

# TECHNE

*Technè* 64  
Winter 2027-2028

CONTEMPORARY ART: FROM CREATION TO CONSERVATION

Call for articles

**Issue 64 of *Technè* will be devoted to “Contemporary Art: from Creation to Conservation”. It will be guest-edited by Nathalie Balcar and Gilles Barabant (Centre de recherche et de restauration des musées de France /C2RMF), Stéphanie Elarbi (Musée national d’art moderne, Centre Georges Pompidou) and Tom Learner (Getty Conservation Institute).**

**Technè:**

*Technè* is edited by the *Centre de Recherche et de Restauration des Musées de France*. It was founded in 1994 as a biannual interdisciplinary scientific publication focused on both the study and the preservation of Tangible Cultural Heritage (excluding the field of architecture). It aims to disseminate new and original research in well-illustrated articles written either in French or English. Italian, German, and Spanish are also accepted.

Each issue has both a print (<https://www.lcdpu.fr/revues/technè/>) and an online version (<https://journals.openedition.org/technè/>). The online version becomes openly accessible after a 12-month embargo.

**Call for contributions:**

Since the 1960s, contemporary works of art, in their very diversity, have differed from preceding creations by the disappearance of formal or material norms presiding over their creation. This loss of the work’s self-evident nature can be explained as much by the evolution of artistic practices as by the technological revolutions that have modified and continue to modify their substance and the modalities of their production.

Conserving this heritage as it is produced poses a cluster of previously unasked questions. These bear on the critical analysis of the work and the understanding of the artistic project; they enable defining the criteria of authenticity and legitimacy of interventions intending to prolong the works’ existence. The questions also bear on the very feasibility of the latter with regard to various parameters, such as material and technological expertise, the search for appropriate conservation treatments or bringing in to play partnerships with « non-heritage » actors.

The journal *Technè* has already devoted two issues to contemporary art through a conservational lens, with a generalist approach in 2006 (n°24), then in 2013 (no°37) with the theme of technological obsolescence. Since that time the creative landscape, like the state of knowledge and practices, have all markedly changed, with challenges in heritage that continue to be studied at both national and international levels. These considerations are not limited to the sole conservation of new materials and their unpredictable ways of

aging, or technologies prone to failure. They must also examine the relationships between the work and its substance, and objectively assess the intentions of the creator in order to define intervention protocols that are not necessarily strictly defined by those of conservation-restoration

This issue's aim therefore is to bring new light to a field where the problematics are not reduced to mere technical or scientific dimensions, but also explore the doctrinal limits of the discipline.

Among the primary themes that will be addressed, we can give smattering of suggestions:

- To know, recognize, and conserve new art materials, manage technological works and new forms of creation: examples, limits and perspectives.
- Understanding the work and its substance: artistic intention, modes of production, status of the components and hierarchy of their values.
- The importance of the technical and historical documentation protocols to acquisitions in contemporary art, from predictive conservation to the definition of an adapted framework of intervention.
- Restoration, non-restoration and alternatives to restoration: criteria for decisions, balancing copyright considerations, adapting ethical frameworks, and technical feasibility of interventions.
- "Non traditional" actors in conservation – expertise and modalities of intervention, direct or indirect participants (artist, assistants and beneficiaries, technicians and industrials, - the new roles of the conservator-restorer.
- Management of works and collections in the reserves: specific storage arrangements and risk prevention, maintenance and surveillance, tracking and tracing changes.

These major themes may be addressed through theoretical approaches, review articles, or case studies.

#### **Editorial process:**

Please send your title, list of authors, keywords and abstract as soon as possible, and no later than **August 20, 2026. You will be notified of the acceptance or rejection of your proposal before September 10, 2026. The deadline for submission of your article** (at the following address: [c2rmf\\_techne@culture.gouv.fr](mailto:c2rmf_techne@culture.gouv.fr)) **is February 18, 2027. It will be submitted to a double-blind peer review process.**

The authors of selected papers will then be kindly requested to provide a revised version of their article that includes, if any, the modifications suggested by the reviewers. The deadline for this final version will be communicated to the authors by the editorial team.

The expected length of papers is 20.000-40.000 characters (space, abstract, footnotes, and bibliography included). The articles may include up to 10 illustrations (color or black and white photographs, diagrams, graphs). They must comply with the *Technè* editorial rules.

#### **The papers will be selected according to the following criteria:**

- the originality of the research: the author must inform the editorial board if the results presented in the paper were already published or will be published elsewhere. By submitting a paper, the author declares that they are rightfully authorized to publish its results,
- inter- or cross-disciplinarity: we welcome papers submitted by teams associating all the partners involved in the work (historians, curators, chemists, conservators, etc.),
- the innovative character of the methodology,
- the presentation of the research questions in relation to their broader context (historical, technical, etc.), and
- the quality of writing and illustrations.

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