

Development of Analog Photography and Conservation of Photographic Heritage

Organized by : National Center for Art Research

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| Date | : October 26th (Sat), 2024, 13:30-16:15 (Doors open at 13:00) |
| Venue | : The National Museum of Modern Art, Kyoto, Auditorium (1F) |
| Registration | : Advanced registration is required. (Up to 80 people) (https://forms.office.com/r/ycC1MmiaE4) |
| Participation fee | : Free |
| Access | : https://www.momak.go.jp/English/guide/hoursAdmission.html#access |



Registration will be open
on September 11th (Wed)

※The program is entirely conducted in Japanese except the presentation by Ms. Gwenola Furic.

This lecture will not be live streamed. The archives will be posted on NCAR's website.

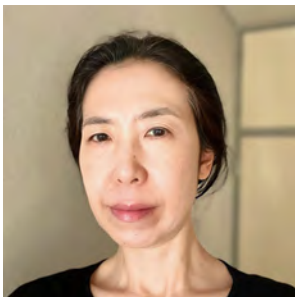
This lecture is supported by Oketa Collection, and by the grant from the Foundation For Cultural Heritage and Art Research.

Photography was invented in the 19th century, and a succession of techniques with various characteristics emerged, beginning with Daguerreotype and followed by wet plate collodion, albumen print, gelatin silver print, and others. These analog photographs have been commonly used for historical records, artistic expression, and various other purposes. However, they are made from extremely fragile materials, so it is essential to understand their composition and construction and to preserve them properly for future generations. Today, most of the photographs taken are digital images, and we have a less opportunity to encounter analog photographs, therefore information about their characteristics is becoming increasingly valuable for the preservation of photographs as cultural heritage.

We are pleased to invite Ms. Gwenola FURIC and Ms. SHIRAIWA Yoko, both specialists in photographic conservation and restoration, to give presentations about the development, conservation, and maintenance of photography.

■ Speaker Profile

SHIRAIWA Yoko



She graduated from the Department of French Literature, Faculty of Humanities, Sophia University. She joined an art dealing firm in the UK in 1991, working in London and Tokyo for 13 years. She then developed an interest in art conservation and obtained a diploma in Paper Conservation from Camberwell College of Arts, University of the Arts London, in 2004. Upon returning to Japan, she worked at the Art Conservation Laboratory Co., Ltd as a paper conservator. In 2010, she established Shiraiwa Conservation Studio, specializing in conservation of paper and photographic materials. She translated Bertrand Lavédrine's "Photograph of the Past - Process and Preservation" into Japanese, published by Seigensha in 2017.

Gwenola FURIC



She received Master's degree from both the École Nationale Supérieure de la Photographie, Arles, France, and the Institut National du Patrimoine, Paris. She is involved in preventive conservation and maintenance projects, professional advice and conservation procedures, mainly for collections of cultural heritage and cultural institutions in western France. She is also enthusiastically working on the training for future generations and regularly gives lectures on general conservation and restoration at the Université Rennes 2. She actively participates in discussions on conservation and restoration, including as a regional representative of the French Federation of Conservation Professionals (Fédération Française des Professionnels de la Conservation-Restauration).

■ Program

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| 13:30 | Greeting |
| 13:35 | Opening Address |
| 13:40 ~ 14:20 | Presentation 1: SHIRAIWA Yoko, “Evolving Photography — Exploring Its Technique and Expressions” |
| 14:20 ~ 14:30 | Questions and Answers |
| 14:30 ~ 14:45 | Break |
| 14:45 ~ 16:05 | Presentation 2: (with consecutive interpretation from English to Japanese) Gwenola FURIC, “Conservation and Care of Photographic Heritage” |
| 16:05 ~ 16:15 | Questions and Answers |
| 16:15 | Closing |

1 SHIRAIWA Yoko, “Evolving Photography — Exploring Its Technique and Expressions”

Since the birth of photography in the West in the 19th century, photographic techniques have continuously developed in close association with society. Japan was no exception, producing unique historical and artistic photographs and leaving behind a rich and diverse photographic heritage. Starting with hand-colored albumen prints made for overseas markets in the late Edo period, wet collodion photography became popular in the Meiji period, with portraits encased in wooden boxes. As 20th century arrived, cameras and photographic materials became widely available, hence creating a rich era for emerging photographers. This lecture will pursue the evolution of photographic processes and creation, featuring Japanese photographs that continue to attract worldwide attention. By understanding their significance and value, I hope to convey the power of photography and the importance of preserving photographs for future generations.



2 Gwenola FURIC, “Conservation and Care of Photographic Heritage”

It has long been known that analog photography materials may have problems of permanence. But it was only when it began to be recognized as an heritage in itself, during the 20th century, that the question of its material conservation and its restoration arose. First in North America in the 1970s, then in Europe towards the end of the 1980s, and then little by little in other countries around the world, high-level training courses were set up. Today, the conservation of photographic heritage is a professional specialty in its own right. This lecture will present the main problems of alteration of photographs, and the solutions implemented for an adapted conservation, through case examples.



■ Contact

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