



DIVIDUALITY, PARTIBILITY, INDIVIDUATION: A PARADIGM FOR THE CARE OF EXPANDING ARTWORKS

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ABSTRACT Contemporary art institutions are challenged with collecting, presenting and conserving artworks that contravene the boundaries of collections care protocol. Complex artworks are often ephemeral, evolving or expanding; and in some cases, distinct elements of artworks are sourced from or dispersed into other artworks, or even among the museum-going public. To care for such works, conservation researchers have looked outside of their discipline for theories that may inspire new conservation practices. A 'biographical approach' to conservation (Van de Vall et al. 2011) attempts to record the variability of artworks through significant life stages while preserving their artistic integrity over time. Borrowing from social scientific theories on material culture, this approach opens up a dialogue with other disciplines to foster new ways of understanding artworks and new ways of caring for them. In this article, the cross-disciplinary trend is continued with the addition of another anthropological theory – that of dividual personhood, re-envisioned as 'dividual art-hood' – to the biographical approach to conservation. Through examples of relational art and spiritual-aesthetic installations of altars in museums, this paper introduces the notions of 'dividuality', 'partibility' and 'individuation', and demonstrates how those concepts provide a new vocabulary for the writing of artwork biographies and a new paradigm for the care of unconventional works of art and cultural expression.

Introduction

The success of contemporary artists often depends on their ability to innovate, push limits and break the boundaries that have defined and delimited art of the past. Ever more complex creations are exhibited and collected by museums, tasking collections care practitioners to care for works whose physical and conceptual elements are no longer exclusively defined by an artist. Conservators have recognised the inadequacy of existing protocols for works whose identities expand as elements are added, altered or removed,¹ and they have sought inspiration for new approaches from outside of their professional field.

Interdisciplinarity has become an important feature of contemporary art conservation, with skills from outside the field increasingly relevant for collections care. Howard Besser of NYU's Moving Image Archiving and Preservation master's program has asserted that conservators of electronic

art may need 'the combined skills of archivists and cultural anthropologists' to document artists' intentions and oversee preservation strategies – both of which may change over time as opinions and technology transform.² However, it is not only electronic art that can benefit from cross-disciplinary methods such as ethnography (the signature research mode of anthropologists); and it is not only new methods that find applications in conservation, but also new theories. This article offers a new paradigm for understanding complex works of art, borrowing from anthropological literature on personhood that can help navigate the care of artworks whose identities continually expand.

A biographical approach to conservation

A number of theories from anthropology and material culture studies that look at how meaning, identity and value

are formed for both people and things have been adopted in contemporary art conservation. Notable among these efforts is the work of Renée van de Vall, Hanna Hölling, Tatja Scholte and Sanneke Stigter in their 2011 article outlining a 'biographical approach to contemporary art conservation',³ which was inspired by the work of anthropologists investigating 'the social life of things' and 'the cultural biography of things'.⁴ 'The central idea of the biographical approach', according to Van de Vall et al., 'is that the meaning of an object and the effects it has on people and events may change during its existence, due to changes in its physical state, use, and social, cultural and historical context'.⁵ In light of this, the authors contend that writing the biography of an artwork to record these shifts in meaning should be considered a valid technique of conservation.

But what makes the biographical approach different from how conservators have always operated? Is the background research performed by every conservator in the course of treatment not also the writing of the work's biography? Circumspect questions such as these⁶ necessitate a clarification on the distinction between reconstructing an object's history, and writing its biography *according to the theoretical underpinnings of the biographical approach to conservation*. Although many conservators may refer to the chronological timeline of a work's creation, provenance, display and treatment history as its 'biography', background research into such histories has conventionally been based on an assumption of 'the work's continuous existence as the standard, and threats or interruptions of this continuity as the exception'.⁷ Instead, a biographical approach to conservation emphasises the constant work and effort of people and materials that is required to *maintain* the identity of a particular artwork, and how changes in these efforts – even those of conservators – enact changes in the work's very identity.

Classical conservation-restoration theories, according to Salvador Muñoz Viñas, 'contemplate conservation as a "truth-enforcement" operation', the main purpose of which 'is to maintain or reveal an object's true nature or integrity'.⁸ Thus, traditional conservation theory operates on the grounds that there is a singular, objective, true identity of a work of art that can be found by looking into the past; and the traditional task of a conservator is to ensure that the artwork's lifeline does not allow it to diverge from that 'true nature or integrity'. In contrast, a biographical approach acknowledges the agency of the artworks themselves and tracks whether they follow or diverge from the behaviour that is expected of them, how and why; and it considers the present and future – including the actions of collections care professionals – just as equally constitutive as the past in shaping an artwork's identity.

The biographical approach is an effective way for conservators to record the variability of expanding and evolving artworks through significant life stages while preserving their artistic integrity over time. However, Van de Vall et al. pointed out two theoretical limitations of their approach. The first is the use of a human being as a metaphor for artworks that is called to mind by the term 'biography'.

Although this might seem unscientific, they said, conservators have used this metaphor for decades and found it useful to communicate within and outside the field. The second theoretical problem is that this metaphor implies 'an organic or functional whole possessing a singular identity – a suggestion challenged by the art practices under investigation'.⁹

The authors suspected that the comparison of artworks to individual persons contains an inherent tendency to circumscribe, simplify and singularise what are in fact immensely complex multipartite creations. To address this, they proposed that such complexity can be accounted for by also comparing 'a given work of art ... to a river's catchment', complete with its many meanders and hidden sources. 'To give a name to this catchment area' they used the word 'trajectory'; a concept from Latour and Lowe who argue that art should be thought of as 'the whole hydrological complex of a river, not just its elusive origin'.¹⁰

The metaphor of a river's catchment area with many strands that converge and diverge at various points over time is a beautiful one, and it can be a very helpful aid in thinking about complex histories of composite artworks. However, the word trajectory – with its textbook definition's overtones of focused directionality, teleology and mathematical precision – is liable to be interpreted in a more fixed way than the authors intended. Furthermore, the idea of an environmental system like a river's catchment area is quite vast in scope and bound by certain geographical limitations; and as an analogy for artworks, it does not easily allow for further theoretical elaboration of the way artworks move around the landscapes and ecosystems of museums, galleries and the art market.

Given their fears that the personhood metaphor would circumscribe an artwork by drawing boundaries around it as an 'organic or functional whole', it is understandable that Van de Vall et al. chose to switch from the realm of personhood inherent in the concept of a biography to the realm of complex natural systems. However, I contend that it is not necessary to change metaphors from *identity* to *ecology* in order to theorise a biography of multiplicities. Recourse to the metaphor of personhood is *not* necessarily an act of singularisation, as the authors felt it might be; because not every cultural understanding of human identity has considered a person as singular, finite and individual. Turning to anthropological literature can offer concepts and vocabularies that allow us to think and speak of contemporary artworks with collective identities rather than singular ones.¹¹

Dividual personhood and dividual art-hood

The self has been conceptualised differently in many societies, with the idea of the 'individual' most concretely expressed in European Enlightenment humanism and the Cartesian dualism that juxtaposes the individual with the rest of society. In contrast to this are knowledge systems in which persons come into being and are defined through



Figure 1 A non-accessioned version of the Saint Expedité chromolithograph in the Fowler Museum at UCLA’s Prop Storage. Photo by Caitlin Spangler-Bickell, courtesy of the Fowler Museum at UCLA.



Figure 2 The Petwo/Kongo altar in the Fowler Museum’s 1995 exhibition *Sacred Arts of Haitian Vodou*. Saint Expedité has been placed at the base of the altar upside down (bottom left). © Photo courtesy of the Fowler Museum at UCLA.

their relations with other people, such as the cultural system that anthropologist Marilyn Strathern observed during her fieldwork in Melanesia. In her book *The Gender of the Gift*, Strathern presents her study of how persons and things are gendered; that is, how they are assigned a ‘genre,’ a

‘category’, or ‘type’.¹² She was exposed to a social system in which people are seen to be born as a multipartite self, being literally and physically constituted of both male and female substances from their parents, and fashioned through their social relationships. Strathern saw that personhood in this society was not defined as singular and individual, but as multiple and ‘dividual’. Dividual persons, she explains, ‘are frequently constructed as the plural and composite site of the relationships that produce them’.¹³ In this paradigm, there is no discrete point marked as a ‘self’ that we take to exist *a priori*; a person can only be located and understood by means of their relationships to others.

We can also think of artworks as dividuals, ‘frequently constructed as the plural and composite site of the relationships that produce them’ such as those between artists, institutions, publics, ideas, and materials. The concept of dividual art-hood thus accounts for what sociologist Howard Becker referred to as the ‘collective activity’ or ‘collective action’ required to manifest any work of art: ‘the joint activity of a number, often a large number, of people’ through whose cooperation ‘the art work we eventually see or hear comes to be and continues to be’.¹⁴ In this way, dividuality is an alternate metaphor for thinking about the complexity of artworks next to the idea of the trajectory offered by Van de Vall et al.¹⁵

Moreover, Strathern’s analysis of the processes by which dividual persons can become either ‘partible’ or ‘individuated’ adds a further set of analytical tools to help us understand and communicate the phenomenon at the heart of Van de Vall et al.’s central thesis: that all collections care practices actively shape artworks, either by reaffirming and upholding their identity or by allowing (or forcing) their identity to evolve. In the following sections I offer examples of contemporary spiritual-aesthetic altars constructed in museums as well as contemporary artworks to illustrate how the concepts of dividuality, partibility and individuation can be applied using the biographical approach to conservation.

Saint Expedité: a dividual altar component

The Fowler Museum at UCLA, an institution focused on global arts and culture, has a history of creating immersive or interactive altar elements in their exhibitions. During research on these altars undertaken as a conservation intern at the Fowler from February to August 2017, I came across a chromolithograph of a Saint figure whose life at the museum could be described as a dividual one; his identity was embedded in previous relationships and changed over time as he acquired new ones. I first encountered Saint Expedité as a non-accessioned chromolithograph in the museum’s ‘Prop Storage’ (Figure 1). This is where materials were kept for use in creating altars that contextualise and give life to exhibitions, such as the Petwo/Kongo altar from the 1995 exhibit *Sacred Arts of Haitian Vodou*.

In that complex and crowded assemblage, an accessioned version of Saint Expedité’s chromolithograph embodied a

vodou *lwa*, or spirit, and was placed upside down at the base of the altar to signal that he had been put to work for his devotees (Figure 2).¹⁶ He made another appearance in his non-accessioned form in a 2008 exhibition dedicated to the African water spirit *Mami Wata: Arts for Water Spirits in Africa and its Diasporas*, on an altar dedicated to Mami Wata's embodiment in the Dominican Republic, Santa Marta la Dominadora.¹⁷ Once again in 2014, Saint Expedite surfaced for another exhibition, *Sinful Saints and Saintly Sinners*, to illustrate folk Catholicism in Mexico, New Orleans and elsewhere in Central America.¹⁸

The life of Saint Expedite at the Fowler Museum has thus been associated with a Haitian vodou *lwa*, a Mexican folk saint, and an Afro-Dominican water spirit, embodying these roles through both accessioned and non-accessioned chromolithographs. This demonstrates how one work of art can have various incarnations and play various roles in multiple larger museological collectives. This kind of dividuality is strengthened and sustained at the Fowler through their practice of using non-accessioned materials as well as accessioned ones for entities that require a fluid way of living in their exhibitions. While the accessioned version of Saint Expedite is subject to the limitations of a collections management policy, the liminal status of the non-accessioned Saint Expedite 'prop' requires fewer storage and care restrictions. This allows him to be handled and displayed in ways commensurate with how an interactive altar should function, and how Saint Expedite himself lives in the communities he represents. The biographical approach of Van de Vall et al. draws our attention to the fact that the collections care practices at the Fowler have consequences for Saint Expedite's identity, and the paradigm of dividuality allows us to describe what those consequences are: the flexible mixed-methods employed by the Fowler for this artwork keep all the facets and functions of Saint Expedite active and open, and he remains dividual.

Dividuality, partibility and individuation

However, not every object or artwork is *meant* to remain dividually constituted, just as not every human retains its dividuality. 'The condition of multiple constitution', Strathern wrote, 'also makes the person a partible entity: an agent can dispose of parts, or act as a part'.¹⁹ In the society Strathern studied, persons are born in a dividual state with multiple genders, categories or identities; but this multiple state is not considered sustainable. Within the social roles people are expected to inhabit, they cannot always retain the differing – and sometimes conflicting – identities with which they are born. In the book *The Archaeology of Personhood*, Chris Fowler explains how,

in Strathern's text, individuals emerge from dividuality as partible people where one aspect of identity is presented as a whole self. Exactly what is presented depends on the context. In a dividual state a person is full of potential, and is plural; in a partible state

they are defined by a present relation; and individual histories may *selectively* sum up the history of these conditions.²⁰

Partible personhood, then, is when one of the many facets of a person's identity is highlighted, activated by engaging in a certain kind of social relation, while the other facets of the dividual person are made to temporarily recede into the background and are left idle. Although those other parts of the person are suppressed and inactive, they are maintained and are still recoverable.

Alternatively, dividual personhood can be 'individuated' in a more drastic process that, instead of suppressing components of the self, seeks to sever forever those capacities for performing certain roles and identifications. This means that in the paradigm of dividuality, there is still room for a concept of the individual; but this theory makes clear that an individual's identity should not be presumed as an original, given reality; instead, it is the result of labour and effort. This matches precisely the thesis behind Van de Vall et al.'s biographical approach to contemporary art conservation, which states that an artwork's identity should not be presumed as an original, given reality but that it, too, is the result of labour and effort. A theory of dividual, partible and individuated art-hood provides a solid paradigm to frame and bring into focus the picture painted by Van de Vall et al. of the many ways artworks evolve and are shaped by collections caretakers; and this paradigm offers succinct terminology and clear concepts that can facilitate the application of those scholars' work in practice.

Take Me (I'm Yours): applying concepts of dividuality for contemporary art

The 2017–2018 exhibition *Take Me (I'm Yours)* at Pirelli HangarBicocca in Milan provides many examples of how the concepts of dividuality, partibility and individuation can be relevant in reconceiving the care of expanding artworks. The original *Take Me (I'm Yours)* was created by artist Christian Boltanski and curator Hans Ulrich Obrist in 1995 at London's Serpentine Gallery during the heyday of relational art, a genre in which human interactions are used as artistic inspiration or even as the artistic medium itself. The aim of *Take Me* was to break the rules of exhibiting, allowing people to touch art, take art home, and to become just as involved in bringing the artworks to fruition as the artists themselves. Twenty years later the exhibition was revived and adapted in various cities including Milan, where I conducted ethnographic fieldwork using participant observation during opening hours to study how these exchange-based artworks lived while on exhibition. Close study of these works revealed how the lens of dividuality can illuminate the various facets of each one's identity and help inform strategies of collections care using the biographical approach.

Spoken over a decade prior to his taking part in Pirelli HangarBicocca's 2017–2018 *Take Me (I'm Yours)* in Milan,

the words of artist Cesare Pietroiusti seem to foreshadow the proposal of dividual art-hood. He says about art that ‘when you say something, when you represent something, you underline a meaning, somehow excluding in the same moment all the other meanings that are not there’. This sounds very much like what I would call a partible existence for an artwork: a state of being defined by a present relation. He continues: ‘when you have an event, when you have a “real time verb”, you can have indefinite layers of possible meanings or of possible ways to open meanings’.²¹ This, I argue, describes an artwork in a state of dividuality.

For the work by Pietroiusti included in *Take Me*, visitors could select and take home one of the 3000 unique drawings he had created using fire on paper, each one signed and numbered. On opening night, some of those 3000 were installed in a massive grid taking up an entire wall. Although each one was exquisitely beautiful on its own, it read: ‘this drawing is, in its current state, incomplete, and cannot be considered as a work of art. To complete the work, the possessor must burn the entire sheet’. The artist himself was present at the exhibit opening for a performance in which he personally burnt the drawings of interested visitors, sending them home with a plastic sleeve full of cinders. And yet, although these cinders were now a bona fide work of art by Cesare Pietroiusti, they did not constitute *the* work of art shown in the exhibition: *Untitled (distribution of 3000 incomplete drawings)*, 2017. The Pietroiusti work included in the *Take Me* exhibition list was the entire process of distribution; including not only the full wall installation at the opening and its accompanying artist performance, but also the disappearance of drawings one by one until the wall was bare, before being reinstalled in a new configuration each week prior to the gallery opening.

Partway through the exhibition’s run, Pietroiusti instituted a new ritual element in which cultural mediators installed the work every Thursday during, instead of prior to, opening hours. This brought a backstage part of the work’s identity front and centre, changing the status of its installation life phase from ‘not-artwork’ to ‘artwork’. Crucially, when this performance was enacted, visitors were required to wait until all of the drawings were installed before selecting one to take home. Thus, every Thursday, Pietroiusti’s work existed in a partible form: it was defined by the present relation of *installation*, while the other facet of *taking* was temporarily suppressed. Pirelli HangarBicocca staff were responsible for ensuring that the work shifted from dividuality to partibility each Thursday; and ultimately, their collections care strategy required them to facilitate the work’s individuation by ensuring a total dispersion of the drawings at the exhibition’s close. Now that this distribution is complete, the multiple elements of the work’s identity such as *installation* and *taking* have been severed from active existence, and this originally dividual work now lives on only as individuated drawings, or indeed as ashes, in people’s homes.²²

Another work in *Take Me* had fewer distinct elements, but also illustrates the interplay between dividuality and partibility, and the difficulty of maintaining equilibrium between

different facets of a work’s identity. Yona Friedman’s *Street Museum*, 2017, had two main intended functions: visitors could build their own structures using hula hoops to create a collective ‘museum’, and then they could populate the construction with items of personal significance to create the museum’s ‘collection’. For a number of weeks after *Take Me* opened, only the first element of this work seemed to fully manifest in the space, with visitors gamely building structures, but very rarely leaving any objects. *Street Museum* had become partible; but whereas the partibility in Pietroiusti’s work on Thursdays was desired by the artist, that was not the case here. The unintended partibility enacted by visitor behaviour was recognised as a conservation issue, just as if a physical component of a kinetic sculpture had broken down. In order to foster the work’s dividuality, Pirelli HangarBicocca staff took a number of measures to try to revive the *giving* facet of this work. They added additional signage, published reminders on their website and social media pages for visitors to bring items to contribute, and began adding their own objects to the *Street Museum*. These effective techniques brought the contributory element of the work back to life in a successful treatment plan to re-dividualise this work of art.

Diverging biographies: an artwork and an altar

In contrast to Friedman’s work, Jonathan Horowitz’s *Free Store*, 2009–2017, only had one directive for visitors at *Take Me (I’m Yours)*: to create a free exchange as they ‘leave stuff’ and ‘take stuff’ (Figure 3). Visitors offered various items in this social swap including metro tickets, drawings and notes, pine cones, jewellery, paper boats, maxi pads, and crumpled up used tissues.²³ Two years prior to this, an identical list of offerings could be found across town at Milan’s Museum of Cultures, MUDEC (Museo delle Culture) – deposited not in a contemporary artwork, but as offerings in front of a grouping of West African Vodun²⁴ sculptures for MUDEC’s externally curated 2015 exhibition *Africa, la terra degli spiriti*. Individual sculptures from a private collection were arranged together to evoke the assemblage and accumulation that characterise Vodun altars and shrines, and the wall text invited visitors who so wished to ‘leave an object, a thought, a memory to the Vodun spirits that have accompanied us in this exhibition’. This invitation was wholeheartedly accepted, and thousands of items were placed on the ledge in front of the vitrine (Figure 4). While appearing materially identical, these offerings and those left across town two years later in Horowitz’s *Free Store* are fundamentally different, and both MUDEC and Pirelli HangarBicocca would have to develop a customised care protocol based on the unique biography of these two assemblages.

A biographical approach to conserving these dividual works would ask: what is the status and function of these materials within the entire assemblage, and what is their relationship to the identity of the work as a whole? And,



Figure 3 Jonathan Horowitz's *Free Store*, 2009–2017, as installed for Pirelli HangarBicocca's 2017–2018 exhibition *Take Me (I'm Yours)*. Photo by Caitlin Spangler-Bickell, courtesy of Pirelli HangarBicocca.

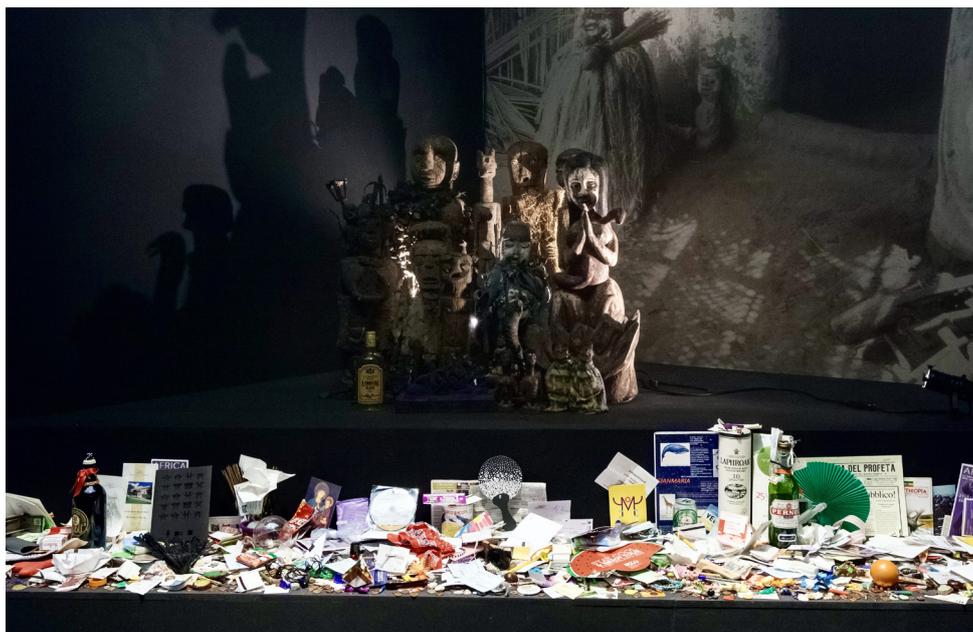


Figure 4 The Vodou altar and offerings in MUDEC's 2015 exhibition *Africa, la terra degli spiriti*. Collection Gigi Pezzoli, in deposit at MUDEC. Photo courtesy of MUDEC – Museo delle Culture, Milan.

crucially, what effects will collection care activities have on the work's identity? Is the collection of objects meant to remain dividual – and must *all* of these material relationships be maintained to achieve that? Would letting go of the offerings necessarily lead to individuation?

The identity of the *Free Store* was not contingent on the deposited objects themselves, but instead with the *act* of a free exchange. The work's open-ended dividuality can be maintained simply by facilitating this exchange, so none of the deposited materials need be kept by the institution.

The Vodou altar at MUDEC, however, is a much more complex case, and the offerings left at MUDEC may be more consequential to the Vodou altar's identity than the objects deposited at Pirelli HangarBicocca were to the identity of Horowitz's artwork. In order to safeguard the possibility of a continued dividual existence for the altar while the appropriate course of action could be considered, the museum ensured that the relevant relationships were not irrevocably lost. At the closing of the exhibition, the offerings were packed away and placed in storage together with the Vodou

figures to whom they were offered, avoiding the premature individuation that would result from the disposal of the offerings. It is vital to document these actions by writing the altar's biography and recording the many relationships that have produced or affected it – including decisions taken by the museum staff. Those details can then inform decision-making processes with the proper stakeholders and serve as a record of this collective, even if its components are ultimately dispersed.

Conclusion

This paper has borrowed concepts from anthropological literature to present a new way of conceiving the identity of artworks. Following Van de Vall et al.'s biographical approach and its entreaty not to presuppose a singular identity for artworks, I have suggested we think of works of art and cultural creation as dividual entities that are embedded in and born from previous relationships, acquire new relationships over time, and have many – sometimes conflicting – facets of their identity. This paradigm allows practitioners not only to document the biographical phases of works that may materially disappear, but also to recognise exactly how their actions as stewards will affect a work's identity.

The case studies discussed in this article have demonstrated how, as a direct result of museum practices, facets of expanding works can be *severed* through individuation, such as when materials no longer act as originally intended or disappear completely; *suppressed* in a state of partibility, when curatorial decisions or visitor actions freeze a work into one relational mode; or *strengthened and sustained* through flexible policies, material intervention, and documentation and preservation in biographies that bear witness to a work's dividual existence.

The model of dividual art-hood complements and extends the biographical approach to contemporary art conservation, with evident utility for works that we think of as expanding. As a biographical perspective begins to find application beyond contemporary art conservation with 'traditional' works such as European medieval polychrome sculpture,²⁵ pathways for future research should investigate how even seemingly stable and static artworks like paintings or works on paper may also in fact shift between states of dividuality, partibility and individuation. Such studies will undoubtedly illuminate how these shifts occur in response to – and provoke transformations of – practices of collections care.

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Notes

1. Some texts that have grappled with how to care for and document the conservation of conceptual and ephemeral art include: Hummelen and Scholte 2004; Wharton 2006; Ferriani and Pugliese 2013; Matos et al. 2015; Giebler and Heydenreich 2016.
2. Wharton 2006: 170.
3. Van de Vall et al. 2011.
4. Appadurai 1986; Kopytoff 1986.
5. Van de Vall et al. 2011: 3.
6. Although at the time of writing I am not aware of any explicit criticism of the biographical approach published in the conservation literature, I have witnessed such questions posed by audience members in response to conference presentations of conservation work utilising the biographical approach of Van de Vall et al.
7. Van de Vall et al. 2011: 5.
8. Muñoz Viñas 2005: 65.
9. Van de Vall et al. 2011: 3.
10. Van de Vall et al. 2011: 6.
11. Recent conservation scholarship has also made use of other social scientific theories to similarly offer an understanding of artworks as multiple and/or evolving. See, for example, the article in this issue by Brian Castriota, whose research on the concept of authenticity has borrowed from the work of Jacques Derrida and Judith Butler. Castriota uses the term 'centring' to describe conservation's traditional 'process of drawing hard lines around an artwork's essential properties', and instead advocates that conservation should 'be wary of the supposition that an object retains a singular centre or core at every point in its trajectory': Castriota 2019: 42–4.
12. Strathern 1988.
13. Strathern 1988: 13.
14. Becker 1982: 1.
15. Archaeologists Andrew Meirion Jones, Marta Díaz-Guardamino and Rachel Crellin have cited Strathern's and other anthropological theories to support the concept they refer to as 'multiple objects' which aims 'to emphasise that objects are composed of multiple relations, and to emphasise the symmetry between subjects and objects' against the notion that humans are active while objects are inert (Meirion Jones et al. 2016: 127). The term 'multiple objects,' however, is liable to cause confusion when applied to the conservation of artworks – particularly contemporary artworks for which the word 'multiple' denotes the production of editions – and it lacks the precise vocabulary for describing processes of change provided by the dividuality/partibility/individuation model. I am grateful to Bettina Ebert and Christina Spaarschuh for bringing this research to my attention during the revision of this article.
16. Cosentino 1995.
17. Drewal 2008.
18. Polk 2015.
19. Strathern 1988: 324.
20. Fowler 2004: 21 (emphasis added).

21. Cited in Purves 2005: 78.
22. While an unburnt drawing might perhaps be considered an 'artefact' or 'relic' from Pietroiusti's performance artwork *Untitled (distribution...)*, the ashes are in themselves officially another work of art by Pietroiusti, even as they document and refer to *Untitled (distribution...)*. Further reflection on the status of these remaining materials should consider the work of Amelia Jones, who has been influential in discussions on the relationship of live events of body or performance art and the materials that document them. She posited that documents such as photographs, and the very performance they record, are supplementary to each other; each necessary for the other to exist as such (Jones 1997).
23. A similar work is *Swap*, 2011 by Roman Ondák, in the collection of the Solomon R. Guggenheim Museum; although, while *Free Store* is an open-ended situation in which visitors participate as and when they wish, *Swap* is a time-bound event in which visitors are engaged by a performer who mediates the exchanges for a structured duration of time. A panel discussion that addresses the collection and care of *Swap* with artist Roman Ondák, performer Sāmi Moor, and Joanna Phillips and Lauren Hinkson at Guggenheim staff, can be viewed at: <https://www.restauratoren.de/collecting-and-conserving-performance-art-videos/>.
24. Here I use the spelling Vodou to refer to this spiritual tradition in order to remain consistent with the version printed in exhibition materials.
25. Ebert 2018, 2019; Spaarschuh 2018.

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Biography

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