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Forever Young : the reproduction of photographic artworks as a conservation strategy

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Biography

Monica Marchesi (Florence 1971) received in 1992 a diploma in paper conservation at the Istituto per l'Arte e il Restauro of Florence. Between 1994 and 1996, she studied at Leiden University and received the *propedeuse* diplomas in Dutch Studies and in Art History. In the same period, she followed a two-year internship in paper conservation at Museum Boijmans Van Beuningen in Rotterdam. Between 1997 and 2000 she taught paper conservation at several institutions and programs in Italy and Egypt and worked as a freelance paper conservator. In 2000 she was awarded a MA degree in Art History at the University of Florence, with a thesis titled *Center and Periphery: Some Exhibition Examples of Witte de With between 1990 - 1995*. Between 2001 and 2006, she worked at the conservation department of Museum Boijmans Van Beuningen. Since September 2006, she works as a paper conservator at the conservation department of the Stedelijk Museum Amsterdam. In 2011 she initiated the research project 'Preservation & Photographs. How to Save Photographic Works of Art for the Future?' together with the Stedelijk Museum Amsterdam and Leiden University within the Science4Arts program, funded by the Netherlands Organization for Scientific Research (NWO). For this project, she developed two documentation models and was responsible for the day to day coordination. In the course of the research, she started her PhD research on the reproduction of photographic artworks. Her research interests lie in conservation history and theory, museum practice, preservation and conservation of paper and photographic artworks. On these topics, she has published articles in (inter)national (peer-reviewed) journals and was (invited) speaker on (inter)national congresses and workshops. Furthermore, she was involved in the organization of the IADA symposium 'If Only I Had Known – Looking Back, Moving Forward' (Amsterdam 2014) and was the co-organizer of the symposium 'Jeff Wall: Photography as an (Hybrid) Art Object' (Amsterdam 2014). She was part of the steering committee of the 'NWO-Science4Arts Symposium' (Amsterdam 2016) and at present she is co-organizing a two-day conference on the materiality of photography (Amsterdam 2018), the closing conference of the project 'Photography and Preservation'.