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Poster Abstract

Title:

Ambiguous vulnerability. Sculptures of Maria Pinińska-Bereś

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Abstract:

The presented study focuses on the works of Polish prominent sculptress and precursor of feminist art, Maria Pinińska-Bereś (1931-1999), from a family collection administered by Maria Pinińska-Bereś and Jerzy Bereś Foundation. The amount of available objects gives an opportunity for comprehensive research into some of characteristic problems concerning conservation of contemporary art. Our investigation involves examination of sculptures, photography archive, artist's notes and interviewing artist's descendants. FTIR spectroscopy was applied for analysis of materials used by the artist.

Maria Pinińska-Bereś graduated in sculpture, however, she abandoned traditional sculpture shortly. She replaced conventional media like plaster, wood or tempera with papier-mâché, plywood, polyurethane foam and acrylic paints. This revolutionary change was the beginning of her further evolution. She used variety of materials – plastics (PCV, ready-made objects) together with natural fabrics or animal glue. Lightweight, soft and cheap materials convey important ideological meanings for artworks but also are responsible for their instability. Information concerning materials used is available retrospective exhibition catalogue from 1999. However, it is not fully trustworthy because it was written down by artist from memory. We have found a few examples showing differences between materials declared in the catalogue and the results of FTIR analysis.

We would like to present the initial phase of work on fragile oeuvre of Maria Pinińska-Bereś. Inventory of artworks together with spectroscopic analysis and identification of materials gives a background for preventive conservation as well as provides important information for further conservation treatment.

Brief Biography of the Author(s):

Katarzyna Świerad - art conservator, graduated from Academy of Fine Arts in Krakow. Education: Universität für angewandte Kunst in Vienna, postgraduate studies *New Analytical Techniques for*

Conservation of Works of Art at Jagiellonian University and NOVUM – at Academy of Fine Arts in Warsaw. She worked as an assistant conservator in Museum of Contemporary Art in Krakow.

Oskar Hanusek – art conservator, graduated from Academy of Fine Arts in Krakow. He accomplished several courses and internships concerning modern and contemporary art conservation. He worked at CSW Ujazdowski Castle in Warsaw. Now he works in Maria Pinińska-Bereś and Jerzy Bereś Foundation and runs a conservation studio. Achievements: presentation at International Conference of Conservation and Restoration Studies in Zagreb, award of Main Board of the Association of Monument Conservators.

Dr Jacek Bagniuk works as a conservation scientist at Department of Conservation Chemistry and Physics of Academy of Fine Arts in Krakow.

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