



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO
 ARHIV REPUBLIKE SLOVENIJE

WORKS OF ART ON PARCHMENT AND PAPER

LJUBLJANA, SLOVENIA, JUNE 6 – 8, 2019

INTERNATIONAL SYMPOSIUM

FIRST ANNOUNCEMENT AND CALL FOR PAPERS AND POSTERS

We are pleased to announce the Call for Papers and Posters for the International Symposium »Works of Art on Parchment and Paper«. The very nature of topics discussed makes our symposium interdisciplinary, welcoming speakers from various fields of science dedicated to research and preservation of cultural heritage on parchment and paper. The main attention is focused on works of art in the broadest sense of the word, whose appearance depends on various factors, such as aging of materials, expression in line and/or colour, materials and techniques applied, as well as on circumstances, knowledge and wit of conservators and restorers.

The symposium welcomes discussions on records created from medieval to present time on parchment or on manually and industrially made paper, which artists and creators have throughout history used, or intended to use for their drawings, paintings, prints, and for the making of photographs, posters, plans and other works of visual art. Artworks and their aging processes depend also on the choice of media and conditions of storage.

These are some of the issues encountered by archivists, librarians, curators, conservators, restorers, art historians, architects and others, who in cooperation with experts in the field of natural sciences and humanities strive to save such monuments of movable heritage. Speakers are therefore encouraged to discuss such collaboration among different scientific disciplines, using their own experience to present their views on the synergy of theory and expertise of various disciplines involved in restoration and conservation process.



We suggest the following three central topics:

- I. Line and colour: Aesthetic issues
- II. Detecting working process
- III. Restorer's troubles and applied wit

Possible topics for papers might include, but are not limited to:

- Works on parchment and paper are creations of human spirit. Their shapes, colours and materials bear witness to a certain time and place, conditions, aesthetics, message, or purpose (sketches, non-finito, finished works of art, graphic techniques, works of art in print, photographs, plans, etc.) Here we encounter many variations of works based on secondary interventions (pristine, unchanged drawing or print as opposed to coloured one, a result of a subsequent intervention), and experience "the journey of aesthetic" by witnessing the diversity of substances used, etc. Metamorphosis of works of art can either be ascribed to artist's various stages of work, or to changes done by someone other than the author, or it may be a case of one work created by many hands. Our viewing of a certain artistic item before conservation treatment may differ substantially from our view of the item after such treatment.
- There are still a number of open issues about how revealing historical and documentary sources are in regard to artworks and the views of artists and their audiences, and how much of a support they provide for present day scientific analysis. Works of art on parchment, or paper can determine or even surpass systems of communication, formed by letters and pictures. They may contain visualisation of language (e. g. illuminated manuscripts and illustrated prints), while at the same time have iconic value as well, like documents and letters, which are considered as both artistic and written memorabilia.
- Identifying traces of work processes and materials applied provides a solid basis for retrograde explanation, for establishing chronology, for determining process patterns. Conservation and restoration interventions performed in the past do not reveal a systematic and generally accepted doctrine, but they are an element in the history of a certain artwork and consequently an element in historical anthropology.
- Each endangered monument is treated according to its specific features/properties, but it is important to recognize patterns in how materials react, and to establish whether issues observed in one type of monument appear in a larger set of other monuments of the same kind as well (such as foxing, discolouring). It is a challenge to determine if one type of damage requires different treatments based on substances used and their composition, or whether the same conservation technique is applicable and acceptable for materials of similar composition, etc. Researching these objects opens new possibilities for identifying the original condition of a certain monument, for determining its deterioration stages, and for finding ways to ensure a more permanent and stable existence of a monument; this is the part of the process whose unique but positive outcome finds its place in saving other works of art.
- Social and historical role of conservation-restoration profession: due to their cultural and historical context, certain works of art become major focus of public attention, which increases the risk of them getting damaged through being exposed to long-lasting negative conditions. Conservation-restoration profession and its doctrine is an effective safeguard in our efforts to preserve monuments, which is why expert knowledge and its dissemination provide a solid support for our programmes and decisions on conservation treatments.
- Development of conservation-restoration techniques and principles (for example the immutability of the current condition) has led to the implementation of new processes, such as making use of virtual restoration, which in the last few decades, has turned out to be a new perspective in some cases: what are the possibilities of standard and classic conservation-restoration techniques on one hand, and virtual media on the other.
- Case studies may open new perspectives: effects of exposure, large format works (posters, cardboard, maps, technical drawings, plans, etc.); identification of an artist's individually created materials and work methods, identification of materials that are no longer in use, degradation of works of art due to choice of materials applied, and so forth are all significant contributions in forming our approach to works of art on parchment and paper.

The symposium is an event celebrating the European Year of Cultural Heritage and the 100th anniversary of the Slovenian University of Ljubljana.

Organisers: Archives of the Republic of Slovenia and Faculty of Arts, University of Ljubljana

Venue: Faculty of Arts, University of Ljubljana, Aškerčeva 2, Ljubljana, June 6 – 8, 2019.

Working language: English.

Symposium fee:

Until April 1, 2019: participants 50 €, students 40 €

After April 1, 2019: participants 70 €, students 50 €

Important dates:

Abstract submission deadline: July 15, 2018

Notification of acceptance: after September 15, 2018

Paper submission deadline: March 15, 2019

Papers will be published.

Paper or poster abstract submission:

The proposal should not exceed 1,500 characters for paper and 500 characters for poster.

The author's / authors' name should appear on every submission. Please indicate your full name and title, along with your affiliation.

A title, even if provisional, should be provided for every submission.

Every submission should be made in a separate text-processed file (not in the body of an e-mail). Please send your proposal to organizers of the symposium, Natasa.Golob@ff.uni-lj.si and/or Jedert.Vodopivec@gov.si before July 15, 2018.

Thank you!

Prof. dr. Roman Kuhar, Dean
University of Ljubljana, Faculty of Arts

Prof. Dr. Bojan Cvelfar, Director
Archives of the Republic of Slovenia

Ljubljana, April 5, 2018

