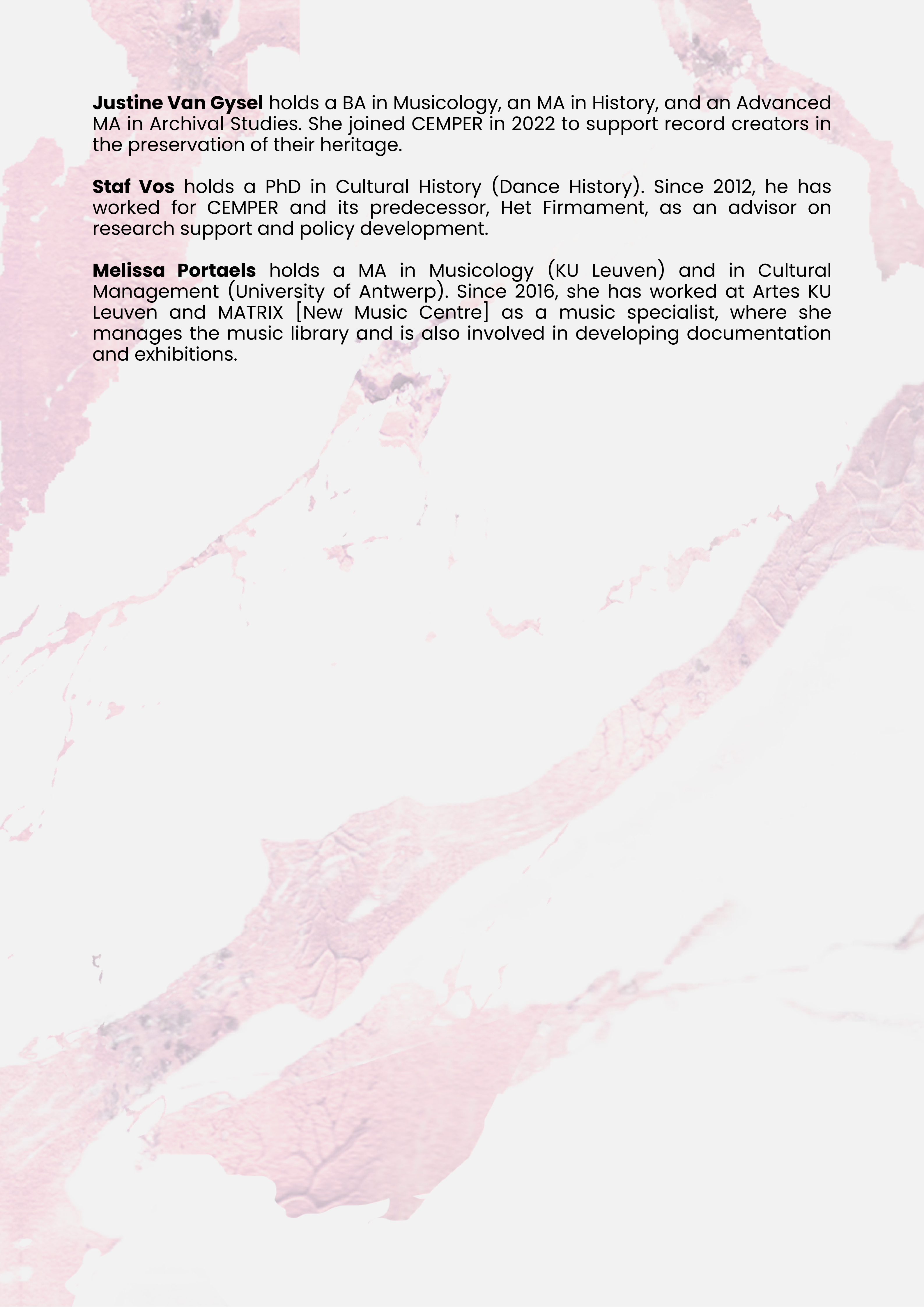
Five projects focused specifically on legacies within contemporary classical music:

- three centred on the legacies of composers: Serge Verstockt addressed his own legacy while still active; a second project was initiated by heirs and long-time collaborators immediately after the death of Wim Henderickx; a third was launched a decade after the passing of Luc Brewaeys by the Luc Brewaeys Foundation.
- a fourth project focused on conductor Georges-Elie Octors and his long-standing relationship with the ensemble Ictus.
- The fifth centred on the artistic legacy of the Logos Foundation, an organisation known for creating experimental musical instruments and sound installations.

The projects' objectives ranged from inventorying, digitising and organising archival materials to conducting in-depth interviews to fill archival gaps, transferring materials to heritage organisations, preserving outdated software, unreadable files or musical instruments, and activating legacies through performances or the dissemination of archival materials in the form of online "time capsules".

In this paper, we present the lessons learned from this diverse set of initiatives, in collaboration with MATRIX (New Music Centre, <https://matrix-new-music.be/>) and with the artists and heirs actively involved. This joint evaluation also serves as a starting point for a broader reflection on how artists and heirs can be supported in safeguarding legacies in a more structural and anticipatory manner, without relying too heavily on governmental project funding. We emphasise the importance of long-term sustainability, enabled by committed artists, steady anticipation, bold decision-making, pragmatic DIY solutions and well-functioning networks. Our recommendations are based on a critical assessment of the current strategies through which CEMPER supports artists and organisations in the fields of music and the performing arts today.

**CEMPER**, the Centre for Music and Performing Arts Heritage in Flanders (Belgium), is a government-funded service organisation. It advises, supports, and guides anyone engaged with challenges related to the heritage of music and the performing arts—ranging from amateurs to professionals, hobbyists to academics, and from heirs to collectors. [www.cemper.be](http://www.cemper.be)



**Justine Van Gysel** holds a BA in Musicology, an MA in History, and an Advanced MA in Archival Studies. She joined CEMPER in 2022 to support record creators in the preservation of their heritage.

**Staf Vos** holds a PhD in Cultural History (Dance History). Since 2012, he has worked for CEMPER and its predecessor, Het Firmament, as an advisor on research support and policy development.

**Melissa Portaels** holds a MA in Musicology (KU Leuven) and in Cultural Management (University of Antwerp). Since 2016, she has worked at Artes KU Leuven and MATRIX [New Music Centre] as a music specialist, where she manages the music library and is also involved in developing documentation and exhibitions.

# *Caring together. Building futures for Artistic Legacies*

## **Nele Luyts**

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How are responsibilities assumed by and distributed among the different actors (artists, collectors, dealers, galleries, heirs, local/regional/national governments, museums, etc.) involved?

How can you taking care of an artistic legacy? What possibilities exist? And which steps can contemporary artists take? These are recurring questions that the Centre for Flemish Art Archives (CKV) has been confronted with on several occasions.

In response to the questions and needs arising from the field of contemporary arts, CKV initiated a research trajectory to gather knowledge and expertise on managing an artistic legacies. This trajectory combines field research, literature studies and interviews. The knowledge has been compiled into a paper serving artists, heirs and other stakeholders, as well as the broader heritage and arts sector, and form part of CKV's service objectives.

For this research, we have visit more than fifty legacies in Flanders and Brussels, ranging from artists actively considering the establishment of a legacy, as well as foundations that existed for over twenty years. This diversity allowed us to map a wide spectrum of structure, challenges and opportunities, including questions of authorship, preservation, accessibility, and public engagement. One of the key outcomes of the research highlights the importance of building collaborations and communities with diverse actors to make artistic legacies accessible to a wider public. In this presentation, we will discuss several case studies that illustrate these dynamics and demonstrate how collaborative models can strengthen both the care and the public relevance of artistic legacies.

This presentation invites artists, heirs and other field actors to explore the possibilities of cross fields collaboration.

Case studies include: Jadran Sturm & Åsa Lie (artist duo, Brussels), contemporary artist Roland Van den Berghe, contemporary artist Ado Hamelryck, among others.

### **Nele Luyts** – Consulent Archieven en Estates

Nele Luyts studied Art History, Musicology and Theatre Studies at the University of Ghent as well as Heritage Studies at the University of Antwerp. She is a consultant for archives and estates at the Centre for Archives Flanders (CKV) within the Museum of Contemporary Art Antwerp. Nele visits various archivists to assist them with tips and tricks on how to take care of their archive. She advises and supports them in managing their archives – from mapping to accessibility. In addition, she conducts research, often in collaboration with students, and gives workshops on archival care. Within CKV, Nele focuses among other things on artistic legacies and their sustainable preservation.

See our website: [Centrum Kunstarchieven Vlaanderen](https://www.centrumkunstartarchievenvlaanderen.be)

# *Hybrid Governance and Responsibility in Contemporary Artists' Estates: Public Private Collaboration, Care, and Access*

## **Annick Schramme & Laura D'Hoore**

When an artist's estate enters the public space, it triggers a complex negotiation of responsibilities in which care, ownership, and public access must be continuously redistributed and redefined. This paper examines who carries which responsibility within that process and how these responsibilities are claimed, delegated, or contested. Through dialogue with museums, heirs, and private collectors, we trace how expectations, legal frameworks, and institutional priorities shape the trajectory of an estate as it moves into, or alongside, public collections.

The research applies a qualitative, multi-method design suited to capturing complex interactions and institutional dynamics. Its empirical foundation consists of 70 semi-structured interviews from two consecutive studies commissioned by the Flemish Government, conducted between 2021 and 2025, complemented by additional expert interviews with curators, heritage professionals, and policy advisors (D'hoore & Schramme, 2022, 2025). Interviewees included museum directors, private collectors, representatives of private foundations, public officials, and cultural intermediaries across Flanders, France, the Netherlands, and the UK. This wide comparative scope allows us to identify structural patterns as well as context-specific tensions.

Our findings show that collaboration is neither neutral nor automatic: it is shaped by asymmetries in expertise, financial resources, emotional attachment, and institutional power. While museums typically assume the role of long-term custodians, questions of ownership, interpretive authority, and decision-making rights often remain unsettled. These ambiguities can undermine both trust and sustainability.

The presentation offers a concise yet analytically grounded overview of the collaborative models that tend to function effectively, such as shared governance arrangements, long-term loan frameworks, and co-developed care plans, and explains why others systematically falter. By mapping both friction and best practices, we identify the conditions required for responsible, future-oriented stewardship of contemporary artists' estates.

Prof. Dr. **Annick Schramme** is a professor at the University of Antwerp (Faculty of Business and Economics) and program director of the Master in Cultural Management. In 2018, she launched an international Master in Fashion Management (AMS) and the executive program Leadership in Culture (LinC LL) for Flanders and the Netherlands, in collaboration with Utrecht University. Her research focuses on cultural policy, cultural entrepreneurship, governance, and sustainable business models. She is active as a policy advisor and evaluator at the European level, a member of the Flemish UNESCO Commission, and chair of the Strategic Advisory Council for Culture, Youth, Sport, and Media.

In 2024, she was appointed holder of the UNESCO Chair in Cultural Entrepreneurship and Policy. In addition, she is actively involved in several Horizon projects, including Tracks4Crafts, as well as ECHOES (European Collaborative Cloud for Cultural Heritage) and Just Fashion (as coordinating organization). In 2026, she was awarded an FWO Senior Project focused on “Between Patronage and Power: The Changing Relationship between Museums and Private Art Collectors”.

**Laura D’hoore** is enrolled as a PhD researcher at the University of Antwerp since 2026, where her doctoral research focuses on “Between Patronage and Power: The Changing Relationship between Museums and Private Art Collectors”. She holds a Master’s degree in Art History from KU Leuven and a Master’s in Cultural Management from the University of Antwerp. Since 2021, she has been a researcher at the Competence Centre for Cultural Management and Cultural Policy (University of Antwerp), contributing to projects on public–private collaboration in the museum sector, museum governance, cultural philanthropy and the revaluation of crafts. Her work has been presented at international conferences, including the International Conference on Cultural Policy Research (2022), and the ACEI Conference (2025). She is co-editor of Cultural Philanthropy and Entrepreneurship (Routledge, 2025). In addition, she is a member of the Flemish Arts Advisory Committee (Adviescommissie Kunsten).

# *What the Body Leaves Behind: Transmission, Heritage, and Archivization in Dance*

## **Timmy de Laet**

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In 2023, the son of pioneering Belgian choreographer Jeanne Brabants (1920–2014) – who founded the Ballet of Flanders in 1969 – donated his mother’s extensive archive to the *Letterenhuis* in Antwerp. Although primarily a repository for literary collections, the *Letterenhuis* occasionally accepts performing arts estates and already housed the archive of Brabant’s husband, making it a plausible home for her legacy. However, her son attached one crucial condition: his mother’s archive should not remain dormant and untouched in boxes or folders, but kept alive through research, public engagement, or creative re-use.

To meet the wishes of Brabants’ son, four partners – the *Letterenhuis*, the University of Antwerp, Opera Ballet Flanders, and CEMPER (Centre for Music and Performing Arts Heritage) – secured funding within the Flemish Government’s program “Pilot Projects for Legacies Arts Heritage” in 2024. This presentation will use the Brabants project to argue that the preservation of choreographic legacies requires a holistic approach aimed at the contextual enrichment of archival materials through care and collaboration.

Dance’s transition into archival form exposes fundamental limitations of standard modes of documentation and archivization. What is lost is the embodied knowledge held by the dancers, collaborators, and witnesses whose contributions cannot be captured through objects or documents alone. Despite its breadth, the Brabants archive contained notable gaps that our pilot project sought to address primarily through oral history. By conducting video-recorded interviews with key figures from Brabants’ professional and personal network, we aimed to bring her archive to life, generating vital contextual information to make the archival material accessible and legible.

A brief overview of the project’s stages will demonstrate that preserving a choreographer’s legacy cannot be the responsibility of a single institution and requires a distributed network of archivists, practitioners, scholars, and family. Conscious that this project could only happen with governmental support, it also underscores an urgent need to develop sustainable frameworks for safeguarding dance heritage in ways open enough to accommodate forms that reflect the aesthetic and epistemic specificities of dance itself.

**Timmy De Laet** is Associate Professor of Theatre and Dance Studies at the University of Antwerp and a Lecturer at the BA and MA dance program of the Royal Conservatoire Antwerp. Timmy is the co-founder and coordinator of “CoDa | Cultures of Dance – Research Network for Dance Studies,” funded by the Research Foundation Flanders (Grant No. W005125N), and a leading partner in the Horizon Europe project “DanceMap” (Grant No. 101177556). He is Co-Editor-in-Chief of the *European Journal of Theatre and Performance*, published by EASTAP and University of Groningen Press. His ongoing research on the reiterative nature of dance in relation to archivization, documentation, heritage, and historiography has been published in various journals and anthologies.

# *Interstitial Times: The Anecdote as a New Method of Dance Transmission?*

**Sara Wookey**

Los Angeles, 2010: I am sitting in a diner across from Yvonne Rainer when I gather the courage to ask if I can learn *Trio A*, her most iconic dance. She replies: “Yes, I can teach it to you. And you will become a certified transmitter of the dance.” This moment marks the beginning of a trajectory that deeply informs my research. As one of only eight first-generation transmitters of *Trio A* worldwide, I learned the work not through video or a notated score, but directly from its creator. What I received extended beyond formal instruction in the studio as it also unfolded in carpools, during meals, and in rehearsal breaks. Passing on a dance is more than a lesson; it is an act of living transmission, where movement intertwines with stories, humour, and unspoken nuances that photography, video, or notation can never fully capture. This lived experience of transmission as an intersubjective, embodied, and relational exchange is central to dance heritage.

This paper responds to the urgent need to understand and safeguard how contemporary dance is transmitted today by positioning the “interstitial anecdote” – the fleeting, informal exchanges between choreographers and dancers – as a vital yet overlooked mode of transmission. The anecdote reveals shared experiences, tacit knowledge, and embodied circulations sustaining choreographic practice and shaping its future. By focusing on these relational moments, the paper proposes new approaches for documenting and disseminating choreographic legacies.

Using Yvonne Rainer’s seminal *Trio A* as a primary case – and extending the inquiry to works by Simone Forti, Lucinda Childs, Trisha Brown, and Anne Teresa De Keersmaeker – the paper investigates how dance knowledge is preserved and passed across generations. These examples will be framed as relational undertakings that depend on trust, responsibility, and attention to the fragile conditions under which dance knowledge circulates. The interstitial anecdote serves as a site where care is enacted, through listening, attunement, and shared labour. Ultimately, the paper argues for diversifying how dance histories are written and shared by foregrounding practitioner knowledge, expanding forms of evidence, and opening new avenues for transmitting choreographic legacies.

**Sara Wookey** is a Senior Post-Doctoral Researcher at the University of Antwerp and an Affiliate Researcher with the Centre for Arts, Social Sciences, and Humanities (CRASSH) at the University of Cambridge. She is an official transmitter of Yvonne Rainer’s repertoire and a specialist in dance within museums working as a practitioner-researcher and consultant with, most recently, TATE and Munch. Sara is the co-founder of the Independent Researchers in Dance and Performance (IRDP) along with Dr. Anna Pakes, a member of “CoDa | Cultures of Dance – Research Network for Dance Studies” and has a forthcoming monograph *Dance in the Museum: Relational Matters* (2027) with Bloomsbury.

# *DanceMap: Politics, Technologies and Ethics of Dance Heritage*

## **Simon Ellis**

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This paper presents early findings from DanceMap, a three-year Horizon Europe project on twentieth- and twenty-first-century European dance heritage. An important part of the project is a survey led by the Centre for Dance Research at Coventry University that has gathered qualitative and quantitative data about the types of dance heritage and legacy work being done by artists and organisations including details of the legal, organisational, practical and digital structures employed; the challenges and risks faced by individuals and organisations; and how decisions about preservation, safeguarding, access and curation are negotiated. Initial data highlight the challenges of defining dance heritage and the tensions between intangible aspects of dance heritage – that are hard to know and capture – and tangible elements of dance heritage, which exist more readily within traditional archival ideologies. Data reveal that these tensions are heightened when dealing with dance heritages and legacies that challenge conventions through form, content or presentation or depending on who is doing that heritage work. The presentation draws on examples from the DanceMap survey to reveal how emergent thinking and practices from within the field might inform novel ways of understanding, safeguarding and communicating dance heritages and legacies, and that help reveal the politics, technologies and ethics of sustaining practices predicated on embodied understandings.

**Simon Ellis** is an artist-researcher based at the Centre for Dance Research (C-DaRE), Coventry University, where he is the project lead for DanceMap. His work focuses on embodiment, choreographic processes, digital cultures and the politics of memory in dance. He has led and collaborated on numerous practice-led and interdisciplinary projects across Europe and Australasia, often working closely with artists and cultural organisations to explore how dance practices are understood, documented and remembered through embodied and technological possibilities.

# *Processual politics, performance documentation, and the integrity of practice through choreopolitics*

## **Helen Grogan**

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Critical histories of experimental performative artistic practice remain vulnerable, even as performance art has become increasingly central to the curatorial, conservation, and art-theoretical work of contemporary art institutions. The main focus of (institutional) research and practices in these fields has been the collection acquisitions of prominent performance and choreographic works. Hence, these methods tend to answer to the problem of stabilising specific works for future re-presentation, where disciplined specification produces documentation that transforms them into fixed and institutionalized entities. While elaborate, such discipline-specific specification models do not necessarily equate to knowledge of the complexities and dynamics of living practice. Where re-presentation is a requisite for care, questions arise as to which types of artistic practice are able to be selected, as well as how some complex conceptual or political functions of artistic practice may be flattened. Different mechanisms and meanings of artistic practice endure these means of stewardship differently. Furthermore, where documents already exist—created by institutions and artists in past decades—how are those artists now positioned within museums' collection repositories, strategies, and priorities?

Since the 1980s, experimental and expanded choreographic practices have been integrated into the curatorial programs of contemporary art institutions in the Netherlands, in parallel with the cross-contextual activities of artistic communities in the region. This points to the relevance of expanded choreographic practices for broader artistic, cultural, and political discourses. Processual and praxtical dynamics are oftentimes integral to the structures and strategies of these practices and also serve as means for artists to transmit and exchange knowledge in relational or peripheral ways within (and in resistance to) visual arts institutions. Despite the significance and value of these artists' practices within the history of institutions' activities in the Netherlands, little research exists in the contextual frameworks or means of access to ensure their enduring recognition and impact, or the integrity of works' meanings and effects – aesthetically, conceptually or politically. Yet, these conditions have profound implications for the durability of artists' legacies as well as the stewardship of vital histories of critical artistic strategy and institutional critique.

This paper presents examples of 1980s expanded choreographic works within the Stedelijk Museum collection and de Appel Archive, respectively. It draws on choreopolitical thinking (Lepecki, Cvejić) to approach choreographic practice as a critical compositional method where decisions (around structure, presence, relation, and spatial configuration) are also conceptual and political gestures, in context. This choreopolitical thinking frames the artists' compositional processes as critical practice: a form of social and institutional engagement. Nevertheless, these political processual dimensions of performative artistic practice, in which meaning unfolds temporally through relations, rupture, contingency, and interactivity, are under-documented in the studied cases.

What type of knowledge is lost when the processual operations of artistic practice are illegible within the collections/archives of contemporary art institutions – and how does this loss effect the conceptual integrity of works, the significance and value of collections, artists' living legacies, and the ethical frameworks of care?

**Helen Grogan** is an artist, researcher, and curator working across choreographic, documentary, and exhibition practices. A current Samstag International Visual Arts Scholar, she is a Visiting Fellow at the Amsterdam School of Cultural Analysis, University of Amsterdam (2026–2028). Grogan develops work for both independent and institutional contexts, including the Australian Centre for Contemporary Art, Art Gallery of New South Wales, Tbilisi Triennial, Samstag Museum of Art, Biennale of Sydney, Ian Potter Museum of Art, Rijksakademie, National Gallery of Victoria, Gallerie Stadtpark, and Knulp. She serves as Associate Curator, Archive, for the sonic art organisation Liquid Architecture and maintains a collaborative curation–conservation practice through Open Practice Studio. Grogan is an experienced university lecturer and practice-led supervisor and assessor, and holds qualifications in philosophy, contemporary art, choreography, and dance as an alumna of the University of Melbourne, Amsterdam University of the Arts, City University of New York, and Deakin University.

# *Invisible Inheritance: Fragmented Knowledge from Technologically-Oriented Artists' Studios and Their Networks*

**Tiziana Caianiello & Francesca Pola**

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The formation of artists' estates has traditionally focused on tangible artworks, often overlooking the procedural, technical, and implicit knowledge required to sustain these works over time. The paper interrogates the neglected role of knowledge transfer and conservation in the management of artists' estates, drawing particular attention to the legacy of technologically oriented artists' studios.

This contribution—developed within the framework of the research project “Legacies of Artists' Studios” (LAS)—contrasts the traditional, romanticized notion of the artist's studio with the evolving organizational structures of contemporary studios engaged in technology-based art. Whereas conventional estates typically focus on the oeuvre and personal archive of an individual artist, contemporary technology-oriented studios are more often collective in nature, marked by distributed authorship, collaborative expertise, and complex technical interdependencies both inside and outside the studio.

These organizational forms, which can vary significantly from studio to studio, pose unique challenges to the conservation and presentation of works following the dissolution of a studio or the death of one or more of its members.

This raises the central question:

- What strategies can be used to pass down the legacy of artists' studios characterized by collective and networked forms of artistic production?

Addressing the complexities of these studios requires an interdisciplinary research approach that brings together perspectives from artists, artists' assistants, art historians, (media) conservators, programmers, technicians, and other scholars and practitioners involved in the production, interpretation and preservation of technology-based art.

In our contribution, we examine this issue through the example of Studio Azzurro, an artists' collective from Milan renowned for its collaborative and networked mode of creation. The deaths of crucial members of the studio—Paolo Rosa in 2013 and Fabio Cirifino, who passed away shortly after his active participation in our research project in 2025—highlight the significance of embodied legacies and the profound challenges that arise when key sources of knowledge are lost. In the case of Studio Azzurro, the “plural brain” of the collective has continuously evolved through ongoing, intergenerational practice and transformative processes.

This paper explores how the lack of systematic attention to the immaterial dimensions of artists' legacies, as well as inadequate documentation and transmission of technical know-how, procedural, and embodied knowledge, can endanger the longevity of works—especially those dependent on technical expertise. It analyzes the consequences for heirs and institutions when the needs of multifaceted, collaborative legacies are not adequately addressed.

By foregrounding the necessity of preserving not only objects but also the processes, routines, and implicit knowledge that sustain technology-based art, this paper calls for new strategies that address collective forms of artistic inheritance and support a more holistic approach to the preservation of contemporary artists' legacies, grounded in the principle of shared responsibilities.

**Tiziana Caianiello** is professor of Art History, Theory and History of Restoration at the University of Applied Sciences and Arts (HAWK) in Hildesheim, Germany. After a degree in humanities, she specialized in art history at the University of Naples Federico II. In 2003, she completed her doctoral studies at the University of Cologne in Germany. Following a two year curatorial traineeship at the Museum Kurhaus Kleve, she led the research project "Materializing the Ephemeral: Media Art Installations; Preservation and Presentation" at the IMAI-Inter Media Art Institute in Düsseldorf. Subsequently, she worked over ten years as a researcher at the ZERO foundation in Düsseldorf, an institution that holds artworks and archival materials from the studios of Heinz Mack, Otto Piene and Günther Uecker. Her research topics encompass restoration history, conservation of kinetic and media art, and artist-curated exhibitions of the 1960s.

**Francesca Pola** is Associate Professor of Contemporary Art History at Vita-Salute San Raffaele University in Milan, where she is Dean of the Master's Degree Program in Theory and History of the Arts and the Image, Director of ICONE – European Research Centre for the History and Theory of the Image, and Coordinator of CRISI – Interdisciplinary Research Centre for the History of Ideas. Fulbright Distinguished Lecturer Chair in Italian Studies 2016 at Northwestern University in Evanston (Chicago), she also teaches at IES Abroad Milan. In her research, she devotes particular attention to the connections between art, symbolic imagery, new media, and digital horizon, focusing on intermedia practices, narration and enhancement of documentary and audiovisual archival heritage, and materiality of experiences in hybrid systems. With Andrea Tagliapietra, she is director of the editorial series "ICONE – opere", inaugurated with the transdisciplinary publication *Studio Azzurro, Portatori di storia. Portatori di storie*, Mimesis, Milan, 2023.

# *Who Cares After the Artist? Conservation, Authority, and the Donald Judd Legacy*

## **Shelley Smith**

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The posthumous care of an artist's work is most often examined through legal, economic, or institutional lenses, including inheritance law, stewardship, governance, and market representation. These perspectives have generated an important body of scholarship, yet they tend to overlook a critical dimension of artists' estates: how material knowledge about artworks is negotiated, contested, and authorized when the artist is no longer present to arbitrate decisions. The material consequences of posthumous conflict, including how works are installed, maintained, conserved, restored, refabricated, or completed, remain underexamined.

This lecture addresses that gap through a case study of the Donald Judd (1928–1994) legacy. As a leading figure of postwar American art, Judd established both a body of work and a site-specific museum infrastructure intended to support it over the long term. Following his death, responsibility for his artworks, properties, and institutional projects was divided between the Judd Foundation, established to manage his estate, and the Chinati Foundation, the museum he founded in Marfa, Texas. Although these entities originated within a single artistic vision, they became formally and administratively separate over time, resulting in overlapping and sometimes competing claims to authority over Judd's legacy. While artists' studios may continue to operate after an artist's death without forming nonprofit organizations, remaining family-managed, commercially represented, or informally structured, Judd's legacy illustrates how formal institutional separation can generate new forms of authority and conflict rather than resolve them.

Drawing on more than twenty years of professional experience in modern and contemporary art conservation, including work within institutions established by artists themselves, this lecture examines how disputes over authority, expertise, and knowledge transmission shaped the care of Judd's work after his death. While existing accounts have emphasized the interpretation of Judd's last will and testament and the institutional separation of estate and museum, this lecture foregrounds additional material conflicts with lasting consequences. These include tensions surrounding the care of existing works, the role of former studio assistants and fabricators who held tacit and embodied knowledge of Judd's working methods, and decisions about whether and how to fabricate unrealized works.

These issues brought conservators, fabricators, heirs, and institutional actors into negotiation over documentation, ethical frameworks for interventive conservation and restoration, and criteria for authorizing posthumous fabrication. Studio-based knowledge emphasized continuity with Judd's pragmatic working practices and experiential judgment, while conservation frameworks emphasized standardization, reversibility, risk mitigation, and evidentiary thresholds. Rather than producing a synthesis of expertise, these knowledge systems were frequently positioned in opposition, privileging one form of authority over another at different moments. The result was fragmentation, including inconsistent installation and maintenance practices, uneven approaches to posthumous fabrication, erosion of trust among stakeholders, and the gradual loss of material knowledge that was never systematically recorded.

By centering conservation within networks of care around contemporary artists' legacies as both a material and political practice, this lecture demonstrates how legacies can be destabilized not only by legal or market pressures, but by unresolved struggles over who is authorized to care for, complete, and materially extend an artist's work after death.

**Shelley M. Smith** is a conservator specializing in modern and contemporary art, with over twenty years of professional experience working with large-scale sculpture, installations, and a wide range of institutional and collection contexts. Her work has included public and private museums and collections, artist-founded institutions, and commercial galleries. Conservators are trained specialists responsible for the long-term preservation and ethical care of artworks, including understanding how material deterioration and aging affect appearance, interpretation, and decision-making. Smith has held positions at the Smithsonian, the Menil Collection, the Judd Foundation, the Field Museum, and the Chinati Foundation, and is currently a conservator at the Los Angeles County Museum of Art (LACMA). Her research examines the posthumous care of contemporary artists' work, the transmission of tacit studio knowledge, and the ethical and political dimensions of conservation within artists' estates. She brings a practitioner-centered perspective to questions of legacy, authority, and networks of care.

# *Beyond Individual Responsibility: Toward Shared Stewardship*

## **Solana Chehtman**

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In the United States, care for visual artists' legacy stewardship is too often framed as an individual responsibility—borne by artists, heirs, or singular professionals—rather than recognized as a collective civic and institutional obligation embedded within a broader cultural ecosystem. Drawing on findings from the *Creating Future Memory* convening (Brooklyn, May 2025), its preparatory research, and an accompanying national field report to be publicly released in Spring 2026, this presentation argues that one of the most pressing challenges facing contemporary legacy work is not merely financial or technical, but infrastructural: the absence of coordination, visibility, shared language, and accountability among the many actors already engaged in this work to varying degrees.

At the Joan Mitchell Foundation, we have approached and supported career sustainability and legacy stewardship through multiple models over the past three decades. This experience has reinforced our understanding that artists' creative practices are shaped and sustained by networks of peers, communities, institutions, collaborators, and relationships to place, and that for many artists, teaching, activism, and organization-building are not peripheral activities but foundational components of both practice and legacy. It is therefore our current goal to reframe our approach to legacy stewardship through an inherently communal and collaborative lens.

Yet across the field, artists, families, and legacy workers continue to operate in isolation—without reliable access to existing resources, pathways for collaboration, or shared frameworks that clarify responsibility for intentional, sustainable, long-term care and interpretation. This fragmentation carries both material and ethical consequences. It obscures institutional responsibility, reinforces inequities in whose legacies are preserved and valued, and places disproportionate emotional, administrative, and financial burdens on artists and their immediate communities. These dynamics raise urgent questions about civic duty, stewardship, and accountability, revealing structural misalignments between cultural institutions' stated public missions and their actual practices. This presentation identifies and explores three critical sites of misalignment shaping contemporary legacy stewardship: between artists and institutions, where relational and process-based understandings of legacy collide with object-centered preservation models and market-oriented valuation frameworks; between institutions themselves, where competition, siloed funding structures, and constrained capacity undermine collaboration; and across the field as a whole, where the absence of shared language, mapping, visibility, and connective infrastructure prevents actors from recognizing themselves as participants in a collective endeavor.

Foregrounding voices from artists, heirs, and legacy workers—particularly those operating outside dominant market and institutional circuits—this presentation examines how these misalignments shape current stewardship practices. It also points to emerging experiments in shared, care-centered models of legacy work, including peer-learning networks, cooperative archives, artist-led platforms, and non-extractive institutional policies that redistribute authority and responsibility through long-term, relationship-based approaches.

Positioned at the intersection of politics, ethics of care, and cultural infrastructure, this contribution argues that building connective frameworks is not optional, but essential to cultivating a more inclusive, resilient, and sustainable field of art and cultural heritage—one grounded in historical and cultural value rather than market value alone

**Solana Chehtman** is a curator and cultural producer based in New York, originally from Argentina. Her work expands across performing and visual arts, and is driven by values of cultural self-determination, civic agency, and intersectional justice. As the Joan Mitchell Foundation's Director of Artist Programs, Chehtman spearheads a programmatic vision centering artists as creative leaders and change agents focusing on supporting their career sustainability and long-term legacies. Before joining the Foundation, Solana was the inaugural Director of Creative Practice and Social Impact at The Shed (2019 - 2022) and Vice President of Public Engagement at Friends of the High Line (2014 - 2019). She received a BA in international studies at Universidad Torcuato Di Tella (Buenos Aires, Argentina), completed an MA joint program in public policy from Georgetown University and Universidad de San Martin, and holds an EdM in education policy from Teachers College, Columbia University.

# *Knowledge Control: Artists Estates and Conservation*

## **Eleonora E. Nagy & Mareike Opeña**

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This semi-structured conversation among two modern and contemporary art conservators (Eleonora Nagy and Mareike Opeña) with extensive experience in the modern and contemporary art market of New York City explores the topic of knowledge dissemination when it comes to preserving artists' legacies.

During the lifetime of an artist, artworks are conserved or exhibited typically with the involvement of the artist. The care for a body of work and the artist's legacy after their passing, however, is dependent on other stakeholders, primarily by artist estates and foundations. These nonprofit organizations are typically directed and managed by close relatives, former assistants or studio managers, who often do not have a professional background, e.g. that of an archivist, or a lawyer. Many have enjoyed years-long personal, even familiar relationships with the artist. Art historians, and other experts in the field may get involved in artists' estates. The legacy of an artist can be understood as an often-implicit social contract within which a wide range of representatives make shared decisions on determining what is considered authentic.

Professional conservators can considerably support the artist's legacy by protecting and preserving the artworks. With time conservators accumulate crucial understanding of the artist's creative, technical, and material approach and development throughout their oeuvre on which assessments of authenticity often hinge. How to hold, navigate and disseminate this critical knowledge will be the center focus of this conversation.

Dr **Eleonora Nagy** is a New York based conservator specialized in the treatment of modern and contemporary three-dimensional works of art. Nagy received her Bachelor in sculpture at the Hungarian Academy of Fine Arts Budapest (1984), followed by Master's in object Conservation at Queen's University Canada (1991). She holds a PhD from Radboud University Nijmegen, The Netherlands (2024). Her forty-plus years of professional experience is equally divided between institutional and private practice. These include the Tate Gallery, Musee de Quebec, Quebec, and the Canadian Conservation Institute; later serving as the inaugural sculpture conservator at two major New York Museums, the Solomon R. Guggenheim Museum (1995-2005) and the Whitney Museum of American Art (2011-2021). In 2005 she founded Modern Sculpture Conservation, an LLC with international clientele, where is the owner and chief conservator. She is best recognized for her interest in modern metals and minimalist era works of art and has been publishing and lecturing on these topics.

**Mareike Opeña** graduated from Cologne Institute of Conservation Sciences, Germany with a Diplom in 2009, and an additional Master thesis on ethics and cross-cultural perception of contemporary art conservation in 2017. Since 2010, she has held various positions in private practice conservation in the New York City modern and contemporary art market environment. She co-organized two conservation/art market symposia, First Crack (2014) and Body of Work (2017) with Contemporary Conservation Ltd. Mareike is co-founding member of the American Institute for Conservation's Contemporary Art Network (AIC CAN!)

and served as the network's first Program Chair for AIC's Annual Meeting 2019. Since 2020 she is researching contemporary art conservation in the art market environment as an external PhD candidate at Maastricht University, NL. In 2024, she became research assistant for the international research project "Legacies of Artists' Studios - sharing and archiving embodied knowledge for the conservation of technology-based artworks."

## Excursions 21 March

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On the final day of the conference, we offer two excursions:

1. To Wijlre to visit **Buitenplaats Kasteel Wijlre** and meet director Xander Karskens. Kasteel Wijlre is an estate for contemporary art and nature. Kasteel Wijlre estate was founded by Jo and Marlies Eyck and in 2017, the Eyck couple donated the estate to the Elisabeth Strouven Fund. Since then, the fund has been responsible for the estate's maintenance and restoration. The Kasteel Wijlre Estate Foundation is responsible for the development of the Gesamtkunstwerk and the artistic vision through the exhibition program, public and educational programs, daily operation and maintenance of the Garden. Buitenplaats Kasteel Wijlre organises exhibitions, research projects, public programs and educational activities in the Hedge House, the Coach House and the garden. The connection between art and nature is an important theme within the program, with which the estate seeks to explore current questions around landscape, ecology and climate. The imagination of the visual arts plays a crucial role in this: how can art help us to imagine the world differently?

Kasteel Wijlre estate is located in the hills of Zuid-Limburg. It plays an active role in the cultural infrastructure of the so-called Euregio, and initiates and maintains artistic and other collaborations with cultural institutions in the Netherlands, Belgium and Germany (and beyond). In its relatively short existence, it has developed into an important destination for those interested in international contemporary art enthusiasts, and nature & garden admirers alike.

Xander Karskens is a Dutch art historian and curator, currently working as Director and Curator at Kasteel Wijlre estate. Previously, Xander served as director of international residency program De Ateliers in Amsterdam (2019-2022), and as artistic director of the Cobra Museum in Amstelveen (2016-2018), where he curated exhibitions like Le Corbusier's Fourth Dimension (2017), and Restless Matter (2018). From 2006 to 2016, Karskens was curator of contemporary art at Frans Hals Museum | De Hallen Haarlem, where he worked on exhibitions and collections of contemporary art.

2. To Roermond to visit **Huis Windhausen** for a pop-up exhibition curated by Miriam Windhausen, and an event organized by **Artware**, an independent project agency for visual arts and research.

In Roermond, in the artists' house of her great-grandparents, Miriam Windhausen is developing the first centre of expertise for artists' estates and legacies in the Netherlands. She purchased the house, which is a national monument and is currently leading a comprehensive restoration of the property, including the repair of the distinctive historic elements, with the ambition of returning the house to life as a place for cultural encounter that connects the Windhausen family legacy with contemporary artistic practice.

As part of the pop-up exhibition featuring work from the estate of Femmie Duiven at 'Huis Windhausen', Kapellerlaan 48, Roermond, Artware is organizing an event in the context of their project Archive Fever. This project raises questions about the functioning of archives that cannot be traced back to the legacy of an individual artist but reveal unexpected relationships between random groups of artists who have been actively involved in artists' initiatives. During this event, archive material will be displayed and discussed.

The network of Limburg artists' initiatives, which has been active since 1948, has remained virtually undescribed until now and is therefore in danger of falling outside the collective memory of the region. In 2024, Artware conceived a plan to map and describe this network as accurately as possible in collaboration with others. The Artware project ARCHIVE FEVER provides a narrative of how a critical undercurrent has been present in the Limburg art climate since the Second World War. It is a narrative about fundamental criticism of the institutionalization of art, the urgency of art in a disenchanted society, the appeal of independence, the power of improvisation, the beauty of temporality, the need for "sanctuaries" in the city, the reuse of space in the urban environment and the effectiveness of collaborative practices. Artware aims to uncover this narrative hidden in archives by organizing events and exhibitions.

**Miriam Windhausen** (1966) studied graphic design at the Utrecht School of the Arts (1989) and Modern Art History at the University of Amsterdam (2001). In the field of modern and contemporary art, she worked as editor and author and for Museum Arnhem as curator and head of collections. Since 2017, she started as an independent consultant for artists' legacies. From this specialization, she is both an expert by experience and a researcher, mediator and exhibition maker. She also gives lectures and workshops on this subject. She will continue her practice from 2026 in the former artists' house of her great-grandparents in Roermond. [www.miriamwindhausen.nl](http://www.miriamwindhausen.nl)

**Artware** is an independent project agency for visual arts and research, run by Tineke Kambier and Erik J de Jong. Artware organizes site-specific events, lectures and exhibitions, and publishes on these topics. ARTWARE | Projectbureau Beeldende Kunsten - [www.artwarepbk.nl](http://www.artwarepbk.nl)

**Tineke Kambier** was trained as a photographer at the academy of Hasselt. She photographs everyday situations. Her photoseries show situations in which recognizability, alienation and abstraction compete with each other. In terms of sharpness, detail and clarity, the photos are unmistakably digital, but the photographic image is not necessarily the result of post-processing on the computer; rather, it emphasizes the unique perception through the lens of the camera. Her work is often the result of a longer period of research in a specific place. Her work has been exhibited at Bureau Europa Maastricht, the Government Building in Maastricht, the Jan van Eyck Academy, Galerie Marieke Severens, Kunsthaus NRW Kornelimünster, among others. She is affiliated with Marres House for Contemporary Culture as a floor manager.

**Erik J de Jong** was trained as a visual artist and art teacher. As a visual artist he actively participated in the network of artists' initiatives and had exhibitions in the Netherlands and abroad. He has been affiliated with the Maastricht Academy of Fine Arts & Architecture since 1991. Initially, he worked as a guest lecturer in art history, then successively as head of the fine arts department, researcher and senior lecturer in contemporary art theory and philosophy for the master's program in architecture.

*Information on time and travel logistics will follow.*