



Zpráva ze zahraniční služební cesty

Jméno a příjmení účastníka cesty	Ing. Petra Vávrová, Ph.D.
Pracoviště – dle organizační struktury	OOKF 1. 4 a OVVL 1.4.1
Pracoviště – zařazení	Ředitelka OOKF a vedoucí OVVL
Důvod cesty	Účast na konferenci ICOM-CC s názvem „Keep it Moving? Conserving Kinetic Art“ ve dnech 30. června až 2. července 2016 organizované v Palazzo Reale v Miláně .
Místo – město	Miláno
Místo – země	Itálie
Datum (od-do)	29.6. – 2.7. 2016
Podrobný časový harmonogram	29.6. 2016 odlet z Prahy v odpoledních hodinách, ubytování 30.6.-1.7. 2016 Účast na konferenci „Keep it Moving? Conserving Kinetic Art“ v Miláně v Itálii, v Palazzo Reale. 2.7. 2016 Přesun vlakem do Říma a Genzana u Říma na další ZSC.
Spolucestující z NK	-
Finanční zajištění	Institucionální výzkum, Oblast 6 – navýšení č. 0139
Cíle cesty	Diskuze problematik jako konzervace a restaurování různorodých materiálů obsažených v moderních sbírkách kinetického umění. Diskuze na využíváním řady přístrojů k analýzám, možnosti spolupráce apod.
Plnění cílů cesty (konkrétně)	Viz. detailní zpráva níže.
Program a další podrobnější informace	
Přivezené materiály	-
Datum předložení zprávy	11.7. 2016
Podpis předkladatele zprávy	Petra Vávrová
Podpis nadřízeného	
Vloženo na Intranet	
Přijato v mezinárodním oddělení	

Podrobná zpráva:

The Getty Conservation Institute, the Museo del Novecento and the Modern Materials and Contemporary Art (MMCA) working group of ICOM-CC spolu s INCCA organizovali konferenci „Keep it Moving? Conserving kinetic art“. Konference se konala v Palazzo Reale u Museo Del Novecento v Milánu v Itálii ve dnech **30.6.-1.7. 2016**.

Abstrakt o konferenci:

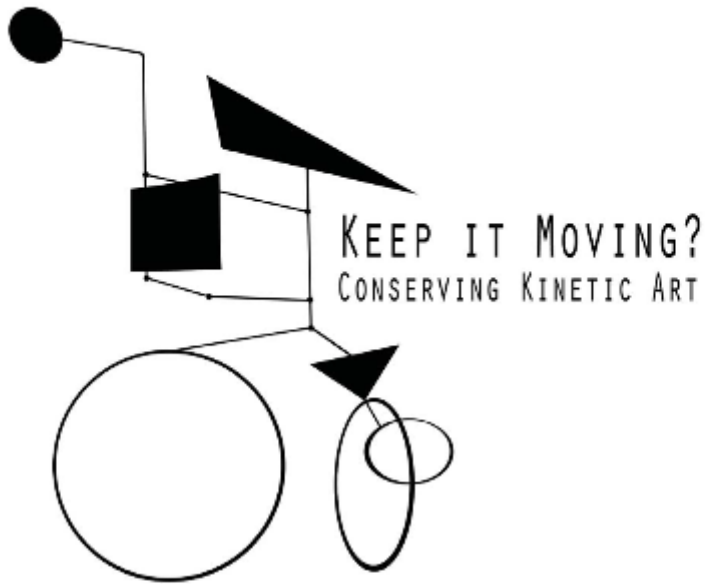
Kinetic art is art that not only includes movement but often depends on it to produce the desired effect and fully realize its nature as work of art. Kinetic art emerged throughout the 20th century, and had its major developments in the 1950s and 60s. In addition, in the 1960s, a branch of op art or optical art, i.e. abstract art based on optical illusion, also started to incorporate actual movement. Kinetic works of art include a wide range of motion, from motorized and electrically driven movement to motion as the result of wind, light, or other sources of energy. Much thought is currently given in the field of contemporary art conservation to re-thinking the concept of authenticity and to solving the dichotomy often felt between original materials and functionality of the work of art. The dichotomy is especially acute with kinetic art where a compromise between the two seems impossible: when engine parts stop working, when light bulbs go out, the work will stop functioning if replacement is not performed. Issues of technological obsolescence, as well as the strong sociological and historical information or meanings often embedded in a given technology and its use by an artist, further complicate matters.

This two-day conference will look back at the history of kinetic art and its preservation, take into consideration the artists' point of view, and discuss the ethical dilemma and practical challenges of conserving and documenting kinetic works. It will include invited keynotes and paper submissions. The conference will serve as the interim meeting of MMCA and is also organized in partnership with the Museo del Novecento, the Getty Conservation Institute, and INCCA. It will take place at the Palazzo Reale in conjunction with the general ICOM CC meeting. A visit of the rich collection of kinetic works in the Museo del Novecento will be included; other cultural tours will also be offered.

Program konference:



Program:



**Palazzo Reale, Milan
June 30 - July 2, 2016**

Kinetic: relating to the motion of material bodies and the forces and energy associated therewith (Merriam-Webster Dictionary)

A three-day conference dedicated to exploring the ethical and practical challenges associated with the preservation of kinetic art



PROGRAM

Thursday, June 30

Morning - Chair: Rachel Rivenc

- 8:30-9:30 Registration
- 9:30-9:40 Opening Remarks
- 9:40-10:15 Keynote Address
A Question of Kinethics
Reinhard Bek, Bek & Frohner, LLC, New York City
- 10:15-10:40 Fast and Furious: Operation, Maintenance and Repair of Chris Burden's *Metropolis II* at LACMA
Mark Gilberg and Allison Walker, Los Angeles County Museum of Art
- 10:40-11:05 Conserving Thomas Wilfred's *Lumie Suite, Opus 160*
Carol Snow, Yale University Art Gallery, New Haven
Lynda Zycherman, Museum of Modern Art, New York City
- 11:05-11:35 Coffee and Tea Break
- 11:35-12:00 The Optophonium - a ZERO Sound and Light Show
Ulrich Lang, Frankfurt
Sebastian Köhler, Kunstmuseum Krefeld
- 12:00-12:25 Ravages of Time: Zahn der Zeit: Gearing Towards Ends
Albrecht Gumlach, Museum Tinguely, Basel
- 12:25-12:50 Cybematic Umbrella: a Case Study of Collaboration
Louise Lawson and Carie Fleck, Tate, London
- 12:50-2:00 Luncheon

Afternoon - Chair: Lydia Beerkens

- 2:00-2:25 Takis and the Fourth Dimension
Erin Stephenson, National Gallery of Art, Washington, DC
Karl Dodson, The Menil Collection, Houston
- 2:25-2:50 Preserving Performativity: Conserving the Elusive in Aleksandar Brnec's Artwork
Mirta Pavić and Vesna Meštric, Museum of Contemporary Art, Zagreb
- 2:50-3:15 Afternoon Break
- 3:15-3:40 Engineering a Solution: Latin American Light-Based Kinetic Art at the Museum of Fine Arts, Houston
Jane Gilles and Ingrid Seyb, Museum of Fine Arts, Houston
- 3:40-4:05 Intertwined Strategies for the Preservation and Display of Kinetic Art... Case Studies in the European Neo-Avant Garde
Barbara Ferran, Milan
Francesca Pole, Milan
- 4:05-4:30 The Examination and Conservation of 13 Artworks by Jean Tinguely in the collection of the Stedelijk Museum Amsterdam
Esther Meijer, Amsterdam
Susanne Meijer and Sandra Weerdenburg, Stedelijk Museum Amsterdam

End of Day 1 Sessions

Friday, July 1

Morning - Chair: Tom Learner

9:30-9:35	Opening Remarks
9:35-10:10	Keynote Address The Fluid Boundaries Between Interpretation and Over-Interpretation: Collecting, Conserving and Staging Kinetic Art Installations Tiziana Calanelli, ZERO Foundation, Düsseldorf
10:10-10:35	A Multimodal Interactive Installation for Collaborative Music-Making: From Preservation to Enhanced User Design Federica Bressan, Tim Vets and Marc Leman, Ghent University
10:35-11:00	Moving With the Times: The Restoration of Max Dean's <i>As Yet Untitled</i> Sherry Phillips, Art Gallery of Ontario, Toronto Marcel Vermer, PV Labs, Burlington Max Dean, Toronto
11:00-11:30	Coffee and Tea Break
11:30-12:30	Poster Session
12:30-2:00	Lunch

Afternoon - Chair: Martina Pugliese

2:00-2:25	The Hype about ZERO and Its Influence on the Conservation and Presentation of Early Kinetic Works Gunnar Heydenreich and Julie Glebeier, Cologne Institute of Conservation Sciences
2:25-2:50	Kinetic Multiples: Between Industrial Vocation and Handcraft Solutions Isabel Plante, Consejo Nacional de Investigaciones Científicas y Técnicas, Buenos Aires Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín (Ideas-Unsam)
2:50-3:15	Nicolas Schöffer's Collection: from the Artist's Studio to the Museum Manon D'haenens, Université de Liège
3:15-3:40	'Pretty Good for the 21st Century': Restoration, Reconstruction and Realisation of Len Lye's <i>Tangible Motion Sculpture</i> Paul Brobbel and Simon Rees, Len Lye Center, New Plymouth
3:40-4:00	Afternoon Break
4:00-5:00	Round Table Discussion with Reinhard Bek, Tiziana Calanelli, Gunnar Heydenreich, Simon Rees and Isabel Plante
7:30-10:00	Reception in Fontana Hall, sponsored by AXA-ART Versicherung AG

End of Day 2 Sessions

Saturday, July 2

10:00-12:00	Guided Tour of the Collection of Kinetic Artworks in the Museo del Novecento
12:00-1:00	Panel Discussion with Iolanda Ratti, Roberto DiPasquale, Laura Calvi, Grazia Versico and Giovanni Aneschi in conference room of the Museo del Novecento
1:00-2:30	Lunch (not provided)
3:00-5:00	Guided Tour of Prada Collection or HangerBICOocca

POSTERS

The Case of the Collections of the Museo della Scienza e della Tecnologia da Vinci in Milan
Mariana Cappellina, Strati s.n.c. and Claudio Giorgione, Milan

Challenges in the Restoration of Kinetic Art: How Can We Keep Them Moving?
Mercedes de las Carreras, Museo Nacional de Bellas Artes, Buenos Aires

Think Big! The Conservation of the Kinetic Work of Art Balerina Clown by Jonathan Borofsky
Mire Erhan, Conservation Studio "Die Schmiede", Duisberg

Light Dynamo by Heinz Mack: A Prototype of a Kinetic Work
Paolo Iazurlo and Grazia De Cesare, Istituto Superiore per la Conservazione e il Restauro
Mariastella Margozzi, Galleria Nazionale d'Arte Moderna, Rome

Considering the Continuum of Care for Outdoor Kinetic Sculpture
Abigail Mack, Meck Art Conservation LLC, Hudson Valley
Friederike Steckling, Fondation Beyeler, Basel

From Flickering to Lighting: Gianni Colombo's Strutturazione Cinvisuale Abitale
Marlies Peller, Academy of Fine Arts Vienna, Institute for Conservation and Restoration

Death of a Moment: Management, Installation and Maintenance of a Site-Specific Kinetic Sculpture
Eugenia Stamatopoulou, The Dakis Jaannou Collection, Athens

Future in Motion: Conservation Issues of Seven Kinetic Artworks by the Dutch Artist Ray Staakman
Carlen van Aubei and Nikki van Basten, University of Amsterdam

Joost Conijn's Hout Auto
Arthur van Mourik and Marjje Verduijn, Centraal Museum, Utrecht

