

## HOW DO YOU DO IT?

Embodied knowledge refers to the tacit understanding residing within the body that enables us to perform and refine tasks without having to consciously consider every step of such actions. In the context of complex artworks, which often incorporate technology-based or performative components, this knowledge is embedded in the artist's vision, developed and fine-tuned throughout their career, and transferred often implicitly to their assistants through years of experiencing the artist's creative process. Custom-made devices, unique installation techniques, and aesthetic preferences define the artwork. However, these individualised tweaks tend to defy traditional forms of documentation, thus raising the question: How can we impart embodied knowledge to others effectively?

Bringing together experts from an array of disciplines, the symposium aims to refine the understanding of concepts such as implicit, tacit, procedural, and embodied knowledge. Participants including linguists, sociologists, conservators, artists, artist's assistants, art historians, curators, and representatives of artists' estates will explore the functioning of embodied knowledge and share experiences and best practices in intergenerational and interdisciplinary transmission.

Design: CI/CD-Team HAWK | Date: 05/24 | Photo: Eva Rieß, Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin

**HAWK**  
Hochschule für angewandte Wissenschaft und Kunst  
Hildesheim/Holzminden/Göttingen  
University of Applied Sciences and Arts  
Hohnsen 2 (Aula)  
31134 Hildesheim  
Germany

### Conference committee:

- Prof. Dr. Tiziana Caianiello (Faculty of Architecture, Engineering and Conservation, HAWK Hildesheim)
- Prof. Dr. Gunnar Heydenreich (Cologne Institute of Conservation Sciences, TH Köln)
- Julia Giebeler (Cologne)
- Mareike Opeña (New York)
- Prof. Dr. Francesca Pola (ICONE – European Research Center for History and Theory of the Image, Vita-Salute San Raffaele University, Milan)

**Conference language:** English

**Registration:** Participation is free of charge.

Limited places. Binding registration is required by **31 May 2024** via email to:

Sandy Bruer, [sandy.bruer@hawk.de](mailto:sandy.bruer@hawk.de)



**Further Information:**

[www.hawk.de/b/how-do-you-do-it](http://www.hawk.de/b/how-do-you-do-it)



**HAWK**

Faculty of  
Architecture, Engineering and  
Conservation | Hildesheim

International Symposium  
21 June 2024 | 9 a.m.

## HOW DO YOU DO IT?

Transmitting Embodied Knowledge  
across Generations in Contemporary Art Conservation

HAWK | University of Applied Sciences and Arts  
Hohnsen 2 (Aula) | Hildesheim

## PROGRAMME

The symposium will address crucial questions concerning the transmission of knowledge in several key scenarios:

- How can we bring implicit and embodied knowledge into awareness so as to make it accessible and transferable?
- What approaches can ensure a continuing transfer of knowledge to future generations in a way that extends beyond the artist-assistant relationship to include conservators and institutions?
- Once a complex artwork enters an institution, the transfer of knowledge necessary for its survival also needs to be enabled across different departments, including curation, conservation, and archiving. What are the obstacles to the flow of knowledge in this context?
- Knowledge is not always shared without hesitation. What motivations may different stakeholders have, and why might they be reluctant to share knowledge?

Given the sheer number of unique art installations, which are deeply reliant on techniques developed within artists' studios, as well as on specialised tools and refined procedures, it seems unrealistic to expect future conservators and other professionals to master every technique and process. We therefore need to identify and provide training in the adaptable skills that are essential for dealing with a wide array of artistic challenges:

- What forms of knowledge are necessary to equip new generations to support the longevity of such complex artworks?
- What kinds of educational frameworks and hands-on experiences are best suited to transferring this knowledge?

This event marks the launch of the research project "Legacies of Artists' Studios (LAS): Sharing and Archiving Embodied Knowledge for the Conservation of Technology-Based Artworks." The project is a collaboration between Cologne Institute of Conservation Sciences | TH Köln, HAWK University of Applied Sciences and Arts in Hildesheim and Wüstenrot Stiftung in cooperation with Vita-Salute San Raffaele University in Milan, Museum Ostwall im Dortmunder U, Künstler:innenarchiv der Stiftung Kunstfonds in Puhlheim, artists' studios and freelance conservators.

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**8:00–9:00: Registration**

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**9:00–9:10: Welcome**

Wolfgang Viöl (Executive Board, HAWK Hildesheim/Holzwinden/Göttingen)

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**9:10–9:45: Introduction to the Symposium and Presentation of the "Legacies of Artists' Studios" Project**

Tiziana Caianiello (HAWK), Gunnar Heydenreich (TH Köln)

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**Session 1: Definition of Terms and Issues | Chair: Julia Giebeler**

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**9:45–10:15: Collecting Expertise in the Artist's Studio**

Christian Scheidemann (Conservator, New York City)

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**10:15–10:45: Transmitting Embodied Knowledge and Social Practices**

Oliver Ehmer (Professor of Romance Linguistics, Universität Osnabrück)

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**10:45–11:15: Coffee Break**

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**11:15–11:45: Beyond Technological Literacy: Finding a Common Language**

Agathe Jarczyk (Associate Conservator Time-Based Media, Guggenheim Museum New York)

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**11:45–12:15: Legacy Assets: Embodied Knowledge and the Financial Assetization of Contemporary Artists' Estates**

Christoph Rausch (Associate Professor of Economic Humanities, University College Maastricht)

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**12:15–13:15: Lunch Break**

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**Session 2: Embodied Knowledge in Artists' Studios, Artists' Estates, Institutions | Chair: Mareike Opeña**

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**13:15–13:45: Studio Azzurro's Documentation Practices: Collaborative Knowledge and Material Engagement**

Francesca Pola (Associate Professor of Contemporary Art History, Vita-Salute San Raffaele University, Milan)

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**13:45–14:15: Documentation and Conservation of Software- and Data-based Art from the Studio Practice. Works of Studio Daniel Canogar**

Diego Mellado Martinez (Technical Director, Studio Daniel Canogar)

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**14:15–14:45: Navigating Change: Transmitting Artistic Legacies across Generations through Embodied Acts of Care**

Anna Schäffler (Art Historian and Curator, Berlin)

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**14:45–15:15: Mobilising Embodied Knowledge from the Museum's Perspective**

Elena Engelbrechter (Curator, Kunstmuseum Wolfsburg), Artemis Rüstau (Conservator, Kunstmuseum Wolfsburg)

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**15:15–15:45: Coffee Break**

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**Session 3: Transmission Processes | Chair: Francesca Pola**

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**15:45–16:15: Experimenting with Transmission in the Conservation of Performance Art**

Hélia Marçal (Lecturer in History of Art, Materials and Technology, University College London)

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**16:15–16:30: Transmission of Knowledge in the Context of Collaborative Conservation**

Martina Pfenninger Lepage (Co-Head of the Contemporary Art Conservation Programme, Bern Academy of the Arts, HKB)

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**16:30–17:30: Panel Discussion: Transferring and Safeguarding Embodied Knowledge | Chair: Mareike Opeña**

Mischa Kuball (Professor of Public Art / Public Spaces, Academy of Media Arts, Cologne), Martina Pfenninger Lepage (Co-Head of the Contemporary Art Conservation Programme, Bern Academy of the Arts, HKB), Jochen Saueracker (Artist) and Gaby Wijers (Director of LI-MA, Amsterdam)

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**17:30–18:00: Closing Remarks and Outlook**

Tiziana Caianiello, Gunnar Heydenreich

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