

Zpráva ze zahraniční služební cesty

Jméno a příjmení účastníka cesty	Petra Vávrová	
Pracoviště – dle organizační struktury	1.4	
Pracoviště – zařazení	Odbor ochrany knihovních fondů, Oddělení vývoje a výzkumných laboratoří	
Důvod cesty	Návštěva UCL v Londýně a Britské národní knihovny v Londýně, EES British museum	
Místo – město	Londýn	
Místo – země	Anglie	
Datum (od-do)	11.6. – 22.6.2013	
Podrobný časový harmonogram	11.-17.6. odlet do Londýna a soukromé volno 18.6. návštěva Dr. Strlic, UCL 19.6. návštěva Deborah Novotny, British library 20.-21.6. EES 22.6. návštěva British museum a odlet a návrat do Prahy	
Spolucestující z NK	-	
Finanční zajištění	FAMU, AMU, NAKI (0149), Ints. Výzkum, Oblast 4 (0138)	
Cíle cesty	Účast na zahraniční mezinárodní konferenci „OUR MODERN: RE-APPROPRIATING VULNERABLE 20th CENTURY HERITAGE“ a prezentace 2 přednášek	
Plnění cílů cesty (konkrétně)	<ul style="list-style-type: none"> • Přednáška „Special Collections of the National Library of Czech Republic – preservation of glass plate negatives, plastic negatives, postcards and shellac records“ Vávrová P., Novotný J., Palánková L., Sedliská H., Kaščíková T. • Přednáška „Photographic Collections of the National Museum Archives – Photographs, Postcards and Databases“ Jůn L., Vávrová P., Borýsková Š., Jůnová Macková A. • Prezentace ochranných obalů (krabic) na knihy vyráběných na plotru Kasemake v NK ČR 	
Program a další podrobnější informace	Viz. podrobnější zpráva níže	
Přivezené materiály	http://www.iuc.hr/lucAdmin/Server/downloads/Our_Modern_CONFERENCE_ABSTRACT_BOOK.pdf Vyjde ještě sborník příspěvků – měli bychom jej brzy obdržet.	
Datum předložení zprávy	10.6.2013	
Podpis předkladatele zprávy		
Podpis nadřízeného	Datum:	Podpis:
Vloženo na Intranet	Datum:	Podpis:
Přijato v mezinárodním oddělení	Datum:	Podpis:

Podrobná zpráva:

Cílem konference „**OUR MODERN: RE-APPROPRIATING VULNERABLE 20th CENTURY HERITAGE**“, která se konala ve dnech 21. – 23. května 2013, na Inter-University Centre Dubrovnik (IUC) ve spolupráci s University of Dubrovnik (Arts and Restoration Department); Arts Academy of University of Split (Conservation-Restoration Department) a Institute of Art History – Center Cvito Fisković ve Splitu bylo prezentovat nové poznatky v oblasti péče a zpracování sbírek moderního kulturního dědictví vytvořeného ve 20. století. Příspěvky zazněly z oblastí jak kunsthistorie, etiky, tak i z oblastí interdisciplinárních výzkumů a postupů při ochraně jednotlivých součástí kulturního dědictví a byly zaměřeny na interdisciplinární přístup a zkušenosti při ochraně tohoto dědictví.

Naše příspěvky zazněly ve 3. sekci: PHOTOGRAPHY AND AUDIOVISUAL HERITAGE.

Velký úspěch a rozsáhlou diskuzi zaznamenala naše přednáška „Special Collections of the National Library of Czech Republic – preservation of glass plate negatives, plastic negatives, postcards and shellac records“, kde byla prezentována mimo jiné výroba ochranných obalů (krabic) na knihy vyráběných na plotru Kasemake v NK ČR. Účastníci conference projevíli velký zájem o ochranné obaly vyráběné na míru každé knihy z velmi kvalitní a chemicky stabilní lepenky. Přivezené vzorky krabic byly rozdány účastníkům jako vzorky.

Konference měla 3 sekce, jejich podrobný popis je uveden níže.

DESCRIPTION OF CONFERENCE SESSIONS

The conference sessions examine the concept of the 20th century Heritage in three different aspects and offer views on how fundamental qualities of modern heritage can be preserved and what they have to offer to the contemporary life and its future sustainability.

SESSION 1: URBAN HERITAGE AND ARCHITECTURE

The discussion about the preservation of the 20th century architecture should start with a debate on the philosophy of the architecture of Modernism and of the corresponding architectural forms. Modernism has recently started to be perceived as a historical style, even if in its roots it was a deliberate departure from tradition. Its negation of continuity in architecture, as well as its structures intended to be short-lived, need specific principles in evaluation of its historic significance.

The theoretical approach to conservation of 20th century architecture in general is also determined by the nature of the new building materials, which deteriorate at a much faster pace than traditional materials, and require different principles of their conservation and repair.

In 20th century architectural conservation the preservation of the original concept is more important than the perpetuation of the original structure. Since the architecture of the 20th century constitutes by far the largest part of the existing built heritage, its treatment is a key issue not only for the conservation profession, but also for the future of our urbanized world.

Sub-themes

1 Architectural History/Urban Space

The 20th century built Heritage includes buildings, structures, urban ensembles and plans, cultural landscapes, industrial and historical archaeology. Points of interest: urban history, environmental psychology, urban planning, urban morphology, urban scale, nature and environment, challenges of sustainable development, everyday constructions.

2 Policy-making

In what way can an effective inventory and protection by law of architectural monuments from the 20th century period be implemented? In what way can management affect the amount, quality and maintenance of restored buildings in the future?

3 Technology

Although the building methods, constructions and service systems are still applied today, most have been forgotten. How can they be recognized and disseminated? Buildings of the modern heritage were knowingly designed with a short life expectancy. Conservation of these buildings brings about a conflict with the intention of the original designers. Should this affect their restoration? What are the consequences of identifying a new function for such buildings?

4 Documentation of buildings from the modern period and identification of their sources and the significance

Identification, evaluation, safeguarding, teaching and promoting the value and conservation of the heritage of the 20th century resources, establishing guidelines if needed.

SESSION 2: FINE ARTS

The session devoted to theory and practice of modern and contemporary art conservation discusses how and why it differs from traditional conservation. New art forms, new materials and new media pose great challenges to conservation community. How do we preserve artist performance? How do we preserve food products used in art works? What about CD-s and DVD-s? The search for new solutions has brought curators and conservators closer than ever before. Artists have been included, too. Conservation scientists play an extremely important role, as the 20th century artist uses materials of various types and provenances.

Murals, street art and graffiti have become heritage items. Many other objects – post World War II monuments, for example – have yet to be recognized as cultural heritage. We welcome presentations that explain and defend their significance.

Sub-themes

1 Artist Materials

What are the most problematic materials in 20th century art? How to overcome typically short lifespan of the materials and techniques used in contemporary art works? What are the current research initiatives?

2 Conservation Practices

What are the challenges in treating modern and contemporary paintings, sculptures and outdoor painted surfaces? How are performance, installation, kinetic, and new media art (digital art, internet art, interactive art etc.) preserved? How can plastics, acrylics, mixed media etc. be dealt with? How to deal with technological obsolescence? How is science applied in 20th century art conservation? How are modern and contemporary works of art documented? How is this knowledge transferred?

3 Preservation Strategies

How are modern and contemporary art works preserved in museums? What can be done to preserve outdoor sculptures and outdoor painted surfaces? Can their deterioration be prevented or slowed down? How to train experts for modern and contemporary art conservation?

4 Theory and Ethics

Is there a decision-making model in modern and contemporary art conservation? What is the position of the curator? What is the position of the conservator? Should artist's voice be heard? How is authenticity perceived in 20th century art? Is the idea (concept) more important than the physical object (material)? What is patina and how is it treated?

SESSION 3: PHOTOGRAPHY AND AUDIOVISUAL HERITAGE

Photographs taken during the 20th century represent the largest part of all preserved photographic objects, as it was in that period that the medium became available to a widest group of practitioners. This was due to the continuous technology development, on which photography has been dependent since its beginnings. The 20th century photography has gained its position within the visual culture, thus becoming an equal artistic medium that is systematically collected, preserved, and exposed to the public.

With the rising sense of fragility of photographic objects over the last few decades, special attention is given to their conservation and restoration. Although we are faced with many questions about degradation and preservation of chemical ("classical") photography, digital photography and digital printing pose an equal challenge. Great efforts are being invested in developing strategies for the protection of photographic collections stored in museums, archives and libraries, as well as those privately owned.

Moving image and recorded sound heritage has been recognized as a unique and irreplaceable testimony to our economic, political and social development. This refers not only to the cinema, but also television, video, multimedia and other products. Audiovisual materials, such as films, magnetic tapes, videotapes and optically readable laser discs, are subject to rapid decay, especially when stored in poor conditions. Due to the short life span of these materials, their massive and progressive accumulation, as well as technology obsolescence, institutions

responsible for their preservation face huge technical and organisational problems. Although the shift from analogue to digital formats has brought many practical benefits, the search for the media carrier that can withstand technological changes continues.

Sub-themes

1 Photography in the 20th Century

Points of interest: photographs from historical, aesthetic and sociological perspectives, photographs as documentary evidence, photojournalism, professional and amateur photographs, photographs in the art world.

2 Evaluating, Collecting and Organizing Photographic Collections

Establishing a collecting policy, the values of photographs (informative, associative, monetary and usage value), accessing and arranging photograph collections. How to describe, research and read photographs?

3 Research, Preservation and Conservation of Photographic Materials

How are photographs preserved in museums, archives and/or libraries? What are the possibilities for identification of 20th century photographic processes? What are the causes of deterioration of photographic materials? How are conservation treatments performed on different types of photographic materials? How is digitalization used for preservation services? How to train experts in the field of restoration and conservation of photographic materials?

4 Conservation and Digitalisation of Audiovisual Heritage

Why has a large part of audiovisual heritage been lost? What occupations are related to its conservation? How is the knowledge and understanding of these issues built? How are conservation treatments performed? How is the long-term accessibility of audiovisual materials ensured? What can be done to raise public awareness of the need for the preservation of audiovisual materials?

5 Ethical Issues in Conservation of Audiovisual Heritage

Who decides what will be preserved? Does copyright affect conservation process? Do we safeguard both the media carrier and the information contained in it, or just the information? What is the significance of the original in conservation of audiovisual materials?

PROGRAM KONFERENCE:

May 20

10 AM – 4 PM ICOMOS International Scientific Committee on 20th Century Heritage – European regional meeting

May 21

9 - 9.30 AM Welcome note and opening remarks
Vesna Vrtiprah, Rector of the University of Dubrovnik
Krunoslav Pisk, Director of the Inter-University Centre, Dubrovnik

9.35 – 10 AM Key note: Jörg Haspel (Germany):
Modern Heritage Potential Links Between World Heritage Goods of the 20th Century Heritage

Policy making and documentation

(Moderator: Mr. Vladimír Šlapeta [Czech Republic])

10.05 – 10.20 AM Sheridan Burke (Australia):
Documenting Architectural Guidelines for Conserving Australia Square

10.25 – 10.40 AM Ferdinando Espinoza de los Monteros (Spain):
Intervention in 20th Century Heritage: Approaches, Process and Sensitivity

10.45 – 11 AM Riita Maija Salastie (Finland):
Modern Architecture as Cultural Heritage – Preservation Methodologies for the 20th Century Heritage in Helsinki

11 – 11.15 AM Discussion

11.20 – 11.50 AM Coffee break

Methodology

(Moderator: Mr. Fernando Espinoza de los Monteros)

11.50 – 12.05 PM Caroline Engel (UK):
The Heritage Value of Welfare State Architecture in the United Kingdom and its Suitability to Modern Needs

12.10 – 12.25 PM Georgy Smirnov (Russia):
Inventory of Historical Buildings in Russia (Late 20th and Early 21st Centuries). Problems and Results

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- 12.30 – 12.45 PM **Ferdinando Diniz Moreira, Luiz Amorim (Brazil):**
The Experience of the Latin American Modern Architecture Conservation Course (MARC-AL)
- 12.45 – 1 PM Discussion
- 1 – 3 PM Lunch break

Architectural history / Urban spaces

(Moderator: Ms. Sheridan Burke)

- 3 – 3.15 PM **Karin Šerman (Croatia):**
Architectural Modernism as Bearer of Cultural Identity
- 3.20 – 3.35 PM **Vaidas Petrulis (Lithuania):**
The Inheritance of Local Modernisms as Cultural Dialog Between Tangible and Intangible
- 3.40 – 3.55 PM **Federico Cosimo Biancullo (Italy):**
The Skyline Beyond the Wall: Preserving GDR Architecture Against the Damnation Memoriae
- 3.55 – 4.10 PM Discussion
- 4.15 – 4.45 PM Coffee break
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Conservation and rehabilitation technology

(Moderator: Ms. Natalia Dushkina)

- 4.45 – 5 PM **Nurdan Kuban, Emre Kishali (Turkey):**
The Conservation Approach to İzmit People's House
- 5.05 – 5.20 PM **Sanja Peter (Sweden):**
Modern Landscapes – Modern Problems. The Late 20th Century
- 5.25 – 5.40 PM **Ferdinando Diniz Moreira, Ana Maria Bezerra, Rucélia da Mata, Monica Harchambois (Brazil):**
Rehabilitating Sports Arenas
- 5.40 – 5.50 PM Discussion
- End of Day 1
- 7 PM Conference Speakers' Welcome Cocktail

May 22

9 – 11 AM

Dubrovnik: guided walking tour

Pre-registration required. For information on tour fee and registration please contact Mr. Tomislav Kvesić: iuc@iuc.hr

Cultural heritage of socialism and challenges of its preservation

(Moderator: Ms. Sandra Uskoković)

11 – 11.05 AM Introductory remarks

11.05 – 11.20 AM Tsvetan Kosturkov (Bulgaria):

Opposite Perspective. The Socialist Realism – From the Only Possible Way to the Unrecognized Art

11.25 – 11.40 AM Nina Stevanović (Bosnia and Herzegovina):

Valorisation and Protection of Architectural Heritage of Socialism in Bosnia and Herzegovina: Architecture In-Between The Memories, Identities and Cultural Policies

11.45 – 12 PM Aleksandra Kapetanović (Montenegro):

NOB Monuments as Part of the 20th Century Heritage – Challenges of Their Valorisation, Protection and Maintenance

12 – 12.15 PM Discussion

12.20 – 12.50 PM Coffee break

12.50 PM – 1.15 PM Key note: Dimitrios Chatziannidis (Greece):

Modern Conservation and Conservation of the Modern: An Approach on the Conservation of 20th Century's Heritage

New strategies and tools for new art forms and materials

(Moderator: Ms. Sagita Mirjam Sunara)

1.20 – 1.35 PM Will Shank (USA):

The Plight of the Exterior Contemporary Mural: A Bold, Yet Fragile Symbol of Contemporary Culture

1.40 – 1.55 PM Hanna B. Hölling (Germany / Netherlands):

On the New Object of Conservation: The Challenge of Multimedia in the Conservation and Conceptualisation of Nam June Paik's Installations

2 – 2.15 PM Friederike Waentig (Germany):

Plastics in Art and Design – A Conservator's Nightmare?

2.15 – 2.30 PM Discussion

2.30 – 4.30 PM Lunch break

The practice of modern and contemporary art conservation

(Moderator: Ms. Hanna B. Hölling)

- 4.30 PM – 4.45 PM Vanessa Badagliacca (Italy / Portugal):
Life Before and After an Artwork. Organic Material in Visual Arts: After Representation, Presentation
- 4.50 – 5.05 PM Kalina Marzec (Poland):
Challenges in the Conservation of the 20th Century Reinforced Concrete Sculptures. The Case of Alina Szapocznikow's work Climbing
- 5.10 – 5.25 PM Mirta Pavić (Croatia):
Ivan Kožarić: Conservation and Restoration of Changes
- 5.30 – 5.45 PM Sagita Mirjam Sunara (Croatia):
Artist in the Classroom: Developing Strategies for Conservation of Tomorrow's Heritage
- 5.45 – 6 PM Discussion
- End of Day 2

May 23

- 10 – 10.05 AM Introductory remarks
- 10.05 – 10.35 AM Key note: Dusan C. Stulik, Art Kaplan (USA):
20th Century: The Golden Era of Chemical Photography

Photography in the 20th Century

(Moderator: Mr. Hrvoje Gržina)

- 10.40 – 10.55 AM Adrian-Silvan Ionescu (Romania):
Art or Propaganda, the Good, the Bad, and the Ugly in the World War I Photography on the Romanian Homefront
- 11 – 11.15 AM Jasna Jovanov (Serbia):
Photography as an (E)vocation of the Painter: Forgotten Hobby of Nadežda Petrović
- 11.20 – 11.35 AM Ivana Katušić (Croatia):
Experiencing Research and Preservation of the Photographic Legacy of Bela Csikos Sesia
- 11.40 – 11.55 AM Discussion
- 11.55 – 12.25 PM Coffee break

Photographic collections in cultural heritage institutions (differences and common needs)

(Moderator: Ms. Janka Křižanová)

12.25 – 12.40 PM Petra Vávrová, Jan Novotný, Lucie Palánková, Hana Sedliská, Tereza Kašťáková
(Czech Republic):

*Special Collections of the National Library of Czech Republic: Glass Plate
Negatives, Plastic Negatives, Postcards and Shellac Records*

12.45 – 1 PM Ljerka Dulibić, Iva Pasini Tržec (Croatia):

Photographic Heritage at the Strossmayer Gallery of Old Masters

1.05 – 1.20 PM Libor Jůn, Petra Vávrová, Štěpánka Borýsková and Adéla Jůnová Macková
(Czech Republic):

*Photographic Collections of the National Museum Archives: Photographs,
Postcards and Databases*

1.25 – 1.35 PM Discussion

1.35 – 3.45 PM Lunch break

Research, conservation and digitization of photographs and audiovisual heritage

(Moderator: Ms. Jasna Jovanov)

3.45 – 4 PM Janka Křižanová, Dusan C. Stulik (Slovakia / USA):

Hand-coloured Photographs: History, Identification and Research

4.05 – 4.20 PM Rodica Antonescu (Romania):

The New "Old" Heritage: Considerations From an Old Conservator

4.25 – 4.40 PM Igor Marković (Croatia):

*(Idea of) Commons and Film Heritage in the Digital Age: Decentralised,
Distributed, Personal Film Collections as an Additional/Alternative Model of
(Re)evaluation, Storage and Distribution of Films*

4.40 – 4.55 PM Discussion

4.55 – 5.15 PM Conclusions of the conference and closing remarks

End of Conference