

In some cases, we can take advantage of interventions concerning some famous pieces in our collection to improve contact with a new public. We can also show some of our conservation procedures in more depth through the documentation of the processes before, during and after any intervention.

The documentation and the discussion process, the evolution of some criteria employed, for example during the restoration of Calder's mobile *Carmen*, were shown at the annual congress of the Spanish Group for the conservation of contemporary art of the International Institute for Conservation of Historic and Artistic Works (IIC) and published after the meeting. The museum's website has a large and complete dossier concerning the study of techniques, the conservation condition and the documentation used during decision-making processes (MNCARS, 2017a).

The procedure used for moving one of the heaviest sculptures in our museum, a piece by the artist Eduardo Chillida, demonstrates some of the aspects, specific difficulties and solutions that we have to find in dealing with contemporary objects (Figure 1).

This information was very impressive and was viewed by a large number of people. It was a good way of showing visitors that, in contemporary art, each piece demands different and creative solutions.

In my opinion, even considering these singular and sometimes spectacular challenges, our major problem is dealing with pieces that involve difficulties in the conservation of new materials, such as rubber, plastics, and their mixing and improper use; the use of electronic or electrical devices which become obsolete just a few months after they appear on the commercial market; and the related complications of preserving and communicating a piece's significance, which includes intangible or sensitive aspects.



**Figure 1.** Internal movement of Chillida's "Toki Egin". In March 2010, the rearrangement of the permanent collection made it necessary to move the piece called "Toki Egin (*Homenaje a San Juan de la Cruz*)" created by Eduardo Chillida in 1990. It had been situated on the fourth floor of the Sabatini Building and weighed over 9 tonnes, which made moving it a very complicated process. The transfer of the work was done through one of the windows of the museum building at night, to prevent a crowd of people (MNCARS, 2017b).