FOREWORD

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Cultural heritage has become a safe brand during the last 10-15 years. When you are a part of the cultural policies, creative industries, restoration, preservation or research of cultural fields, it is always recommended to mention in your agenda the protection of cultural heritage. This concept is a two-faced coin: on one hand the good face – the restoration, preservation, dissemination of the immense treasure of artifacts, knowledge, traditions, both material and immaterial patrimony that thousands of years of history have stored in the warehouses of humankind; on the other hand the dark side of the coin – neglect towards the cultural patrimony that the mankind is building up right now, mistrust for the cultural and artistic value of the present. According to an almost general idea, contemporary artists are less or even unable to produce master pieces and this go hand in hand with the opinion that every epoch is good if it is old enough. VISART enforces a treasure of information and experience generated by decades of researches for cultural heritage conservation as a first input for an extended research to new materials stability, to more polluted urban environment stress, to specific degradation mechanism understanding and preventive conservation application to contemporary art. It is focuses oo the research of non-traditional materials widely used in the contemporary art, such as acrylics, vynil, or synthetic resins. Also, it shows the same interest for the specific techniques that involve those materials.

VISART operates with a competent and very active consortium for a challenging topic, like scientific based modern materials' life limits and degradation mechanism, that is an important subject of debate of all visual art creators and not only. The involvement of the practitioners (contemporary artists) is a strong specific of this project and will help the building of an inside point of view on the issue.

We dare to remark that it is facing a hard work which for sure will point good aspects and bad aspects in connection with real practice, being prepared to find, understand and report all conclusions. As many of us noted, any research program is represented by projects with successful confirmation of estimated results. Like "happy end stories", many projects are looking and putting in light positive conclusions, and rarely display and underline negative aspects which are as useful as important information. To be warn how not to do, or what do you risk improperly using a technique or a material, could be more important than to be only advised about correct use of another technology or material.

The number of variables that could affect any contemporary art piece from modern material structures is exponentially increased than in traditional situation. Classic considerations when about restoration are also supported by much information when the restorer puts the work (object or monument) into the context of its creation. This will be almost impossible about contemporary art when its restoration time will come.

One of the main results of VISART consists in creating and launching of the online scientific journal: *Studies in Contemporary Art Ageing - SAGE*.

The SAGE Journal is a transdisciplinary journal for the scientific issues regarding

contemporary art conservation. The main aim of this bi-annual journal is to publish original paper on the ageing, and transformations which come with it, of contemporary works of art. Special attention will be given to studies concerning the knowledge of the issues arising with the use of artistic free-styling, non-conventional materials, as well as modern materials' life limits and degradation mechanisms, and all theoretical and practical aspects related to the preservation of contemporary works of art. The focus will be on new professional materials, encompassing not only materials used for artistic creation, but also new materials for restorers.

The SAGE Journal encourages the presentation of case studies, considering that this field, outlined as an area of strong future, with specific traits, is yet far from including procedures and repeatability. The variety of case studies and projections for as many distinct situations, most efficiently support the preventive conservation measures.

SAGE Journal is interested in papers which focus on:

- Advances in scientific methods and techniques for the investigation of aspects concerning the aging of contemporary works of art;
- Trans and multidisciplinary research on contemporary works of art;
- Reviews on the current state of the art in contemporary art aging and on specific topics selected by the editorial board;
- Modern approaches to visual arts higher education;
- Aspects of contemporary art trade in relation to long-term conservation;
- Aspects of contemporary visual arts assessment in relation to its conservation perspective

ABOUT THE AUTHOR

Roxana RĂDVAN is the director of Research and Development for Optoelectronics INOE 2000 and head of Center of Restoration by Optoelectronical Techniques CERTO. She received the BS degree in Applied Optics and Fine Mechanics in 1990 from Politehnica University of Bucharest and her doctoral degree on non-conventional optics in 1996 from Technical Army Academy of Bucharest. Member of LACONA group since 2003, member of Balkan Archaeometry Network, chair of e-Culture Session of Developments in E-Systems Engineering Conference. She coordinated the national project for the ART4ART mobile laboratory that implements polyvalent services on various restoration yards (monitoring, investigation, diagnosis, intervention, post-intervention monitoring, and prediction). She is now involved in implementation of IT instruments for on-line access to infrastructure.