



AUSTRALIAN INSTITUTE FOR THE CONSERVATION OF CULTURAL MATERIAL INC.

## **The Shock of the New: Modern Materials, Media and Methods Joint Objects and Electron SIG Symposium February 8 to 10 2017 - Melbourne Museum**

### **Abstract**

#### **Title:**

Drawings you can walk on - Mike Parr and the 20<sup>th</sup> Biennale of Sydney

#### **Name of Presenter:**

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#### **Affiliations:**

1. Art Gallery of New South Wales

#### **Abstract:**

It would be great if people could walk on the work—that would be interesting’ (Parr 2015).

These words may either terrify or excite a conservator who has to prepare a group of the artist’s drawings for outward loan, but this type of challenge is becoming more likely for conservators working with contemporary art collections. It is important for art museums to consider an artist’s intentions for their work, including the possibility that they may see them as ‘works in progress’ or works that ‘exist in time and space’ and should continue to evolve and change.

This paper will track the collaboration of conservators at the Art Gallery of New South Wales (AGNSW) with artist Mike Parr in the preparation of 164 drawings for inclusion in the 20th Biennale of Sydney in 2016. The paper will discuss the process of establishing and documenting the artist’s intentions and will consider: whether the artwork is a set of drawings, an archive, a performative work, or all three at once; the alignment of the artist’s vision with the venue and loan in question; and the discussions required to ensure appropriate and safe display of the work for this culturally significant artistic event. The paper will also investigate the artist’s process in creating the drawings, and his ideas and opinions on the future care and vision for the work as a whole.

#### **Brief Biography of the Author(s):**

Carolyn Murphy is the Head of Conservation at the Art Gallery of New South Wales.

Carolyn has worked at a number of cultural institutions including the Museum of Contemporary Art, the Canadian Conservation Institute and the Queensland Art Gallery. Carolyn undertook a Getty Fellowship at the Fine Arts Museums of San Francisco after

completing a Bachelor of Applied Science in paper conservation at the University of Canberra. Carolyn has also completed a Bachelor of Arts majoring in History and Law and postgraduate qualifications in Museum Studies and Writing.

Analiere Treacy is a paper conservator at the Art Gallery of New South Wales. Previously Analiere has worked at a number of cultural institutions including the National Gallery of Ireland, Museum Boijmans Van Beuningen (Holland), Bowes Museum (UK), Trinity College Dublin, Museum Victoria, State Library NSW, Australian National Maritime Museum and the Powerhouse Museum. Analiere holds a joint Honours degree in Art History and Italian from University College Dublin, and a Masters Degree in Fine Art Conservation from the University of Northumbria, Newcastle, England.

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