Maastricht University

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STELLINGEN
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Doing Artworks

A Study into the Presentation and Conservation of Installation Artworks

Maastricht, 17 december 2009
door Vivian van Saaze

1. The predominance of science in conservation theory and practice has led conservators to hide behind supposedly objective and impartial methodologies, leaving little room for the productive category of uncertainty.

2. Exploring how concepts of authenticity and artist's intention are *done* in practices is a more adventurous undertaking than substituting them with alternative theoretical concepts.

3. The conservator of contemporary art should be considered an interpreter and co-producer rather than a passive custodian.

4. The common distinction held by museums between front stage (presentation and display) and back stage (conservation and collection management) is particularly untenable in the case of installation artworks.

5. The study of conservation of installation artworks shows that museums for contemporary art are far from a last repository or mausoleum of dead objects.

6. Letting go of one's thesis is as difficult as letting go of artworks.

7. After a certain amount of train rides between Amsterdam and Maastricht, it becomes apparent that traveling between practice and theory is not only about the journey but also about reaching one's destination.

8. New media technologies (such as mobile phones and i-pods) may serve as a means to communicate conservation knowledge in museums. Their use in trains is, however, an annoyance for fellow passengers.

9. Change, like beauty, is in the eye of the beholder.

10. *Niets bestaat dat niet iets anders aanraakt. (Jeroen Brouwers)*