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Future of the Past: From Material Evidence to idea of artwork. New Life of Szapocznikow's and Kantor's objects.

The legacy of modern works of art requires broadening the practical and theoretical limits of their conservation and going beyond their material existence. In the face of a material, non-material and digital contemporary understanding of the heritage of visual arts in the 20th and 21st centuries, the material from which they are made becomes only a starting point. The process of conservation means that in their case an individual approach is necessary. It consists in defining the idea of artwork and the intent of artists, its biography, examining the material from which it was made, reading the context of the creation and functioning of the work and using extended assessment of the value of a single work. Together with modern conservation methodologies it allows for the reconstruction and extraction - due to the analysis of the value of works - of their proper meaning. Consequently, the preservation process means preserving their material and immaterial heritage for the future.

The author presents several case studies related to the preservation of famous avant-garde artworks by Alina Szapocznikow and Tadeusz Kantor, which were held in last 20 years, such as "State of Weightlessness-Homage to Komarow" (1967) by Szapocznikow and "Burdygiel" (1969) by Kantor.