


IDENTIFICATION AND PRESERVATION OF DIGITAL PRINTS

Workshop by
Martin Jürgens
September 27-29, 2017

Kumu Art Museum
 Weizenbergi 34, Tallinn

full fee €90

discount €70
for members of EPHS and BAAC

CLASS CONTENT

In this workshop participants will be introduced to the history, materials and techniques of digital printing. Using magnification and different illumination techniques, they will learn how to identify the main families of digital prints: electrophotography, digital exposure to photographic materials, thermal processes, and inkjet. During the practical sessions, participants will examine samples from Jürgens' large study collection, in order to learn how to identify and compare different processes, some of which are now obsolete. Deterioration mechanisms will be examined, and preservation strategies of handling, mounting and storage will also be taught. Workshop language is English.

PARTICIPANTS

Conservators who specialise in the treatment of photographic materials, works of art on paper or contemporary art, curators of photographic collections, students of conservation of art works.

REGISTRATION

Due to its limited size, a geographically and professionally diverse group of participants will be chosen. Applications must be received by 6 September via [registration form](#). Selected participants will be announced by 8 September 2017. International applicants are also welcome.

ORGANISED BY

Estonian Photographic Heritage Society (EPHS) and Art Museum of Estonia.



Detail of an inkjet print (magnification 30x), M. Jürgens, the-eye.nl

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DESCRIPTION

As a result of this course, participants should:

- have acquired a basic understanding of the developments in photography and commercial printmaking of the past 30 years,
- begin to think about the many applications that digital printing processes have found over the past and how their own lives may be touched by these processes,
- reconsider what, today, an adequate definition of the term "photograph" might be,
- be more aware of the diversity of the medium in the contemporary art world,
- be capable of differentiating between printing techniques and feel knowledgeable about identifying digital prints using both the naked eye as well as an instrument of magnification,
- be able to apply a standardized approach to looking at digital prints,
- explain the different layers that can be seen in cross-sections of digital prints and describe the materials involved,
- understand how lighting can affect our perception of important characteristic traits,
- understand the necessity for common terminology,
- explain why artificial ageing tests are performed on digital prints,
- understand how sensitive digital prints are to environmental factors,
- be capable of considering protective measures against deterioration, and evaluating framing and exhibition conditions for digital prints in their care.

CONTACT

Kadi Sikka kadi@photoheritage.org.ee

Event coordinator, board member of the EPHS

Annika Räim annika.raim@ekm.ee

Head of the Contemporary Art Collection at the Art Museum of Estonia

PROGRAMME

DAY 1

12:00-13:00 Arrival & registration

13:00-15:30 Afternoon session 1: Introduction

15:30-16:00 Coffee break

16:00-18:00 Afternoon session 2: Applications of digital printing processes

DAY 2

09:00-10:30 Morning session 1: Terminology and identification

10:30-10:45 Coffee break

10:45-12:00 Morning session 2: Terminology and identification

12:00-13:00 Lunch

13:00-15:30 Afternoon session 1: Practical workshop

15:30-16:00 Coffee break

16:00-18:00 Afternoon session 2: Practical workshop

DAY 3

09:00-10:30 Morning session 1: Deteriorations and preservation issues

10:30-10:45 Coffee break

10:45-12:00 Morning session 2: Case studies

12:00-13:00 Lunch

13:00-15:00 Afternoon session 1: Conclusions

Workshop fee includes lunches and coffee breaks.

INSTRUCTOR

Martin Jürgens is conservator of photographs at the Rijksmuseum, Amsterdam. Prior to going to the Netherlands, he worked as a conservator in private practice in Hamburg, Germany, for nine years. He studied photography and design in Germany in the 1990s, then participated in the Certificate Program in Photographic Preservation at the George Eastman House in Rochester, NY. He graduated from the Rochester Institute of Technology with a Master of Science and from Queen's University in Kingston, Canada, with a Master of Art Conservation. His areas of research and publishing, and his teaching worldwide have covered historic and contemporary photography and digital printing. Following a scholarship at the Getty Museum in 2006, the Getty Conservation Institute published his book "The Digital Print. Identification and Preservation" in 2009.



VENUE

Kumu is the headquarters of the Art Museum of Estonia. The museum opened on 17 February 2006. In 2008 Kumu received the European Museum of the Year Award. Kumu also holds the Contemporary Art Collection, which was created in 1995, when the museum, with the support of the Cultural Endowment of Estonia, started to consistently acquire works which, based on the principles of collection, storage and exhibition, did not fit with the museum's "traditional" collections (painting, sculpture and print collections). The majority of the contemporary art collection is comprised of works created in audiovisual and photographic media. In addition, the collection includes installation and object-based art created in various materials and techniques, and other experimental works (incl. documentations of activity art, interactive works of art etc.). The contemporary collection includes several works that have been part of Estonian expositions at the Venice Biennales of Art and Architecture, and also several prize-winning works from the Tallinn Print Triennial.



ABOUT ORGANISER

Estonian Photographic Heritage Society (EPHS) unites people working with or interested in Estonian photographic heritage. The aim of the society is to create a professional network, spread knowledge about historic photography and photographic collections in Estonia (both institutional and private). EPHS was founded in January 2010 as a continuation to a mailing list existing since the end of 2008. The society has created and maintains the Biographical Database of Estonian Photographers (until 1944) and a crowdsourcing geotagging and rephotography site ajapaik.ee.

ADDITIONAL INFORMATION

In addition to the workshop, the Estonian Photographic Heritage Society in association with the Tallinn Photomonth is presenting free public lecture "What is (and what isn't) a photograph today?" by Martin Jürgens, at the Estonian Photographic Art Fair in the Telliskivi Creative City on Saturday, 30 September 2017 at 14:00. Further information at fotokuu.ee.

THANK YOU

Cultural Endowment of Estonia
Estonian Ministry of Culture
Baltic Audiovisual Archival Council (BAAC)
Tallinn Photomonth



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ART MUSEUM OF ESTONIA