

AFAD International Doctoral Colloquium 2026
Academy of Fine Arts and Design in Bratislava, Slovakia

January 28th 2026
Room No. 135 + Online MS Teams

Participants:

PhD Program Students (2nd year of study)

Invited critics:

Professor Gordon Hush

Head of The Innovation School
The Glasgow School of Art

Roger Paez, PhD

Director & Research Lab Leader
Design for City Making Research Lab,
ELISAVA Research
FACULTAT DE DISSENY
I ENGINYERIA DE BARCELONA

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AFAD critics and moderators:

Associate Prof. Zuzana Husárová, PhD, Department of Theory and History of Art
(AFAD) in Bratislava, Slovakia

Associate Prof. Jozef Eduard Masarik, PhD, Department of Theory and History of Art, AFAD in Bratislava, Slovakia

Mgr. Art. Jakub Huba, PhD, Department of Restoration and Conservation, AFAD in Bratislava, Slovakia

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Invited guests:

Lada Tsymbala, PhD, Associate Prof., Department of History and Theory of Art, Lviv National Academy of Arts (Ukraine)

Yuliya Babunych, PhD, Associate Prof., Head of the Department of Doctoral and Postdoctoral Studies, Lviv National Academy of Arts (Ukraine)

Olena Kashshay, PhD, Associate Prof., Vice-Rector for Scientific, Creative and Innovative Activities, National Academy of Fine Arts and Architecture (Kyiv, Ukraine)

Colloquium opening: Jozef E. Masarik, moderator

Oleksandra Varbanets

Department of Theory and History of Art

Doctoral study program: Visual Arts

National Academy of Fine Arts and Architecture (Kyiv, Ukraine)

Art Collecting in the Tereshchenko Family:**Formation and Development of a Private Art Collection**

9:00am – 9:10am Presentation

9:20am – 9:40am Discussion

Annotation: The doctoral research focuses on the formation and development of art collecting within the Tereshchenko family in the context of artistic life in Ukraine in the second half of the nineteenth and early twentieth centuries. The study examines the processes of artistic selection, systematization, and preservation of works of art, as well as the ways in which these works functioned within private collections.

The research is based on a broad range of archival materials, including correspondence, inventories, architectural documentation, photographs, and contemporary accounts. Particular attention is paid to the role of individual members of the family – Mykola, Fedir, and Ivan Tereshchenko and their descendants – in shaping artistic preferences, principles of selecting artworks, and spatial and exhibition-related decisions connected with the collections. Collecting is approached as a process of artistic selection and interpretation of artworks, determined by aesthetic criteria, individual collecting strategies, and interaction with the professional artistic milieu.

The methodological framework of the study is grounded in art-historical analysis of artworks in relation to their selection, accumulation, and circulation within private collections, complemented by the analysis of principles governing the formation of collections and the spatial organization of their display. Source-based and historiographical analysis, as well as biographical and prosopographical approaches, are employed to reconstruct individual collecting strategies and the stages of formation of the Tereshchenko family collections.

Mgr. art. Kristína Gáspárová

Department of Art Conservation and Restoration

Study of spectral characteristics of color layers

9:45am – 9:55am Presentation

9:55am – 10:15am Discussion

Annotation: The aim of this project is the preparation and characterization of model systems of color layers with the use of different types of binder, focusing on fresco and secco painting layers targeting mannerism wall paintings located in Bratislava Castle. Both non-invasive and invasive in situ research of preserved fragments of colored layers will lead to the interpretation of used painting and plastering techniques focusing on the provenance analysis of the materials. The identification of the used materials will lead to the interpretation of their use in the context of the technical history of art, as well as the differentiation of the secondary materials regarding the previous restoration interventions. The doctoral student will participate in an interdisciplinary team of historians and art historians, all together

creating a comprehensive survey, reconsidering the circumstances of the origin of the preserved decoration of the loggia of the Castle Palace. This collaboration will open, with rare exception, almost unexplored chapter of the distribution of materials used by artists in Slovakia. This research will relate to the project APVV-22-0319 At the Castle and underneath.

Mgr. art. Samuel Horváth

Department of Art Conservation and Restoration

Methodological aspects of restoration of the surface treatment of stone sculptures with a focus on their presentation

10:20am - 10:30am Presentation

10:30am - 10:50am Discussion

Annotation: Restoration of the surface treatments of stone sculptures is a topic that still resonates and is current, as evidenced by several research projects abroad. Most of professional works in the field of restoration in the given topic mostly focus on the research of the technological structure of historical polychromy in terms of the materials and techniques used, on the determination of scientific procedures for their research and restoration, or on the research and development of new technologies applied in the restoration process. Part of the discussion, conducted mainly from the point of view of preservation, are questions of a methodological nature, how to approach the surface treatments (often preserved in a very fragmentary manner) in the context of the final presentation of the work. In Slovakia, the topic of surface treatment of stone sculptural works is not given enough attention and is reflected only rarely. Theoretical reflection and professional discussion of this issue is absent. The topic of the dissertation is to be a theoretical view of the issue from the position of a restorer, with a narrower focus on the presentation of surface treatments on stone sculptures, which will follow on from related scientific disciplines. The research should reflect, analyze and critically evaluate the ways of presentation of surface treatments in Slovakia and abroad, with a focus on culturally close countries. It should also reflect current professional opinions and discussions on this issue abroad and their application to our conditions. Also to explore the possibilities offered by new technologies (3D scan, virtual reality, etc.) for the presentation of surface treatments of stone sculptures.

Mgr. art. Barbora Peterková

Department of Art Conservation and Restoration

Researching the methods and history of unifying a work of art through retouching

10:55am - 11:05am Presentation

11:05 - 11:25am Discussion

Annotation: Techniques for the implementation of the final stage of the restoration implementation by retouching. The influence of artistic and technological construction of restored works on the method of retouching. Methodology and methods of aesthetic integration of works on different types of media - retouching.

The use of innovative methods and technological procedures to minimize invasive interventions in the restored work with an emphasis on preserving its authentic quality. Implementation of research results in the educational process of the Department of Restoration and the possibility of participation in the creation of study materials for the Department of Restoration.

Mgr. Mgr. art. Eva Vídenská

Department of Art Conservation and Restoration

Reconstruction of an excessively damaged Baroque painting

11:30am – 11:40am Presentation

11:40 – 12:00 (noon) Discussion

Annotation: The doctoral project focuses on the search and testing of procedures for the restoration and conservation of severely damaged Baroque paintings by the important Baroque painter Jan Lukáš Kracker (c. 1717-1779). Such a damaged Baroque painting requires a rethinking of theoretical knowledge and practical experience in the use of specific methods and techniques of restoration and conservation in close collaboration with art-historical research. The aim is to restore the original appearance of the work and the authenticity of the painter's rendering and the cultural value of the artefact, while contributing to the deepening of knowledge about the painting practices of J.L. Kracker. Last but not least it will also be about generalizing knowledge about restoration and conservation methods and methodologies in dealing with extensively damaged works of art in general.

Mgr. art. Peter Záhora

Department of Art Conservation and Restoration

Transfer of wall paintings in Slovakia. A mapping of completed transfers, evaluation of their technical condition, and prospects for the use of this technique

12:05pm – 12:15pm Presentation

12:15pm – 12:35pm Discussion

Annotation: The aim of the doctoral thesis is to create an overview of wall painting transfers in Slovakia - the individual procedures, techniques, and materials used over the years, and to examine their impact on the artwork itself. The research will map individual works deposited in collection institutions and directly in situ on historical buildings. It will also address the methodology of re-restoration of works removed from their original support from a chemical, technological and aesthetical point of view. No less important will be a look at the ethical dilemma that arises with this technique, namely whether to carry out the transfer of the wall painting at all and what are its advantages and disadvantages. The research of previously completed transfers will provide a comprehensive overview of the development of the technique itself, contribute to the expansion of knowledge of the history of restoration in Slovakia, and, by learning from the past, help answer the question of suitability and proper execution of this restoration procedure.

Mgr. art. Lenka Červeňová (online)

Department of Art Conservation and Restoration

Metal fibers in fragments of textile finds from archaeological research

12:40am – 12:50am Presentation

12:50am – 13:10am Discussion

Annotation: The topic includes textile finds using metal fibers from archaeological sites in Slovakia. The research focuses not only on their identification and interpretation in the broader sense of in situ and empirical research, but also on the determination of methods of conservation/restoration of textile finds with metal fibers. On the way and development of their processing and composition in the historical context and, also on the degradation of metal fibers and the causes of the degradation process. Implications for practice include comparisons of the development of methodology, approaches and directions in the conservation/restoration of archaeological textile finds using metal fibers. It is necessary to reflect on the topic in the context of similar research in neighboring countries.

13.15pm End of the third day of the colloquium: Jozef E. Masarik, moderator