

In the course of those relationships, we learn a lot from the artists, and many of them change their mind about conservation. Through artists' interviews we learn much about the conception and the meaning of each artistic proposal and in which way the artist wants to be understood. We consider all the details that have to be taken into account in addressing the perception or the experience. Keeping and reproducing this experience is a nice challenge for a conservator and restorer.

This has changed our position in order to achieve much more adaptable solutions to respond to the different problems that can appear even before the acquisition of the artwork by the museum. We are now much more able to modify and create new tools and new ways to resolve these situations, discarding the simple translation of criteria or protocols coming from more traditional conservation practice.

To improve our documentation, we have increased the exchange of information and the sharing of tasks and responsibilities that need to be implemented across all departments in the museum, in order to achieve better results on the understanding, preserving and exhibiting of our collections. This means that we share the responsibility to build together new and beneficial documentation in order to make the right decisions in each situation.

This collective exchange is making us more effective and productive, especially now that the evolution of art forms and their creative processes, particularly with young artists, are changing more quickly and dramatically than ever. This is thanks to the new facilities and their enlargement for public use. We have to consider each work as a different project with its own complexities, special characteristics and demands and relate it with its context, its creator and its time as a unique personal proposal.

Working together and sharing responsibilities to avoid any information gap that could hinder our comprehension or our knowledge has made us absolutely able to discuss and to propose the right solutions when problems appear, and be ready if any incident happens. We have also had to learn and know exactly what we have to do to regain, rebuild or restore the artwork with thorough documentation, which is also essential to respond to needs or gaps that can appear during loans, mountings, restorations and so forth, both now and in the future.

Another aspect which has changed during the evolution of these transversal teams is the way that we manage the information right from the very beginning. Now we are more efficient in collecting new information from the artists and his or her entourage, through interviews, technical questionnaires and creating instruction manuals during the time that we work together on the preparation of an exhibition.

The information and knowledge exchange that we are building throughout the artwork's life in the museum, from its acquisition until its exhibition or study, contribute to new, enlarged, practical and