

22nd SEAPAVAA Conference and General Assembly
“AV Archiving Beyond Boundaries”
7th – 12th April 2018
Bangkok, Thailand

Workshop Title

“The Care and Identification of Photographs”

Date

7th and 8th April 2018

Time

09:00 – 17:00

Venue

Executive 1 Room
Pathumwan Princess Hotel

Maximum Number of Participants

20

Fee and Registration Details

To be advised

Workshop Synopsis

This two-day workshop is intended to help those caring for photographic materials to gain a better understanding of their collections and how to maintain them. The workshop includes hands-on activities and case studies to equip participants with the strategies necessary to safeguard their collections. Advocacy will also be stressed as a first step in raising awareness of the significance and value of photographic materials to the national heritage.

Participants will be introduced to the technical history of analogue photography of the 19th and 20th centuries. Photographic materials include a wide range of processes on diverse supports, from the daguerreotypes and glass plate negatives of the 19th century to the gelatin silver black and white and chromogenic colour processes of the 20th century.

In addition to the process of photographic identification, this workshop will offer a broad introduction about deterioration, risk management and basic collections care including handling, housing, and exhibition guidelines. Topics include environmental monitoring, the role of temperature and relative humidity in degradation processes and the need of cold storage for some photographic materials.

About the Workshop Presenter



Bertrand Lavédrine received his doctoral degree from the Faculty of Humanities, University of Paris I Panthéon-Sorbonne, with thesis in Art and Archaeology, and a Master degree in organic chemistry. He is professor at the National Museum of Natural History which is part of the Sorbonne-University, Paris. Since 1998, he is head of the research center for the preservation of cultural heritage namely the Centre de Recherche sur la Conservation, located in the National Museum of Natural History. The Centre gathers 50 scientists organized in three research teams focussing on archival documents, historical monuments and musical instruments. From 2003 to 2007, he was also director of the conservation-training programme at the University of Paris I Panthéon-Sorbonne.

His past professional responsibilities on international committees included the following: member of the ICOM-Committee for Conservation Board; coordinator of the ICOM-CC Photographic Record Group; Association des amis de Jacques Henri Lartigue Board; SFIC (Section Française de l'IIC) Board. He has authored papers and four books on the preservation of photographic collections and the history of the autochrome process. Some of these books are now available in French, English, Spanish, Russian, Japanese and Vietnamese.

He received the European prize for conservation innovation (for a passive light dosimeter), the Kraszna-Krauz Photography Book award for his book "A Guide to the Preventive Conservation of Photographs Collections" (publish by J. Paul Getty Trust, Los-Angeles, 2003). He is Knighthood in the Order of Arts and Letters of France. He has participated in European funded research projects. Most recently, he was coordinating the POPART project (for the preservation of

plastic objects in museum collections) and instigator for the LiDO (A light dosimeter for monitoring cultural heritage) research project.

He teaches collection preservation and conservation science at the University of Paris I and the National Institute for Cultural Heritage (INP) where he coordinates the science programme. He is involved in international initiatives funded by the Mellon and Getty foundations such as the Middle East Photograph Preservation Initiative, the Hermitage initiative and the ICCROM training programmes such as COLLASIA or SOIMA (Sound and Image Collections Conservation), to emphasize conservation training for mid-career professionals in charge of conservation and the archiving of sound and image collections in cultural institutions.