



Vljudno vas vabimo na mednarodni simpozij in delavnico

## ***Japonski vezeni paravani: problematika restavriranja***

Simpozij in prvi del delavnice bosta potekala **19. in 20. marca 2024** v Slovenskem etnografskem muzeju v Ljubljani, drugi del delavnice pa se bo izvedel **21. marca 2024** v prostorih Pokrajinskega muzeja Celje.

Delavnico bo vodil dr. Howard Sutcliffe  
(River Region Costume and Textile Conservation)

Kotizacije ni, je pa zaradi omejenega števila mest potrebna **prijava na**  
[natasa.vampeljshadolnik@ff.uni-lj.si](mailto:natasa.vampeljshadolnik@ff.uni-lj.si) **do 29. 2. 2024**

**Organizatorji:** Oddelek za azijske študije FF UL, Slovenski etnografski muzej, Pokrajinski muzej Celje, ZRS Koper, Pomorski muzej "Sergej Mašera" Piran, Center za restavriranje in konserviranje arhivskega gradiva, Arhiv Republike Slovenije.

## PROGRAM

### **Torek, 19. marec 2024**

*Simpozij in delavnica v Slovenskem etnografskem muzeju (Metelkova ulica 2, Ljubljana)*

- 9:00–13:00** Simpozij (z odmorom za čaj in kavo)
- 13:00–14:00** Kosilo (topli bife)
- 14:00–17:00** Delavnica pod vodstvom dr. Howarda Sutcliffea

### **Sreda, 20. marec 2024**

*Delavnica v Slovenskem etnografskem muzeju (Metelkova ulica 2, Ljubljana)*

- 9:00–12:00** Delavnica pod vodstvom dr. Howarda Sutcliffea
- 12:00–13:00** Kosilo (topli bife)
- 13:00–16:00** Delavnica pod vodstvom dr. Howarda Sutcliffea

### **Četrtek, 21. marec 2024**

*Ogled razstave "Prevzeto v zaščito" in delavnica v Pokrajinskem muzeju Celje (Trg celjskih knezov, Celje)*

- 9:30–12:30** Ogled razstave in delavnica pod vodstvom dr. Howarda Sutcliffea
- 13:00** Kosilo (Restavracija Matjaž, Gosposka ulica 16, 3000 Celje)

**Howard Sutcliffe** is a graduate of the Textile Conservation Centre/Courtauld Institute of Art in London. He is the principal conservator and director of River Region Costume and Textile Conservation, a private practice based in Arley Alabama and Nashville Tennessee. River Region provides collection management advice, collection surveys and conservation treatment services for individual and institutional clients throughout the US. Howard has previously worked as the Head Textile Conservator at the Detroit Institute of Arts and in the textile conservation studios at the Philadelphia Museum of Art and American Textile History Museum in the US, and at The National Trust and National Museums Liverpool in his native UK. He is a Fellow member of the American Institute for Conservation of Historic and Artistic Works, and a board member of the North American Textile Conservation Conference.

## PROGRAM SIMPOZIJA

Torek, 19. 3. 2024, 9:00–13:00

**9:00–9:20**

*Japanese Embroideries: from Buddhist Icons to Western Exports*

**Hans Bjarne Thomsen** (University of Zurich)

Japanese embroideries have been exported in large numbers to the West before and after 1900, in formats such as multi-panel screens, standing single-panel screens, and wall hangings. As such, they exist in a wide range of museum and private holdings. They have in the past been seen as being merely decorative objects and have not been a subject of academic inquiry, despite containing important cultural, technical, and material information. In recent years, Japanese museums such as the Kiyomizu Sannenzaka Museum have been purchasing outstanding examples in the West and, after careful restoration, have been staging exhibitions of exported (and now returned) embroideries. Research into such objects has been taking place, especially on the Japanese side, and careful considerations of the exported objects, as well as the historical background Japanese embroidery prior to such exports will surely become important academic topics for the future. After examining a few key objects in Western collections, this talk aims to survey the historical background of embroidery in Japan and will suggest topics for future research.

**9:20–9:40**

*Pogovor in Q&A*

**9:40–10:00**

*Elevated Embroidery in Meiji Period Screens*

**Katherine Anne Paul** (Birmingham Museum of Art, Alabama USA)

This illustrated talk will discuss the late nineteenth and early twentieth century trends that popularized embroidered screens for both Japanese and international consumers. These trends include but are not limited to advances in synthetic dyeing, industrial spinning, increased women in the workplace, steam powered transportation by land and sea, as well as the sales platforms of international expositions, mail orders, and global tourism. While Japanese screens will be the focal point, a brief contextual setting for embroidered Chinese and Korean screens during this same time period will be referenced.

**10:00–10:20**

*Pogovor in Q&A*

**10:20–10:40**

*Japanese Embroidered Screens in Slovenia: Production, Distribution and Marketing*

**Nataša Vampelj Suhadolnik** (University of Ljubljana)

This talk will present Japanese embroidered screens kept in various museums and castles in Slovenia. In addition to some physical analyses, the question of the market will also be examined. It is interesting to

note that the two screens from Snežnik Castle in the south of present-day Slovenia are very similar to the screens in the Celje Regional Museum in north-east Slovenia. While the screens from Snežnik were brought here by the German noble family Schönburg-Waldenburg from Hermsdorf near Dresden, it is difficult to identify the previous owners of the screens in Celje, as they were confiscated after the Second World War. However, we can assume that they too were part of the aristocratic heritage that once adorned their manor houses and castles. The talk will therefore also raise the question of the production, distribution and marketing of such screens in this part of Europe.

**10:40–11:00**

*Pogovor in Q&A*

**11:00–11:30**

***Odmor za čaj in kavo***

**11:30–11:50**

*The Conservation of the byōbu „Scenes along the Shijō Riverbank*

**Juliana Polte** (Saxon State and University Library Dresden)

The conservation of the *byōbu* „Szenen an der Shijō-Straße nahe des Flussufers“ (Scenes along the Shijō Riverbank/*Shijō kawaba yūroku zu*) was a project at the conservation department of the State Ethnographic Collections of Saxony (SES) in 2016. The detailed drawing on the *byōbu*-front (*honshi*), dated early 17th century “Edo period”, shows various scenes of life on the Shijō-Street of Kyōto.

The object showed a contamination of the surface layers, tears and cracks especially close to the paper hinges, the link between the two *byōbu* panels. The complex *byōbu* construction resulted in a challenging conservation project, which was only possible with the help of background information provided by the Tokyo National Research Institute for Cultural Properties. The aim of the conservation work was to find a sensitive approach to the object having the traditional Japanese handcraft and the European conservation ethics in mind.

**11:50–12:10**

*Pogovor in Q&A*

**12:10–12:40**

*The Conservation of East Asian Silk Textiles in American Collections*

**Howard Sutcliffe** (River Region Costume and Textile Conservation)

Degraded silk is one of the most problematic materials that can be encountered in heritage collections. It is the natural fiber that is most susceptible to accelerated deterioration from numerous environmental influences and external factors that can be part of its manufacture both in East Asia and the West.

Its conservation and continued preservation can be challenging. With objects from East Asia the challenges presented are often compounded as the silk is only one part of composite objects such as screens and robes, where access and other associated materials can act to impede its treatment. This presentation will explore some of the issues through the recent treatment of objects in both private and public collections in the United States.

**12:40–13:00**

*Pogovor in Q&A*

Mednarodna delavnica in simpozij sta del projekta *Osiroteli predmeti: obravnava vzhodnoazijskih predmetov izven organiziranih zbirateljskih praks v slovenskem prostoru* (J6-3133), ki se pod vodstvom dr. Nataše Vampelj Suhadolnik izvaja na Oddelku za azijske študije v sodelovanju z Znanstveno-raziskovalnim središčem Koper in Pokrajinskim muzejem Celje. Pri projektu sodelujeta tudi Pomorski muzej "Sergej Mašera" Piran in Narodni Muzej Slovenije. Projekt financira Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije (ARIS).

