

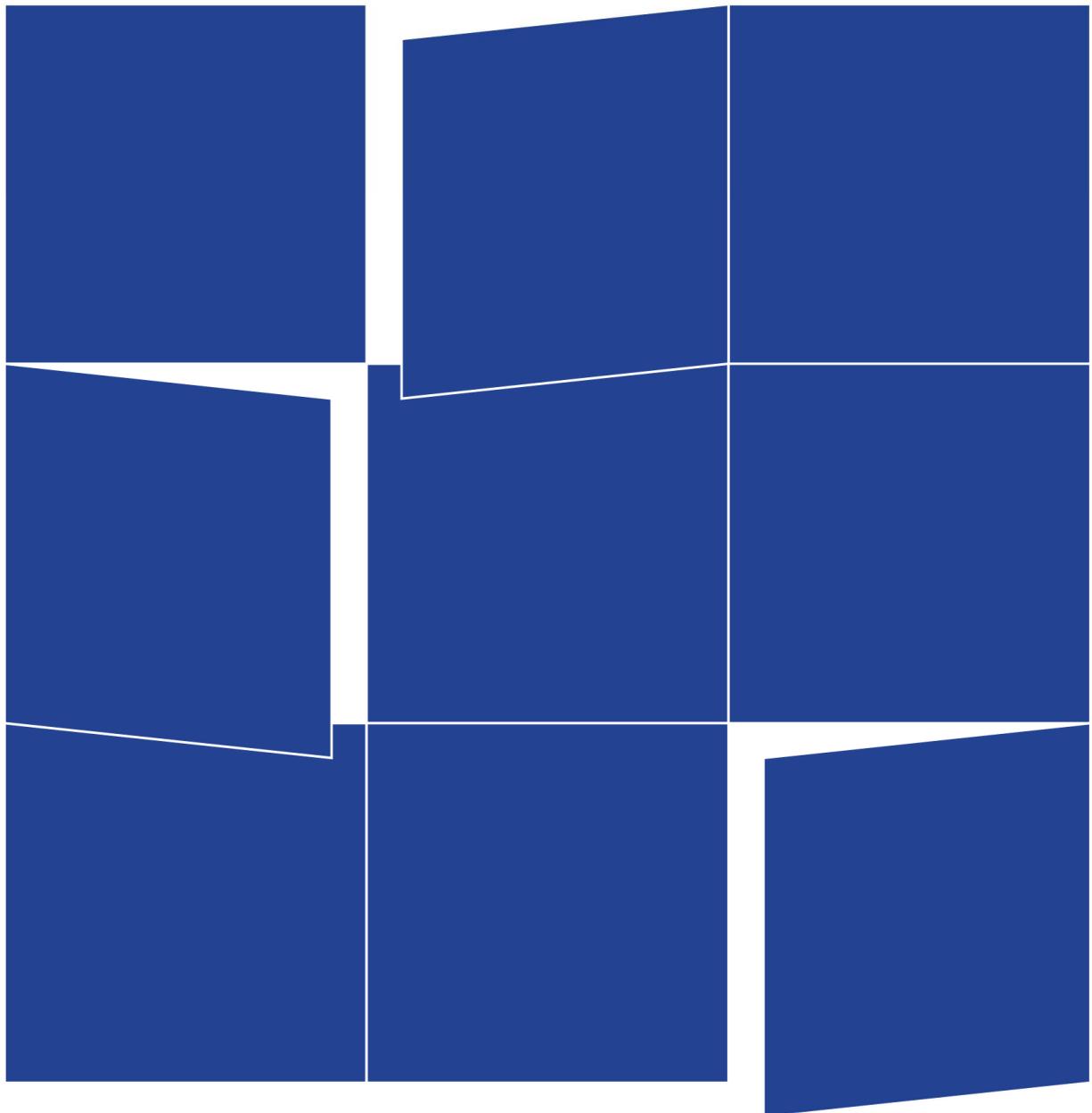
MUSEUM

INTERNATIONAL CONFERENCE
SORBONNE-NOUVELLE UNIVERSITY, PARIS

29 TO 31 OCTOBER 2024

CURRENT SITUATION AND NEW CHALLENGES

STORAGE



MUSEUM STORAGE

Current situation and new challenges

This international conference on the issue of museum storage around the world, organised jointly by ICOM's Working Group on Collections in Storage, the International Committee for Museum Architecture and Technology (ICAMT) and the Sorbonne nouvelle, follows on from the international survey of museum storage launched by the Working Group, the results of which were shared by ICOM in May 2024.

The technology devoted to the development of storage and the preservation of collections has continued to develop, both in terms of the architecture of spaces and innovation in preventive conservation, particularly in terms of adaptation to climate change. It is in this particular context that, following the Resolution of the 34th General Assembly, ICOM set up a working group on collections in storage in March 2022, made up of members from the various national and international committees of ICOM. An international survey project was launched in 2023, aimed at taking stock of the situation of reserves throughout the world. This report is not an end in itself, but the beginning of a discussion that ICOM intends to pursue, by inviting professionals and researchers to discuss the current situation of museum storage around the world, the communication and interpretation actions that are organised around them, the technological transformations and new types of storage that have been set up, as well as their possible evolution in the coming years and the means best suited to meeting the challenges of tomorrow.

The aim of this conference is to bring together professionals and researchers to discuss the issue of museum storage, to debate the current state of this sector at the heart of the museum system, its evolution and the main challenges associated with it, so that ICOM can best respond to these issues. It will bring together nearly a hundred speakers, in plenary sessions and parallel sessions. The themes addressed by the Conference, which was advertised in the call for papers and attracted more than 200 proposals, 80 of which were selected, are as follows:

1. Museum storage around the world: the state of play
2. (Re)organisation and solutions for the management of reserves
3. Mediation and communication around reserves
4. New reserves, new challenges
5. The place of collections in the museums of tomorrow

Pre-program

Monday, October 28th, 2024

Visits to museum storage rooms outside Paris are possible, subject to prior booking and validated registration (appointment on site, details once registration has been confirmed).

Storage descriptions are given at the end of the program.

- Centre de conservation du Louvre à Liévin
- Centre de conservation des musées de Reims et d'Épernay
- L'Union Sociale, Pôle d'Étude et de Conservation des Musées de la ville de Strasbourg

(Program to be confirmed)

Tuesday, October 29th, 2024

Université Sorbonne Nouvelle, 8 avenue de Saint-Mandé, 75012 Paris

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|--------------------|---|
| 8:30 | Registration |
| 9:00-9:30 | Coffee reception |
| 9:30 | Official opening |
| 9:45-12:30 | Plenary session - Storage around the world: current situation (1) |
| 09:45 - 10:30 | Conference - Keynote 1 |
| 10:30 - 11:15 | Conference - Keynote 2 |
| 11:15 - 12:30 | Conference - Keynote 3 |
| 12:30-14:00 | Lunch |
| 14:00-18:00 | Parallel sessions <i>Papers presented in 5 parallel sessions, according to the symposium themes</i> <i>Coffee break from 16:15 to 16:45.</i> |
| 18:00-18:30 | Coffee break |
| 18:30-20:00 | Plenary session - New infrastructures, new architectures <i>Round-table (Keynote 4, Keynote 5, Keynote 6)</i> |
| 20:00 | Opening of the poster session Reception – Cocktail |

Wednesday, October 30th, 2024

Université Sorbonne Nouvelle, 8 avenue de Saint-Mandé, 75012 Paris

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|---------------------|--|
| 09:00 | Welcome |
| 09:30-13:00 | Plenary sessions - Storage around the world: current situation (2) |
| 09:30-10:15 | Conference - Keynote 7 |
| 10:15-11:00 | Conference - Keynote 8 |
| 11:00-11:30 | Coffee break |
| 11:30-12:15 | Conference - Keynote 9 |
| 12:15-13:00 | Conference - Keynote 10 |
| 13:00-14:00 | Lunch |
| 14:30-18:30 | Parallel sessions <i>Papers presented in 5 parallel sessions, according to the symposium themes</i> <i>Coffee break from 16:45 to 17:15.</i> |
| 18:30-19:00 | Coffee break |
| 19:00- 20:00 | Presentation of the book <i>Les réserves des musées, écologie des collections</i> , edited by Yaël Kreplak and Tiziana Nicoletta Beltrame. Recital and aperitif |

Thursday, October 31th, 2024

Université Sorbonne Nouvelle, 8 avenue de Saint-Mandé, 75012 Paris

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|--------------------|---|
| 09:00 | Welcome |
| 09:30-12:15 | Plenary sessions: Challenges and prospects |
| 09:30-10:15 | Conference - Keynote 11 |
| 10:15-11:00 | Conference - Keynote 12 |
| 11:00-11:30 | Coffee break |
| 11:30-12:15 | Conference - Keynote 13 |
| 12:15-13:30 | Conclusions and closing |
| Afternoon | Visits to museum storage (see below) |

Visits to museum storage rooms outside Paris are possible, subject to prior booking and validated registration (appointment on site, details once registration has been confirmed).

Storage descriptions are given at the end of the program.

- Centre de conservation et de ressources du musée national de la Marine, Paris
- Chenu Storage – Le Bourget
- Musée du Quai Branly – Jacques Chirac, Paris

(program to be confirmed, other options should be added)

Keynotes speakers



Bruno Brulon Soares is a Brazilian museologist and anthropologist, and Lecturer in Museum and Heritage Studies at the University of St Andrews, Scotland. His most recent book, *The Anticolonial Museum*, explores the rhetoric of decolonization in museum theory and its political and material consequences in Europe and Latin America. Between 2019 and 2022, he was president of the International Committee on Museology (ICOFOM) and co-chair of ICOM's Standing Committee for the Definition of the Museum, undertaking a global participatory process to arrive at a new definition of the museum for this organization. His research has focused on reflexive museology, community museums and the political uses of museums and cultural heritage.



Mirjam S. Brusius (PhD Cantab) is a research fellow in Colonial and Global History at the German Historical Institute, having held posts at the University of Oxford, Harvard University, and the Max Planck Institute for the History of Science. Her research concerns the movement of visual and material culture between Europe, Asia, and Africa: from ancient artefacts entering Western museums, to photography moving into the Islamic world. In 2023/24 she taught as a Visiting Professor at École Normale Supérieure in Paris. In 2022 she was awarded the Dan David Prize in History.



Marjolijn Debulpaep is head of the Preventive Conservation Unit at the Royal Institute for Cultural Heritage in Brussels, Belgium, where she leads a team of researchers and advisors. She has a leading role in developing RE-ORG strategies in Belgium and abroad. Together with ICCROM and CCI she organized the first RE-ORG International Seminar in Brussels (September 2016). They also published on teaching methods for RE-ORG, results of and experiences with RE-ORG regional or national strategies and in 2021 the 'Becoming a RE-ORG Coach' guide was made available online. In 2019-2020 Marjolijn launched and coordinated the international SHARE-ORG Competition to stimulate innovative use of (reorganized) collections in storage.



Alain Godonou, a trained historian, was curator of the Royal Palace in Porto-Novo, Benin. In 1998, he founded the Ecole du Patrimoine Africain (EPA) in Porto Novo, Benin, which he directed until his appointment in 2010 as Director of Cultural Programs at UNESCO, then as representative of the Cluster Offices in Gabon (Central Africa) and Samoa (Pacific). In 2018, he was appointed Director of the Museums Program of the Agence nationale des Patrimoines touristiques au Bénin (ANPT), attached to the Presidency of the Republic, to oversee major national projects including the Musée International de la Mémoire de l'Esclavage, the Musée des Rois et des Amazones du Danxomè and the Musée International du Vodun.



Wouter Hijnberg is a Dutch professional with over 30 years of experience in the field of Cultural Heritage. He graduated in Preventive Conservation from the Reinwardt Academy in Amsterdam. Wouter is the founder, owner, and director of multiple companies within the Dutch Conservation Group, including the European Conservation Center, Preservables, and Helicon Conservation Support, where he serves as its director and senior consultant. Wouter is known for his innovative and pragmatic approach, strong management skills, and excellent communication abilities across all levels. His expertise includes extensive work in storage design and realization, having contributed to numerous projects worldwide. Key projects include the Ghent City Depot, Museum Jan Cunen Oss, and the Provincial Archeological Collection Depot Gelderland. Wouter has also pioneered various product developments within the conservation field.



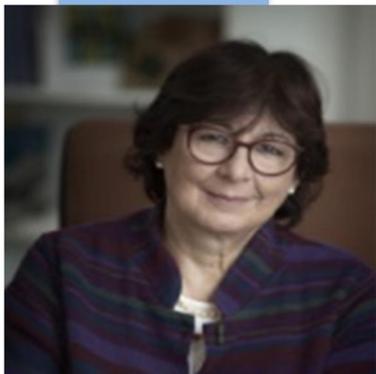
Jean Hilgersom is a museum consultant, trained as an architect in the Netherlands and Switzerland. He has a working experience for over 35 years, and works for the Kröller-Müller Museum as Project Manager for the extension. From 1995 until 2021, Jean worked as CEO for a consultancy firm with the focus on museum projects. Jean has led major projects for the large museum institutions in the Netherlands, like the renovation of the Museum Boijmans Van Beuningen, the maintenance strategy of the RijksMuseum. He has written the functional and technical requirements for the storage facilities of both institutions. Jean is a member of ICOM, chair of ICOM-ICAMT (2013 to 2019), the International Committee for Architecture and Museum Techniques, and was member of several the ICOM Working Groups. He is also the Chair of the supervisory board of KiCulture, a non-profit organization which provides sustainable solutions for cultural heritage institutions.



Sandra Kisters is director of Collections and research of Museum Boijmans Van Beuningen, Rotterdam. She is the co-author and -editor of *Depot Boijmans Van Beuningen* (2021), and author of articles about the Depot in OASE – architecture magazine (2022), and Museum International (2021). Kisters holds a PhD (2010) from VU University, Amsterdam in modern and contemporary art. Other publications are *The Lure of the Biographical. On the (Self-) Representation of Modern Artists* (2017), and as co-editor and -author *The Mediatization of the Artist* (2018) and *A Dream Collection. Surrealism in Museum Boijmans Van Beuningen* (2017).



Simon Lambert is Manager of the Preventive Conservation Division at the Canadian Conservation Institute (CCI), where he leads a team of scientists, engineers and advisors. Simon coordinated and delivered the RE-ORG: Canada training program (2014-2019), and co-authored the *RE-ORG Method* (2017) didactic materials and the *Becoming a RE-ORG Coach* (2021) guide with international partners. Before joining CCI, Simon worked as a consultant for ICCROM, assisting in the coordination of international conservation training activities, working on the development the RE-ORG method and launching the *ICCROM-UNESCO International Storage Survey* (2011).



Marica Mercalli has been a manager of the Ministry of Culture with the positions of Superintendent of Historical and Artistic Heritage for the provinces of Venice, Belluno, Padua and Treviso and since 2016 of Superintendent of Archaeology, Fine Arts and Landscape of Umbria. From June 2020 until February 2023, she was Director General of the Directorate General for Cultural Heritage Security and currently holds the role of consultant to the Director General. She coordinated the interventions to safeguard cultural assets after the 2016/2017 Central Italy earthquake. She was also manager of the Service for the Protection of Historical, Artistic and Architectural Heritage at the General Directorate of MiC. She is the author of numerous scientific publications.



Massimo Osanna, full Professor of Classical Archaeology at the University of Naples “Federico II”, has been the Director General for Museums at the Italian Ministry of Culture since September 2020. He received a PhD in Archaeology from the University of Perugia, and in History from the University of San Marino. He was also Superintendent for the Archaeological Heritage of Basilicata (2007-2008), and between 2014 and 2020 the Director of the Archaeological Park of Pompeii, leading the “Great Pompeii Project“. He is the author of over one hundred essays and monographs dedicated to the archeology of ancient Greece and Italy, as well as aspects of management and conservation of cultural heritage.



Patricia Rahemipour studied Prehistoric and Classical Archaeology, as well as Philosophy, and gained first experiences as head of the study collection at the Department of Prehistory at the University of Leipzig. Thereafter, she worked as project manager and senior curator for the German Archaeological Institute and the Excellence Cluster “Topoi.” After two years at the Romano-Germanic Commission and Jewish Museum Frankfurt, she arrived at the Botanical Garden Berlin in 2014, advancing to Director of the Botanical Museum and the Department of Science Communication in 2016. She has been Director of the Institute for Museum Research at the Staatliche Museen zu Berlin since 2019.

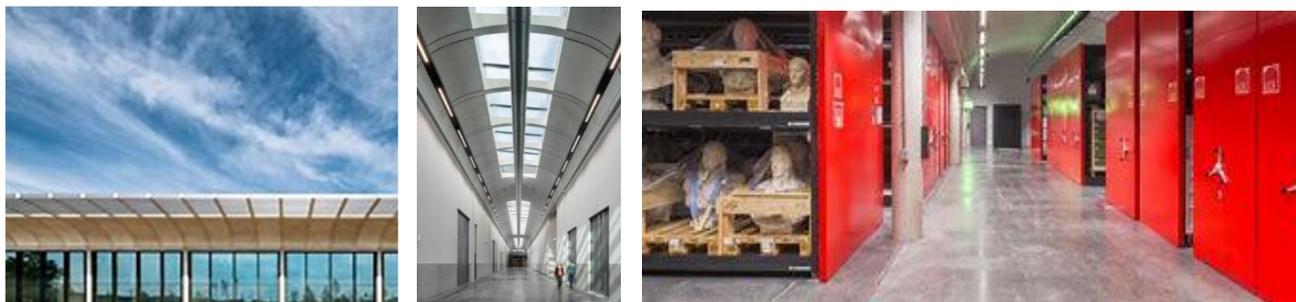


Hélène Vassal is Chief Curator specialised in Preventive Conservation, Registration, Collection and Exhibition Management. Since 2023 she has been appointed as Director of Collections Support at the Musée du Louvre after 3 years at the Institut National du Patrimoine as Deputy Director in charge of Continuing Education for Heritage Professionals in France and abroad and 7 years at the Centre Pompidou as Head of Registration Office than Head of Collections Management Department. In 2022 she directed the publication of the first French-language handbook on museum registration. She has participated over the last thirty years in the creation and renovation of many museums and storage facilities including the Musée du Quai Branly, the Louvre Abu Dhabi, the Musée Guimet and the Centre National des Arts Plastiques.

Programme of visits (to be confirmed)

The choice and booking of visits will be organised by ICOM France once the booking has been validated.

Louvre Conservation centre at Liévin (Monday)



Created to improve conditions for the conservation and study of the national collections for which the Louvre is responsible, the Louvre Conservation Centre opened its doors in Liévin (Hauts-de-France) just 5 years ago. Designed by British architects Rogers Stirk Harbour & Partners, the building blends into the landscape thanks to its green roof, contributing to the green corridor along the Lens-Liévin axis. High-performance, sober and efficient, the architecture here is placed at the service of the works of art, with 9,600 sq. metres of storage space, 1,700 sq. metres of workshops and 600 sq. metres of study areas. After almost 3 years devoted to a gigantic move of collections, the Louvre Conservation Centre now houses more than 300,000 objects and is now a regular workspace for all the scientific staff of the Musée du Louvre and its partners. Located at the heart of the Hauts-de-France region, it is also a resource centre for heritage professionals, offering training courses and study days, and hosting temporary exhibitions of regional, national and international collections. Along with the Louvre-Lens, it is a true regional centre for cultural development.

Centre de conservation des musées de Reims and Centre de conservation du musée du vin de Champagne et d'Archéologie régionale, Epernay (Monday)



This new 5,200 m² building was inaugurated in June 2020. Its purpose is to bring together all the non-exhibited collections of the museums of Reims, once the works of the various museums have been transferred in 2027. It already houses the 53,000 works of the Musée des Beaux-Arts, currently under construction, and those of the Musée Le Vergeur.

L'Union Sociale, Pôle d'Étude et de Conservation des Musées de la ville de Strasbourg (Monday)



The Strasbourg project reinvents the industrial heritage in which it is set. The building invested in is preserved, repaired, augmented and reinvented by the specific programming that takes place there. Its architecture is based on the qualities of the existing building, contributing to its unique identity while offering functional and technical coherence. The mastery of water circulation, the thoughtful planting of trees and shrubs, the energy supply and the unique level of air-conditioning all reflect the building's technical and environmental ambitions. The ambition is to offer the city's museum collections a unique site with optimal conservation and management conditions. The aim is also to develop a center for study and research on the collections. The site is equipped with work spaces (restoration, framing, documentation, pedestal) and research facilities for curators and external partners. While the conservation and preservation of the works are essential objectives, their enhancement and accessibility are highly developed functions. The aim is to ensure the visibility, dissemination and influence of the collections. The specific functions of the building and the trades practiced by heritage professionals are the focus of an assertive mediation approach. They are embodied on the facades, where a series of showcases and a showroom positioned opposite the mediation space welcome the public, thus contributing to urban animation. This contemporary dynamic brings together artists, architects, players in the reuse sector and the social and solidarity economy in a spirit of culture and openness.

Centre de conservation et de ressources du musée national de la Marine, Paris (Thursday)



The Musée National de la Marine's conservation and resource center is an outsourced site located in Dugny (93). It houses the museum's collection reserves, archives, library and documentary resources. The Musée National de la Marine is networked, with collections on public display in Paris, Brest, Port-Louis, Rochefort and Toulon.

The conservation and resource center, however, is the nerve center of the museum's collections: restoration workshops, a photo studio and processing areas for works of art are built around the reserves. All the professions involved in scientific research, conservation and restoration work here on a daily basis. Located on a former naval aeronautics base, the Dugny site was handed over in 2015 following renovation work. A large number of collections were transferred to storage in connection with the renovation of the museum at the Palais de Chaillot. Several phases of refurbishment have enabled the storage to be the backstage area for the preparation of works until the museum reopened in Paris in November 2023.

Chenue – Le Bourget Storage (Thursday)



Located on the eastern side of Le Bourget airport, this 24,867 m² building is the first in France to be built specifically for the logistics, storage and conservation of works of art (paintings, sculptures, paper objects and textiles) for Maison André Chenue, whose activities also include the packaging, logistics and installation of works at exhibition venues.

Musée du Quai Branly-Jacques Chirac (Thursday)

The tour will include the Musée du Quai Branly-Jacques Chirac's visible storerooms, as well as its general storerooms, its museothèque (consultation rooms), its working and packaging areas, and its transit and disinsectisation areas.

Registration

Conference registration (mandatory for all participants, including translation, catering and visits):

| | |
|--|--------------------------------|
| Full rate | 250 € |
| ICOM members (category 1 and 2 countries) | 200 € |
| ICOM members (category 3, 4 and 5 countries) | 100 € |
| ICOM members students and PhD students | 50 € |
| ICAMT and ICOFOM members | 40 € (participation for meals) |
| ICOM Belgium, ICOM France and ICOM Italy members | 40 € (participation for meals) |

Registration before **1 October 2024** via the online form:

<https://forms.gle/sKPTuSbdF3SyvsWt8>

After 1 October, registration fees will be increased to €280 for all categories.

Payment by bank transfer to the ICAMT account (registration will be effective once payment has been received)

ICOM ICAMT

IBAN: FR7630056005110511001924743 SWIFT/BIC: CCFRFRPP

HSBC FR PARIS CBC 502

Beneficiary address: ICOM, 15 Rue Lasson, 75012 PARIS, FRANCE

Payment could be also done from the Eventbrite website:

<https://www.eventbrite.com/e/international-conference-museum-storage-les-reserves-de-musee-tickets-930166421807?aff=oddtcreator>

Grants

A limited number of grants will be available, including free registration and a grant of up to 500 euros for participants located in Europe and 1000 euros for participants located outside Europe (the grant will be paid after the Conference, on the basis of the supporting documents sent).

The scheme includes:

- 5 scholarships offered by Zhejiang University, open to nationals of Asian countries
- 3 scholarships offered by ICCROM
- 25 European and non-European scholarships offered by the Conference Organisation

Apply for scholarships using the online form:

<https://forms.gle/2aV2XH76YhiEgH6T7>

An initial assessment of applications will be carried out on 15 July 2024.

For further information, please contact us at storage@icom.museum

Partnerships

Organisations



Located in the heart of the 12th district of Paris on the Campus Nation, the Sorbonne Nouvelle offers high-level, multidisciplinary courses in languages, literature, the arts, the humanities and social sciences, and is home to more than 6,500 students. Its new building, designed by architect Christian de Portzamparc, was inaugurated in 2022.

From 29 to 31 October, the University will be hosting the conference entitled "Museum reserves: state of play and new challenges".



Founded in 1946, the International Council of Museums is the only worldwide organisation of museums and museum professionals. Its mission is to promote and protect cultural and natural heritage, present and future, tangible and intangible (intangible cultural heritage). With 51,302 members in 131 countries and territories (120 national committees), ICOM is a unique network of museum professionals whose activities cover a wide range of museum and heritage-related fields. Over the years, ICOM has adapted to the concerns of the world's museum professionals, while remaining true to its core mission. More than 70 years after its creation, the organisation embodies the global museum community.



ICAMT, ICOM's international committee for museum architecture and techniques, provides a forum for the exchange of ideas and experience between all those interested in museum architecture, planning, construction and programming, as well as in all aspects of the design and production of exhibitions, both permanent and temporary. The committee considers both the philosophical aspects of interpretation and the basic material used to produce an exhibition. The committee publishes a biannual newsletter Brief and organises meetings of the working groups as well as an annual meeting.

Main partners



ICCA is an interdisciplinary research laboratory focusing on cultural, artistic and digital practices and markets. Created in 2011, ICCA's main objectives are to define new economic and regulatory models, to study new uses and emerging markets and to examine the transformation of legal frameworks, both in traditional activities and in the digital world. The LabEX brings together teams from several universities belonging to different disciplines (sociology, economics, law, design, communication, education sciences): CIM, CEPN, CERLIS, Ensadlab, EXPERICE, IRCAV, IRDA, IRMECCEN and LabSIC.



A privileged historical partner of art professionals and collectors, André Chenue SAS specialises in the logistics and conservation of works of art. At the cutting edge of the best technologies, and with skills that are recognised worldwide, André Chenue SA is today the leading international art world logistics company and provides all services relating to art logistics, from packaging to hanging, whether it is a single work or an exhibition on a global scale.



Founded in Rotterdam in 1897, Bruynzeel is now Europe's leading provider of space creation solutions, providing businesses around the world with innovative and sustainable solutions to reduce their carbon footprint. Its mission is to provide the latest and safest products and functionality to help businesses create safe and efficient spaces that prioritise environmentally responsible living.

Goppion

The Art of Case Design

Goppion S.p.A. designs, develops and builds showcases and museum installations. The company is a partner that works alongside curators and exhibition designers to solve all the problems associated with museum exhibitions, thanks to dedicated engineering solutions that have emerged from our experience of working with some of the world's most famous architects and museums.

This conference is also supported by:



Organisation

Working Group on Collections in Storage (ICOM)

François Mairesse (Chair) (ICOFOM)

Maria Lucia Ferruzza (ICOM Italy)

Gaël de Guichen (ICOM-CC)

Alessandra Labate Rosso (ICAMT)

Alba Letts (ICOM Aotearoa New Zealand)

Christoph Lind (ICFA)

Sanfo Moctar, (Burkina Faso, CIMCIM)

Ambika Patel (ICOM-ASPAC)

Feng Zhao (ICOM Executive Board)

Jennifer Keane (ICOM Secretariat)

Organisation Committee

François Mairesse, Sorbonne Nouvelle

Olivia Guiragossian, Sorbonne Nouvelle

Cécile Camart, Sorbonne Nouvelle

Jennifer Keane, ICOM

Valentina Giacchi, ICOM

Giulia Gilesi, Scuola IMT Alti Studi Lucca

Yaël Kreplak, Sorbonne Paris 1

Fabien Van Geert, Sorbonne Nouvelle

Jean-Louis Georget, Sorbonne Nouvelle

Clara Cazaubiel, Sorbonne Nouvelle

Noam Alon, Sorbonne Nouvelle

The conference will also benefit from the help of students from the Museums and New Media Master's program at the Sorbonne nouvelle, and doctoral students from the Franco-German Doctoral College 'Representing the Other: Museums-Universities-Ethnology', whose seminar is associated with the conference, in organising and monitoring the parallel sessions.

Scientific Committee

François Mairesse, Sorbonne Nouvelle, CERLIS, Paris

Tiziana Beltrame, Centre Alexandre Koyré, Paris

Mirjam Brusius, German Historical Institute, London

Lucia Ferruzza, Museo Antonino Salinas, Palermo

Alisson Hess, University of Westminster, London

Fabien Van Geert, Sorbonne Nouvelle, CERLIS, Paris

Hélène Vassal, Musée du Louvre, Paris

Cécile Camart, Sorbonne Nouvelle, LIRA, Paris

Emilie Girard, Musées de Strasbourg

Simon Lambert, Institut Canadien de Conservation

Marjolijn Debulpaep, Institut royal du Patrimoine artistique, Bruxelles

Yves Bergeron, Université de Québec à Montréal, Institut du Patrimoine

For further information, please contact us at storage@icom.museum