

1ST INTERNATIONAL  
CONFERENCE

# EXHIBITION OF THE HERITAGE ITEMS

HOSTED BY DUBROVNIK  
RESEARCH LIBRARY

28  
29  
30

SEPTEMBER 2022



## BOOK OF ABSTRACTS



ICOM  
Creative  
Croatia  
Hrvatska



REPUBLIKA HRVATSKA  
Ministarstvo  
kulture i medija

DUBROVAČKE  
KNJIŽNICE  
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# PROGRAM FLOW

## 2022 INTERNATIONAL CONFERENCE

### DAY 1

**08:50 - 09:00**

**ASSEMBLY**

**09:00 - 09:10**

**OPENING AND INTRODUCTION**

**09:10 - 09:40**

**VALENTINA LJUBIC TOBISCH (IIC - Croatian Group)**

*Focus on Exhibition Requirements: Development of Sustainable and Safe Exhibition and Display Solutions*

**09:40 - 10:00**

**DRAGICA KRSTIĆ**

*Making a Preservation-Responsible Exhibition: Conservation Considerations*

**10:00 - 10:20**

**VESNA ŽIVKOVIĆ, BRENDAN O'BRIEN, LAURA VAN ECHTEN, GREG WEIS, MADELEINE ROSS**

*Preserving Items on Display: The Alexander Turnbull Library's Centenary Exhibitions*

**10:20 - 10:40**

**DR. ZOITSA GKINNI, CHRISTINA TSAROUCHA**

*Exhibition in Libraries: The Case of the National Library of Greece*

**10:40 - 11:00**

**JELENA DUH, LUCIJA AŠLER**

*Conservation-Restoration Decision-Making Process When Dealing with Short Notice Big Exhibition*

**11:00-11:10**

**Q&A**

**11:10-11:20**

**PAUSE**

**11:20 - 11:50**

**ROGER S. WIECK**

*Exhibitions of Medieval Illuminated Manuscripts at the Pierpont Morgan Library: A Survey of the Last Thirty years*

**11:50 - 12:10**

**WENDY JO COONES**

*Museum of Damnatio Memoriae: Ragusa 2.0*

**12:10 - 12:30**

**TATJANA MIHALIĆ, LUCIJA AŠLER**

*Virtual Exhibitions in the Role of Safeguarding and Presentation of Music Resources: From Restoration and Conservation to Virtual Contextuality and Interpretation of Digital Content*

**12:30-12:40**

**Q&A**

# PROGRAM FLOW

## 2022 INTERNATIONAL CONFERENCE

### DAY 2

**09:00 - 09:10** DAY 2 WELCOME AND  
INTRODUCTION

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**09:10 - 09:40** IVA GOBIĆ VITOLOVIĆ  
*Conservation-Restoration, Storage and Display of Parchment Charters  
at the State Archives in Rijeka - Case Study*

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**09:40 - 10:00** BARBARA DAVIDSON  
The Added Value of the Contemporary Conservation-Restoration  
Treatments and Their Exhibition Potential For Public

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**10:00 - 10:20** DENIS VOKIĆ  
*The Dilemma in the Presentation of the Altarpiece Containing  
Hidden Subliminal Images*

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**10:20 - 10:40** ZDENKA VRGOČ  
*From the Sea to the Exhibition*

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**10:40-10:50**  
Q&A

**10:50-11:00**  
PAUSE

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**11:00 - 11:20** MALINA BELCHEVA  
*Museum Exhibitions: Conservation of Books and Objects for Display*

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**11:20 - 11:40** CLARA M. PRIETO  
*Evolved SHS (Structural Housing System): An Efficient Housing System  
for Tintypes*

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**11:40 - 12:00** ALFREDO PASQUETTI, DANIELE SCOPIGNO,  
ILARIA CAMERINI, MARTINA MARCONI  
*Behind the Scenes of the Nicoletti-Rinaldi and the Memories Closet  
Exhibition-Conservative, Creative and Quick Mounting Solutions*

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**12:00-12:10**  
Q&A

**12:10-12:30**  
THE NEXT DAY INFO



# PROGRAM FLOW

## 2022 INTERNATIONAL CONFERENCE

### DAY 3

**09:00 - 09:10**

**DAY 3 WELCOME AND  
INTRODUCTION**

**09:10 - 09:40**

RASHA A. SHAHEEN

*Safety Challenges in Installing and Managing Gallery Exhibits Applied in  
Exhibition: "Fashion in Pharaonic Period" at Egyptian Textile Museum*

**09:40 - 10:00**

EMILIA ZAMBRI

*Preventive Conservation and Risk Management Approaches to Cellulose  
Nitrate and Cellulose Acetate Photographic Collections*

**10:00 - 10:20**

AHMED TAREK, JESSICA KAISER, LISSETTE JIMÉNEZ

*Abydos Temple Paper Archives: Between Past, Present, and Future the  
Abydos Temple Paper Archives Project (ATPA)*

**10:20 - 10:40**

ANGELIKI STASSINO, PENELOPE BANOU

*The Challenge of Displaying Archival Material and Books: The Role and  
the Viewpoint of a Paper Conservator*

**10:40-10:50**

**Q&A**

**10:50-11:00**

**PAUSE**

**POSTERS**

**11:00 - 11:40**

TINA DI REDA, DAMJAN POLIĆ

*A Box Outside the Box*

JOŠKO BOGDANOVIĆ

*Restoration Prior to the Exhibition, a Case Study of the 17-th Century  
Baroque Frame*

ANDREJA DRAGOJEVIĆ, EMILIA DOMAZET, MARINA VILIČIĆ, LADISLAV

DOBRICA

*Cartographic Material at Exhibitions - Example of the Map of Croatia Made  
by Stjepan Glavač*

JELENA BOGDANOVIĆ, PATRICIA TURKOVIĆ, JULIJA MAKSIMOVIĆ

*Challenges of Exhibiting Old and Rare Books in the Space of a Higher  
Education Library - The Case of the Library of the Faculty of Civil  
Engineering of the University of Zagreb*

**11:40-11:50**

**Q&A**

**11:50-12:00**

**CLOSING**

**REMARKS**

# ABOUT THE CONFERENCE

The **Dubrovnik Research Library** is hosting the 1st International Conference of DRL entitled: „**Exhibition of the Heritage Items**“, which is held online from **September 28th to 30th, 2022, under the auspices of the Ministry of Culture and Media of the Republic of Croatia.**

The conference explores best practices in sustainable preventive conservation and risk management approaches to collection care before, during, and after display. The sessions are intended for curators, exhibit designers, preparators, conservators, librarians, archivists, security staff, and any others involved in exhibition planning, design, and installation at cultural institutions and considering the long-lasting efforts carried out to protect and preserve our heritage. The conference is aiming to achieve a multidisciplinary approach to the subject and includes everyone who played a part in the preservation, monitoring, conservation, protection, and promotion of the Heritage. The main topic is „Exhibition of the Heritage Items“, which includes an exploration of best practices in sustainable preventive conservation and risk management approaches to collection care before, during, and after the display.

## **Subtopics are:**

- **Assessing display requirements**
- **Incorporating preservation and security into the exhibition process**
- **Providing interactive experiences**
- **Conservation-restoration for exhibition**
- **Experiences with traveling exhibitions**
- **Sustainable exhibit design**

The conference includes a range of presentation formats, papers, posters, and panel discussions. Experts hold lectures in their field and there is a total of 20 lectures and 4 poster presentations: 4 invited speakers from Austria, Croatia, USA, and Egypt, 16 lectures and 4 poster presentations from Croatia, Slovakia, New Zealand, Bulgaria, Austria, USA, Italy, Spain, Greece, Bosnia and Herzegovina, South Africa.

# LECTURES

## INVITED SPEAKER



**VALENTINA LJUBIĆ TOBISCH**

**FREELANCER CONSERVATOR AND CONSULTANT IN THE FIELD OF CONSERVATION AND RESTORATION AS WELL AS MUSICOLOGICAL AND PREVENTIVE CONSERVATION TASKS, VIENNA, AUSTRIA**

### **Focus on Exhibition Requirements: Development of Sustainable and Safe Exhibition and Display Solutions**

#### **Abstract:**

Risk is defined as a danger that can be foreseen to a certain extent and whose intensity can be determined. Individual findings and conclusions from the risk assessment of the site, the building fabric, the individual objects themselves, as well as everyday practices and climatic changes through the seasons, have a major impact on the conservation parameters and on the creation of conservation requirements when planning a new exhibition. The exhibit site assessment provides a profile of the venue, the types of hazards present, and their severity. It informs the conservator, as well as the architectural team and curators, of potential threats or aggravating effects that the site may have on the selected objects. Assessing the condition of each object provides essential information about the object's exposure to the various hazards of the exhibition. Conservation requirements and guidelines must be prepared as a written document and provided to the exhibition team to establish strategies for hazard mitigation of each exhibited object. These requirements should be established early in the exhibition development process because they provide an important foundation for mitigation during the conceptual and design planning stages. Incorporating conservation requirements into exhibition design requires time and funds. Therefore, these should make realistic and appropriate recommendations that will provide adequate protection for the objects, considering the exhibition plan. The evaluation of the objects should include the development of moderate solutions for the majority of the objects and the development of special solutions for the most vulnerable objects with special needs. Moreover, greater care is required for a permanent exhibition than for a special exhibition that lasts only a few months. Hand in hand with the commitment to the preservation of our cultural heritage goes its connection with sustainability and the promotion of environmental awareness. Therefore, the consideration of sustainable exhibition materials and energy consumption for long-term maintenance is absolutely necessary.

**Keywords: Exhibition Requirements, Risk Management, Display Solutions, Environmental Awareness, Sustainability**

# LECTURES



**DRAGICA KRSTIĆ**

RETIRED AS THE HEAD OF THE  
PRESERVATION AND STORAGE  
DEPARTMENT AT THE NATIONAL  
AND UNIVERSITY LIBRARY IN  
ZAGREB, CROATIA

## **Making a Preservation-Responsible Exhibition: Conservation Considerations**

### **Abstract:**

The making of exhibitions is about the collaborative effort of multi-professional teams during the different phases of a complex process within which conservators have a key role. Only by involving conservation early and systematically throughout the process, exhibitors and exhibition organizers can ensure the preservation of responsible planning, design, and production. A complex of measures and precautions are therefore needed to reduce the risk of damage or the rate of deterioration to the minimum in the most environmentally friendly way possible. These measures, accompanied by accurate documentation, need to be considered at every step of the process because conservation practice is a consistent, continuous process from object storage to the institution/place of an exhibition to touring the exhibition and return to the storage.

**Keywords: Preservation, Conservation, Exhibition, Documentation, Sustainability**



# LECTURES

**NATIONAL LIBRARY OF NEW ZEALAND, WELLINGTON, NEW ZEALAND**



**VESNA ŽIVKOVIĆ**



**BRENDAN O'BRIEN**



**GREG WEIS**



**LAURA VAN ECHTEN**



**MADELEINE ROSS**

## **Preserving Items on Display: the Alexander Turnbull Library's Centenary Exhibitions**

### **Abstract:**

The Alexander Turnbull Library (ATL), a division of the National Library of New Zealand, holds a vast collection documenting New Zealand's national heritage. Alexander Turnbull, Wellington merchant, and collector, bequeathed to the nation over 55,000 books and thousands of original artworks, prints, and maps in 1918. Recent centenary commemorations included two major exhibitions - Pūkana: moments in Māori performance and Mīharo Wonder: 100 Years of the Alexander Turnbull Library. As a research library, exhibition preparation falls outside the scope of the core business. This made it challenging for limited conservation staff to achieve desired preservation standards, particularly in a space not designed for exhibiting cultural heritage items. Light exposure limits for sensitive items, such as Selwyn Muru drawings and TuiTeka Prince music manuscripts displayed in Pūkana, became a particularly contentious issue. By the time Mīharo opened, the exhibition team had adopted a risk-based decision-making approach based on a better understanding of the individual items' needs, the actual exhibition room environment, and available security measures. Despite a more flexible decision-making process, Mīharo still presented complex display and preservation challenges. The 170 items varied in format, material, and sensitivities, such as the Meek tree, an oversized drawing, tiny pilgrim's medals, and an 18th-century pocket-globe, requiring innovative mount design or new cases. Several items also required complex remedial treatments within a limited time frame. This presentation discusses the preservation planning, treatment, and technical aspects of exhibition design and environmental control and installation for some of the ATL's "wondrous, rare and obscure" heritage items and highlights the need for constructive working relationships between exhibition, curatorial, and conservation specialists in the search for balanced and appropriate solutions.

**Keywords: Conservation-Restoration; Exhibition Design; Installation, Mount Making, Environmental Management**

# LECTURES

**NATIONAL LIBRARY OF GREECE, ATHENS, GREECE**



**ZOITSA GKINNI**



**CHRISTINA TSAROUCHA**

## **Exhibition in Libraries: The Case of the National Library of Greece**

### **Abstract:**

Until recently, exhibitions in Libraries were not considered a traditional function, or part of their purpose, role, and everyday activities. This is frequently evident by the absence of a relevant scope in their mission statements and the required staffing of either permanently or temporarily professionals that need to get involved in the organization and design of exhibitions, such as conservators, architects, museographers, lighting specialists, etc. Although for decades libraries were lending their collections to other cultural institutions for exhibition purposes, organizing exhibitions on their own premises became more popular over the years partly due to the changing in their role and nature of collections. Exhibitions attract the public to the library's premises and provide a different way of communication, connection, and interaction with a diverse target group, usually broader in characteristics than their readers. It was soon realized that these exhibitions stand as a means of publicity and promotion of the libraries' actions and collections and could be also financially beneficial. Therefore, libraries incorporate exhibitions in their overall strategy and perceive them as an opportunity to develop their services to the public. Within this context, this paper seeks to start a dialogue on how ready libraries are to undertake exhibitions on a regular basis and to adapt, as institutions, organizationally, skills and facilities based. Through actions and examples from the National Library of Greece, it will illustrate good practices, policy issues, and organizational aspects of exhibitions at an institutional level. It will discuss the role of conservators in the preparation and perception of objects displayed in library exhibitions, the ways that books and particularly manuscripts are documented, conserved, and presented in exhibitions, and some reflections and topics of consideration for all library professionals involved. For example, conservators have an active role in shaping the public perception of cultural heritage through the tangible outcome of their work. Traditionally library collections were not treated as museum objects; in some cases, this resulted in restored bindings and re-bindings, to an extent that the initial damage is not clearly visible or perceived by the public, creating a false impression that these objects are almost untouched by time even through the passing of centuries. Librarians on the other hand need to be trained and adapt to their new role to provide vivid references to history and make collections appealing to the public. Finally, in addition to collection management, there is also the management of the exhibition area and library facilities. Although there are standard practices for museums to be accredited and function with their everyday activities,

# LECTURES

Libraries need extra planning to have available spaces and facilities for large-scale exhibitions, care for preventive conservation, emergency cases, and exhibition standards. All these will be discussed in the paper to raise awareness and invite other practitioners to reflect on the practices that need to be followed under these evolving trends and the new role of Libraries.

**Keywords: Library, Exhibitions, Conservation, Collections Management, Societal Role**

# LECTURES

**NATIONAL AND UNIVERSITY LIBRARY IN ZAGREB, CROATIA**



**LUCIJA AŠLER**



**JELENA DUŠ**

## **Conservation-Restoration Decision-Making Process When Dealing with Short Notice Big Exhibition**

### **Abstract:**

A case study of Sergije Glumac retrospective exhibition in Klovićevi dvori Gallery in Zagreb. As a follow-up on extensive research that Lovorka Magaš Bilandžić did for her doctoral dissertation entitled *Sergije Glumac – life and works*, the first-ever displayed retrospective of his entire life's work is exhibited in Klovićevi dvori Gallery in Zagreb from November 11th, 2021 until January 16th, 2022. Sergije Glumac is one of the most important Croatian avant-garde artists and a pioneer of modern graphic design. More than 100 artifacts from the Prints collection of the National and university library in Zagreb were loaned and had to be prepared for the exhibition. Minimal conservation and restoration treatments were made so that the material could be safely exhibited. This included documentation, cleaning, and restoration using dry methods, for easier manipulation and display of the material. Mending was done only on cuts and tears that were in danger of becoming worse by further manipulations. Due to the short time for the preparation of the exhibition, some common procedures that would otherwise be carried out for this type of item were omitted. The protective housing is also made in such a way as to allow safe transport of units to/from the Gallery. Separate protective housing was provided for drawings with charcoal, pastel, or chalk and extremely fragile and sensitive items. Other units were grouped by size into common protective sleeves. For the transport, items were additionally packed in air bubble film wrap and then in cardboard boxes and folders, to reduce exposure to external pollutants and absorb shocks during transport. As a result, all the items were prepared in time and were properly housed, packed, and transported to the Gallery two weeks before the scheduled opening of the exhibition.

**Keywords: Artwork on Paper, Conservation, Decision-Making Process, Exhibition,  
Sergije Glumac**

# LECTURES

## INVITED SPEAKER



**ROGER S. WIECK**

THE MORGAN LIBRARY & MUSEUM  
IN NEW YORK, UNITED STATES OF  
AMERICA

### **Exhibitions of Medieval Illuminated Manuscripts at the Pierpont Morgan Library: A Survey of the Last Thirty Years**

#### **Abstract:**

From 1989 till 2022, Roger Wieck has participated in the creation of fifteen major exhibitions of medieval and Renaissance manuscripts at the Morgan Library & Museum in New York. In this illustrated talk, he surveys six of these exhibitions for which he alone conceived of the idea, chose the items, and wrote the publication. Mr. Wieck includes in his discussion the variety of installations and how each show had its unique source of inspiration.

**Keywords: Exhibitions, Illuminated Manuscripts, time, Fashion, Wieck**



# LECTURES

**NATIONAL AND UNIVERSITY LIBRARY IN ZAGREB, CROATIA**



**TATJANA MIHALIĆ**



**LUCIJA AŠLER**

## **Virtual Exhibitions in the Role of Safeguarding and Presentation of Music Resources: from Restoration and Conservation to Virtual Contextuality and Interpretation of Digital Content**

### **Abstract:**

For almost a decade, The National and University Library in Zagreb (NUL) has been developing and promoting virtual exhibitions of material from its valuable collections, besides the already traditional ones, those in physical form. Special emphasis is put on the material in special collections, original resources that require a special approach to conservation and restoration processes, digitization for preservation and access, as well as its contextualization and interpretation of digital content in the form of virtual exhibitions. The selection and preparation of items for a virtual exhibition is a complex and multidisciplinary work. Prior to digitizing, the music items are examined by the conservator. After the preliminary survey, minimal conservation and restoration treatment is performed, which includes flattening of the folded and/or crumpled leaves by ironing, conservation and restoration of minor mechanical damage such as tears, and protective housing of music items. Virtual exhibitions not only open opportunities for access to the widest community of users but also have a role in preserving the most fragile heritage items in all their forms. In the case of several virtual exhibitions of the NUL which include music resources, the diversity of preservation procedures along with concepts, content, design, and interpretation of digital music resources as well as the need for cooperation between different experts of various profiles will be presented.

**Keywords: Conservation; Music Resources; Restoration; Special Collections; Virtual Exhibitions**

# LECTURES



**WENDY JO COONES**

**CENTER FOR IMAGE SCIENCE-DANUBE  
UNIVERSITY KREMS /AT DRL, KREMS AN  
DER DONAU, AUSTRIA**

## **Museum of Damnatio Memoriae: Ragusa 2.0**

### **Abstract:**

This paper is perhaps an uncommon genre for an academic conference, but based on almost 30 years in the museum field, is envisaged as a potential catalyst for conversation and brainstorming. A cross-pollinated project between speculative fiction and experimental museology, this proposal is a short story offering a glimpse into a possible world where the curators' and conservators' jobs begin to resemble a fabled battlefield. Set in a unique location capable of emerging as a refuge for endangered cultural and scientific artifacts, Dubrovnik. This manuscript is serendipitous to the Dubrovnik Research Library's 1st international conference on the Exhibition of Heritage Items. It is a thought experiment for museum and archive professionals, asking questions about how cultural heritage protection and staging knowledge might be challenged in a socio-political world where the polarization of opinions threatens societies' records of divergent histories. When possessing and exhibiting threatened heritage must find a safe haven and new protocols. It speculates a scenario that we are fortunately not yet confronted with but is plausible enough to merit contemplation today.

**Keywords: Preservation of Disputed Objects, Dubrovnik History, Experimental Museology, Speculative Fiction**

# LECTURES

## INVITED SPEAKER



**IVA GOBIĆ VITOŠEVIĆ**

**STATE ARCHIVES IN RIJEKA, CROATIA**

### **Conservation, Storage, and Display of Parchment Charters at the State Archives in Rijeka - Case Study**

#### **Abstract:**

This lecture explores issues concerning the conservation and display of parchment charters from the collections of the State Archives in Rijeka through the case study of the charter The Certificate of Citizenship Granted to Joseph Mailáth de Székely from 1823. The main challenge of this project was the limited time for its execution. Namely, only a month before the opening of the exhibition of charters at the Maritime and History Museum of the Croatian Littoral in Rijeka in June 2021, the State Archives in Rijeka purchased this particular document which had to be urgently treated for both conservation and exhibition purposes. The document suffered from severe mechanical, biological and chemical damage caused by grime, insects, rodents, and inadequate handling and storage. The charter was stored folded to create a small package which resulted in creasing and distortions. The parchment support had become hard and desiccated, which, next to mishandling, resulted in mechanical damage, particularly around the folds. Along with cracks, tears, fraying, and holes caused by rodents, nearly the entire middle part of the verso side of the document was heavily stained and discolored. Limited time produced some quick and practical solutions for both the conservation and display of the charters. Conservation treatment tackled both structural and aesthetic aspects and included cleaning, disinfecting, flattening, consolidation of mechanical and biological damage, and retouching. This particular charter, once treated, was displayed together with other exhibits using simple, adaptable, and affordable display and hinging methods. The complex conservation and restoration processes on this particular charter, including both traditional manual and digital techniques, were recorded and presented at the exhibition. Displayed next to the restored document, this incorporation of the conservation treatment process into the exhibition offered the public a “behind the scenes” look that served to promote the profession of conservation in general.

**Keywords: Parchment Conservation, Digital Techniques, Charter Display/Exhibition, Promotion of the Conservation Profession**

# LECTURES



**BARBARA DAVIDSON**

**MEMBER OF THE COMMITTEE  
OF E.C.C.O., CITY GALLERY OF  
BRATISLAVA, SLOVAKIA**

## **The Added Value of the Contemporary Conservation-Restoration Treatments and Their Exhibition Potential For the Public**

### **Abstract:**

The added value of the contemporary conservation-restoration treatments and their exhibition potential for the public. (On presentation of the results of the second re-restoration of the painting The Family of the Pressburg Merchant Filip Scherz de Vaszója) In 2018, at the initiative of Hungarian institutions, the Bratislava City Gallery (GMB) began cooperating with the Historical Museum (Budapesti Történeti Museum) and the Hungarian Academy of Fine Arts in Budapest (Magyar Képzőművészeti Egyetem) to prepare an international exhibition project to present the work and activities by the Italian artist Jakub Marastoni (1804-1860). Despite a promising start and several reciprocal visits by the research team, the implementation deadline was postponed for several reasons, until it was finally suspended due to the pandemic situation. In addition to hosting the traveling exhibition, one of the main tasks of our gallery was the second re-restoration of one of the most important exhibits of the project - a large-scale family portrait of Filip Scherz de Vaszója. Barbara Davidson and Anna Gregová, restorers and long-term employees of the GMB, undertook this time-consuming and professionally demanding intervention in 2019. Over time, in addition to the gallery's specialist team, other experts were involved in the project, which created a more comprehensive picture of this iconic Biedermeier work, which visitors to collection institutions in Bratislava had seen as part of various permanent exhibitions since the 1930s. By organizing an in-house exhibition and presenting the outputs and conclusions of a comprehensive restoration and art-historical research we contributed to the up-to-date knowledge, whether it is the material and technical composition of the work, its optical research using IR reflectography, or newer genealogical context. More detailed information was obtained about the members of the family, which in the past was at the forefront of the local social elites.

**Keywords: Added Value, Contemporary Conservation-Restoration Treatments,  
Exhibition Potential**

# LECTURES



**DENIS VOKIĆ**

UNIVERSITY IN DUBROVNIK: DEPARTMENT  
FOR ART AND RESTORATION. K-R CENTAR  
D.O.O, DUBROVNIK CROATIA

## **The Dilemma in the Presentation of the Altarpiece Containing Hidden Subliminal Images**

### **Abstract:**

The author of the painting is unknown. It is dated to the 17th century. Originally, the painting used to be on the altar of the church of Saints Cosmas and Damian in the village of Knežica in the vicinity of Dubrovnik. The church of Saints Cosmas and Damian was devastated during the Russo-Montenegrin plundering and attempted conquest of Dubrovnik in 1806. The painting was restored but later a new painting was commissioned in 1906. The original image was stored. It was decided in 2016 to restore the old painting and return it to the altarpiece. After the works began, something unexpected and previously unnoticed was discovered. The painting contains hidden subliminal images inappropriate for an altar in front of which people kneel and pray. The question arose, what could be done to make the presentation of the picture acceptable from a Christian and from a conservation perspective?

**Keywords: Subliminal Image, Altarpiece, Conservation, Presentation**



# LECTURES



**ZDENKA VRGOČ**

**INTERNATIONAL CENTRE FOR UNDERWATER  
ARCHAEOLOGY, ZADAR, CROATIA**

## **From the Sea to the Exhibition**

### **Abstract:**

From the sea to the exhibition - conservation and restoration procedures that ceramic objects are passing through from their extraction from the sea to display in a showcase. Ceramic objects found underwater are in most cases part of shipwrecks or are found in sunken structures of old ports, villas, etc. Archaeologists in their research usually find the largest number of ceramic objects because ceramics are among the materials the most resistant to decay. At many archaeological and ethnographic exhibitions, we can admire various ceramic dishes - from the kitchen, useful to skillfully painted tableware. But seldom do we wonder what all the procedures this object had to go through from its discovery under the sea to its "full splendor" in the display case. In her paper, the author will present conservation and restoration procedures on ceramic objects found under the sea and the process of their preparation for the exhibition. Starting from the moment of being transported from the site and receiving the items, through the process of desalination and cleaning of items from the remains of marine organisms. Special emphasis is placed on the delicate phase of cleaning in which conservators discover what the original surface of the object really was, how the object was decorated, and inscriptions and seals are revealed. This is followed by the phase of consolidating the items and gluing the fragments and finally the demanding technique of integrating the missing parts. After processing the integration, in the final phase of conservation and restoration works, the integrated parts are retouched. The retouching process is very important as inadequate retouching can lead to a misunderstanding of the item on display. Detailed written and photo documentation of each procedure is essential. Upon completion of conservation and restoration work on the object, conservators give recommendations for keeping the object in adequate conditions in order not to violate the integrity of the object.

**Keywords: Ceramic Objects, Conservation, Restoration, Desalination, Underwater**

# LECTURES



**MALINA BELCHEVA**

**HEAD OF RARE BOOKS AND SPECIAL  
COLLECTIONS SOFIA UNIVERSITY LIBRARY  
"ST. KLIMENT OHRIDSKI", SOFIA, BULGARIA**

## **Museum Exhibitions: Conservation of Books and Objects for Display**

### **Abstract:**

Conservation of museum collections for exhibitions is a complex collaborative process between curators, conservators, and exhibition designers, whose principle objective, in the realization of the curator's narrative, is attaining the finest display of museums' and on-loan artworks. In my presentation, I will look at books and objects at exhibitions from the conservator's viewpoint and will discuss a selection of signs for the history of the Art Institute of Chicago examples of books from the museum's special collections conserved for display at Van Dyck, Rembrandt, and the Portrait Print, Ireland: Crossroads of Art and Design, Ghosts and Demons in Japanese Prints, What May Come: The Taller de Gráfica Popular and the Mexican Political Print, Beauty and the Book: 19th and Early 20th Century Folios on the Decorative Arts. I will also reflect on aspects of conservation treatment before, during, and after exhibition display, case design, construction of custom cradles and supports, environmental requirements for exhibiting books and papers, lighting, security, and exhibit monitoring practices.

**Keywords: Conservation and Restoration, Museum Exhibitions, Books and Paper  
Conservation for Exhibitions, Custom Cradles and Supports, Environmental  
Requirements**

# LECTURES



**CLARA M PRIETO**

ESCRBC, PROFESSOR.RESEARCHER. INDEPENDENT  
CONSERVATOR-RESTORER OF PHOTOGRAPHS AND  
GRAPHIC ART. MADRID, SPAIN

## **Evolved SHS (Structural Housing System): An Efficient Housing System for Tintypes**

### **Abstracts:**

The SHS (Structural Housing System) can be defined as a tertiary housing system that efficiently stores and protects cased direct positives (daguerreotypes, ambrotypes, tintypes, pannotypes) taking into account the original structure, its movement, and its specific viewing needs. Direct positives, unique photographic objects, technically complex and comprised of a multitude of elements. In order to guarantee its preservation, they have to be considered as a whole artifact, even though they consist of different parts of diverse materials: metal, collodion, paper, etc. The elements of light and structure are intrinsic to the physical composition of these unique objects. These elements are among the key factors which influence how they are seen, displayed, and preserved. Furthermore, the case, as part of the structure of the object, protects it from environmental agents of deterioration. Therefore, it is necessary to ensure complete protection against all agents of deterioration, including the most harmful of all, handling. But at the same time, these unique objects have to be able to be handled to be seen. Up to the moment, tertiary housing systems for direct positives have basically consisted of boxes from which the objects have to be extracted for examination and display, thus being exposed to all the risks of direct manipulation. Furthermore, for cased objects with a missing lid or no case at all, no specific protection system exists for facilitating its examination while avoiding direct manipulation. As a result of the multidisciplinary research conducted, the Structural Housing System SHS has been conceived and designed to address all of these needs, and modifications have been introduced in the original design in order to accommodate the needs of uncased objects. In line with the trend toward resource efficiency, the SHS is sustainable housing, inexpensive and simple to assemble and apply.

**Keywords: Display, Exhibition, Structural Housing, Sustainable, Photography**

# LECTURES



**ALFREDO PASQUETTI**

ARCHIVIO DI STATO DI RIETI -  
MINISTERO DELLA CULTURA,  
RIETI, ITALIA



**DANIELE SCOPIGNO**

ARCHIVIO DI STATO DI RIETI -  
MINISTERO DELLA CULTURA,  
RIETI, ITALIA



**ILARIA CAMERINI**

ALES ARTE, LAVORO E SERVIZI  
SPA, RIETI, ITALIA



**MARTINA MARCONI**

ARTE, LAVORO E SERVIZI SPA  
MARCONI, RIETI, ITALIA

## **Behind the Scenes of the Nicoletti-Rinaldi and the Memories Closet Exhibition - Conservative, Creative, and Quick Mounting Solutions**

### **Abstract:**

Walking in a gallery, and enjoying the atmosphere created by the items shown in an exhibition, it's a beautiful and fascinating experience. Exhibitions are just the last step of lots of activities and people that work behind the scenes. In this paper, the planning and the installation methods applied to the "Nicoletti-Rinaldi" exhibition will be discussed by going through the peculiarity of the Archival Fond, the different materials of the items the Fond is composed of, and the strict deadline the Archive's team had for planning and installing it. As the first step, Curators – who know the history and the relations between each item in the Fond - chose the purpose of the exhibition, the most meaningful items to show, and the most representative way to display them, in order to achieve the aim of the exhibition. This exhibition is dedicated to the "Fratelli Nicoletti" fine wood and furniture factory active in Italy in the first three decades of the 20th century. The "Nicoletti-Rinaldi" Fond is a historical Corporate Archive. The whole Fond was donated in 2019 to the Archivio di Stato di Rieti by the Rinaldi family - the Nicoletti family's successor at the helm of the company. There are more than 6 thousand items in the Fond, such as tracing papers, blueprints, glass plate negatives, paper drawings, books, and sketchbooks. In this case, a number 98 items among the most representative of the several historical periods of the Nicoletti-Rinaldi Company have been chosen to be shown during the exhibition. After the choice of the items, Curators consulted the Conservators so as to decide whether to show the original items or to use fac-similes instead. The state of conservation of the selected objects allowed us to show the originals in the exhibition cases, but conservation treatments were necessary to enhance the attendants' experience: there were creases, tears, losses, or stains that compromised legibility. Due to the strict deadlines, not all of the objects were treated. Conservators selected the items to treat mainly considering two parameters: the place where the items would be mounted – horizontally into the cases, vertically on the wall – and the items' state of conservation.

# LECTURES

In the next installation step, each of the items has been mounted on a support to be displayed. At this stage, Conservators realized custom-made cradles for books and sketchbooks, mounts, and pass-parts out for flat objects – such as photographs and drawings. Magnets, Japanese paper, acid-free cardboard, and light pad were the successful elements to achieve conservative, creative, and quick mounting solutions. Last but not least, those materials were cheap and easily foundable. The exhibition installation has been the result of brilliant cross teamwork among the Archive's professionals, and that gives a priceless feeling: there's nothing better to enhance the visitor's experience than creating a fascinating and exciting atmosphere in the exhibition spaces.

**Keywords: Exhibition, Paper Conservation, Corporate Archive, Magnets**



# LECTURES

## INVITED SPEAKER



**RASHA SHAHEEN**

EGYPTIAN MUSEUM, CAIRO, EGYPT

### **Safety Challenges in Installing and Managing Gallery Exhibits Applied in the Exhibition: "Fashion in Pharaonic Period" at the Egyptian Textile Museum**

#### **Abstract:**

Exhibitions in museums are one of the most important ways to integrate society with its culture, civilization, and history. This amalgamation raises the spirit of belonging and loyalty to the community and develops the spirit of preserving heritage among the viewers. The Egyptian civilization is the oldest civilization that we must start from when we want to talk about the development of fashion. The tombs of the ancient Egyptians and their museums and the treasures filled with them.

This paper shows safety challenges in installing and managing gallery exhibits applied in the exhibition: "Fashion in Pharaonic Period" at the Egyptian Textile Museum. This exhibition was made by the self-efforts of a team consisting of three specialists, two curators, and one worker. The purpose of this exhibition has been determined. The challenges to the protection of the exhibits, the axes of movement, and the duration of the exhibition were identified. The preparatory stages for the exhibition were reviewed. Risks faced by workers during the installation of banners. Community participation in the dissemination of culture and awareness of the attendees of the importance of cultural heritage to raise the spirit of belonging in the community. Strengthening the exhibits with banners that illustrate the fashions of that era, including the commonly used colors, decorations, methods of manufacture, and the most important clothes for each category, supported by pictures and explanations in both Arabic and English.

**Keywords: Safety challenges, Risk assessment, Exhibitions, Fashion in the Pharaonic Period, Egyptian Textile Museum**

# LECTURES



**EMILIA ZAMBRI**

**CULTURAL HERITAGE CONSERVATOR,  
NSW STATE GOVERNMENT, DPC**

## **Preventive Conservation and Risk Management Approaches to Cellulose Nitrate and Cellulose Acetate Photographic Collections**

### **Abstract:**

The Powerhouse Collection Relocation and Digitisation Project is one of the largest Museum Relocation Projects in Australia. The relocation of over 338 000 museum objects took place over 7 project phases and multiple project teams. These phases included Assessment, Documentation, Conservation, Digitisation, Housing, Transportation, and Storage. The presentation speaks to our collaborative development of a Preventative Conservation and Risk Management approach to Cellulose Nitrate and Cellulose Acetate photographic collections. These approaches were developed in satisfaction with museum best practice obligations, responsibilities, and legislative requirements under Work Health and Safety Acts, Transportation of Dangerous Goods Codes, and Risk Management Regulations. These frameworks assisted in ensuring staff health and safety, risk mitigation measures, and creating processes and standards for the identification, conservation, and preservation of Cellulose Nitrate and Cellulose Acetate photographic collections as they progressed through the 7 phases of the project.

**Keywords: Cellulose Acetate; Cellulose Nitrate; Hazardous Materials; Risk Management; Identification; Preservation**

# LECTURES



**AHMED TAREK**

CAIRO UNIVERSITY, EGYPT

**JESSICA KAISER**

DEPARTMENT OF ALM, UPPSALA  
UNIVERSITY, SWEDEN



**LISSETTE JIMÉNEZ**

MUSEUM STUDIES PROGRAM IN THE SCHOOL OF  
ART COLLEGE OF LIBERAL AND CREATIVE ARTS  
SAN FRANCISCO STATE UNIVERSITY

## **Abydos Temple Paper Archives: Between Past, Present, and Future the Abydos Temple Paper Archives Project (ATPA)**

### **Abstract:**

Abydos Temple Paper Archives: Between Past, Present, and Future The Abydos Temple Paper Archives Project (ATPA), a UC Berkeley USA affiliated project, centers around the preservation, documentation, and conservation of a recently discovered historical archive containing documents from the Egyptian Antiquities Service related to the heritage management of the site of Abydos and surrounding areas, from approximately 185 through the 1960s. ATPA serves as an important repository of information that can elucidate the contributions of the many Egyptian archaeologists who took part in the early exploration of Egypt and the formation of Egyptology as a discipline. Many of the documents (e.g., reports, letters, maps, and ledgers) are in poor condition resulting from unfavorable storage conditions and damage from time and natural elements. If not properly treated, the documents and their information could be lost. In addition to preservation factors, there are a number of obstacles, notably the lack of sufficient funds to obtain necessary conservation materials, since most materials are unavailable in Egypt and need to be imported from abroad. Therefore, a rescue strategy using SWOT analysis, “Strengths, Weaknesses, Opportunities, and Threats” has been established to assist in conservation; a process that necessitates a continuous development strategy for the project that consists of obtaining information on the current state of the documents and identifying the basic obstacles and the negative elements affecting preservation. This mode of analysis is significant for exploring the Abydos Archives and setting realistic and achievable goals for conservation. This paper will discuss conservation and risk management approaches for the Abydos Archives and explore the significance of preserving these documents to better understand the history of Egyptology from an Egyptian perspective.

**Keywords: Conservation, Archives, Egyptology, Preservation, and Databases**

# LECTURES

**GENERAL STATE ARCHIVES OF GREECE, ATHENS GREECE**



**ANGELIKI STASSINO**



**PENELOPE BANOU**

## **The Challenge of Displaying Archival Material and Books: the Role and the Viewpoint of a Paper Conservator**

### **Abstract:**

The challenge of displaying archival material and books: the role and the viewpoint of a paper conservator. Exhibitions and displays of documents and books have become a substantial part of the annual aims of Archives and Libraries. Conservators have to collaborate with curators, historians, museologists, and architects for the planning of the exhibitions, the selection of materials and lighting for the showcases, the preparation of the exhibits and the methodology of the display, the control of the environmental conditions, and the installation of the exhibitions. Archival material, in comparison with works of art on paper, does not get on display in mounts and frames exclusively. Curators, in Greece, usually prefer to preserve the character of the archival material, so window mats are avoided. The documents are displayed vertically, horizontally, or at a low angle, individually or in a group, and need to be supported, hinged, or restrained. Their display has to serve as the narration of the subject matter of the exhibition, involving surrogates and digital visual aids, but also the structural concept of the architects. Manuscripts, printed books, and bound material need to be adequately supported during exhibition when displayed closed at an angle, but especially when they lie open, to protect the binding structure. The choice of materials used for cradles and supporting structures depends on several factors, such as the budget, the availability and access, and the duration of the exhibition. Thus, every exhibition is a new challenge for conservators, who often have to come up with a new proposal or various alternative solutions. However, the materials, the formats, and the constructions suggested for displaying documents and books, create an intriguing puzzle that raises preservation issues that conservators have to deal with. The paper conservators are called to advocate for the protection of the material in the exhibition. Several case studies from the GSA of Greece will be discussed.

**Keywords:**Exhibitions, Paper Conservators, Display, Archival Material, Preservation

# LECTURES

## DUBROVNIK LIBRARIES, RESEARCH LIBRARY, DUBROVNIK, CROATIA



**TINA DI REDA**



**DAMJAN POLIĆ**

### **A Box Outside the Box**

#### **Abstract:**

In our poster presentation, we will point out challenges we encounter as conservators in a working library, and talk about particular problems that we come across when dealing with permanent exhibitions of old and rare books in Dubrovnik Research Library. In our specific case, the library is located in the old city core of Dubrovnik, in a baroque stone building where the exhibition space is also a collection storage room. When it comes to the preservation of library collections, a conservator must be aware that books are meant to be available to users –readers so all our treatments must take this into account. At all times we must bear in mind that our cultural heritage collection is not only an object of art but is an item with a purpose to be used and has to be stable for future usage, so primarily We must preserve both the collection as a whole and the informational content it holds. On the subject of exhibiting of our heritage items, as mentioned nearly all of our exhibitions are taking place in the Old and rare books collection room – period rooms, due to space shortage. In this historic room, books are stored in cabinets and the bindings (especially well decorated) of books on shelves must remain in view. With a limited budget and resources, it is important that decisions are made on a clear and rational basis. We struggled to come up with a solution that will properly balance the exhibition space, and future use of the books with the preservation of historic evidence and devised a custom-made archival book enclosure. Similar to book-shoes boxes, made of an archival board that covers the sides of books but has transparent spine parts made of polyester that make books visible in order to preserve the historic room environment. We will present the process of making these custom-made boxes and point out their advantages.

**Keywords: Books, Library Conservation, Permanent Exhibitions, Custom-Made Boxes, Historic Room**



# LECTURES



**JOŠKO BOGDANOVIĆ**

**UNIVERSITY OF DUBROVNIK,  
DUBROVNIK, CROATIA**

## **Conservation-Restoration prior to the Exhibition, Case Study of the 17th-Century Baroque Frame**

### **Abstract:**

The poster presents a chronology of investigation and conservation-restoration treatments on the baroque, 17th century, wood carved, gilded frame with original amalgam mirror. The cartouche-shaped frame has highly elaborate high relief carvings with motifs of acanthus leaves, volutes, and the eagle on the top. Historical and stylistic research brought out to light a hypothesis about the Roman origins of the mirror since similar examples, although of lesser quality, were found in literature and antique shops in Rome. Even the figuration of the eagle irresistibly reminds of the eagle from the Roman empire emblem corresponding to the pure baroque tendencies inspired by Imperial Rome. The wood samples of the frame were analyzed and identified as Stone pine (*Pinus Pinea*) in the base frame and Limewood (*Tilia*) used for carvings.

The object was found in a delicate condition, with severe structural damages to wood construction, missing carved elements, delamination of the gilded layer, and decades if not a centuries-old accumulation of dirt. Any kind of exposition typical for such three-dimensional objects was of great risk of losing gilded surfaces as well as the layers of mirror amalgam due to its flaking from the crystal glass surface. Interventions included consolidation of amalgam, wood materials, and gilded surfaces, cleaning, and removal of inappropriate substructures which were causing further damage to the objects. The substructure of the frame was strengthened with carbon fibers, especially in the areas of structural fissures. Missing carvings were reconstructed, gilded, and worn out to fit the original gold. Finally, the mirror was permanently exhibited in Sponza Palace which homes the Statal Archive in Dubrovnik.

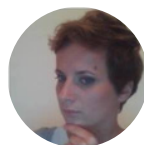
**Keywords: Conservation-Restoration, Baroque, Carving, Gilded Frame, Stabilization, Exposition**

# LECTURES



**ANDREJA DRAGOJEVIĆ**

CROATIAN STATE ARCHIVE, ZAGREB,  
CROATIA



**EMILIA DOMAZET**

METROPOLITAN LIBRARY ZAGREB  
ARCHDIOCESE – CROATIAN STATE  
ARCHIVE, ZAGREB, CROATIA



**MARINA VILIČIĆ**

FACULTY OF GEODESY, UNIVERSITY  
OF ZAGREB, CROATIA



**LADISLAV DOBRICA**

CROATIAN STATE ARCHIVE ZAGREB,  
CROATIA

## **Cartographic Material at Exhibitions - Example of the Map of Croatia Made by Stjepan Glavač**

### **Abstract:**

The exhibition titled “The map of Croatia made by Stjepan Glavač” was held on 16th September 2021 at the Croatian State Archives in Zagreb and organized by the Metropolitan Library of the Archdiocese of Zagreb and the Croatian State Archives. This exhibition was arranged on the occasion of the completion of conservation-restoration activities of the oldest map of Croatia from 1673, made by the famous Jesuit Stjepan Glavač. He is among the first Croatian cartographers from the 17th century who, acting under the strong influence of European science and culture, strongly promoted Croatian national interests. Glavač, apart from contributing to geographical information about Croatia, also contributed to the dissemination of the historical truth about Croatia and the development of the awareness and the need for the integration of the Croatian lands. The aim of conservation-restoration activities was to prepare this map to be exhibited at exhibitions, to design and make a protective case that will be used for the exhibitions, to set up exhibition conditions, to make a replica, and to research all aspects of this map, such as historical, cartographic, geographical, librarian, material, and conservation-restoration. The exhibition presented all aspects of map research and conservation-restoration activities. The map itself was equipped with the exhibition equipment which allows the full view of the map without the possibility of damage in the way that it is exposed, under the angle of 30° with the protective transparent foil. Besides the original, the replica of the map was also exposed, which later replaced the original at the exhibition, since the original was exposed only for a short period of time because of its fragility.

**Keywords: Stjepan Glavač, geographical map, exhibition, conservation-restoration activities, cartographic heritage**

# LECTURES



**JELENA BOGDANOVIĆ**

LIBRARY OF THE FACULTY OF CIVIL  
ENGINEERING OF THE UNIVERSITY  
OF ZAGREB, CROATIA



**PATRICIA TURKOVIĆ**

LIBRARY OF THE FACULTY OF CIVIL  
ENGINEERING OF THE UNIVERSITY  
OF ZAGREB, CROATIA



**JULIJA MAKSIMOVIĆ**

LIBRARY OF THE FACULTY OF CIVIL  
ENGINEERING OF THE UNIVERSITY  
OF ZAGREB, CROATIA

## **Challenges of Exhibiting Old and Rare Books in the Space of a Higher Education Library - the Case of the Library of the Faculty of Civil Engineering of the University of Zagreb**

### **Abstract:**

Higher education libraries that possess old and rare materials and books of historical and scientific significance must implement the measures of storage, care, and protection prescribed by law for the cultural heritage of collections in order to preserve them permanently in their pristine and original condition. The precondition for organizing an exhibition of old and rare books and materials in order to make them available to the public is the existence of exhibition space, equipment, and qualified staff. When planning the exhibition of old and rare books, adequate safety and optimal microclimatic conditions must be ensured and the conservation rules must be followed. The library, together with the reading room, is located in an area of approximately 360 m<sup>2</sup> on the ground floor of the building. The space is divided into four organizational units: information and loan desks, space for professional work of library staff, a student reading room with tables and chairs for 110 users, and space with bookshelves that store 40,000 items. The library was renovated in 2004, has video surveillance and fire alarm system installed, and is air-conditioned. This poster presentation will present the possibilities of the given space and the challenges in organizing and exhibiting works of cultural heritage held by the Library of the Faculty of Civil Engineering, University of Zagreb.

**Keywords: an Exhibition of Cultural Heritage, Faculty Library, Old and Rare Books**

# LECTURERS' BIOGRAPHIES

## **AŠLER, LUCIJA**

**NATIONAL AND UNIVERSITY LIBRARY IN ZAGREB, CROATIA**

Ašler Lucija holds a master's degree from the Faculty of Food Technology and Biotechnology, University of Zagreb. She gained her professional experience in the conservation-restoration of paper-based materials at the Preservation and Storage Department of the National and University Library in Zagreb. Currently, she works in the same department as a senior conservator-restorer. She has participated in several national and international professional conferences that include topics in conservation and restoration of paper-based material.

## **BANOU, PENELOPE**

**GENERAL STATE ARCHIVES OF GREECE, ATHENS GREECE**

Penelope Banou is a Ph.D. candidate in the Department of Conservation of Antiquities and Works of Art of the University of West Attica (Athens, Greece), she holds a BA degree from the Department of Conservation of Antiquities and Works of Art, TEI of Athens, Greece (1996) and a MA degree with distinction from the Northumbria University in the UK (1998) in Arts in Conservation of Fine Art, specializing in paper conservation. Her professional activities include participation in preservation and conservation projects, while she has been involved in education and research programs with several publications for the last 20 years. Her interest has mainly focused on the effect of oil binders on the paper support of books, archival material, and works of art, but she has also engaged in the research on the evaluation of the condition of copy books and copy letters and the documentation and treatment of special categories of archival material on parchment. Since 2008, she belongs on the permanent staff of the Conservation Department of General State Archives of Greece in Athens. From 1998 until 2008 she worked as a freelance conservator for archival material, books, and works of art on paper collaborating with museums, private and public collections.

## **BELCHEVA, MALINA**

**HEAD OF RARE BOOKS AND SPECIAL COLLECTIONS SOFIA UNIVERSITY LIBRARY "ST. KLIMENT OHRIDSKI", SOFIA, BULGARIA**

Dr. Malina Belcheva is the Head of Rare Books and Special Collections at Sofia University Library St. Kliment Ohridski. She holds a doctoral degree in Visual Communication from Sofia University St. Kliment Ohridski, Bulgaria, and a Diploma in Conservation from the American Academy of Bookbinding in the USA. Dr. Belcheva has held conservation positions at the Art Institute of Chicago, Harold Washington Library Centre, and at Northwestern University conservation laboratories in Chicago, USA.

# LECTURERS' BIOGRAPHIES

She is a member of the International Institute for the Conservation and Restoration of Works of Art (IIC, UK), the International Council of Museums (ICOM, France), and the Bulgarian national organizations: Bulgarian Union of Scientists, Bulgarian Union of Artists, and of the Association of Conservator-Restorers in Bulgaria. Her research is in the field of book and paper conservation, restoration, philosophy, and the history of art and bookbinding. Dr. Belcheva's most recent publications are "Unveiling Secrets of the Trade: Owen Jones and the Relievo Art of The Psalms of David" (2022), a book chapter of "Suave Mechanicals: Essays on the History of Bookbinding" published by The Legacy Press, USA, and the academic research on the conservation of the book "The Psalms of David" – "Innovative Design and Experimental Structures in Victorian Design Binding (1800-1900) – Technology and Conservation of Relievo Papier-mâché Binding by Owen Jones for The Psalms of David. The Victoria Psalter" (2022), a monograph published in the Bulgarian language by the Sofia University Press (Sofia, Bulgaria). Published works: <https://orcid.org/0000-0002-3115-3080>

## **BOGDANOVIĆ, JELENA**

**LIBRARY OF THE FACULTY OF CIVIL ENGINEERING OF THE UNIVERSITY OF ZAGREB, CROATIA**

Jelena Bogdanović, mag. philol. lat. et graec; mag. bibl.; Head of the Library of the Faculty of Civil Engineering of the University of Zagreb, Zagreb, Croatia, Former director of the Dubrovnik Research Library and Dubrovnik Public Library named Dubrovnik Libraries.

# LECTURERS' BIOGRAPHIES

## **BOGDANOVIĆ, JOŠKO**

**UNIVERSITY OF DUBROVNIK, DUBROVNIK, CROATIA**

Joško Bogdanović, assistant professor at the Art and restoration department, University of Dubrovnik specialized in the conservation of wooden artifacts. His professional interest encompasses conservation-restoration of wood artifacts; historical furniture, ancient wooden constructions, polychrome, and gilded frames, altar architecture, and polychrome wooden sculpture. Research of technical and technological differences in art pre and post-industrial era. Significance and traits of artistic crafts. Importance of preventive care measures on wood artifacts. Relevance of scientific and diagnostic research methods in the field of wood conservation. Valorization and preservation of cultural heritage from the Dubrovnik area and its relevance in the European cultural context. Joško is born in Dubrovnik and studied at the same department he works in and the Institute for art and restoration Palazzo Spinelli in Florence. In 2018. he became head of a wood conservation workshop within the same department. In 2018. and 2019 he continued his professional development in the Institute OpificiodellePietreDure in Florence in the polychrome wooden sculpture department. The same year he was rewarded by the University of Dubrovnik for excellence in teaching. Joško is a member of the Croatian Conservation Society and the Croatian branch of the International Council of Museums (ICOM). Joško has two licenses from the Croatian Ministry of Culture for the conservation-restoration of historical furniture and wooden constructions and polychrome wooden sculpture.

## **CAMERINI, ILLARIA**

**ALES ARTE, LAVORO E SERVIZI SPA, RIETI, ITALIA**

Ilaria Camerini is a paper, books, and photographs conservator. In 2014 she earned a single-cycle master's degree in Conservation of Cultural Heritage at Tor Vergata University of Rome. At the beginning of her career, she worked in Rome as a freelance for private and public institutions such as Vatican Museums, Archivio di Stato di Roma, and Istituto Centrale per la Grafica. In 2016, she received a vocational master's in Technologies for Cultural Heritage at Roma Tre University. In 2018 she worked as an intern at the Rakow Research Library in Corning (NY). In 2019 she was employed for one year at the University of Manchester Library. Meanwhile, she shared some of the projects she was responsible for by presenting papers at conferences and symposiums. She is the author of articles and a member of the scientific team who earned the patent on nano-collagen in 2019. Today she is a conservator at the Archivio di Stato di Rieti, besides working as a freelance in her private studio.



# LECTURERS' BIOGRAPHIES

## **COONES, WENDY JO**

**CENTER FOR IMAGE SCIENCE - DANUBE UNIVERSITY KREMS /AT DRL,  
KREMS AN DER DONAU, AUSTRIA**

Wendy Jo Coones is a member of the academic and research staff in the Center for Image Science at the Danube University in Krems, Austria. Since 2005 she is responsible for curricula development, teaching, and support of research initiatives. As the academic lead for post-grad courses related to cultural heritage and exhibition strategies, she prepares post-graduate students for emerging futures in the cultural and creative sectors and is currently the primary coordinating staff for an EU-funded Erasmus Mundus program Media Arts Cultures. She also works with the Archive of Digital Art, the Media Art Histories International Conference Series and Archive, The Online Graphic Collection of Göttweig Abbey, and the Arts & Digital Humanities LAB. She teaches, lectures, and publishes regularly in the fields of museology, digital arts, and futures of cultural heritage.

## **DAVIDSON, BARBARA**

**MEMBER OF THE COMMITTEE OF E.C.C.O., CITY GALLERY OF BRATISLAVA,  
SLOVAKIA**

Barbara works in the City Gallery of Bratislava since 1988. First as an exhibition technician and after a 6years break to study conservation-restoration at the AFAD in Bratislava, she returned and works there as a restorer and is currently the Head of the Conservation-Restoration department. She is specialized in easel painting and panel painting, but in the gallery practice, she deals also with other artworks. She is active in professional politics in Slovakia – since 2018 as the President of the Chamber of Restorers and also on the European level as a committee member of E.C.C.O. since 2005. Her interest lies in mutual understanding and communication of professionals on an international level and understanding of the concept of conservation and restoration in her own country. She translated the first edition of CEN TC346 terminological norm on Conservation of Cultural property into the Slovak language and co-organized and interpreted it at many locally held international seminars.

## **DI REDA, TINA**

**DUBROVNIK LIBRARIES, RESEARCH LIBRARY, DUBROVNIK, CROATIA**

Di Reda, Tina was born in Dubrovnik. Completed bachelor's and master's studies in conservation, at the University of Dubrovnik, majoring in paper conservation. Obtained part of education at Palazzo Spinelli Institute in Florence, Italy, and at the Croatian Conservation Institute. Awarded with Magna and Summa Cum Laude diplomas and Rector's Awards. Employed in Dubrovnik libraries. Passed the state professional exam and acquired the title of conservator-restorer. She participated in and organized several international gatherings, conferences, workshops, and round tables dedicated to the protection of heritage.

# LECTURERS' BIOGRAPHIES

**DOBRICA, LADISLAV**

CROATIAN STATE ARCHIVE ZAGREB, CROATIA

Ladislav Dobrica is an archival advisor at the Croatian State Archives. He received a Master of Science degree in history, obtained from the Faculty of Humanities and Social Sciences, University of Zagreb.

**DOMAZET, EMILIA**

METROPOLITAN LIBRARY ZAGREB ARCHDIOCESE – CROATIAN STATE ARCHIVE, ZAGREB, CROATIA

Emilia Domazet is a librarian in the Metropolitan Library of the Zagreb Archdiocese, Croatian State Archives. She is a Ph.D. student at the University of Zadar, in the field of old and rare books, and preservation of heritage.

**DRAGOJEVIĆ, ANDREJA**

CROATIAN STATE ARCHIVE, ZAGREB, CROATIA

Andreja Dragojević is a conservator-restorer advisor at the Croatian State Archives. She received a Ph.D., obtained from the Faculty of Natural Sciences and Engineering, the University of Ljubljana on the topic of research on paper from the Valvasor collection.

**DUH, JELENA**

NATIONAL AND UNIVERSITY LIBRARY IN ZAGREB, CROATIA

Jelena Duh finished her master's in conservation-restoration of paintings at the Academy of Fine Arts in Zagreb, Croatia. Currently, she's working as a conservator-restorer of all kinds of paper-based materials in the Preservation and Storage Department of the National and University Library in Zagreb. She has participated in several national and international professional conferences on topics in the conservation and restoration of paper-based material.

# LECTURERS' BIOGRAPHIES

## **GKINNI, ZOITSA**

**NATIONAL LIBRARY OF GREECE, ATHENS, GREECE**

Zoitsa (Zoe) Gkinni is a senior book and paper conservator at the National Library of Greece, working on the conservation of rare collections and manuscripts, exhibitions, preventive conservation, and research projects. She had been working at the Directorate of Conservation for Ancient and Modern Monuments, Hellenic Ministry of Culture. As head of the Paper conservation lab, she organized and supervised conservation actions and was the Directorate's liaison in collaborations among major paper conservation laboratories from all over Greece. She has also been working on various international projects for major institutions and UNESCO. Zoe graduated from the Department of Conservation of Antiquities and Works of Art - Technological Educational Institute of Athens, and Camberwell College of Arts -The University of the Arts, London, with a Master of Arts in Conservation. In 2012 she was awarded a Ph.D. from the Department of Cultural Technology and Communication, University of the Aegean, Greece. She publishes and presents her work regularly and is a Fellow of the International Institute of Conservation of Historic and Artistic Works.

## **GOBIĆ VITOLOVIĆ, IVA**

**STATE ARCHIVES IN RIJEKA, CROATIA**

Iva Gobić Vitolović is the Head of the Conservation and Restoration Department at the State Archives in Rijeka (Croatia) and a senior conservator for paper and book materials. She received a BA degree in Fine Arts at the Faculty of Philosophy in Rijeka, Croatia and an MA degree in Book Conservation at the Restoration Department of the Academy of Fine Arts and Design in Ljubljana. She advanced professionally through internships in the Netherlands (Dutch Royal Library) and Slovenia (Archives of the Republic of Slovenia), and through conferences and professional training programs in Japan, China, the Netherlands, Austria, Germany, Croatia and Slovenia. She is the author of scientific and professional papers in the field of preservation of archival and library materials.

## **JIMÉNEZ, LISSETTE**

**MUSEUM STUDIES AT SAN FRANCISCO STATE UNIVERSITY**

Lisette Jiménez is Assistant Professor in Museum Studies at San Francisco State University, the USA, and Faculty Curator of the Ancient Mediterranean at the Global Museum, also at San Francisco State University, USA.

# LECTURERS' BIOGRAPHIES

She holds a Ph.D. in Near Eastern Studies (with an emphasis in ancient Egyptian art and archaeology) from the University of California, Berkeley, USA. She is Associate Director of Museum Archives and Exhibits and Director of the Abydos Archives Center Conservation Field School for the Abydos Temple Paper Archives (ATPA) project in Egypt.

## **KAISER, JESSICA**

**DEPARTMENT OF ALM, UPPSALA UNIVERSITY, SWEDEN**

Jessica Kaiser, Ph.D. in Egyptian Archaeology and Bioarchaeology, University of California, Berkeley, USA (2018); Co-Director, Abydos Temple Paper Archives Project (2017-present); Researcher, UC Berkeley, USA (2018-present); Postdoctoral Fellow, Department of ALM, Uppsala University, Sweden (2021-present).

## **KRSTIĆ, DRAGICA**

**ASSISTANT PROFESSOR IN MUSEUM STUDIES AT SAN FRANCISCO STATE UNIVERSITY**

Krstić, Dragica is retired as the Head of the Preservation and Storage Department at the National and University Library in Zagreb. She has a long-standing and wide-ranging experience in the field of heritage protection. She graduated in Chemical Engineering and Technology from the University of Zagreb, where she also obtained her doctorate degree in Information and Communication Sciences. Her professional experience includes working as a paper conservator and restorer at the National and University Library in Zagreb, conservation chemist at the Croatian Conservation Institute, and lecturer at the Arts Academy, University of Split. She was formerly the Head of the Natural Science Laboratory at the Croatian Conservation Institute, during which period she specialized in deterioration diagnostics and conservation treatment evaluation. Through her current research interests in the field of preservation and conservation of material cultural heritage, she especially focuses on management issues and the relation in which heritage protection stands with community needs. Her most recent activities have been in the field of disaster risk management and heritage protection in cases of various emergencies, in which context she organized many workshops, training courses, seminars, and an international conference, and is currently working on the development of guidelines for the protection of library resources under the conditions of crisis.

# LECTURERS' BIOGRAPHIES

## **LJUBIĆ TOBISCH, VALENTINA**

**FREELANCER CONSERVATOR AND CONSULTANT IN THE FIELD OF CONSERVATION AND RESTORATION AS WELL AS MUSICOLOGICAL AND PREVENTIVE CONSERVATION TASKS, VIENNA, AUSTRIA**

Valentina Ljubić Tobisch holds an academic title in physical chemistry from the University of Vienna and a master's degree in metal conservation from the University of Applied Arts Vienna. From 2003 to 2017 she worked at the Technisches Museum Wien, Austria, where she was head of the conservation department from 2005. From 2010 to 2013 she was Senior Lecturer at the Academy of Fine Arts in Split, Croatia. From 2017 she worked as a freelance conservator and consultant in her private practice Art / Conservation / Science. She was awarded the TÜV Austria Science Prize for developing the strategy for treating museum objects containing asbestos. In 2021 the Austrian Academy of Sciences granted her a four-year research project in the field of early photography and electrotyping. She is currently employed at the X-Ray Center of the Vienna University of Technology.

## **MAKSIMOVIĆ, JULIJA**

**LIBRARY OF THE FACULTY OF CIVIL ENGINEERING OF THE UNIVERSITY OF ZAGREB, CROATIA**

Julija Maksimović, univ.bacc. inf., librarian at Faculty of Civil Engineering (University of Zagreb), Zagreb, Croatia, [julija.maksimovic@grad.unizg.hr](mailto:julija.maksimovic@grad.unizg.hr)  
01/ 4639 116

I work as a librarian at the Faculty of Civil Engineering of the University of Zagreb. Previously I worked at two faculty libraries where I acquired skills in cataloging, classification, subject cataloging, information retrieval, and information services for library users. I am particularly interested in classification and subject analysis of the resource and providing corresponding subject headings from a controlled vocabulary or a subject heading list. The reasons for my interest in cultural heritage exhibitions come from my general enthusiasm for learning about everything involving heritage, old books, and the preservation of cultural heritage for future generations. In 2009 I graduated with a Bachelor's degree in Library and Information Science from the Faculty of Humanities and Social Sciences of the University of Zagreb.

# LECTURERS' BIOGRAPHIES

## **MIHALIĆ, TATJANA**

**NATIONAL AND UNIVERSITY LIBRARY IN ZAGREB, CROATIA**

Tatjana Mihalić, the senior librarian, works as the coordinator of the Music Collection of the National and University Library in Zagreb. She graduated in musicology at the Music Academy of the University of Zagreb and in librarianship at the Faculty of Humanities and Social Sciences University of Zagreb, with a dissertation in 2012 in Library and Information Science. Member of the Commission for Music Libraries and Collections at the Croatian Library Association, the Croatian branch of IAML, and the Croatian Musicological Society. Since 2007, she has been the president of the RILM Commission for Croatia, the world's largest music bibliographic database, based in New York (USA). She has participated in several national and international professional conferences that include topics in music librarianship.

## **O'BRIEN, BRANDON**

**NATIONAL LIBRARY OF NEW ZEALAND, WELLINGTON, NEW ZEALAND**

Brendan O'Brien is the Exhibitions Coordinator (Conservation) for the Alexander Turnbull Library. Coming from a background as an artist-printer he commenced work as a member of the Conservation staff in 2002 and since that time has been involved in preparations for over 120 exhibitions.

## **PASQUETTI, ALFREDO**

**ARCHIVIO DI STATO DI RIETI - MINISTERO DELLA CULTURA, RIETI, ITALIA**

Alfredo Pasquetti is the director of the Archivio di Stato di Rieti (Italian Ministry of Culture). He previously worked at the Archivio Storico diocesano in Rieti and the Segretariato regionale del MiC per il Lazio (Rome). After graduating from the University of Florence, he was awarded a diploma as archivist palaeographer by the Vatican School of Palaeography, Diplomatics and Archives Administration, and a Ph.D. by the Istituto Italiano di scienze umane (Florence), besides receiving a certificate of specialization in Contemporary Archives Administration at the Archiviocentrale dello Stato (Rome). He spent research periods abroad, including a visitorship at the Institute for Advanced Study (Princeton, NJ). He is a member of several professional associations (Associazione nazionale archivistica italiana and Associazione archivistica ecclesiastica, among others) and serves on the scientific committee of the journal «Analecta Augustiniana». He is the author of articles on history and archives administration, editor of books and source editions, and translator from English and German.



# LECTURERS' BIOGRAPHIES

## **POLIĆ, DAMJAN**

**DUBROVNIK LIBRARIES, RESEARCH LIBRARY, DUBROVNIK, CROATIA**

Polić, Damjan was born in 1986 in Dubrovnik, Croatia. Studied conservation at the University of Dubrovnik and obtained a master's degree majoring in paper conservation. Obtained part of education at the Croatian Conservation Institute and at Palazzo Spinelli Institute in Florence, Italy. Awarded with Magna Cum Laude diploma. From 2010 employed in Dubrovnik libraries and at that time participated in numerous conferences and workshops dedicated to cultural heritage protection and preservation. Passed the state professional exam and acquired the professional title of conservator-restorer.

## **PRIETO M, CLARA**

**ESCRBC, PROFESSOR. RESEARCHER. INDEPENDENT CONSERVATOR-RESTORER OF PHOTOGRAPHS AND GRAPHIC ART. MADRID, SPAIN**

Independent conservator-restorer of photographs and graphic art. In addition to conservation treatment projects and research, she teaches conservation-restoration in the Superior School of Conservation and Restoration of Cultural Heritage in Madrid. Until 2010, she worked for Anne Cartier-Bresson in the ARCP (Atelier de Restauration et conservation des photographies de la Ville de Paris) as Conservator Project Manager. She was established in Madrid in 2010 when she was accomplished with a grant from the MNCARS (Museo Nacional Centro de Arte Reina Sofía) to coordinate a survey in its photographic collection. In 2012 she was a fellow at IPCE (Instituto de Patrimonio Cultural de España). She holds a Master's degree in Heritage Conservation and a degree in Conservation and restoration of Graphic Art. In 2008 she got a scholarship from the Ministerio de Cultura de España in order to specialize in Photographic preservation in the INP (Institut National du Patrimoine), in Paris, France.

## **ROSS, MADELEINE**

**NATIONAL LIBRARY OF NEW ZEALAND, WELLINGTON, NEW ZEALAND**

Madeleine Ross works as a Library Assistant in the Collection Care team at the Alexander Turnbull Library, part of the National Library of New Zealand. She works primarily with collection logistics, moving and maintaining collections within the stores, but has also been involved with exhibitions and some small conservation treatment projects. She has aided with mount making and exhibition installation and deinstalls. Madeleine has a BA in Cultural Anthropology and Development Studies from Victoria University of Wellington and is currently enrolled at Northumbria University studying towards a MA in Preventive Conservation.

# LECTURERS' BIOGRAPHIES

## **SCOPIGNO, DANIELE**

**ARCHIVIO DI STATO DI RIETI - MINISTERO DELLA CULTURA, RIETI, ITALIA**

Daniele Scopigno is an officer of the Ministry of Culture. He holds a university degree in Political Science obtained from the Faculty of Political Science at the Luiss University of Rome, a university postgraduate degree in Journalism (Luiss, Rome), a master's degree in Political and economic communication (Sole 24 Ore Business School, Rome) and a certificate of specialization in Contemporary Archives Administration (Archivio centrale dello Stato, Rome). He deals with cultural promotion, communication, and historical research at Archivio di Stato di Rieti. He is interested in contemporary historiography and has published essays and volumes on industrial heritage, the events that occurred along the borders between Italy and former Yugoslavia (1941-1947), and the trial against the SS officer Herbert Kappler (1948). He worked as a journalist for Ansa, Il Messaggero, Radio 24-Il Sole 24 Ore.

## **SHAHEEN, RASHA**

**EGYPTIAN MUSEUM, CAIRO, EGYPT**

Rasha A. Shaheen is Senior Conservator of paper and photographs at the Egyptian Museum, Cairo, Egypt, and a Member of the Committee for Documentation, Preservation, and Conservation of Heritage Archive for all Egypt museums. She is delegating to Coptic Museum to preserve and conserve manuscripts, museum records, and special photographic archives. 2015-2020 she was the director of the Conservation Department at Egyptian Textile Museum, Cairo, Egypt. 2011. Worked in the Management of Restoration of Coptic Museum, as a specialist conservator and acting archaeological and architectural documentation. 2005 Mandate to the work of Public Administration for Restoration Museums and monuments of the Greater Cairo, as a specialist conservator. In 2003 she was the supervisor of conservation and preservation work- Mandate to carry out excavations of Tal Alalamih - Bella Center - Kafr el-Sheikh. Worked in Management of Conservation of Kafr el-Sheikh, as a conservator, 2002. Worked in Public Administration to the Monuments of Lower Egypt, as supervisor of conservation and preservation, 1997. She did her research at Helwan University. She has published more than 15 research articles, and book chapters in the Culture Heritage field. She is a member of ICOM-CC and IIC. She is an editor in AUCTORES Journal Pollution and Public Health. She participated as a Director of the Conservation Department at the Egyptian Textile Museum. eight conferences and symposiums in the field of cultural heritage.

# LECTURERS' BIOGRAPHIES

## **STASSINO, ANGELIKI**

**GENERAL STATE ARCHIVES OF GREECE, ATHENS GREECE**

Angeliki Stassinou is head of the Department of Conservation and Preservation, General State Archives of Greece, where she has been working as a specialized book and paper conservator, since 2004. She graduated from the Department of Conservation of Antiquities and Works of Art in the Technological Educational Institute (TEI) of Athens in 1995 and specialized in book and paper conservation after her MA at Camberwell College of Arts, The London Institute, London (1996). She had been a lecturer at the Department of Conservation (T.E.I of Athens) for a decade and has published papers on limp bindings, bookbinding terminology, and parchment conservation and has participated in several European projects.

## **TAREK, AHMED**

**CAIRO UNIVERSITY, EGYPT**

Ahmed Tarek is an Andrew W. Mellon Fellow in the Object Conservation Department at The Metropolitan Museum of Art, NY, USA, and a Conservation Specialist in the Conservation Center at The Grand Egyptian Museum, Giza, Egypt. He is a Ph.D. candidate in conservation science at Cairo University, Cairo, Egypt. He is the Conservation Leader of the Abydos Archives Center Conservation for the Abydos Temple Paper Archives (ATPA) project in Egypt.

## **TSAROUCOA, CHRISTINA**

**NATIONAL LIBRARY OF GREECE, ATHENS, GREECE**

Christina Tsaroucha is a book and paper conservator and the Head of the Conservation Department at the National Library of Greece. She holds a BA degree in Conservation from Camberwell College of Arts in London UK. A major part of her work is organizing and supervising conservation actions and projects including the exhibitions hosted by the National Library. From 2002 to 2009 she worked as a freelance paper conservator in various conservation projects and exhibitions mainly for the Art Collection and the Archive Department of Alpha Bank and the National Gallery-Alexandros Soutsos Museum in Athens. In 2006 she was selected for a two-year postgraduate scholarship funded by the Bodosaki Foundation at the Paper Conservation Lab of the "Friend of the People Society". She has also worked as an instructor at the Private Institute of Professional Training "PETRA" in Athens for the conservation of paper-based artifacts course.

# LECTURERS' BIOGRAPHIES

## **TURKOVIĆ, PATRICIA**

**LIBRARY OF THE FACULTY OF CIVIL ENGINEERING OF THE UNIVERSITY OF ZAGREB, CROATIA**

Patricia Turković, mag. bibl., librarian at Faculty of Civil Engineering (University of Zagreb), Zagreb, Croatia, patricia.turkovic@grad.unizg.hr, +385 1 4639 156

I currently work as a librarian at the Faculty of the Civil Engineering University of Zagreb. I am an experienced cataloguer and information assistant with a demonstrated history of working in the faculty libraries. I am skilled in cataloging most library materials, information seeking and searching bibliographic databases, circulation, storing materials in a digital repository Dabar, social media, editing, and journalism. My further interests in the field of librarianship include faculty libraries, cataloging, collection development, education, organizing exhibitions, public relations, and social media. I graduated in 2015. from the Faculty of Political Science at the University of Zagreb with a degree in Journalism and in 2016 from the Faculty of Humanities and Social Sciences in Zagreb with a degree in Librarianship.

## **VILIČIĆ, MARINA**

**FACULTY OF GEODESY, UNIVERSITY OF ZAGREB, CROATIA**

Marina Viličić is a cartographer and postdoctoral researcher at the Chair of Geoinformation, Faculty of Geodesy, University of Zagreb. She received her Ph.D. from the Faculty of Geodesy, the University of Zagreb on the topic of cartographic analysis of Stjepan Glavač.

## **VOKIĆ, DENIS**

**UNIVERSITY IN DUBROVNIK: DEPARTMENT FOR ART AND RESTORATION. , K-R CENTAR D.O.O, DUBROVNIK CROATIA**

Vokić, Denis has earned MA in Conservation and Restoration of easel paintings from the University of Ljubljana and a Ph.D. in Museology and Heritage Management from the University of Zagreb. In Zagreb, he worked at Croatian Conservation Institute from 1993-2006. He was apprentice, then associate, then conservator-restorer, and finally the Head of the Department for Conservation of Panel Paintings. He left the Institute to join the University of Dubrovnik and establish the K-R center studio.

Published works: <https://www.bib.irb.hr/pregled/profil/29369?page=4>

# LECTURERS' BIOGRAPHIES

**VRGOČ, ZDENKA**

INTERNATIONAL CENTRE FOR UNDERWATER ARCHAEOLOGY, ZADAR,  
CROATIA

Zdenka Vrgoč is a conservator of ceramic materials in the Department of Restoration and Conservation within the International Centre for Underwater Archaeology in Zadar. She graduated and completed her Master's degree from the Department of Archaeology of the University of Zadar. She is a Ph.D. student at the Polytechnic University of Valencia in Spain on the topic of desalination of ceramics. Zdenka's field of interest is desalination and conservation of ceramic material as well as in situ protection of underwater archaeological sites.

**WEIS, GREG**

NATIONAL LIBRARY OF NEW ZEALAND, WELLINGTON, NEW ZEALAND

Greg Weiss has been working as a conservation technician at the Alexander Turnbull Library since 2013. He has combined twenty years of experience working in the cultural heritage sector in New Zealand and the United States.

**WIECK, ROGER S.**

THE MORGAN LIBRARY & MUSEUM IN NEW YORK, UNITED STATES OF  
AMERICA

Roger S. Wieck is the Melvin R. Seiden Curator and Department Head of Medieval and Renaissance Manuscripts at the Morgan Library & Museum in New York. He has also worked as a curator at the Walters Art Museum in Baltimore and at the Houghton Library of Harvard University. In a career spanning nearly forty-five years, Mr. Wieck has curated over fifteen major exhibitions of illuminated manuscripts. These shows have explored such topics as Books of Hours, medieval fashion, the Eucharist, the Renaissance artist Jean Poyer, and concepts of medieval time. He has written twenty books on medieval illumination.

**ZAMBRI, EMILIA**

CULTURAL HERITAGE CONSERVATOR, NSW STATE GOVERNMENT, DPC

Emilia Zambri is a Materials Conservator and Heritage Consultant for OCP Architects, which is an award-winning Heritage Consultancy Firm in Sydney, Australia. She holds a degree in Conservation and comes from a Conservation Scientist background. Her participation in two Museum Relocation Projects and her five years of industry experience spans two continents. This experience provides her with the technical ability to undertake material research, and facilitate hazardous management, and safety practices to better inform her conservation and preservation approaches

# LECTURERS' BIOGRAPHIES

Her multi-cultural experience and upbringing offer organizations a unique perspective and allow her to consider the significant heritage objects have to associated communities. These contextual and intangible considerations inform the bases of her conservation, preservation, and object handling approach, which contributes to the management of change around museum collections. Emilia believes that conservation operations and the management of change have the potential to be used as a sustainable instrument in building relationships that allow for social inclusion and collaboration between organizations, stakeholders, and associated communities. She sees her role within the heritage space as a small contributor to the organization's aims to strengthen and foster relationships with communities.

## **VAN ECHTEN, LAURA**

**NATIONAL LIBRARY OF NEW ZEALAND, WELLINGTON, NEW ZEALAND**

Laura Van Echten is currently working as a Conservation Technician in the Preventive Conservation Team of the Alexander Turnbull Library, while also completing her master's in preventive Conservation from the University of Northumbria. She was drawn to conservation through two archaeology degrees and previous positions at Archives New Zealand and the National Library. Her work is focused on collection protection in storage, but her studies are currently concentrating on exhibition lighting for items on permanent display.

## **ŽIVKOVIĆ, VESNA**

**NATIONAL LIBRARY OF NEW ZEALAND, WELLINGTON, NEW ZEALAND**

Vesna Živković is a preventive conservator and risk management professional, at present working in the National Library of New Zealand as Senior Conservator - Preventive Conservation. She acts as a subject matter expert on preventive systems and processes used for collections preservation and provides advice on the development of preservation policy and strategy for Alexander Turnbull Library collections. Before joining ATL Vesna worked at the National Museum, Belgrade, as a curator for preventive conservation. She was also responsible for the Centre for the Preventive Conservation in the Central Institute for Conservation in Belgrade and has been instrumental in developing preventive conservation services and activities in Serbia.



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