

## *Program Chair's Foreword*

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It is with great pleasure that I present the 20th volume of the Objects Specialty Group (OSG) Postprints. This volume includes papers presented during the OSG sessions of the 2013 AIC Annual Meeting in Indianapolis. The papers were selected to reflect not only the meeting's theme, "The Contemporary in Conservation," but also the diversity of ideas, approaches, materials, and methods seen in today's world of objects conservation.

The talks were divided by topic into four sessions. The first session included projects that showed a range of challenges faced by contemporary objects conservators. Two talks—one by Mary Coughlin on plastics from Julia Child's Kitchen, and another by Bruno Pouliot et al. on the use of cellulose nitrate coatings on historic silver—discussed exhibition issues for reactive materials on open display. In a third talk, Anya Dani described the establishment of a new conservation research and treatment initiative at the Okinawa Institute of Science and Technology.

The second session focused on contemporary sculpture. Each talk described projects that required novel approaches to complex and challenging problems. John Steele and Abigail Mack recounted the formidable task of repainting Tony Smith's monumental *Gracehoper*; Shelley Smith and Catherine Williams discussed the conservation of a collection of sculptures by John Chamberlain; and Marianne Russell Marti et al. reviewed treatments of three editions of Claes Oldenburg's *Giant Three-Way Plug*.

The third session centered on innovative uses of materials and technologies. Laser scanning, CNS machining, and other technologies were featured strongly in Carol Snow's paper on the treatment and display of objects exhibited in the newly reopened Yale University Art Gallery. William Hoffman showed how traditional and cutting edge techniques were used to reproduce the USS *Monitor's* salvaged Worthington Steam Pumps. Alexis North and Ioanna Kakoulli rounded out the session by describing the examination and documentation of archeological objects using macro and micro forensic imaging techniques. This paper is not included as an article in this volume, but will hopefully be published elsewhere soon.

New perspectives and communication were repeating themes in the fourth session. John Campbell spoke about working with living artists and the conservation of contemporary objects, using artist James Magee as a case study. Stephanie Hornbeck explored how the conservation needs of contemporary and ethnographic collections intersect, and Beth Edelstein and Sarah Barack discussed new media as a way to restore and communicate context.

Many thanks are due to several hardworking people who made this publication possible. First are the authors, whose work truly represents the contemporary in conservation. Past OSG Program Chairs Mina Thompson and Carolyn Riccardelli helped with the difficult task of selecting talks from all the excellent abstracts submitted. OSG Postprints Coordinators Emily Hamilton and Kari Dodson provided invaluable editing and logistical support. They, along with AIC Communications Director Bonnie Naugle, have also been key in shepherding the OSG Postprints into the digital era, improving accessibility by streamlining the publication process and making volumes available online.

*Lara Kaplan, OSG Program Chair 2012–2013*