

Conference Abstract Book

**OUR MODERN:
RE-APPROPRIATING
VULNERABLE 20th
CENTURY HERITAGE**

Dubrovnik, Croatia / Inter University Centre
May 21-23, 2013

//////////////////// Programme Committee

Sandra Uskoković, University of Dubrovnik, Croatia

Ana Šverko, Institute of Art History – Centre Cvito Fisković, Split, Croatia

Sagita Mirjam Sunara, Arts Academy of the University of Split, Croatia

Hrvoje Gržina, Croatian State Archives, Zagreb, Croatia

Jörg Haspel, Technical University of Berlin, Germany

Natalia Dushkina, Moscow Architectural Institute – State Academy, Russia

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Conference “Our Modern: Re-appropriating Vulnerable 20th century Heritage” is hosted by the Inter-University Centre Dubrovnik.



//////////////////// **Conference Venue**

All conference sessions will take place at the Inter-University Centre Dubrovnik, which is located northeast of the Old City: <http://www.iuc.hr/where-are-we.php>

On Tuesday, May 21, and Wednesday, May 22, lectures will take place at the conference hall in the ground floor. On Thursday, May 23, lectures will be held in room 2 on the first floor. The route to the lecture halls will be clearly marked.

//////////////////// **Receptions and coffee breaks**

The Welcome Reception will take place on Tuesday, May 21 from 7 to 9 PM at Tovjerna Sesame, which is located near the Inter-University Centre Dubrovnik (IUC). The reception will be free and open to all registered conference attendees.

Light refreshments and snacks will be served in the inner courtyard of the IUC during coffee breaks. These will be provided free of charge.

Conference presenters are invited to the Closing Reception, which will be held on Thursday, May 23 from 4 to 6 PM at the restaurant Mimoza, located across the Hilton Imperial hotel.

//////////////////// **Internet and computers**

Wireless internet access will be available for delegates in all conference rooms. With your own laptop you will be able to connect to the internet using the username and password which we will provide you on-site.

A room with approximately 20 computers, equipped with printers, will be available for common use throughout each day of the conference.

Presenters should bring their presentations to the conference on a CD-ROM or USB media storage device. Conference organisers will load all presentations on conference computers. All presenters will be given the opportunity to check their presentations on-site, before their presentation time.

OUR MODERN: RE-APPROPRIATING VULNERABLE 20th CENTURY HERITAGE

May 21-23, 2013

Inter University Centre Dubrovnik

International conference jointly organised by University of Dubrovnik; Institute of Art History – Centre Cvito Fisković, Split; Arts Academy of the University of Split; Croatian State Archives, Zagreb; Technical University of Berlin and Moscow Architectural Institute – State Academy in cooperation with the ICOMOS International Scientific Committee on 20th Century Heritage, hosted by IUC Dubrovnik.

CONFERENCE PROGRAMME

Monday, May 20

10.30 AM – 6 PM ICOMOS International Scientific Committee on 20th Century Heritage – European regional meeting

Tuesday, 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. Vladimir Šlapeta)

10.05 – 10.20 AM **Sheridan Burke** (Australia):

Australian National University: Developing Practical Heritage Policy and Documentation

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 England 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
- 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. Natalia Dushkina)

- 3 – 3.15 PM **Karin Šerman (Croatia):**
Architectural Modernism as Bearer of Cultural Identity
- 3.20 – 3.35 PM **Vaidas Petrusis (Lithuania):**
The Inheritance of Local Modernisms as Cultural Dialog Between Tangible and Intangible
- 3.40 – 3.55 PM **Sanja Peter (Sweden):**
Modern Landscapes – Modern Problems. The Late 20th Century Heritage
- 3.55 – 4.10 PM **Discussion**
- 4.15 – 4.45 PM **Coffee break**

Conservation and rehabilitation technology

(Moderator: Ms. Sheridan Burke)

- 4.45 – 5 PM **Ferdinando Diniz Moreira, Ana Maria Bezerra, Rucélia da Mata, Monica Harchambois (Brazil):**
Rehabilitating Sports Arenas: The Case of the Geraldão by Ícaro De Castro Mello, Recife, Brazil
- 5.05 – 5.20 PM **Nurdan Kuban, Emre Kishali (Turkey):**
Modern and Vulnerable: A View to Izmit People's House
- 5.25 – 5.40 PM **Natalia Dushkina (Russia):**
To Save the Melnikov House in Moscow: ICOMOS ISC20C Heritage Alert 2013
- 5.40 – 5.50 PM **Discussion**

End of Day 1

- 7 – 9 PM **Welcome Reception at Tovjerna Sesame (all conference attendees)**

Wednesday, 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

Key note: Dimitrios Chatziannis (Greece):

PM

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 **Kalina Marzec** (Poland):
Challenges in the Conservation of the 20th Century Reinforced Concrete Sculptures. The Case of Alina Szapocznikow's work Climbing
- 4.50 – 5.05 PM **Mirta Pavić** (Croatia):
Ivan Kožarić: Conservation and Restoration of Changes
- 5.10 – 5.25 PM **Sagita Mirjam Sunara** (Croatia):
Artist in the Classroom: Developing Strategies for the Conservation of Tomorrow's Heritage
- 5.25 – 5.40 PM **Discussion**

End of Day 2

Thursday, 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. Jana Križanová)

- 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, Adéla Jůnová Macková**
(Czech Republic):
***Photographic Collections of the National Museum Archives: Photographs,
Postcards and Databases***
- 1.25 – 1.40 PM **Discussion**
- 1.40 – 2.10 PM **Coffee break**

Research, conservation and digitization of photographs and audiovisual heritage

(Moderator: Ms. Jasna Jovanov)

- 2.10 – 2.25 PM **Jana Križanová, Dusan C. Stulik** (Slovakia / USA):
Hand-coloured Photographs: History, Identification and Research
- 2.30 – 2.45 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***
- 2.50 – 3.05 PM **Discussion**
- 3.10 – 3.30 PM **Conclusions of the conference and closing remarks**
- End of Conference**
- 4 – 6 PM **Closing Reception at restaurant Mimoza (conference speakers only)**

Our Modern: Re-appropriating Vulnerable
20th century Heritage

Presentation

Abstracts

////////// 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-SESSIONS

/ Policy-making and documentation

// Methodology

/// Architectural history. Urban spaces

//// Conservation and rehabilitation technology

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URBAN HERITAGE AND ARCHITECTURE // Keynote lecture

Modern Heritage Potential Links Between World Heritage Goods of the 20th Century Heritage

Jörg Haspel

Technical University of Berlin, Germany

Over the past months the UNESCO celebrated three important jubilees in the field of global world heritage policies:

- *Convention Concerning the Protection of the World Heritage (WHC, 1972)*
- *UNESCO programme Memory of the World (MOW, 1992)*
- *Convention for the Safeguarding of the Intangible Cultural Heritage (ICH, 2003)*

The UNESCO term “Cultural Heritage” would not want to end at monuments and sites or collections of objects, but it also includes traditions and living expressions. The presentation will point out possibilities of inter-linkage between the three current World Heritage programmes of the UNESCO and discuss strategies of combining international initiatives to nominate 20th century heritage.

1. World Heritage Convention and Cultural World Heritage Sites
 - 1.1 World Heritage – 20th Century Heritage
 - 1.2 Filling the Gaps – nominating 20th century heritage for tentative lists
2. Memory of the World Programme to safeguard the documentary heritage
 - 2.1 Documentary Heritage of the 20th Century
 - 2.2 Learning from the Memory of the World Programme?
3. Convention for the Safeguarding of Intangible Cultural Heritage
 - 3.1 Cross References between Tangible and Intangible Cultural World Heritage
 - 3.2 Intangible Cultural Heritage of the 20th Century
4. Links between current UNESCO World Heritage activities
 - 4.1 World Heritage – Intangible Cultural Heritage
 - 4.2 World Heritage Convention – Outstanding Universal Value and Criterion VI
 - 4.3 World Heritage Convention – Outstanding Universal Value and Authenticity
 - 4.4 The Iron Curtain – mixed property with documentary and intangible heritage?

Prof. Dr. **JÖRG HASPEL**, born 1953 in Balingen, studied architecture and town-planning at Stuttgart University (1972– 80) and history of art and empirical cultural science at Tübingen University (1975– 81). Between 1981 and 1982 he was scholarship holder of the Robert Bosch Foundation for science journalism. Jörg Haspel worked as a preservationist at the Senate Department of Cultural Affairs / Heritage Protection Authority of the Free and Hanseatic City of Hamburg between 1982 and 1991.

In 1992 Haspel moved to Berlin to fill the position of the State Curator at the Heritage Conservation Branch of the Senate Department for Urban Development and Environment Protection in Berlin. Since 1995 he has been head of the Berlin Heritage Conservation Authority (Landesdenkmalamt Berlin). He is currently the president of the Georg Dehio Association for editing the manual of German monuments of art (Dehio-Vereinigung) and chair of the expert group Urban Heritage Conservation of the German Federal Ministry for Traffic, Building and Urban Planning. Since 2013 he is President of ICOMOS Germany and was a founding member of the ICOMOS International Scientific Committee on 20th Century Heritage in 2006.

Jörg Haspel also lectures at Berlin Technical University and has been involved in numerous research projects, studies and publications on the history of art and architecture in the nineteenth and twentieth century and on heritage conservation.

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URBAN HERITAGE AND ARCHITECTURE // Policy-making and documentation

Australian National University: Developing Practical Heritage Policy and Documentation

Sheridan Burke

Godden Mackay Logan Heritage Consultants, Sydney, Australia

Established in 1946, and the only university in Australia created under an act of Federal Parliament, the Australian National University (ANU) has federal statutory responsibilities associated with heritage protection and environmental management and a remarkable campus that has grown like topsy post-war, incorporating the work of major Australian architects and landscape architects.

Since committing to a Heritage Strategy in 2006, the ANU has steadily consolidated its heritage policy development and documentation. The preparation of campus wide Heritage Principles in 2010 has enabled heritage issues to be engaged in a range of asset management documentation including the recently completed Heritage Study. The Heritage Study uses the standard Australian values based approach to conservation and uses the new Tolerance for Change concept to manage changes to campus buildings and landscapes. The implementation of the ISC20C's recent guideline: Approaches for the Conservation Of Twentieth-Century Architectural Heritage, (Madrid Document, 2011) will further assist decisions impacting ANU's vulnerable heritage components

This paper will examine the practical development and implementation of these planning tools for the conservation of a heritage campus landscape of national significance.

SHERIDAN BURKE is a Director of Godden Mackay Logan Pty Ltd, Heritage Consultants in Sydney. She is a conservation planner with thirty five years' experience in cultural resource management in government and the private sector. Her expertise includes complex heritage conservation plans and heritage asset development approvals, historic site interpretation, cultural tourism and museum management. She is the author of numerous Conservation Management Plans and UNESCO missions, lectures and publishes widely, particularly on Twentieth Century Heritage. Sheridan heads up the GML Canberra office working on many of Australia's iconic sites and places, including an award winning Conservation Plan for Lake Burley Griffin.

Sheridan has served three terms on the international Executive Committee of ICOMOS (1996-2005) UNESCO's adviser on cultural heritage She is a foundation Steering Committee member for the ICOMOS International Conservation Centre in Xi'an, China. She is a foundation member and currently president of the ICOMOS International Scientific Committee on Twentieth Century Heritage. Sheridan is an expert member of the Sydney Opera House Conservation Council and an Adjunct Professor at the University of Canberra.

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URBAN HERITAGE AND ARCHITECTURE // Policy-making and documentation

Intervention in 20th Century Heritage: Approaches, Process and Sensitivity

Ferdinando Espinoza de los Monteros

EMA Espinosa de los Monteros & Arquitectos Asociados, Spain

The 20th century has left us, definitely, a different historic built heritage, and is therefore the need to generate different criteria such as the Madrid Document has done. But maybe a good way to appreciate these differences is to show our experience in equity intervention, analyzing the subtle differences and feelings that intervening in a 18th or 20th century heritage causes.

These differences with which we meet, though subtle, are very diverse, but in all of them there are some common factors that I want to highlight in a special way because, for us, is a crucial step to make successfully intervention in our heritage, where respect and appreciation of the site is a priority, and where coexistence of different languages, changes of use or extensions of the building, always friendly and committed, can set the tone of the "good work" without losing its cultural significance.

These aspects, which for us are critical in any intervention, are: the process of the project, the intervention criteria, and sensitivity.

Since 1984, **FERDINANDO ESPINOZA DE LOS MONTEROS** has established his own practice and has managed a high talented international team of around 20 architects, working on projects all over Spain and UE, for more than 200 clients, including high profile projects. These include rehabilitation of heritage projects, residential developments, offices, civic buildings that involved both interior design and landscape architecture. EM&A has won over 15th housing buildings competitions and projected about 15.000 homes.

Architect Fernando Espinosa de los Monteros has taken part in highly important interventions concerning the Spanish heritage and he participated in lecturers at universities and has authored numerous articles regarding architectural heritage and housing development in Europe.

As an architect, his practice has been awarded the 1st prize in the competition for the rehabilitation of the "Viana Palace" in Madrid as a new headquarters of the Ministry of Foreign Affairs in Madrid, Spain. He has also served as finalist in the international competition of the rehabilitation and extension of the "Orto Botanicus Patavinus" in Padua, Italy and has won a special mention in the "Europa Nostra Award 2006" for the rehabilitation of the "Palace of Tabladillo" in Ávila, Spain. Fernando is Vice President and Treasurer for the bureau of the ISC20C.

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URBAN HERITAGE AND ARCHITECTURE // Policy-making and documentation

Modern Architecture as Cultural Heritage – Preservation Methodologies for the 20th Century Heritage in Helsinki

Riita Maija Salastie

Helsinki City Planning Department, Finland

The theme of this paper is policy making. The paper discusses a number of approaches and urban preservation methodologies, that are currently implemented and in practice. The context of discussion is land use and city planning, which in Finland represents the major legal preservation tool. Helsinki is a city of the 20th Century: less than 1 % of the buildings were built before the previous century. In the focus of urban preservation in Helsinki are not only key architectural monuments but the built heritage as a whole. During the past ten to fifteen years a number of good practices has been developed that include protective town plans, proactive inventory and assessment methodologies as well as area oriented repair guidelines. Both conventional and unconventional methods are imperative when conserving the architectural and urban legacy of this unique time period. In the policy making the architectural heritage of the 20th century plays an increasing role.

RIITTA SALASTIE is an architect, who works as a historic preservation architect in the City Planning Department of the City of Helsinki (Finland) and where she has developed assessing and preservation methodologies for the 20th C. heritage. Riitta Salastie is the editor of the book *The Paimio Hospital - Integrity and Authenticity in Modern Movement Architecture* (ICOMOS Finland 2011). She is a voting specialist member in the ICOMOS International Scientific Committee for 20th Century Heritage (ISC20C).

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URBAN HERITAGE AND ARCHITECTURE // Methodology

The Heritage Value of Welfare State Architecture in England and its Suitability to Modern Needs

Caroline Engel

Ph.D. student at Edinburgh School of Architecture and Landscape Architecture (ESALA), Scottish Centre for Conservation Studies, The University of Edinburgh, UK

The conservation of Welfare State modern architecture in the United Kingdom has incited controversy like no other style before it. Poor maintenance, unfulfilled utopian promises, and incongruent expansive redevelopment projects have led to a public mistrust of modernism, yet, in recent years, post-war architecture has steadily gained popularity as the subject of critical reappraisals by academics. In 2011 alone, Historic Scotland listed 35 post-war buildings, structures and artworks, however, of the estimated half million listed buildings in England, only 424 of those are from the post-war period. With the risk of loss still high, conservationists must question the appropriateness of post-war structures to their current social and cultural environments and whether the existing conservation practices properly assess and address the suitability of a structure. After speaking with leading professionals within such heritage-minded institutions as Docomomo UK, The Twentieth Century Society, English Heritage, and with architects working with post-war structures, I will present a survey of the challenges and advancements of post-war architectural conservation within England today.

CAROLINE ENGEL is a Ph.D. student of Architecture at the University of Edinburgh. Her research focuses on the development of the modern conservation movement in Britain and Europe. Caroline received a BA in Architecture at the University of Minnesota and an MSc in Architectural Conservation from the University of Edinburgh. She has worked as an architectural preservationist for the Santanoni National Historic Landmark in New York and for the Grand Teton National Park. Caroline works as a consulting writer, and is currently editor of the first journal issue for the Scottish Centre for Conservation Studies at the University of Edinburgh.

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URBAN HERITAGE AND ARCHITECTURE // Methodology

Inventory of Historical Buildings in Russia (Late 20th and Early 21st Centuries). Problems and Results

Georgy Smirnov

State Institute for Art Studies, Moscow, Russia

Interest in Russia's architectural heritage dates back to the late 18th century. It increased over the next century and by the late 19th and early 20th centuries it had blossomed with the publication of the first edition of Igor Grabar's History of Russian Art. Later Grabar edited and contributed to the second edition of the History of Russian Art in 16 major volumes (1953–1964). By that time a comprehensive knowledge of the national landmarks that described the general evolution of Russian architecture from the 11th to the mid-20th century had been gathered. Still no systematic and definitive study of the architectural monuments surviving in Russia up to that time had been made. This enormous work began only in the late 1960s and today it is still far from completion. Nevertheless by now about 100 thousands of different buildings have been included in the National Register of historical buildings in all regions of Russian Federation. Most of them were thoroughly investigated in situ, bibliographical and archival research was fulfilled and documentation for each object ("a passport") prepared. This documentation serves not only for the registration and protection of architectural heritage but also for the first edition of the Inventory of Russian Historical Buildings. The latter began in 1997 and by today we have published 11 volumes dedicated to the architectural heritage of five regions in Russia.

Buildings listed in the National Register are characterized by a great variety of types, dates of construction and styles: from churches and palaces to industrial buildings and vernacular peasant houses, from the Byzantine tradition to modern architecture, from the 11th to the mid 20th centuries. To illustrate all this a number of images is to be demonstrated during the lecture. According to the main theme of the conference the major part of images represent Russian architectural heritage of the 20th century.

GEORGY SMIRNOV, born in Moscow in 1954, studied art history at the Moscow State University, Faculty of History, from 1971 to 1976. Since 1995 Georgy is employed at the State Institute for Art Studies (Moscow). He is currently the Head of the Department of the Inventory of Historical Buildings. He earned his doctoral degree in 2003. The title of his dissertation was "Architecture of the Public Buildings in Russian Provincial Towns in the 2nd Half of the 18th Century".

Special interests in the field of art history: Russian architecture of the 18th century (Baroque and Neoclassicism); European Baroque architecture (17th and 18th centuries).

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URBAN HERITAGE AND ARCHITECTURE // Methodology

The Experience of the Latin American Modern Architecture Conservation Course (MARC-AL)

Ferdinando Diniz Moreira,* Luiz Amorim**

* Federal University of Pernambuco (UFPE), Brazilian Council for Architecture and Urbanism (CAU-BR), Brazil

** Federal University of Pernambuco (UFPE), Brazil

Given the need to prepare architects and engineers to face the new challenges posed by the conservation of modern architecture, the Center for Advanced Studies on Integrated Conservation (CECI) and ICCROM promoted the *Latin American Modern Architecture Conservation Course* (MARC-AL), in association with DOCOMOMO Brazil and UFPE. The course was an intensive program combining distance learning lectures, *in-situ* lectures, group work, and study tours, also including the making of a common conservation project in Recife and a individual project in the participants hometowns in which they applied the skills obtained in the course.

This paper presents this course experience, aiming to convey some responses to the questions such as: is it necessary a specific training for the conservation of modern architecture, different from the traditional one? What sorts of skills and disciplines are necessary? What is the best balance between theory and practice? How to bridge different professional viewpoints (practicing architects, architectural historians, conservationists, engineers, and professional specialized in materials) into a single didactic approach? What are the advantages of a non-specialized professional who will be able to bridge the different specializations? What are the promises and pitfalls of online learning and its combination with full-time workshops? What is the role of active learning in which the participants are encouraged to apply their learning outcomes into a specific building?

FERDINANDO DINIZ MOREIRA: B.A.in Architecture (UFPE, Brazil, 1990), Ph.D. in Architecture (University of Pennsylvania, 2004), Associated Professor at the Federal University of Pernambuco (UFPE) in Brazil

He is an architect (UFPE, Brazil, 1989), with a master degree in City Planning (UFPE, 1994) and a Ph.D. in Architecture (University of Pennsylvania, 2004). He is an Associated Professor at the Federal University of Pernambuco (UFPE) in Brazil. He co-founded the Center of Advanced Studies of Integrated Conservation (CECI) and served as its General-Director (2009-2011), founded the Docomomo Pernambuco Chapter (2006) and is now serving as a federal counselor for the newly created Brazilian Council for Architecture and Urbanism (CAU-BR) (2012-2014). He has publishing and lecturing on theory, history and conservation of modern architecture. His professional experience also included conservation plans for urban districts, convents and other listed buildings.

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URBAN HERITAGE AND ARCHITECTURE // Architectural history. Urban spaces

Architectural Modernism as Bearer of Cultural Identity

Karin Šerman

Department of History and Theory of Architecture, Faculty of Architecture, University of Zagreb, Croatia

The essential precondition for constructing a functioning strategy of preservation of modern architectural heritage is its adequate and comprehensive valorization, and the awareness of its meaning and value. What is it that makes modern architecture so valuable? What is it that justifies its status as cultural heritage and validates the need for its protection? And above all, what is its potential for sustaining and upholding such substantial categories as cultural and national identity? Seemingly, architectural modernism does not possess such strengths and promises; it namely deliberately departed from tradition and history, it negated the idea of historical continuity, it embraced function, construction and technology as sole formative factors, and on top of that, it employed, as its main formal tools, the operations of abstraction, rationalization and formalization, i.e., mechanisms that render it deeply non-representational, non-figurative and non-rhetorical, depriving it of the ability of carrying meaning and sustaining identity. This paper addresses precisely this question – can architectural modernism, in all its formalization and autonomy, still be representational and rhetorical? Can modern architecture, in its abstractness, still be figurative? Can architectural modernism be a genuine bearer of identity and cultural memory? The discussion will attempt to trace the values and qualities of Croatian architectural modernism – all the way from the 1920s and 1930s throughout the second half of the 20th century – seeking to prove just such potentials and promises of Croatian modern architecture. By disclosing rich layers of local modern architecture culture, it would try to verify its worth and justify the need for its careful and responsible preservation.

KARIN ŠERMAN, Dipl.Ing.Arch., MDesS, Ph.D., is an architect and Professor of Architectural Theory at the University of Zagreb Faculty of Architecture. She also teaches Architectural Theory at the Faculty of Civil Engineering, Architecture and Geodesy, University of Split. Her work focuses on modern and contemporary architecture and culture, and current theoretical research. She has written extensively on Central European and Croatian architectural history and theory and contemporary architectural scene. From 2010 she has been the Head of the Department of History and Theory at the Zagreb Faculty of Architecture, where she is also the leader of the module Architectural Thought of the doctoral study program.

Karin Šerman graduated in architecture from the University of Zagreb Faculty of Architecture in 1989. She received her MDesS in Architectural History and Theory from Harvard University Graduate School of Design in 1996, and her Ph.D. from the University of Zagreb in 2000.

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URBAN HERITAGE AND ARCHITECTURE // Architectural history. Urban spaces

The Inheritance of Local Modernisms as Cultural Dialog Between Tangible and Intangible

Vaidas Petrulis

Kaunas University of Technology, Lithuania

Contemporary urban and heritage discourse increasingly develops the strategies based on cultural and non-material aspects of urban life. Such interdisciplinary concepts as “mapping of controversies” or “integral urbanism” usually display the keywords of quite intangible nature: “temporalities”, “performance”, “media”, “remembering”, “provisional identity”, “fluidity” etc. It is likely that the contemporary perception of modernity in one or the other way will/have to correspond to the predominant theoretical atmosphere. Thus, in order to understand the role of modern structures in nowadays environment, it is important to highlight not only the problems of tangible nature (i.e. building materials, techniques etc.), but also the coexistence of intellectual positions of modernism and contemporary world. Modernism always has been associated with clear boundaries – today's approaches are almost the opposite. Therefore the main aim of the proposed presentation is to perform an analysis how the local histories of modernisms could influence the perception of legacy of this heritage in contemporary society.

The presentation will focus on Kaunas, which during the interwar years (1920-1940) became a new capital of the Republic of Lithuania and thus was a strong forefront of modernization in Lithuania. However the city remained quite far away from the important architectural schools of modernism in Europe and thus we have to deal with the manifestations of modernism which embodies borderline rather than center, which is being dispersive rather than with clear boundaries, which demonstrates gradual development of cityscape rather than dramatic reorganization, which expose the variety of functions rather than clear functional zoning. This kind of modernism is more penetrating than sweeping away. Thus the modern legacy of Kaunas can be discussed as case of local school of modernism where the intangible values are more about the local history than about the heroic discourse of international architecture. However in contemporary Europe such local modernisms could become a part of strong international discourse of modernism based on manifestations of regional delicacy and thus demonstrating the close proximity with the multifaceted “heritage communities” and inspire cultural dialog between them.

VAIDAS PETRULIS is a senior scientific researcher at Institute of Architecture and Construction of Kaunas University of Technology. Holds a Ph.D. in History of architecture (2005). Published a series of articles and conference presentations on modern Lithuanian architecture and heritage. Co-author of the book *Architecture in Soviet Lithuania* (2012). Since 2009 develops the project of digital Internet archive of Lithuanian architectural heritage (www.autc.lt).

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URBAN HERITAGE AND ARCHITECTURE // Architectural history. Urban spaces

Modern Landscapes – Modern Problems. The Late 20th Century Heritage

Sanja Peter

City Museum Gothenburg, Sweden

Preservation matter in modern urban structures in Gothenburg was studied on three different building structures and the results were not all encouraging, but challenging.

The Skolspåret, a residential area in Hjällbo (Göteborg) was built in the 1960s and is a good example of planning in the post-war era in Sweden. Preserving and restoring representatives of this extensive building period is highly topical in Sweden. However, the owner declined to approve a cultural historic listing by the County Administrative Board, in spite of the appreciation expressed by the residents.

Another example is a small building called the Lantern. An international admiration of this small iconological object of architecture stands in contradiction to its management appreciation. Different stakeholders with differing interests' collided and the little building ended not being listed nor protected, in spite of some joint efforts.

Are these objects significant but not iconic enough? On one side, there are monuments of the modern era, like the crane at the old Shipyard Eriksberg, with such monumentality that it gives them an almost instant iconic value. And, on the other side, there are iconic objects without or with a modest monumentality, like the Lantern that may need new measures for recognition and preservation.

SANJA PETER's occupation, since 1997, is at the City Museum of Gothenburg as a Conservator of Built Environment/Curator. Together with the Chalmers technical University, the University of Gothenburg and other local or governmental institutions various projects were coordinated to test the implementation of conservation methods onto the modern built stock. They were all concerning conservation and preservation matters of architecture and city planning in Gothenburg with focus on the modern era.

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URBAN HERITAGE AND ARCHITECTURE // Conservation and rehabilitation technology

Rehabilitating Sports Arenas: The Case of the Geraldão by Ícaro De Castro Mello, Recife, Brazil

Ferdinando Diniz Moreira,* Ana Maria Bezerra,** Rucélia da Mata,** Monica Harchambois***

* Federal University of Pernambuco (UFPE) and Council for Architecture and Urbanism, Brazil

** Produção Arquitetura e Interiores Ltda, Brazil

*** Geosystem Engineering, Brazil

This article contributes to the debate on the conservation of modern architecture by presenting an experience of rehabilitating a large sports arena for 15,000 spectators, designed by Ícaro de Castro Mello and inaugurated in 1970. The problem lay in adapting a building with conservation problems, which is not listed and whose value as a cultural asset is not recognized by society, to the new requirements of sports federations and public entities in order to reinsert it in the sports events circuit as a world-class venue. The project proposed a rearrangement of functions and flows within the complex, while favouring minimal interventions in its physical structure and constructing a new annex comprising a parking area, reserve and warm-up courts, and spaces for the administration. In the first section, we place the arena and Castro Mello's works in a broader context, which includes the relationship of modern architecture with the practice of sports and the use of concrete in Brazilian modern architecture, and the building's statement of its significance. In the second section, we present a synthesis of an in-depth analysis of the major conservation problems. Finally, we present the architectural design, which is scheduled to take place in 2014.

FERDINANDO DINIZ MOREIRA: B.A.in Architecture (UFPE, Brazil, 1990), Ph.D. in Architecture (University of Pennsylvania, 2004), Associated Professor at the Federal University of Pernambuco (UFPE) in Brazil

He is an architect (UFPE, Brazil, 1989), with a master degree in City Planning (UFPE, 1994) and a Ph.D. in Architecture (University of Pennsylvania, 2004). He is an Associated Professor at the Federal University of Pernambuco (UFPE) in Brazil. He co-founded the Center of Advanced Studies of Integrated Conservation (CECI) and served as its General-Director (2009-2011), founded the Docomomo Pernambuco Chapter (2006) and is now serving as a federal counselor for the newly created Brazilian Council for Architecture and Urbanism (CAU-BR) (2012-2014). He has publishing and lecturing on theory, history and conservation of modern architecture. His professional experience also included conservation plans for urban districts, convents and other listed buildings.

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URBAN HERITAGE AND ARCHITECTURE // Conservation and rehabilitation technology

Modern and Vulnerable: A View to Izmit People's House

Nurdan Kuban, Emre Kishali

Kocaeli University, Faculty of Architecture and Design, Turkey

The arise of Modernism in the world, corresponds to a challenging period in Turkey, regarding the collapse of the Ottoman Empire for the establishment of Turkish Republic. Modernism pertains to a social and cultural revolution, making use of urban, functional and structural tools of architecture. People's houses bear a significant role in the modernizing of the social life in the 1930's via sustaining education in gender equality at newly designed public squares. Therefore, the conservation of the people's houses should focus on the preservation of the cultural and social identity, along with the structure of the architectural work itself.

Izmit People's House, designed by a famous modernist architect of the Republic Era, Seyfi Arkan is selected as a case study. The building, since its establishment in 1940s, has undergone some changes rooting in the urban development, the rapid growth of the city and natural disasters influencing a social and cultural transformation. The current conservation problems of Izmit People's House are going to be defined on the basis of the changes at the surrounding and the built environment of the building, the structural interventions regarding the functional alteration, and the effects of the 1999 earthquake which struck the city severely.

Born in 1977 in Istanbul, **NURDAN KUBAN** (B.Arch., M.Sc.) has received her bachelor's (1999) and master's degrees (2002) at Istanbul Technical University. Her Ph.D. studies are ongoing at the same university. She is employed at Kocaeli University Faculty of Architecture and Design as a lecturer since January 2010. She has worked at the documentation, conservation, rehabilitation, restoration and re-use projects of monumental and civil architecture of cultural heritage, and at the inventory and documentation studies of historical and archaeological sites.

Born in 1982 in Erzurum, **EMRE KISHALI** (B.S., M.Sc., Ph.D.) has graduated from Middle East Technical University, Department of Civil Engineering in 2005. He has received his master's degree (2007) on Architectural Engineering programme and Ph.D. (2011) degree on Restoration field in the Building Engineering programme at Politecnico di Milano. He is employed at Kocaeli University Faculty of Architecture and Design as an assistant professor since 2012. He has been studying on the sustainability, consolidation and planned conservation of historic buildings.

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URBAN HERITAGE AND ARCHITECTURE // Conservation and rehabilitation technology

To Save the Melnikov House in Moscow: ICOMOS ISC20C Heritage Alert 2013

Natalia Dushkina

MARKhI, Department of Architectural and Urban History; Moscow State University of Geodesy and Cartography, Russia

The Melnikov House in Moscow (experimental house and studio) is one of the symbols and an icon of 20th century Modern Movement architecture in world culture. It is considered to be the creative climax of architect Konstantin Melnikov assisted by engineer Vladimir Shukhov, both internationally renowned Russians. Encouraged by success and the widespread recognition, Melnikov designed and built the house in 1927-1929, in the years of his "Golden Season. The idea of a double-cylinder form with hexagonal windows created in the underlying brick coursing was an experiment as an extremely economic model for mass worker's housing. This construction principle provided more than 60 hexagonal windows; 38 of them bring light into the studio on the upper, third level. The three-storied house with its original layout, elegant spatial arrangement and daring engineering based on traditional construction materials (brick with plaster and wood) brought world-wide fame to this property. It is the only structure of the Russian Avant-garde from the 1920s-1930s that has always been in private ownership, and its authenticity is therefore very high. However today this nationally registered monument and globally known masterpiece is under threat of serious damage to its structural stability and historic fabric due to the on-going neglect and proposed development on an adjacent site, which endangers the house's internationally important heritage values. The demolition works which began in August 2012 in near vicinity to the Melnikov House and the on-going realization of an architectural project of a new multifunctional centre with a deep underground parking could lead to irreversible effects and finally to a fatal damage of Melnikov's architectural masterpiece. In April 2013, ICOMOS International Scientific Committee for Twentieth Century Heritage (ISC20C) issued the Heritage Alert supported by Docomomo and the International Union of Architects. Three leading international organizations urgently request the Russian authorities to take direct steps to prevent further neglect and stagnation of this uniquely Russian heritage resource of the 20th century.

NATALIA DUSHKINA. Born in Moscow, RUSSIA. Graduated from the Moscow Architectural Institute (MARKhI) with Honours, Ph.D. Professional activities in the field of History and Theory of Architecture, Historic Preservation since 1983. Currently is a Professor at MARKhI (Department of Architectural and Urban History); Professor at the Moscow State University of Geodesy and Cartography. Author and scientific editor of a large number of articles, research collections, and monographs published in Russia and abroad. Curator of several conferences including the International Conference "Heritage at Risk. Preservation of 20th Century Architecture and World Heritage", 2006, Moscow. Currently is a member of the Federal Scientific Council for the Protection of Cultural Heritage, Russian Ministry of Culture. Expert member of ICOMOS International Scientific Committees on Theory and Philosophy of conservation. Vice-President of ICOMOS International Committee on 20th Century Heritage. ICOMOS expert for the World Heritage Sites. DOCOMOMO member. She has several awards for activities in heritage preservation and architecture history.

////////// 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.

SUB-SESSIONS

* Cultural heritage of socialism and challenges of its preservation

/ New strategies and tools for new art forms and materials

// The practice of modern and contemporary art conservation

* [SESSION 1 + SESSION 2]

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URBAN HERITAGE AND ARCHITECTURE + FINE ARTS // Cultural heritage of socialism and challenges of its preservation

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

Tsvetan Kosturkov

Bulgaria

After 1944, the socialistic realism became the only, possible way for existence of legal art on the territory of People's Republic of Bulgaria . All the other tendencies and currents that were stepping over the frame of the socialistic method were criminalized and rejected. Everything that was not following the main principles of the socialistic realism was proclaimed as non-art.

With 1989, the political system in Bulgaria changed. After the changes the collective memory is associating the socialistic realism with the traumas and the repression, committed by the communistic regime. From the nowadays position, the socialistic realism is being characterized as "forgotten", "poor" or non art at all. Thus, through imposing the method of opposite perspective, the socialistic realism is still not evaluated objectively. It remains as gap in the twentieth century's perception for the communistic period and its art. The objective apprehension of the socialistic realism remains as unachieved issue.

TSVETAN KOSTURKOV (Sofia, 1987) holds a BA in Pedagogy of Fine Arts from the University of Sofia (Bulgaria). His main fields of interest are: Thracian religious art, Socialist realism art, the identity as factor in the art and the art in the national and global state. He has published a paper in an online scientific journal and has carried out a research art project in an academic setting.

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URBAN HERITAGE AND ARCHITECTURE + FINE ARTS // Cultural heritage of socialism and challenges of its preservation

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

Nina Stevanović

Ph.D. student at Technical University of Catalonia, Spain / Bosnia and Herzegovina

Modern architectural heritage in Bosnia and Herzegovina in the largest scope was constructed in the socialist period and belonging of that heritage to specific historical framework and cultural identity have influenced on its artistic features in the past and the present.

The SFRY's policies have used architecture and sculpturing in the process of creation of Yugoslav cultural identity, and because of their emphasized cultural and ideological character those buildings, spaces and monuments today are perceived as uncomfortable and insignificant in the contemporary Bosnian and Herzegovinian society which is being reconstructed upon different cultural, ideological and social principles. This, altogether, affects the process of valorisation and appraisal of modern heritage and leads to the main question investigated in this paper: How and in what way is possible to preserve architectural significance of modern heritage from socialist period in Bosnia and Herzegovina while its cultural, symbolical and ideological character are perceived as uncomfortable by the society in which the assessment of heritage's significance is being made?

NINA STEVANOVIĆ is Ph.D. Candidate at Department for Architectural Composition of Faculty of Architecture in Barcelona (ETSAB). She has obtained M. Sc. degree in Theory and History of Architecture at the same Faculty and degree of architectural engineer at the Faculty of Architecture in Sarajevo, while currently being student of History of Art and Comparative Literature master studies at Philosophical Faculty of Sarajevo.

In her master thesis she has investigated the relation between the approaches on the cultural identity construction and processes of architectural heritage revitalization, while her Ph.D. thesis is focusing on the architectural heritage from period of socialism in Yugoslav successor states and relations between memory, ideology and identity.

The main fields of her interest are preservation and revitalization of architectural heritage and phenomenology on the creation of identity and memory in relation to architecture.

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URBAN HERITAGE AND ARCHITECTURE + FINE ARTS // Cultural heritage of socialism and challenges of its preservation

NOB¹ Monuments as Part of the 20th Century Heritage – Challenges of Their Valorisation, Protection and Maintenance

Aleksandra Kapetanović

EXPEDITIO Centre for Sustainable Spatial Development, Montenegro

A layer of 20th century heritage in Montenegro is a number of NOB monuments erected in the second half of the 20th century. Around 1700 NOB monuments were built, while only 571 were listed in the Central Registry of Cultural Monuments from 1962.

Today, the NOB monuments are in very poor condition, due to irresponsible and disorganized attitude towards them and the lack of care and maintenance.

The work on the reconstruction project for the Fallen Soldiers Memorial at Stražica in Pljevlja enabled us to analyze the key issues relevant for the valorisation, protection and maintenance of such type of cultural heritage.

The Memorial was built in 1962, according to design awarded the first prize at a Yugoslav competition launched in 1955. The project authors were the architect Mirko Đukić, sculptor Drago Đurović and painters Aleksandar Prijjić and Branko Filipović Filo, contributing jointly to giving the memorial an outstanding artistic value.

Some of the key identified issues and challenges include: poor current condition of the memorial caused by the lack of maintenance; numerous restoration interventions in a short period; abundant and significant documentation; lack of knowledge of conservation measures for new materials, all of which made the conservation approach specific.

[1] NOB – an acronym for *Narodnooslobodilačka borba*, meaning the National Liberation War of Yugoslav peoples during the World War II, 1941-1945

ALEKSANDRA KAPETANOVIĆ graduated from the Faculty of Architecture, Belgrade University, Serbia and finished Postgraduate course on Architectural Conservation Studies at AINova in Slovak Republic and Master in New Technologies for Valorisation and Management of Mediterranean Heritage in Italy. Through working in NGO sector since 1997, she has gained experience in coordinating and organizing architectural workshops, restoration work camps, and implementing cultural heritage assessments, feasibility studies, management plans. She focuses on cultural landscape and public participation in cultural heritage protection.

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FINE ARTS // Keynote lecture

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

Dimitrios Chatzigiannis

Directorate of Conservation of Ancient and Modern Monuments, Hellenic Ministry of Education and Religious Affairs, Culture and Sports, Greece

During the 20th century conservation was institutionalized as a discipline within the preservation of cultural heritage process. In the last decades of the 20th century, conservation moved to a more human centric orientation, trying to serve people's needs and not isolated objects. This paper suggests that conservation is a social and political procedure. Thus, problematic social attitudes are reflected upon the way we practice it. Through case studies of the 20th century's heritage, these issues are discussed. The examples include graffiti and their role in the urban landscape and history and their perception as artistic heritage. In addition, the marks caused by bullets upon the refugee residences of Alexandras Avenue, Athens, Greece, during the civil war, are described. Through these examples, the role of the individual in the society, his/her relation with the past and the role of the heritage professionals are criticized.

DIMITRIOS CHATZIGIANNIS was born in Athens, Greece in 1984. He graduated from the Department of Conservation of Antiquities and Works of Art of the TEI of Athens in 2007. He holds a master's degree in "Principles of Conservation" from University College London (UCL). He worked as a conservator in various regions in Greece and abroad and currently works for the Directorate of Conservation of Ancient and Modern Monuments, on the conservation of the Macedonian Tombs in Imathia, Greece.

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FINE ARTS // New strategies and tools for new art forms and materials

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

Will Shank

Rescue Public Murals, Heritage Preservation, Washington, DC, USA

The modern mural movement that began in the 1960s is emblematic of both the brilliant strengths and the tragic weaknesses of many creative expressions in the fine arts in the past five or six decades. Following the example of the Mexican muralists of the first half of the 20th century, the American movement blossomed later in the century and has now become a worldwide phenomenon of social and artistic expression.

Exterior paintings are loved for their democratic visibility, their frequent spontaneity, and their bold, large scale. But they also face inherent limitations due to the vulnerability of the materials of which they are made, from their exposure to the elements, and from the very accessibility that makes them available to both their admirers and to their detractors.

The challenges for those who would preserve contemporary murals are complex, and the responses vary greatly. This paper will provide a brief history of the movement and will also explore the variety of approaches to the conservation of contemporary murals worldwide. In many of the same ways that the conservators of contemporary museum objects must remain flexible in their thinking, adapting traditional principles to the needs of the temporary or the evolving object, so must those who would give murals a longer life find new approaches to their preservation.

WILL SHANK is Co-Creator and Co-Chair of Rescue Public Murals, a program of Heritage Preservation in Washington, DC. He was the Chief Conservator at the San Francisco Museum of Modern Art, a Fulbright Scholar at the Tate Gallery, a Getty Fellow at the Museo Nacional Centro de Arte Reina Sofia, the recipient of the Rome Prize in Conservation in 2005, and the winner of the Conservation Advocacy Award from the American Institute for Conservation in 2010. He has, since 2000, worked independently as sole proprietor of Conservation Resources Management, based in San Francisco and in Barcelona.

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FINE ARTS // New strategies and tools for new art forms and materials

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

Hanna B. Hölling

University of Amsterdam and Amsterdam School for Cultural Analysis (ASCA), Netherlands / Germany

How far may installations be changed during their re-executions, following which regime of values, and who is entitled to allow for these changes? Should artistic intention interfering the life of artefact after it entered a museum collection still be considered? What is the relation between the material change and the change of the meaning of the object, and how does it affect its identity? In observing the manifold trajectories of Nam June Paik's (1932, Korea–2006, U.S.) multimedia installations marked by de- and re-materializations I will argue that their dependency on instruction and delegated labour places them in the vicinity of early conceptual art. Furthermore, the claim that Paik's works may be approached as allographic – that is following the logic of musical performance - needs to be supplemented by a consideration of these works as being both allographic and autographic. As a result, artworks' openness to reproducibility is confronted with a temporal determination of an autographic gesture. This provokes a deeper contention with time. Conservation, I will argue, involves ways of understanding time and is about time. Time seen from the perspective of media installations – fugitive and impermanent materials, reproducibility, multiplicity, variability and different phenomenologies of space – seems to reject the chronological matrix of conventional conception of temporality. The dynamics of these works force us to seek for alternative ways of thinking about time that circumvent the conventional modes of its measurement in order to avoid their freezing to one particular condition and thus inevitable stasis.

HANNA B. HÖLLING is a conservator and a researcher in the field of contemporary art and new media. She was trained at the Academy of Fine Arts in Warsaw, University of Applied Science in Cologne and Central Institute for Conservation in Rome. Hölling was head of Conservation Department at the ZKM Centre for Art and Media in Karlsruhe. She has lectured at the State Academy of Art and Design in Stuttgart, Department of Conservation of New Media and Digital Information, in the professional master program Preservation and Presentation of the Moving Image as well as the program Material Art History at the University of Amsterdam, at the Reinwardt Academy in Amsterdam in the Collection Management and Museology program and at the Royal Danish Academy of Arts in Copenhagen in the Department of Conservation. She was also a research group participant at the Courtauld Institute of Art in London as well as a guest researcher at the Netherlands Media Art Institute NIMk in Amsterdam. She is currently a Ph.D. research fellow at the University of Amsterdam working on Nam June Paik and new media.

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FINE ARTS // New strategies and tools for new art forms and materials

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

Friederike Waentig

University of Applied Sciences Cologne, Germany

Art-works or design objects have hitherto only infrequently been collected on account of their materials, as opposed to their origin, function, rarity or cultural or historical importance. Museums and other collections thus possess, without realizing it, early to modern artificial materials in large quantities. Irrespective of the collection concept, synthetic materials are present in furniture, ethnographic articles, household goods, weapons, information technology, building materials, art-works, photography, toys, textiles and much else besides.

It is often thought that objects made of plastic require no particular care, because they look relatively young. But precisely the opposite is the case. Compared with traditional materials such as stone, wood or ceramics, plastics degrade far more rapidly. Hitherto the conservation of artificial polymers has either been avoided, overlooked through ignorance, or wrongly assessed. But because these 'young' substances age much faster in comparison with natural and traditional materials, they cry out for investigation, research and conservation.

The conservation of modern cultural heritage presents a special challenge, because the responsible restorers have to handle ephemeral, non-traditional materials that are naturally relatively unstable. Conservators dealing with such objects cannot limit their activities merely to physical and chemical understanding. The contents, intentions, and ethical factors also have to be taken into account so that the life of a work can be prolonged in a manner acceptable to its creator. The paper will give an introduction to this field.

FRIEDERIKE WAENTIG is a professor for the Conservation of Wooden Artifacts and Modern Materials at the University of Applied Sciences Cologne. Beside working as a freelance conservator she was previously: Senior Conservator at the Art and Exhibition Hall, Bonn; Conservator at the Conservation Center Düsseldorf; Conservator at the Museum for Applied Art Cologne. She obtained her degree at the Otto-Friedrich-University of Bamberg majoring in Heritage Preservation, with minor studies in folklore and building history. Her Ph.D. thesis was entitled "Synthetic Materials in Art: research from the conservation point of view". Her Master's thesis in Heritage Preservation, Otto-Friedrich-University Bamberg, was "Technical and Industrial Monuments – Definition, History and Preservation" and her Master's degree from the University of Applied Sciences Cologne, was on Conservation specialising in Wooden Artifacts. She spent a practical semester in East-Berlin (former GDR) at the Museum for Applied Art Berlin. Her focus in research is on the preservation of modern materials in art, design and architecture.

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FINE ARTS // The practice of modern and contemporary art conservation

Challenges in the Conservation of the 20th Century Reinforced Concrete Sculptures. The Case of Alina Szapocznikow's work *Climbing*

Kalina Marzec

Student at the Academy of Fine Arts in Warsaw, Poland

Reinforced concrete was a material believed to last for centuries, yet nowadays, after decades, conservators face the problem of its preservation. Despite many publications on the concrete architecture, little attention is paid to this material and its current condition as regards sculpture, especially in Poland. This case study is a record of a diploma project, executed at the Conservation Department of the Academy of Fine Arts in Warsaw, under the supervision of Janusz Smaza, Ph.D., concerning conservation of Alina Szapocznikow's work from 1959 called *Climbing*. It is also an attempt to provide a background of the object's creation and destruction in order to highlight the matter of the concrete heritage. What problems arise for a conservator from an insufficient documentation related to a work of art? Is the author's technological negligence to blame for the rapid obsolescence of the material in question? This case study is trying to summarize the problems of concrete sculpture conservation.

KALINA MARZEC (1986) studies Conservation of Stone Sculpture and Architectural Elements at the Academy of Fine Arts in Warsaw. Her M.A. thesis constitutes a survey of technology and techniques of concrete casting, and the conservation of Alina Szapocznikow's work *Climbing* (1959), carried out under the supervision of Janusz Smaza, Ph.D.

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FINE ARTS // The practice of modern and contemporary art conservation

Ivan Kožarić: Conservation and Restoration of Changes

Mirta Pavić

Museum of Contemporary Art, Zagreb, Croatia

Ivan Kožarić, known primarily as a sculptor, although his work encompasses various media and techniques, is one of the most significant Croatian contemporary artists. The aesthetic and meaning of his pieces, which are sometimes inscrutable to audiences outside of their context, represent subtle components of the artist's work that must be kept in mind when it comes to deciding on a conservation-restoration procedure. Since the main characteristics of Kožarić's work are freedom and mutability, some of the sculptures have passed various phases and changes in their life cycle in order to avoid "calcifying into his own myth". This variety in Kožarić's thought process and his actions puts us in a position where it is not easy to determine the boundaries of a conservation-restoration procedure. The goal is not to alter the aesthetic and appearance of each individual object, while rendering them accessible and presentable at the same time.

MIRTA PAVIĆ is conservator-restorer working at the Museum of Contemporary Art, Zagreb, Croatia, since 2001. The museum's collection of over 14,000 works of art comprises of paintings, sculpture, media art, film and video, and works on paper including drawings, prints, posters and photography. Pavić got her Bachelor of Arts at the Printmaking Department of the Academy of Fine Arts in Zagreb and her Master of Arts at the Conservation Department of the Academy of Fine Arts and Design in Ljubljana, Slovenia. She has been teaching a course on Conservation and Restoration of Modern and Contemporary Art at the Arts Academy of the University of Split, Croatia, since 2010.

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FINE ARTS // The practice of modern and contemporary art conservation

Artist in the Classroom: Developing Strategies for the Conservation of Tomorrow's Heritage

Sagita Mirjam Sunara

Arts Academy of the University of Split, Conservation-Restoration Department, Croatia

Artists hold vital information on how their works are made and how they are intended to look. This information is crucial for their future care, display and conservation. An artist interview is an effective and increasingly important tool in the collection of this information and can be considered one of the main strategies for the preservation of the artistic heritage of the twentieth and the twenty-first century.

This lecture focuses on the Artist in the Classroom project, which aims at collecting information from young and mid-generation Croatian artists through interviews conducted by art conservation students. The information collected is of interest to conservators, art historians and other researchers. The project is incorporated into one of the courses offered by the Arts Academy of the University of Split.

The presentation is divided into four sections. The first section discusses how conservation programs offered at Croatian universities respond to the need to introduce students to the conservation of modern and contemporary art. The second section provides a historical background to the idea of collecting artist-provided information that can be relevant to conservation. The lecture and practice session through which students of the Arts Academy in Split are introduced to the methodology of interviewing artists is described in the third section. The fourth chapter presents the results of two interviews with the Split-born conceptual artist Vedran Perkov.

SAGITA MIRJAM SUNARA graduated in art conservation from the Arts Academy of the University of Split, and is currently pursuing a Ph.D. in Art history at the Faculty of Philosophy in Zagreb. She works as an Assistant Professor at the Conservation-Restoration Department of the Arts Academy, University of Split, teaching painting conservation, preventive conservation and documentation techniques in conservation. She has worked as a documentalist at the Section for Stone Sculpture of the Croatian Conservation Institute in Split and was involved in conservation of the Peristyle of Diocletian's Palace. In 2003 she initiated *In Situ*, an online magazine on art conservation. She is a member of the editorial board of the University of Split's newspaper *Universitas*.

//////////////////// 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. 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-SESSIONS

/ Photography in the 20th Century

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

/// Research, conservation and digitization of photographs and audiovisual heritage

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PHOTOGRAPHY AND AUDIOVISUAL HERITAGE // Keynote lecture

20th Century: The Golden Era of Chemical Photography

Dusan C. Stulik, Art Kaplan

The Getty Conservation Institute, Los Angeles, USA

At first glance photography of the 20th century seems uncomplicated and dominated, first, by B&W silver gelatin photography and after 1960 by color photography. A deeper analysis shows that photography in the 20th century was more complicated and much more varied than expected. During the first part of the 20th century a number of older 19th century photographic processes were still in use and the Pictorialist period enriched photography by the introduction of a number of non-silver photographic processes. Black and white silver gelatin based photography also introduced in the later part of the 19th century was transformed from small experimental production manufacturing into massive industrial enterprises led by companies such as Kodak, Ilford and Agfa and supported by quickly developing and expanding industrial research. Very experimental color photography of the 19th century established itself as an important creative photographic tool when the Autochrome process was introduced commercially in 1907. From that point a large number of other screen and tricolor photography processes were introduced. A new modern era in color photography came with the introduction of the Kodachrome process in 1935-36, the Agfacolor Neu process in 1936 and the Kodacolor negative/positive process in 1942. One of the most beautiful and permanent color photographic processes, the Cibachrome, was introduced in 1963. The glass negative processes of the 19th century were replaced by sheet films and roll films using newly developed plastic and polymer materials. During the late 20th century modern color negative, slide and transparency material reached unprecedented levels of color accuracy and tonal range in material produced by both Fuji and Kodak. Technical advancements brought about by WWI and WWII sped up the development of a number of special photographic processes and materials needed for aerial photography and surveillance. Instantaneous B&W Polaroid photography was introduced in 1947 and its color variant in 1963. The use of photographs in newspapers, books and advertising accelerated the development of photomechanical processes from low quality, short run print editions to superfast and high quality electromechanical and laser engraved catalog printing using stable organic pigments still in use today. Introduced in 1975, digital photography advanced from its original 100x100 pixel image to the 6 megabyte cameras used during the last years of the 20th century. A brief overview of 20th century photographic processes, materials and technology presented here should aid archivists, collection managers and all specialists in the field of cultural heritage preservation when developing safe and workable strategies for the long term storage, conservation treatment and exhibition of 20th century photographs. The presentation will also clearly show why we are correct when calling the 20th century: "The Golden Era of Chemical Photography".

DUSAN C. STULIK is a Senior Scientist at the Getty Conservation Institute. He received his BS and MS degrees in Chemistry the Charles University and his Ph.D. in Physics from the Czechoslovak Academy of Sciences in Prague. Before joining the GCI Dr. Stulik was a Professor of Chemistry at the Washington State University and he served as a Visiting Professor of Material Sciences at the Cornell University. He is a Project Leader of the GCI Research in Photographic Conservation project. His current research focuses on application of modern scientific and analytical methodologies for research and identification and characterization of photographs and photographic material. His research group has conducted the first ever scientific investigation of an iconic Heliograph created by Joseph Nicéphore Niepce in 1826 that is also well known as the First Photograph. Interested in the application of methods of the technical art history in art historical research of photographs he researched and developed a new scientifically based methodology for provenancing and authentication of photographs that was recently applied in a large multiyear and international collaborative project in investigation of the body of photographic work of Henri Cartier-Bresson. He also initiated a large Getty Conservation Institute initiative in teaching conservation and preservation of photographs in countries of the central, southern and eastern Europe. Prof. Stulik is an author or co-author of several scientific and conservation science books and he published more than seventy peer reviewed research articles. He is also a recipient of several prestigious awards for his work related to the preservation of cultural heritage. For his ground breaking investigation of Niepce's heliographs and heliogravures he has received the 2011 Macallan Award of the Royal Photographic Society.

ART KAPLAN is a Research Lab Associate and manager of the Reference Collection of Artist Materials at the Getty Conservation Institute (GCI). He received his BS in Biochemistry from The California State University at Northridge. His graduate work at the CSUN is focused on investigating the concentration and distribution of elements in historic photographic processes using X-ray fluorescence analysis and scanning electron microscopy. He currently works on the GCI's Research in Photographic Conservation project focusing on the scientific analysis of photographic materials and the development of methodologies to aid in the identification of historical photographic processes and materials. He has authored and co-authored numerous peer-reviewed articles on the scientific analysis of historic photographic process and materials. He has received the 2011 Macallan Award of the Royal Photographic Society.

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PHOTOGRAPHY AND AUDIOVISUAL HERITAGE // Photography in the 20th Century

Art or Propaganda: the Good, the Bad, and the Ugly in the World War I Photography on the Romanian Homefront

Adrian-Silvan Ionescu

The "G. Oprescu" Institute of Art History, Bucharest, Romania

During World War I in 1916 Romania sided with the Allies and the General Army Staff included professional photographers in a newly established department providing official and propaganda images. That was known as Serviciul Fotografic al Armatei. Head of this department was appointed Lieutenant Ion Oliva, who carefully chose experienced photographers to include in his team. "The good" images captured King Ferdinand reviewing the troops or decorating the braves or Queen Marie caring for the wounded. From "the good" but rather selective truth they pictured also "the bad", the crude images from the trenches, cannons and machine-guns in action, soldiers cleaning their weapons, troopers washing and sewing their rugged uniforms or eating their soup. "The ugly" truth were the snapshots of destroyed railway stations and bridges, bombed villages and towns. Thus, "the ugly" became in the logic of political warfare, equal uplifting as the heroic poses of our troops in action and key to moral boosting.

ADRIAN-SILVAN IONESCU was born in Bucharest in 1952. In 1975 he graduated from the "Nicolae Grigorescu" Fine Arts Institute (now the National University of Arts) in Bucharest, the Art History Department; and in 1997 he earned a Ph.D. in History. He is an art critic and art historian. For many years he worked as a museum curator and became deputy director of the Museum of History and Art of the City of Bucharest (1990-1993). Today is a director of the "G. Oprescu" Institute of Art History in Bucharest. He is also an associate professor at the National University of Arts where he teaches the history of photography and film. Research focused on Romanian history of photography, 19th century fine arts and urban civilization. Director of the periodicals: *Revue Roumaine d'Histoire de l'Art* and *Studii si Cercetări de Istoria Artei*. He published twelve books and edited four others. Latest publications: *Queen Marie and America*, 2009; *Silvan, the Portrait Artist*, 2011. He is a Chevalier of the Cultural Merit Order, King Mihai I for Loyalty Medal, Commander of the St. Lazarus of Jerusalem Order.

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PHOTOGRAPHY AND AUDIOVISUAL HERITAGE // Photography in the 20th Century

Photography as an (E)vocation of the Painter: Forgotten Hobby of Nadežda Petrović

Jasna Jovanov

The Pavle Beljanski Memorial Collection, Novi Sad, Serbia

In Serbian art history Nadežda Petrović (1873–1915) is known as a painter, art critic, organiser of art exhibitions, founder of art associations and great patriot. She participated in Balkan Wars and the WWI as a nurse, but also made photographs of battlefields. During her studies in Munich (1898-1903) she bought the Kodak camera and made first photographs. Back home she continued to photograph many subjects. The photo legacy of Nadežda Petrović reveals presence of a distinct pictorial concept and style, in a word, her artistic personality. While taking them, she watched the world through the camera with an eye of an artist, accepting principles of pictorialism. The aim of this paper is to highlight the importance of her photographic legacy, its artistic value, the pioneering role of Nadežda Petrović among women photographers and in Serbian photography and the way those photographs reveal her personality.

After graduating and submitting her magisterial thesis at the Belgrade Faculty of Philosophy History of Art Department, **JASNA JOVANOVIĆ** got her Ph.D. at the Novi Sad University Center for Interdisciplinary and Multidisciplinary Studies. The Pavle Beljanski Memorial Collection director and chief curator, she is also the Associate Professor (Novi Sad Faculty of Sciences Department of Geography) and the Associate Professor of Art History (Novi Sad EDUCONS University Academy of Classic Painting). For her contribution in promotion of modern art, she received The Spark of Culture Award (2003), the ICOM National Committee Curator of the Year Award (2008) and the ICOM National Committee Project of the Year Award (2011).

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PHOTOGRAPHY AND AUDIOVISUAL HERITAGE // Photography in the 20th Century

Experiencing Research and Preservation of the Photographic Legacy of Bela Csikos Sesia

Ivana Katušić

Ph.D. Student at the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

The Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts in Zagreb holds an interesting collection of the late nineteenth and early twentieth century photographs donated by the heirs of a great Croatian painter, Bela Csikos Sesia (1864-1931). A substantial part of this collection consists of photographs made by the painter himself as references for his paintings. In institutions oriented to more traditional artistic media photography is sometimes destined to play a secondary or auxiliary role, and the curators, not experienced in working with photographic materials, face many difficulties in researching and protecting the material. The aim of this paper is to present the results of one year of research work in organising, studying, identifying, describing and cataloguing the photographs. It also presents a strategy for the digitisation of the collection as a means of preserving this important part of Croatian cultural heritage.

IVANA KATUŠIĆ holds an MA degree in Art History and Italian Language and Literature from the Faculty of Humanities and Social Sciences, University of Zagreb and is currently a Ph.D. student in Information and Communication Sciences at the same university. In 2012, in addition to interning at the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts, she also taught a university course on Art of the Catholic World as part of the New York State Houghton College off-campus Balkans Semester Program. She is a part-time associate with the Strossmayer Gallery.

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PHOTOGRAPHY AND AUDIOVISUAL HERITAGE // Photographic collections in cultural heritage institutions (differences and common needs)

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

Petra Vávrová, Jan Novotný, Lucie Palánková, Hana Sedliská, Tereza Kašťáková

National Library of the Czech Republic in Prague, Czech Republic

The history of the library is connected with the foundation of the Prague University in 1348. The main mission of the National Library is to be the archive library for documents issued on the territory of the Czech lands and to be a public research library especially in the domain of humanities, natural science, culture, and arts. The library includes more than 6,5 millions volumes from which great parts are of irreplaceable cultural value not only for the territory of the Czech Republic, but also for many cultures of the world. The library is a leading institution in preservation and conservation.

In the special collections of the National Library of The Czech Republic glass plate negatives, plastic negatives, slides, postcards and shellac records are stored. We will present historical information, conditions of the storage of these collections and storage packaging. For the packaging, new type of archival cardboard was developed and it was produced by Czech paper mills. New technology of production of protective packaging was prepared for application on a cutting plotter. The National Library has also launched a packaging service for improved storage of endangered originals. These services are used by many Czech institutions.

PETRA VÁVROVÁ Graduated in June 2001 at Department of Chemical Technology of Monument Conservation, ICT Prague, and in January 2010 finished Ph.D. thesis, where she was dealing with "the influence of visible light on archive documents". During the years 2009-10 spent one-year intern in the Getty Conservation Institute in USA, working on identification of historical photographic techniques, analyses and toning of photographs. Currently working as a director of Collection Preservation Division in The National Library of the Czech Republic and co-operating with FAMU, Atelier of Conservation. She is leading Czech project "Survey, conservation and care about libraries collections after year 1800 - materials and technologies".

JAN NOVOTNÝ works since 1992 as a conservator of library collections in the National Library of the Czech Republic. In 2010 he graduated from the Institute of Information Science and Librarianship at the Charles University in Prague. Recently he has specialized in archiving and digitization of written and photographic documentation aimed at the physical condition of the rare library holdings, including the design and development of the Restoration Information System. The results of practical activities and applied research he publishes and lectures.

LUCIE PÁLÁNKOVA graduated in 2010 at Department of Chemical Technology of Monument Conservation, ICT Prague. Currently working as a researcher in microbiological laboratory in Collection Preservation Division in The National Library of Czech Republic. She is member of team in Czech project "Survey, conservation and care about libraries collections after year 1800 - materials and technologies".

TEREZA KAŠŤÁKOVÁ is paper conservator and bookbinder. She is working from November 2012 as a head of Preventive conservation department in the National Library of Czech Republic. She is member of team in Czech project "Survey, conservation and care about libraries collections after year 1800 - materials and technologies" and she is focused on conservation of modern bookbinding materials.

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PHOTOGRAPHY AND AUDIOVISUAL HERITAGE // Photographic collections in cultural heritage institutions
(differences and common needs)

Photographic Heritage at the Strossmayer Gallery of Old Masters

Ljerka Dulibić, Iva Pasini Tržec

The Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts, Zagreb, Croatia

The Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts is one of the oldest museums in Croatia, that reflects the development of art history and of art conservation as scholarly disciplines in Croatia. Photographic material preserved in its holdings is striking though still neglected evidence of its historical development, and at the same time an important cultural property itself, which requires appropriate attention and care.

Despite the fact that „Schneider's Photo Archive of the Croatian Old Monuments“, which emerged as result of photographic campaign Gallery's director Artur Schneider undertook 1930-1941 all around Croatia, is very well known to Croatian art historians and conservators because of its documentary values, that collection requires yet to be properly catalogued and subjected to appropriate academic scrutiny. While digitisation process of Schneider's Photo Archive poses many challenges (technical infrastructure, cataloguing standards, digital preservation policy, intellectual property laws...) it also indicates the importance of raising awareness on preservation of other photographic material, dispersed in the Gallery's holdings as of the 'secondary' value.

Systematic preventive conservation and re-valuation of photographic heritage in the Strossmayer Gallery's holdings hopefully will evolve a suitable paradigm for gathering dispersed material into 'new' photo collection(s), and eventually will allow us to begin to reconstruct what might be called the 'visual historiography' of the Strossmayer Gallery.

LJERKA DULIBIĆ (b. 1972) received her Ph.D. from Faculty of Humanities and Social Sciences, University of Zagreb. She is Senior Research Associate at the Strossmayer Gallery of the Old Masters of the Croatian Academy of Sciences and Arts where she participates in research project related to art collecting in 19th century and provenance of the works of art from the collection. She has been given lectures on the iconography in art at the Catholic Theological Faculty, Zagreb University. Her main research interests are 14th – 18th century Italian painting, history of art collecting and collections, provenance research, art market in the 19th century, cultural history of the 19th century.

IVA PASINI TRŽEC (b. 1978) received her Ph.D. from Faculty of Humanities and Social Sciences, University of Zagreb. She is Research Associate at the Strossmayer Gallery of the Old Masters of the Croatian Academy of Sciences and Arts where she participates in research project related to art collecting in 19th century and provenance of the works of art from the collection. She teaches the course "Dutch and Flemish Painting in the 15th, 16th and 17th century" at the Department of German language and literature of the Faculty of Humanities and Social Sciences, University of Zagreb. Her research focuses on the history of the Strossmayer collection and its works of art (primarily Dutch and Flemish). Her most recent publication is „Strossmayer Hours, a commentary“.

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PHOTOGRAPHY AND AUDIOVISUAL HERITAGE // Photographic collections in cultural heritage institutions (differences and common needs)

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

Libor Jůn, Petra Vávrová, Štěpánka Borýsková, Adéla Jůnová Macková

Film and TV School of Academy of Performing Arts in Prague, Czech Republic

The text deals, on the example of four selected collections of the National Museum Archives (Czech Republic), containing photographic material (negatives, positives and slides), with presentation of professionally correct treatment for their professional processing for archiving purposes, including, among others, conservation treatment, visual identification and digitalization.

The collection of the founder of Czech Egyptology František Lexa includes significant collection of postcards with motifs of ancient Egyptian monuments, as well as photos taken by Lexa for educational purposes. The collection of Jiří Baum – naturalist, museum sponsor and traveler is an example of photographic collections intended for scientific and popularization purposes. In the third case, the collection contains photographs taken by amateur photographer Karel Malý-Tatranský in the course of an unfinished journey around the world in the early 1920'. Collection of photographs depicting "Orient", i.e. the Middle East in the middle of the 19th century represent the then high quality photographic production which was purchased in these areas by numerous travelers and visitors to the Orient.

LIBOR JŮN Graduated from the School of Arts at Charles University, Prague, majoring in history, and from Film and TV School of Academy of Performing Arts (FAMU), Prague, majoring in film theory and multimedia production. At present, curator of the photographic collection of the National Museum Archives and head of the Studio of Restoration of the Department of Photography at FAMU, Prague. Professionally deals with the history of photography (focusing on the photo in the Middle East) and travel history. Among other things, co-author of monographs *eskoslovenští v dci v Orientu I.*, Praha 2012 (s A. Jůnová Macková, H. Navrátilová, L. Storchová and H. Havlůjová) and *Expeditio Obenberger. Africká cesta přírodovědce Jiřího Bauma 1930*, Praha 2012 (with A. Jůnová Macková).

PETRA VÁVROVÁ Graduated in June 2001 at Department of Chemical Technology of Monument Conservation, ICT Prague, and in January 2010 finished Ph.D. thesis, where she was dealing with "the influence of visible light on archive documents". During the years 2009-10 spent one-year intern in the Getty Conservation Institute in USA, working on identification of historical photographic techniques, analyses and toning of photographs. Currently working as a director of Collection Preservation Division in The National Library of the Czech Republic and co-operating with FAMU, Atelier of Conservation. She is leading Czech project "Survey, conservation and care about libraries collections after year 1800 - materials and technologies".

ŠTĚPÁNKA BORÝSKOVÁ Graduated at FAMU, Department of Photography (2011 Ph.D.). Currently working on conservation of photographic documents in the National Archives (Prague) and teaching at FAMU – Program: Conservation of Photographs. Deals mainly with conservation of historical type of photographic documents. Co-author of monograph Restoring and Conservation of glass Negatives, Praha 2011.

ADÉLA JÚNOVÁ MACKOVÁ Graduated from the School of Arts of Charles University (FF UK), Prague, majoring in modern economic history. Co-operates on projects of FF UK and Film and TV School of Academy of Performing Arts (FAMU). Professionally deals with the Czechoslovak presence in the Orient in the interwar period, issues of political and economic relations, compatriot communities, travel history, history of science and related imagery. She led a team of experts dealing with scientists traveling to the Orient, co-author of monographs, for example Českoslovenští vědci v Orientu I., Praha 2012 (with H. Navrátilová, L. Storchová, L. Jůn and H. Havlůjová) and Expeditio Obenberger. Africká cesta přírodovědce Jiřího Bauma 1930, Praha 2012 (with L. Jůn).

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PHOTOGRAPHY AND AUDIOVISUAL HERITAGE // Research, conservation and digitization of photographs and audiovisual heritage

Hand-coloured Photographs: History, Identification and Research

Jana Križanová,* Dusan C. Stulik**

*Academy of Fine Arts and Design, Bratislava, Slovak Republic

**The Getty Conservation Institute, Los Angeles, USA

When first introduced in 1839, the daguerreotype process was admired for its definition, clarity and beauty, but it was also criticized for its lack of color. The first hand-colored daguerreotypes were introduced in 1841 by the Swiss painter, printer and daguerreotypist Johan Baptist Isenring. Many new monochrome photographic processes were introduced between 1839 and the 1960s, when color photography became the dominant photographic medium, and tinting of monochrome photographs became just a method of image modification used by a few photographers. After their first introduction, each of these monochrome processes (salted paper print, albumen print, collodion positive, silver gelatin positive, platinum print, etc.) were also sooner or later available in tinted, colorized or overpainted forms. That satisfied, at least partially, the desire of a photography-loving public for color in photographs. Many major photograph studios employed full-time or part-time colorists, and coloring of photographs became an important aspect of the photographic industry. Photographic material supply houses started to offer coloring sets, and a number of photograph coloring guide books and manuals and articles were published in photographic literature. Techniques of color applications differed between different photographic processes (daguerreotype, albumen print, collodion positive, silver gelatin print) and the coloring material also changed from natural pigments and dyes via fugitive aniline colors to modern and highly stable organic pigments and dyes.

To develop a modern methodology for long-term storage, exhibition and conservation treatment of tinted photographs, we have to be able to identify not only the photographic process of the photographic substrate but also the chemical nature of colorants used and the chemical nature of its binder.

JANA KRIŽANOVÁ is working as an assistant professor at AFAD, Bratislava, Slovakia, teaching "Photograph conservation" and "Recreation of historical photographic processes" at the Conservation department. Currently, she is in the process of completing her doctorate styled "Hand-colored photographs: History, Identification and Research". Her professional work is split between research and KEGA and VEGA tasks, as part of researching the historical hand-coloring photography techniques. She also works in non-destructive research of hand-colored photographs and separate colorants in cooperation with GCI (LA, CA, USA.) and Faculty of Chemical and Food Technology with Slovak University of Technology in Bratislava. She has expertise in identifying, conserving and restoring photographs.

DUSAN C. STULIK is a Senior Scientist at the Getty Conservation Institute. He received his BS and MS degrees in Chemistry the Charles University and his Ph.D. in Physics from the Czechoslovak Academy of Sciences in Prague. Before joining the GCI Dr. Stulik was a Professor of Chemistry at the Washington State University and he served as a Visiting Professor of Material Sciences at the Cornell University. He is a Project Leader of the GCI Research in Photographic Conservation project. His current research focuses on application of modern scientific and analytical methodologies for research and identification and characterization of photographs and photographic material. His research group has conducted the first ever scientific investigation of an iconic Heliograph created by Joseph Nicéphore Niépce in 1826 that is also well known as the First Photograph. Interested in the application of methods of the technical art history in art historical research of photographs he researched and developed a new scientifically based methodology for provenancing and authentication of photographs that was recently applied in a large multiyear and international collaborative project in investigation of the body of photographic work of Henri Cartier-Bresson. He also initiated a large Getty Conservation Institute initiative in teaching conservation and preservation of photographs in countries of the central, southern and eastern Europe. Prof. Stulik is an author or co-author of several scientific and conservation science books and he published more than seventy peer reviewed research articles. He is also a recipient of several prestigious awards for his work related to the preservation of cultural heritage. For his ground breaking investigation of Niépce's heliographs and heliogravures he has received the 2011 Macallan Award of the Royal Photographic Society.

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PHOTOGRAPHY AND AUDIOVISUAL HERITAGE // Research, conservation and digitization of photographs and audiovisual heritage

(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

Igor Marković

Zagreb, Croatia

20th century added (among other things) two significant phenomena to the fields of art and culture: film as a new form of art, and digitalization as a new form of production, storage and distribution. By the end of the century, first one takes up as a most popular form of fictional cultural expression with twelve hundred feature films produced in EU alone in 2010, along with extremely high consumption rates: Britons alone spent 7551 million hours watching films in 2008.

Digitalization on the other hand, with rapid development of ICT (Information and Communication Technology) offer paradigmatically new modes of production, storage and distribution, particularly well expressed in film industry. Film undergoes rapid digitalization process: transition to digital projection in theatres is well under way across Europe and experts expect it to be basically completed by mid-2013; cinema post-production has been digital for many years now; and digital capture (shooting on digital rather than on film) is increasing at a very fast pace that is expected to accelerate as soon as distribution is completely digital.

Proposed paper suggests an additional mode to institutional FHIs (Film Heritage Institutions), because "FHIs are not fully equipped in order to correctly acquire cinema content in a digital form". Using Elinor Ostrom's principles of managing commons on the examples of already highly successful high-tech artefacts like Wikipedia and similar, it argues that non-institutional virtual communities of collectors and enthusiasts can and should be observed as a critical factor in ensuring the preservation of film heritage in the medium-long term in accordance with intrinsic characteristics of both digital(ised) cinema and distributive networks (basis of current Computer Mediated Communication). It focuses on major issues and social dilemmas concerning selection (e.g. personal taste vs. institutional canon), acquisition (e.g. intellectual property vs. public goods), storage (e.g. centralised vs. decentralised archives), and distribution (e.g. institutionalised procedures vs. free sharing) etc. concluding that, although it will never replace the role of FHIs and similar institutions, personal film collections organised globally under the principle of commons should be considered as an important partner in the future planning of film heritage preservation.

IGOR MARKOVIĆ is independent scholar and free-lance theoretician with focus on visual, film and cultural studies. He is co-founder and co-editor of "Limen - journal for theory and practice of liminal phenomena" and member of editorial board of journals Ubiq and LibraLibera. He participated in about a hundred conferences and published in numerous scientific and non-academic journals and magazines. He is currently working at Multimedia Institute in Zagreb as a co-selector of Human Rights Film Festival.
