



ICOM COMMITTEE FOR CONSERVATION WORKING GROUP "THEORY AND HISTORY OF CONSERVATION-RESTORATION"

**NEWSLETTER NO.13
MARCH 2007**

COORDINATOR:

Mireille te Marvelde
Frans Hals Museum
Postbus 3365
2001 DJ Haarlem
THE NETHERLANDS
Tel.: + 31 23 511 58 19
Fax: + 31 23 511 57 76
m.te.marvelde@wxs.nl

ASSISTANT COORDINATORS:

Dr. Alison Bracker
Royal College of Art
Conservation Department
Kensington Gore
London SW7 2EU
United Kingdom
Tel: +44 (0) 20 7590 4504
Fax: + 44 (0) 20 7590 4490
a.bracker@btinternet.com

Hans-Christoph von Imhoff
Strada principale 30
Schweiz, Suisse, Svizzera
CH 7603 Vicosoprano / GR
Tel: 0041 81 834 0284
Fax: 0041 81 834 0285
skype xophero
xoph.von.imhoff@tele2.ch

CONTENTS

EDITORIAL

Newsletter.....p. 3

Joint Meeting of the Directory Board with the Working Goup Coordinators, Getty Conservation Institute, Los Angeles, October 25 to 29 2006.....p. 3

Meeting Working Group Coordinators, Netherlandish Institute for Cultural Heritage, Amsterdam, 10 January 2007p. 4

Call for papers 15th ICOM-CC Triennial Meeting 2008, New Delhi, Indiap. 5

Interim Meeting, Denmark, October 2007p. 5

SUMMARIES OF RESEARCH AND LECTURES

"Paintings – their physical condition – their perception - their interpretation and the role of the conservator-restorer", by Hans-Christoph van Imhoff.....p. 7

"The cleaning of paintings by Rembrandt: New arguments in a controversy", Louvre Paris, 1 December 2006, by Ernst van de Wetering.....p. 9

"Perpétuer l'instant?", by Anita Durand.....p. 12

'Preserving and Presenting Installation Artworks. An ethnographic research into the making of museum works' (work title Ph.D research), by Vivian van Saaze.....p. 14

REPORTS ON MEETINGS, CONFERENCES AND COURSES

"Authenticity and Conservation", Glasgow, 24 March 2006, by Alison Richmond.....p. 16

"Theory and Practice in Conservation - A tribute to Cesare Brandi", Lisbon, 4-5 May 2006, by Zuzana Bauerová..... p. 18

"Theory & Semantics of Installation Art", Maastricht, 11 May 2006, by Alison Bracker..... p. 20

"4th Special Focus Symposium and Workshop on Art and Science", Baden-Baden, Germany, August 7 – 12, 2006, by Hiltrud Schinzel.....p. 21

ICCROM Course "Sharing Conservation Decisions 2006" by Rosalia Varoli-Piazza.....p. 23

"Artist Participation in the Preservation of Installation Art", Gent, 19 October 2006, by Frederika Huys and Anne De Buck.....p. 27

"Conservation Legacies of L'Alluvione": A Symposium Commemorating the 40th Anniversary of the Florence Flood, New York, November 10 – 11, 2006, by Rebecca Rushfield.....p. 29

When does an art object die? Interdisciplinary Symposium, Stuttgart, Germany, 1 – 3 February 2007, by Joanna Phillips.....p. 30

FORTHCOMING MEETINGS, CONFERENCES AND COURSES

"5th Special Focus Symposium and Workshop on ART AND SCIENCE" IAS – 2007.....p. 31

"Art, Conservation, and Authenticities | Material, Concept, Context"p. 33

"International Congress on Empirical Aesthetics"p. 34

PROJECTS

"Historical Archive of European Conservator-Restorers".....p. 34

2006 Update on the international Oral History Project of the Foundation of the American Institute for Conservationp. 35

Society of Archivists Oral History Programme.....p. 36

PUBLICATIONS.....p. 36
INFORMATION, ANNOUNCEMENTS AND COMMUNICATIONS.....p. 37

EDITORIAL

By Mireille te Marvelde

Newsletter

We would like to thank all the contributors who made it possible to produce this interesting and rich newsletter!!

For the next newsletter, please contribute whatever you consider pertinent for our Working Groups interest, be it full-size papers, information, dates, books, or hints and sources. You can send your contributions to any of the THCR-coordinators (e-mail addresses at front page). Thank you in advance!

Note that there are some new interesting newsletters of other Working Groups available at the website: www.icom-cc.org in the section 'Working Groups'.

Joint Meeting of the Directory Board with the Working Group Coordinators Getty Conservation Institute, Los Angeles, October 2006

A joined meeting of the Directory Board with the Working Group Coordinators was held from October 25 to 29 at the Getty Conservation Institute in Los Angeles, USA, by the kind and generous invitation of the Director Tim Whalen. It was very fruitful to have the opportunity to meet in person, to see the faces behind the names and to have the time to discuss all the relevant subjects. It is clear that as a result of the meeting the contact between the Coordinators themselves and between Coordinators and Directory Board Members, was much facilitated and has improved. During the meeting, the Directory Board informed the Coordinators about several organisational aspects, such as the ICOM-CC financial situation, the ICOM-CC membership status, the present status of the organisation of the next Triennial Meeting in India and the present functionality of the website. Representatives from India, delegates from the organisations ICCROM, AIC, IIC and the ICOM-CC Webmaster also joined the meeting. During the few days the Directory Board Members and Coordinators also held separate meetings, followed by joined meetings in which they exchanged the results of the discussions. The most important themes discussed were membership issues, the website and the 2008 Triennial Meeting.

The Coordinators agreed with the DB that paid membership should be promoted, since many Working Group members are not official members of ICOM-CC and money is needed to continue the present activities, to improve the communication facilities and to have a well-functioning website. However, the Coordinators would like to keep the open contact with their larger professional networks. During the meeting the membership status and benefits for members were more precisely formulated. The DB acknowledges that relations with larger networks are needed to be able to work in a professional way, but to what extent the Working Group information should be open towards non members is still under discussion at the moment.

Meanwhile the procedure for becoming a member, a friend or a student-friend of ICOM-CC has been much facilitated via the website. As of 31 December 2006, ICOM-CC offers at its website the

possibility to perform payments using Paypal. It is very much hoped that this feature will represent an easy opportunity to get connected to every aspect of ICOM-CC's network as a Friend or Student-Friend of ICOM-CC, for those professionals and students who prefer not to do this via ICOM. The benefits for members and for (student-) Friends can be consulted via a link at the homepage of ICOM-CC. Also individuals, Companies and Institutes who would like to make a donation to ICOM-CC can use this electronic payment feature. A registration form must accompany any payment and is available at the website.

There has been a lot of discussion about the function of the website. Lots of ideas were exchanged regarding the kind of information that should be available on the website, about its structure and the different levels at which the information should be available.

It was decided that documents like newsletters would first be available to everyone, and will after a limited amount of time become accessible only for members.

A large part of the meeting was dedicated to discussing the organisation of the 2008 Triennial Meeting in New Delhi. The meeting will take place from 22 to 26 September 2008. The general theme is: "*Diversity in Heritage Conservation: Tradition, Innovation and Participation*" (see the Call for Papers below).

On purpose of the meeting in LA was to start extended cooperation at an early stage between the Coordinators themselves, the Coordinators and the Directory Board and the Indian National Organising Committee.

The Coordinators were invited to contribute to the organisation of a half-day plenary session addressing the theme of the meeting. The presentations will have to be selected from contributions of the Working Groups and should have a wider scope than the Working Groups' subjects.

Additionally, there was discussion about which groups shouldn't have overlapping sessions during the Triennial Meeting and which groups could have joint sessions.

Another issue was the idea of organising workshops for the local community in India. This idea is still under discussion.

Look for a more extensive report of the joint DB and CO's meeting and conclusions from the discussions: ICOM-CC Newsletter No. 24, November 2006 at the website:

www.icom-cc.org/newsletters

Meeting Working Group Coordinators, Netherlands Institute for Cultural Heritage, Amsterdam, January 2007

On January 10, a group of 15 Coordinators and Assistant-Coordinators met at the ICN in Amsterdam, invited by Ad Stijnman (Coordinator Art Technological Source Research (ICOM-CC ATSR), who is to be thanked for the initiative and organisation, together with Elsje Janssen (Assistant-Coordinator Textiles).

The Meeting was organised to continue the L.A. discussion on themes for the half-day plenary session at the Triennial and to try to make a schedule for the Working Group sessions, that would avoid problematic overlaps.

It was agreed that the subjects for the papers to be presented at the half-day plenary session should deal with the comparison between the conservation approaches of East and West, focussing on the differences in perception of objects and meanings and the historical and cultural contexts for these perceptions. We talked about the different concepts of authenticity, and the fact that there seem to be parallels between some Eastern ideas about authenticity and those related to modern art today in Western countries. It was mentioned that it would be interesting to consider different approaches in conservation of Indian art within, and outside of, India. It was also considered important to come up with practical examples. Anne van Grevenstein (Coordinator Sculpture, Polychromy and Architectural

Decorations) proposed having a presentation about a conservation project in historical interiors in India, where Dutch conservators worked together with the Indian colleagues. Taking that project as a case study would demonstrate different aspects of theoretical, ethical, practical and interdisciplinary cooperation.

In the afternoon we discussed a diagram with respect to joint sessions and undesirable overlaps of Working Groups. There was some interesting discussion, but in the end everyone agreed that the scheme was too complicated and that we should only definitively decide on joined meetings after having decided on the final papers.

Call for papers 15th ICOM-CC Triennial Meeting New Delhi, India, 22-26 September 2008

The deadline for receiving abstracts for papers and posters by Working Group Coordinators is April 13, 2007.

Abstracts for papers must not exceed 1000 words in total.

Abstracts for posters must not exceed 1000 words in total.

You have to use the abstract template that is provided by ICOM-CC

You can find the relevant information at the ICOM-CC website - www.icom-cc.org – regarding the Call for Papers and Posters, and detailed information about the theme, the procedure and the criteria for selection. Additionally you will find the following documents:

- The abstract template for papers and posters.
- Instructions for posters.
- Criteria for preprints production.
- Schedule for preprints production.
- Final selection of papers.

If you intend to send an abstract, please make sure you are a member of ICOM and registered with the Conservation Committee as the committee of your choice and where you can vote.

For more information on membership issues or for immediate registration, please contact the ICOM-CC Secretariat secretariat@icom-cc.org

Interim Meeting, Denmark, October 2007

The History and Theory of Conservation-Restoration and Murals, Mosaics and Rock Art Working Groups are planning to hold a joint interim meeting in Copenhagen and Højeby, Denmark on October 5-7, 2007.

The overall theme of the meeting will be "*The concept of authenticity and changing tendencies in the approach towards treatment*".

At the time of the planned interim meeting the re-restoration of the Gothic wall paintings in Højeby Church will be in the end phase, and there will be a possibility for an on-site visit and discussion of the theoretical and practical issues involving this re-restoration. This specific case forms an excellent example around which discussions concerning the general theme of the meeting can be held. During a joined session at the church community centre (see below), some short presentations can be held that focus on other case-studies with complex ethical and theoretical considerations and eventual 'unusual' solutions.

Reasoning behind the theme: Today most of the theoretical and ethical discussions seem to

concentrate around the problems concerning modern art. However, there seem to be shifting tendencies in the approach of conservation-restoration of old art as well. We would like to revive the discussion.

The plan for the meeting is as follows:

- * Arrival to Copenhagen Friday Oct. 5th. Please arrange your own sleeping accommodations for that night and the following night. The cheapest decent hotel located in the centre is Cab Inn City Hotel (Mitchellsgade 14), you can book online at Hotel.dk.
- * Informal meeting over evening meal Friday evening (we reserve – you pay for your own meal).
- * Saturday, Oct. 6th 8:00 - Departure to Hoejby (about 1 hour 20 minutes drive northwest of Copenhagen). (We provide transportation).
 - * 10:00 – 13:00 - Joint session at church community centre in Hoejby (short talks, discussion, background for scaffolding visit. Technical equipment for PowerPoint presentations is available).
 - * 13:00 – 14:00 – Buffet lunch (we provide it).
 - * 14:00 – 15:30 – Scaffolding visit in Hoejby Church and discussion.
 - * 15:30 – 16:00 – coffee break
 - * 16:00 – 17:30 – separate working group business meetings (at the church community centre).
For the THCR group: discussing themes on the WG's programme, with focus on Oral History.
 - * 17:30 – Departure for Copenhagen.
 - * 19:00 evening meal together (we reserve – you pay for your own meal).
- * Sunday, Oct. 7th 9:00 – 10:30 – Visit to Thorvaldsens Museum for discussion of façade decoration (theoretical and practical issues).

*The deadline for signing up for this meeting is **April 30**. Please inform the co-ordinators if you wish to make a short presentation or have a topic for discussion.*

Organisation: Isabelle Brajer, Isabelle.Brajer@natmus.dk together with Mireille te Marvelde

"Paintings – their physical condition – their perception - their interpretation and the role of the conservator-restorer"

By *Hans-Christoph von Imhoff*

Laboratoire d'Epistémologie de la Conservation-Restauration d'Avignon, Ecole Supérieure d'Art d'Avignon, France. This paper is published already in the IAEA preprints Avignon 2006 in English (see below under the section "Publications", Culture and Communication, p. 165 ff.). A French translations can be obtained from the author.

For this newsletter the text was slightly revised by the author and by Alison Bracker

Strada principale 30

CH 7603 VICOSOPRANO / GR

Schweiz, Suisse, Svizzera

Tel: 0041 81 834 0284

Fax: 0041 81 834 0285

e-mail: xoph.von.imhoff@tele2.ch

The Michelangelo Fresco on the vaulted ceiling of the Capella Sistina is one of the examples par excellence of how art history and art historians misread and misinterpreted (misinterpreted) a work of art for decennia, not to say centuries, and thereby one of the major artists ever. It is easy to prove this statement – prior to 1970 no profound archival research had been done as to the material history of this famous building and its artistic decorum, particularly not of the vaulted ceiling. It was only during an inspection by the Vatican specialists in the early Seventies, when it became evident that minute pieces of the fresco paint had broken loose all over the painted surface, that an investigation began. There followed a long research period before the latest conservation treatment, cleaning and consolidation, and some restoration, was undertaken.

The badly ventilated building of the Sistina is and was used regularly and often; the ascending heat of the numerous candles deposited so much smoke and dust on Michelangelo's Fresco, that complaints were documented about the bad visibility of the increasingly dirty ceiling approximately thirty years after its completion. Complaints began when a piece of this fresco fell out due to the bad adhesion of the mortar at one part of the ceiling.. This was due to the very inappropriate and poor construction of the Sistina building and particularly its ceiling; it was only protected by a simple (leaking) roof, and rain water regularly collected in the deep parts of the upper surface of the vaults? where they were anchored in the wall.

When the repair and repainting of the ceiling's missing part was undertaken in the 17th century, the opportunity was taken to apply something like a varnish to the whole fresco in order to give it back some of its visibility. The varnish consisted of a thin layer of thinned down animal glue, applied with brushes about 25 cm large. The detailed photographic documentation of the 1970s seems to convey that the aim was to primarily cover the figures with this "varnish", and the background to a lesser extent. While applying this wash, it was difficult to control where the brush had passed, as the lighting of the workplace was not very good and not electric at that time. So a triangle around the nose of Eva escaped the varnish, which was an animal glue wash(1) and was still visible as such until conservation sat in. What led to the loss of these minute flakes of the colour layer was the century-long reaction of the glue to the changing humidity of the air in the vault – the animal glue layer expanded and contracted with this change and this change happened daily and particularly with the increasing tourist visits in the 20th century. Under this stress and strain the actually very thin colour layer of the fresco at places let go – and would have totally ruined the famous ceiling over time if conservators' material research hadn't found that the key of the problem lay within this well documented glue layer(2). The glue layer was removed, the paint layer consolidated and, where needed, the tiny losses were

retouched with tiny points of watercolour.

Why do I tell this story? Because early on and up to 1970 many art historians had made of Michelangelo the painter of the *sfumato*, quite generally the painter who uses less colour, more tonal paint to achieve this particular nearly monochrome effect, grisaille-like. Up to the 1970s, sfumato was one of the cornerstones in the interpretation of Michelangelo's style; sfumato was considered a part of the artist's message. Michelangelo's *Dino Tondo* in the Uffici also had a fabulous layer of dirt, smoke deposits and discoloured varnish, so it fit the perception one got looking at the Sistine ceiling. Shortly thereafter it was cleaned (Hirst, Dunkerton, 1994: 127).

Why has this immense painting turned "sfumato"? Dried open access glue layers, during the decomposition of their surface over time turn greyish and quite opaque – this can be seen on pieces of furniture decorated by glue or starch layers. The light reflection of the projectors which lit the fresco and projected not only light but also heat onto the images helped further to make the glue react, contract and relax. Moreover, it picked up the dirt particles that floated in the air, including enormous amounts of floating candle soot – remember, heat rises and with it most of the fine dust. At the same time, this heating light is contributing to the aging process, while it also unduly fostered the perception of this immense painting as being not very colourful but rather painted in a kind of pastel-like chiaroscuro.

So, il maestro del sfumato wasn't Michelangelo, but the glue layer on top of the Michelangelo, as on the *Tondo*, where it was the combination of dirt and discoloured varnish that created the sfumato. During the relatively unproblematic cleaning, bright colour became visible on both oeuvres and that forced many Michelangelo researchers to rewrite their concepts of this great artist.

This case I present here in a very compacted way, with some short cuts, is all along utterly true; I can provide proof any time out of my personal documentation, but also out of well published coffee table books and professional literature on the conservation of the Sistine. I have seen the ceiling in close up and not virtual, I have been up on the scaffolding with the conservators of the Vatican, the nose close to the leg of Adam, secretly touching the paint - that's when you start to understand a painter.

What I'll never understand is why these same professionals never looked at the Capella Paolina, the Pope's private chapel in the Vatican, twenty meters from the exit of the Sistine chapel, the wall painting there done by Michelangelo when he was over eighty years old. It had obviously never been subjected to a major conservation and restoration treatment until recently (after 1989), and is painted in bright turquoise and violet and red al fresco colours; one gets an excellent perception of a slightly dirty but seemingly untreated fresco surface of the same artist, as vivid and audacious in colours, already quite mannerist, with not a jota of sfumato there. As I said, I don't understand, but I know why these misinterpretations happen:

Sitting as a young art student in the University of Basel's lectures halls in the late 1950s and early 60s in art history classes I had the best art historian teachers then available in the town of Jacob Burckardt. All slides they showed, were black and white, and they talked and showed, but only slides. None of the professors made any excursion to the local museums (and there are gorgeous museums there) to look at pictures together with us students, to take close-up looks and discuss colours, appearance, scratches, framing and repaints. The same still happens and happened forty years later again, when I taught conservation for one year at the Queen's University in Kingston, ONT, Canada: my colleagues were excellent art history professors, I sat in their lectures, slides served for breakfast, for lunch and dinner – this time in colour, but no excursions were made. And no student ever saw a well known painting from the back or out of its frame – I had the chance to see this for the first time, when I entered the conservator's studio on the roof of the *Basel Kunstmuseum* in Switzerland in 1959, to start my apprenticeship as a conservator-restorer. Since then I try to invite all art history students whenever I can, to go with me and look at real paintings in collections and museums and really look at paintings – it takes time to get them observe to the point that they really perceiving what they actually see, and not what they imagine to see, a green tree and a blue sky. But once they have got it, if they have become capable of getting there which is not obvious, then they are kind of newly born, their world

has changed and will continue to change. Please help to change your students' visual capacities in similar ways.

I argue that, if this humanistic discipline, called history of art, continues to attribute, unravel, teach and explain art like it did in the last 100 years, i.e. by black and white photographs and later by mostly faded colour slides, it will continue to lose its credibility. I tried to demonstrate what the lack of physical perception and contact with panel-, canvas-, wall- and whatever other paintings and the lack of knowledge of paintings' 'technicalities' does do to the works and to the meaning of those works; and I very much fear that art historical research is taking the risk to fall off sound ground, unless it gets physically closer to the painting. There are only very few academic art historians and also some conservation scientists, who have moved closer to the art object and paintings in particular. Reading their publications did, does and will enlighten art historians, conservation scientists, conservator-restorers and even artists. I give you some names as samples with their for me most important publication, Ernst van de Wetering, director of the Rembrandt Research Project (van de Wetering, 2002); Unn Plahter, the main researcher / author of the Norwegian Altarfrontals project (Plahter, 2004), Gunnar Heydenreich, Cranach, in print. Luckily there are more and others on the way.

(1) You find a photograph in Anon (1986: 146)

(2) The archives of the Vatican are complete, every thing is there, no fire ravaged them ever.

References:

Anon. (1986). *Die Sixtinsche Kapelle*, Benzinger, Zürich-Köln

Hirst, M., Dunkerton, J. (1994). *Making and Meaning*, The young Michelangelo, The National Gallery Publications Ltd., London, 1994, Pl. 125, p. 127

Plahter, Unn. (2004). *Painted Altar Frontals of Norway 1250-1350*, Archetype, London

Wetering (De), E. Van. (1997 1st ed, 2002 3rd ed.). *Rembrandt – the painter at work*, Amsterdam.

"The cleaning of paintings by Rembrandt: New arguments in a controversy", Table Ronde about the initiation of a planned "Louvre Rembrandt Research Project"

Louvre, Paris, 1 December 2006.

By Prof. Dr. Ernst van de Wetering

Rembrandt Research Project

c/o Institute for Art History, University of Amsterdam

Herengracht 286

1016 BX Amsterdam

tel. +31.20.525 3048

fax +31.20.525 4736

E-mail: rrp-fgw@uva.nl

Rembrandt's 400th anniversary in 2006 was commemorated in the Louvre by initiating a research project focused on this museum's important collection of c. 30 paintings by, or at some time attributed to Rembrandt. This project was initiated by Blaise Ducos, the recently appointed curator for Dutch and Flemish paintings. As a representative of the Rembrandt Research Project based in Amsterdam I was invited to participate in the preparations.

What follows below is a summary of a short lecture that I gave on 1st December 2006 during a public round-table discussion in the Louvre's Auditorium. The issue was cleaning, specifically with regard to Rembrandt's paintings, in the sense of the removal of discoloured varnish.

The question of cleaning had already become an issue during our earliest brainstorming sessions in connection with the project. All the Rembrandts in the Louvre are covered with old, discoloured - and sometimes remarkably thick - layers of varnish such that in-depth examination of these paintings would only be possible during and after cleaning and after the removal of any old overpaintings. The Louvre may be counted among those museums which have strong reservations about the cleaning of paintings. This policy is supported, if not forced upon the museum, by a strong and active anti-cleaning lobby in France. It is an interesting fact that the Louvre has no restorers on its staff; the work is done by freelance restorers, supervised by art-historians from the museum.

In the many past controversies over the issue of cleaning - in particular in England, see for instance a whole series of articles in *The Burlington Magazine* 1963 - opposition to the removal of disfiguring varnish layers has tended to rely on the same arguments repeated time and again. Firstly there is the argument for patina. Of course, the preference for or against patina is optional; this is a question of philosophical attitude regarding (the traces of) time in the widest sense. But the other, often repeated argument concerns a hypothetical technical procedure, the alleged habit of painters from the past to cover or partially treat their paintings with a veil of tinted varnish, or a thin glaze, to soften and bind the colours and tones in order to achieve a greater unity. The presumption of certain critics is that total cleaning of a painting would harm or even completely remove such layers. There is, however, no mention of this procedure in technical treatises dating from before 1850, either as a recommended or common practice.

In the case of Rembrandt, cleaning is not only needed for the technical examination of his paintings. Human figures – and therefore flesh tints – are widely encountered in his works. Crucially, in Rembrandt's rendering of the human skin, particularly in the faces, the interplay of cool and warm tints is essential; but this interplay is almost entirely obscured by a covering of yellowed varnish. In an effort to break down the French opposition to the cleaning of Rembrandt's paintings in my lecture I first concentrated on an issue from French 19th-century art theory which may provide the key to an anachronism in the present day reception of historic paintings in France. Secondly, I drew attention to specific technical features of pre-1850 studio practice, which, once understood, make historic paintings appear in an altogether different light. Such a change in reception could – I hope – also influence the opposition to the cleaning of paintings by Rembrandt.

Anti-cleaning activists usually argue on the basis of the *a priori* belief that painters from the past were aiming at a tonal unity in their paintings. Here the myth of the use of glazes and/or tinted varnish mentioned above plays a strong role. But there also seems to be another, more powerful preconception involved. My counter-argument against the *a priori* belief in the predominance of tonal values in historic painting is that this is an anachronistic approach, largely based on 19th century art theory. A striking expression of the relevant principle in this context goes back to Corot, who often seems to have been quoted in 19th century studios as having said: 'd'abord le ton et puis la couleur' ('first the tone and then the colour'). The Dutch Van Gogh specialist Evert van Uiterd made me aware of this quotation as it was referred to by the Dutch painter Philip Zilcken (1857-1930), a pupil of the Hague School painter Anton Mauve (who for a while also taught Vincent van Gogh). Zilcken elaborates on this idea in his book *Au jardin du passé: un demi-siècle d'Art et de Littérature* (Paris, La Haye 1930, p. 32). Zilcken's most interesting remarks regarding the issue at stake here are to be found in the following lines: 'En ces temps-là les peintres faisaient attention aux "valeurs" et l'artiste aimait à répéter les paroles de Corot: "d'abord le ton, et puis la couleur" ... Lui même [Mauve] du reste était un "toniste" subtil, tellement convaincu ...'. Some lines later Zilcken writes: 'Cette étude assidue des tons et des valeurs m'aura sans doute été fort utile, pour exécuter plus tard les nombreuses eaux-fortes "de reproduction" et les eaux-fortes originales que j'ai faites' (apart from being a painter and engraver, Zilcken also made a living by producing etched reproductions after paintings).

When one compares paintings by Corot or Mauve and their contemporaries (and graphic reproductions in the second half of the 19th century) with a 17th-century painting that has become veiled by a discoloured varnish, the similarity is striking. The varnish transforms the colours in a painting into tonal values in such a way that one cannot help wondering if the emphasis on tonality by Corot and his followers was not to some extent influenced by being too much confronted with – and consequently perhaps inspired by – paintings covered with discoloured varnish. With such paintings – whether by Rembrandt or works by other painters from the past (what should one think of the Mona Lisa, for example?) indeed tone comes first and then colour. When an uncleaned Rembrandt is confronted with a comparable work from his hand in good condition after cleaning, the difference is remarkable. This is not because the cleaned painting has been 'destroyed', as anti-cleaning activists would have it. (Of course, we ignore here those cases where the cleaned painting has turned out to have been overcleaned

at an earlier stage of its existence). The overwhelming difference between the uncleaned and cleaned painting can be explained by a fundamentally different approach to rendering reality in pre-19th-century art.

It should be said at this point that tonal cohesion was indeed an evident aim in Baroque painting. One only has to scrutinize Rubens's or Rembrandt's monochrome oil sketches or their 'dead coloured', unfinished painting to notice the tonal cohesion in these images. But this aiming at tonality was especially connected with the interplay of light and shade and in the service of the suggestion of space. As I have argued in my book *Rembrandt. The painter at work* (1997; pp. 32-44; 133-152), when elaborating and finishing their paintings, Rembrandt and his contemporaries worked systematically from back to front in pictorial space in such a way that each segment of the suggested reality was in principle painted with a separate palette containing the few pigments necessary to create the intended illusion (of sky, foliage, fur, metal, velvet, the human skin, etc.). The Dutch author Willem Beurs in his book *De groote Waereld in 't kleen geschildert* (Amsterdam, 1692) ('The large world painted in small') lists hundreds of such recipes for paint mixtures and their application in lit and shaded parts of all conceivable objects and materials in the world.

Once one is made aware of this way of thinking and working, it becomes evident to the eye that oil paintings – including, for instance, late Rembrandts – were basically painted as composite images executed in 'giornate' - as in fresco painting – where the convincing rendering of each separate element (in a portrait, for instance, the background, the human skin, hair, eyes, lips etc. the various parts of the costume) betrays a specific technical treatment with more or less fixed mixtures.

This way of working markedly approaches reality as we see it around us in our daily life when we see a constellation of separate objects, each with its specific material and related optical properties. What binds them in our perception is roughly their 'functional' constellation in a given section of the world around us, their perspectival position in space, and their shared position in lighting. In Baroque painting especially, pictorial unity of this gathering of objects was achieved through a variety of tricks that enabled the viewer to perceive the created image in a single glance. A growing repertoire of artificial pictorial means to serve this aesthetic purpose would have a strong impact on the history of painting, with the ever stronger effect that tone came to take precedence over colour. It was Impressionism which, thanks to the discovery of Japanese wood-cuts, liberated the art of painting from this fatal cul-de-sac of tonality and 'valeurs'.

The projection of 19th-century ideas on the precedence of tone with retroactive effect on to Rembrandt's paintings can only be seen as a serious mistake. We know from a treatise on the art of painting written by one of his pupils (Samuel van Hoogstraeten, p.267) that in those days the light-to-dark values of colours were organized in tonal steps from top to bottom as follows: "1. white and lead tin yellow; 2. ochre and vermilion; 3. red brown, terra verde; 4. red lake and umber; 5. black and the most dark colours". Rembrandt's contemporaries praise his outstanding ability of breaking his colours and admire his way of composing variation in light and tonal values in such a way that 'related colours' (bevriende kleuren) are clustered in order to enhance the effect of light. When analyzing Rembrandt's paintings (whose dark tints have darkened further through aging) it becomes clear that he basically used colours instead of more neutral tones in order to suggest the strong variation in light and dark that he was aiming at. (see M. van Eikema-Hommes and E. van de Wetering, 'Light and colour with Caravaggio and Rembrandt, through the eyes of their contemporaries', exhib. cat. *Rembrandt-Caravaggio*, Rijksmuseum-Van Gogh Museum Amsterdam 2006, pp. 164-179; there also is a French edition of this catalogue). Leaving these colours muted by a yellowed coat of varnish does neither justice to Rembrandt's intentions with colour, nor to his approach to rendering the various materials.

Rembrandt made use of a basically simple painting technique that was both direct and sturdy, with only occasional use of glazes (as in the deep reds), which are, however, as resistant to properly chosen solvents as his opaque paint layers. In cross-sections of samples taken in areas that Rembrandt altered at a considerably later stage, one sees Rembrandt's varnish: a thin, fully transparent, untinted layer. In the light of the points made above, the cleaning of the Louvre's Rembrandts should therefore be given serious consideration.

"Perpétuer l'Instant?"

Compte rendu d'un travail de mémoire de l'école supérieure d'Art d'Avignon

Par *Anita Durand*

Anita Durand c/o Pascal Médecin

20 rue Vautier

1227 Carouge (GE)

SUISSE

Tel: 00 33 662 41 32 28

c.-omet@worldonline.fr

Qu'est-ce qu'une œuvre impermanente, éphémère, occurrente, performative? Qu'est-ce qu'une installation et une œuvre d'art-action?(1) Quelles en sont les caractéristiques conceptuelles et techniques? Quel rapport l'institution entretient-elle avec ces œuvres aujourd'hui? De quelle manière peut-on en tant que conservateur-restaurateur, aborder une production artistique dont le concept prime souvent sur la matérialité, et comment envisager la «restauration» de ces œuvres dès lors qu'elles dérogent à la conservation muséale et encouragent leur interprétation? Comment intégrer ces éléments dans une démarche scientifique? Peut-on d'ailleurs encore parler de conservation-restauration à leur égard? Peut-on admettre l'idée que le conservateur-restaurateur endosse les fonctions d'un «interprète» d'art visuel? Quels outils déontologiques et pratiques pourraient être développés dans l'optique d'une telle éventualité? Qu'en pensent l'institution? Qu'en pensent les artistes?

Le travail de recherches que j'ai mené dans le cadre du mémoire de fin d'étude de l'E.S.A.A. à Avignon (2), a visé une approche ouverte des installations et des œuvres d'art-action placées sous l'angle de la conservation-restauration. Il propose au lecteur de montrer les antagonismes qui peuvent exister aujourd'hui entre l'institution, le champ de la conservation-restauration et une production artistique contemporaine dont les codes remettent grandement en cause la définition même de l'œuvre, de l'objet d'art et de la notion d'authenticité telle qu'elle est perçue de manière traditionnelle. En privilégiant souvent le concept au détriment de la matière, et la fugacité d'une expérience physique du public à la contemplation passive d'un objet pérenne, ces créations qui semblent de prime abord refuser toute forme de pérennisation, ont pourtant intégré les collections de certaines institutions. A travers un développement fondé sur les politiques d'achat de ce type d'œuvres, sur leur protection par le droit d'auteur, mais surtout sur la complexité de leur approche par les conservateurs et les conservateurs-restaurateurs, je me suis penchée sur le problème de leur transmission, afin de mettre en évidence la nécessité d'élaborer des stratégies de conservation et de documentation spécifiques à leur rencontre.

J'ai axé mon étude autour de plusieurs cas concrets, dont entre autre:

l'installation éphémère de Richard BAQUIÉ *Ballon, Évènement du 29 Mars 1982* (acquise par le FRAC Provence Alpes Côte d'Azur en 1983) certaines performances de Marina ABRAMOVIC, et d'Andrea SAEMANN.

De nature différente, ces créations témoignent pourtant toutes, à la fois de leur nature éphémère et de leur part d'immatérialité, en même temps qu'elles suscitent de nombreuses interrogations quant à leur préservation par les institutions acquéreuses; avant sa disparition, Richard BAQUIÉ n'a laissé aucune directive précise au FRAC PACA concernant la réexposition de sa pièce de nature multiple, à la fois installation, sculpture, performance alors qu'un mystère plane autour de son inventaire matériel apparemment lacunaire; les œuvres de Marina ABRAMOVIC ou d'Andrea SAEMANN sont des performances mettant en jeu leur propre corps devant un public, c'est pourtant à travers un support vidéo que les visiteurs les apprécient aujourd'hui.

L'étude spécifique et individuelle de ces œuvres, a mis en évidence les rapports ambigus qui peuvent exister entre ce type de productions plastiques et les exigences de conservation ancrées dans la culture occidentale; cela a révélé par ailleurs les limites méthodologiques de la conservation-restauration à leur égard. Est-il incongru d'associer le terme *conservation* avec œuvres *éphémères*, et œuvres

performatives? Que conserver, que restaurer à l'issue d'une création impermanente? Quelle est la valeur du document par rapport à l'œuvre? Peut-on transmettre une œuvre performative autrement qu'à travers sa documentation, autrement dit peut-on réitérer un acte autographe? Si oui, dans quelles conditions et sous quelle responsabilité? Quant est-il d'ailleurs des œuvres allographes et protocolaires? Comment peut-on aborder aujourd'hui la notion d'authenticité? Quel est le point de vue des artistes à ce sujet?

C'est à partir de ces questions qui jalonnent mon étude, que j'ai émis la possibilité de *re-présenter* les œuvres éphémères et/ou performatives, tout en discutant les transgressions d'une telle pratique d'un point de vue déontologique et méthodologique: autrement dit, j'ai tenté d'envisager la *restauration* et la transmission de ces œuvres à travers leur *réitération*, et ce dans l'optique d'en perpétuer la nature fugace, alors que leurs vestiges, ou une documentation même exhaustive, ne peuvent pas toujours retranscrire l'intensité de l'expérience qu'elles tentent de nous faire vivre.

Au-delà de la matière il s'agit ici de préserver une idée, un concept voire une attitude et de la transmettre le plus justement possible. Pour le conservateur-restaurateur qui d'ordinaire est en charge de ce rôle de transmetteur à l'égard d'œuvres plus classiques, il s'agit donc de redéfinir ses compétences en considérant la *re-présentation* et l'élaboration d'un protocole de réexposition de certaines œuvres impermanentes, comme une forme de restauration.

Par ailleurs il est également question ici de prendre en considération le fait que ces œuvres impermanentes et/ou performatives font partie d'un grand ensemble de créations très contemporaines qui pénètrent souvent les murs de l'institution presque aussitôt qu'elles ont été créées: j'entends par là que l'appropriation immédiate de ces œuvres par le musée, et par là même le laps de temps qui s'écoule entre le moment de leur création et celui de leur patrimonialisation, doit être pris en compte par le conservateur-restaurateur dans l'approche qui aura de ces œuvres.

Dans le cadre de cette étude, j'ai suivi une démarche à la fois pratique et dialectique qui m'a conduite à interroger les limites méthodologiques de notre profession et à envisager l'élargissement des compétences du conservateur-restaurateur à celles du *ré-instaurateur* – puisque c'est le terme que j'ai choisi pour qualifier ce qui pourrait être une nouvelle compétence du conservateur-restaurateur. Avec toute la rigueur scientifique mais aussi la sensibilité et le sens éthique que lui confère son expérience de conservateur-restaurateur, le *ré-instaurateur* deviendrait à terme le garant de l'authenticité conceptuelle de l'œuvre impermanente dans le cadre de sa transmission aux générations futures; concrètement il pourrait d'après moi devenir une sorte de narrateur, de traducteur, de transmetteur d'un concept et/ou d'une attitude qui me paraissent indissociables de la seule matérialité de l'œuvre. Selon les cas et la position des artistes, son objectif serait d'entreprendre un travail d'investigation minutieux et exhaustif qui devra exposer l'ensemble des paramètres à prendre en compte dans le cadre d'une re-présentation respectueuse de l'œuvre et de l'esprit de son auteur. Dans tous les cas son rôle sera de documenter l'œuvre avec précision et en collaboration avec tous les acteurs de sa diffusion(3) - l'artiste en premier lieu – afin d'éviter tous contresens lors de l'exposition d'éléments se rapportant à l'action où à l'installation, mais aussi tous problèmes d'ordre éthique ou juridique.

Afin d'étayer mon propos et d'amorcer l'élaboration d'un système de récolement d'informations adapté à ce type de productions, j'ai rédigé deux modèles de questionnaires (qui restent une alternative à l'interview d'artiste) destinés respectivement aux auteurs d'installations et de performances: ceux-ci visent notamment à connaître la nature des œuvres léguées à l'institution et la position de leur auteur par rapport à la conservation de leurs pièces, afin de statuer ensemble sur la meilleure façon de les diffuser; soit en envisageant leur re-présentation selon des directives précises, soit en optant pour une autre alternative: dans tous les cas, une collaboration étroite entre l'artiste et le professionnel habilité est requise.

Si ces questionnaires restent bien évidemment à développer, les réponses que j'ai reçues de la part de quelques artistes performers à qui je les ai soumis, ont révélé l'intérêt et les préoccupations de ces artistes à l'égard des moyens de diffusion et de conservation de leurs œuvres, en même temps qu'elles témoignent souvent d'une vision très personnelle de la conservation-restauration, voire de la *ré-instaurateur*.

Cependant, et malgré les remarques recueillies directement auprès des artistes, et les nombreuses hypothèses présentées, argumentées, documentées, critiquées dans cette étude, la théorisation d'une pratique telle que la *ré-installation* ne saurait se passer d'une réelle expérimentation sur le terrain; c'est pourquoi, il semble dorénavant indispensable de discuter de la pertinence ou de l'incongruité de la *ré-installation* de manière concrète; d'une part en tirant des leçons des tentatives de réactivation menées dans le domaine de l'ethnologie par exemple; d'autre part en exploitant les problèmes soulevés par les créations examinées ici; enfin en proposant à différentes institutions nationales et internationales plusieurs études de cas; à l'issue d'un étroit travail de collaboration qui devra exposer les expériences de chacun en ce domaine, il sera peut-être possible d'envisager l'avenir des œuvres impermanentes patrimonialisées avec davantage d'objectivité et de préparation. Je souhaite réellement voir un dialogue émerger dans un avenir proche et reste entièrement disposée à participer et à contribuer à des discussions visant une meilleure approche des œuvres dans ce domaine.

(1) De manière très générale, on définit l'*installation* comme l'investissement d'un espace donné par un artiste et ce, entre autres, au moyen d'une accumulation d'objets, dans un laps de temps déterminé; à noter que dans l'installation, l'odorat, l'ouïe, le toucher prennent la même importance que la vue, et que le regardeur est souvent invité à être véritablement acteur de l'œuvre même indirectement: la participation du regardeur est si intégrale, que sans avoir fait physiquement l'expérience de l'œuvre, l'analyse d'une installation reste très difficile. La *performance* quant à elle, s'inscrit dans le champ plus large de l'*art-action* qui connaît des frontières assez floues mais que l'on peut néanmoins tenter de définir en disant qu'il s'agit là de l'exécution publique d'un acte par un artiste: mais à ce titre il se défend d'appartenir au monde du théâtre ou de la danse dans la mesure où il requiert le plus souvent une grande part d'improvisation voire la participation du public lorsqu'il est présent; la *performance*, qui est malgré lui le terme communément employé pour désigner l'art-action, n'est qu'une des formes artistiques de ce mouvement; elle serait plus théâtrale, puisqu'elle convoque un public, et qu'elle est plus psychologique: elle mettra plus souvent en scène la personnalité ainsi que l'histoire de l'artiste.

(2) Ecole Supérieure d'Art d'Avignon (département de conservation-restauration d'œuvres peintes)

(3) Notons que le travail de recherche que j'ai mené s'est nourri des réflexions de plusieurs personnalités: conservateurs-restaurateurs, artistes, écrivains, directeurs de musée,... j'ai recueilli leurs propos sur un DVD, sous la forme de courts extraits d'interviews classés par thème afin de confronter les points de vue de chacun, sur les différentes facettes de ce sujet.
(DVD disponible sur demande)

'Preserving and Presenting Installation Artworks. An ethnographic research into the making of museum works' (work title Ph.D research)

By *Vivian van Saaze*

PhD candidate

Maastricht University / Netherlands Institute for Cultural Heritage (ICN)

Maastricht University Faculty of Arts and Social Sciences / Faculteit der Cultuur- en

Maatschappijwetenschappen

Department of Literature and Art

P.O. Box 616

6200 MD Maastricht

The Netherlands

Tel.: +31 (0)43 388 3472 (3317)

Fax: +31 (0)43 388 4816

vivian.vansaaze@lk.unimaas.nl

Project summary

This five year Ph.D research is an ethnographic study into the working practices of contemporary art museums and their approach to presenting and preserving installation artworks. More than paintings or other traditional forms of art, installations challenge the conventional object-oriented approach to collecting and preservation. For many installation works the notion of art as a 'fixed' material object becomes highly problematic. And although these works may often be presented as 'fixed and finished' artworks, prior to their presentation a lot of work has been done in order to establish their conceptual and physical boundaries. How do the acquisition, presentation and preservation of installation artworks challenge the working practices of contemporary art museums? How do decision-making processes innate to the presentation and preservation of installation artworks evolve? And how can we understand for these practices the blurry division of roles between the several actors involved in the

process (such as artist, curator, conservator and technician)?

Central to this thesis is an apparent tension between the artwork's identity and matters of change. As preservation is generally understood as 'the activity that avoids alterations of something over-time' (Muñoz Viñas, 2005, p.16), the idea of variability seems to be in contradiction with what the traditional museum stands for. Indeed, thinking in terms of change is a relatively new phenomenon in conservation and in some ways it seems to go against the museum's sense of stabilization and constancy. How then do museums go about this apparent tension between the work's identity and matters of change? Is it possible to distinguish different patterns or styles of problem solving in their working practice? Through empirical research into concrete cases, I hope to gain a better insight in the complexity of presentation and preservation problems, and the different ways of problem solving.

Case studies

To explore those questions mentioned above, I have selected a corps of cases from the Inside Installations Project (www.inside-installations.org) that represents a number of issues related to the preservation and presentation of installation artworks. Some of these issues are specific to the use of media technologies or the site-related nature, others can be said to address more general problems relating to the acquisition, presentation and preservation of contemporary non-traditional artworks.

Selected cases

1. *One Candle* (1988) by Nam June Paik in the collection of the Museum für Moderne Kunst in Frankfurt, Germany.
2. *A Stretch Museum Scale 1:1* (2001-2003) by Joëlle Tuerlinckx in the collection of the Bonnefantenmuseum in Maastricht, the Netherlands and *Ensemble autour de MUR* (1998) by Joëlle Tuerlinckx in the collection of the SMAK in Ghent, Belgium.
3. *No Ghost Just a Shell* (1999) by several artists in the collection of the Van Abbemuseum in Eindhoven, the Netherlands.

At first sight the cases form a rather heterogeneous group of artworks representing a variety of artistic and museum practices; the works address different themes and make use of different media technologies; some of the works were constituted only recently, others have a longer and richer history. In short: the works vary to a large degree and also take place in different institutional practices. Taking all these differences into account, the variables seem endless. Yet, diverse as these cases may seem they have at least one thing in common: they challenge the traditional museum practices of collecting and conservation in a specific way. Each case will therefore be treated as an example of a specific problem and for each of the four cases I shall trace how issues of identity and change are addressed differently in the practices at hand.

'Doing' artworks: foregrounding practices

The common view in museum praxis is that in order to make considerate decisions about preservation and re-installation, one has to be acquainted with the work and understand its identity. In this view, identity is understood as an entity that can be known, captured and truthfully re-presented. Such an approach however does not allow for an inquiry into the work that is *done* to make up this identity. Instead of focusing on conservation as a practice that aims to preserve the identity of the work of art, I will in this research explore how collecting and conservation as a practice *constitutes* the identity of an artwork by focusing on the subtle shifts and acts of mediation that occur throughout the acquisition and installation processes.

I will argue that, for many installation artworks, identity is not fixed but constructed and re-constructed in the working practices. The construction of identity can be understood as a continuous process, and my point here is that the museum often plays an important role in the way the work arrives at the viewer. In fact, the museum may play a larger role than often is acknowledged.

The research takes an interdisciplinary approach and will build upon insights from preservation theory, art historical and art theoretical studies, constructivist science and technology studies, and media theory. It is carried out in affiliation with the European research project 'Inside Installations:

Preservation and Presentation of Installation Art' funded by the Culture 2000 Programme. The research is supervised by Prof. Dr. Robert Zwijnenberg, (Maastricht University/ University of Leiden), dr. Renee van de Vall (Maastricht University), and IJsbrand Hummelen, senior researcher ICN.

REPORTS MEETINGS, CONFERENCES AND COURSES

"Authenticity and Conservation"

Glasgow University, Hunterian Art Gallery Lecture Theatre, Scotland
March 24, 2006

Report by *Alison Richmond*, Deputy Head
RCA/V&A Conservation
Conservation Department
Victoria and Albert Museum
London SW7 2RL
t 020 7942 2093
f 020 7942 2092
e a.richmond@vam.ac.uk
w www.rca.ac.uk

This one-day symposium provided a welcome opportunity for conservators, art historians, curators and scientists to discuss a topic that is of central importance to all our disciplines. Organised by Erma Hermens of the Department of History of Art, University of Glasgow and hosted by the Department at the Hunterian Art Gallery, it started life as a "small" symposium but ended up attracting sixty-four delegates.

Perhaps because this symposium was organised by an art history department, paintings dominated the artworks discussed. A number of papers focussed on the need to understand the cause of changes in appearance in order to assess the impact these changes have on issues of authenticity. One category of cause is chemical change occurring in the pigment or medium. Two different approaches to understanding were described. Petria Noble, Head of Paintings Conservation at the Mauritshuis, discussed the changes that had occurred to the original appearance of Rembrandt's Simeon's Song of Praise due to blanched, degraded paint layers. Arie Wallert, Curator/Scientific Research, Department of Paintings, Rijksmuseum, examined paintings by the Dutch painter Aelbert Cuyp. By describing the changes in pigment properties and by reconstructing the original appearance of the pigments, extrapolated the artist's original intent and therefore the authentic work. Arie left us with the intriguing question: Can conservators make objects *more* authentic?

Other papers addressed changes that were more deliberate than those of natural ageing. Nicola Costaras, Head Paintings Conservator, Victoria and Albert Museum, discussed the portrait of Dudley, 3rd Baron North. The issue at stake here was how much authenticity is framed in the curatorial purpose of the work. Would re-instating an earlier stage of the painting be appropriate to its present context of the V&A's British Galleries? Nicola's approach was certainly influenced by the context. If it had been an original setting perhaps a different one would have been taken.

Libby Sheldon, Lecturer, Painting Analysis Unit, History of Art and Materials Studies (HAMS), University College London, described her work on four portraits of royal subjects of the 16th century. Authenticity depended on analysis of materials to find out whether they were contemporaneous with the subjects. Libby's paper emphasised the importance of an holistic approach, bringing to bear the historical context and knowledge about the history, use and behaviour of materials at all stages of the analysis.

The final paper on paintings, jointly written with Margaret MacDonald, History of Art Department, Glasgow University, was given by the conference organiser, Erma Hermans, who is both an art historian and a conservator. The paintings of James McNeill Whistler, of which the Hunterian has a fine collection, and Whistler's letters to his restorer were the subject of research. Whistler had a distinctive approach to 'managing' the authenticity of his work. He would direct his restorer in exactly how he wanted the canvases to be re-lined or re-varnished, using these conservation processes as an essential stage in creating the work.

Peter Paul Biro, who is a private conservator from Montreal, presented a new forensic method for identifying the production of artists – artists' fingerprints. This method has been used to authenticate paintings by Turner. The methodology has now been extended to include other so-called 'human contact evidence', such as marks left by artists' tools and working methods, and even artists' hair left in the paint!

Graciela Ainsworth, a private conservator from the UK who had worked on the marble sculptures from Kibble Palace, Glasgow, asked us to consider the following points: Is it authentic? She pointed out that the answer depends on who is asking the question. Authenticity means different things to different people. It is theoretically possible to make an exact copy of anything but would it be authentic? Historically artists had large studios and the hand of the studio assistant was considered authentic. How much restoration can take place before the object becomes inauthentic? Can an object be in an inauthentic state, or is every state an authentic state? Does it matter? Is it appropriate for conservators to aim at an authentic state – when much has changed? Is the so-called inauthentic object of equal value?

The idea of reconstructing authenticity was the subject of a paper by René Hoppenbrouwers, Head of Education Department, Stichting Restauratie Atelier Limburg (SRAL). Using the current project to reconstruct the 1885 interiors of the Rijksmuseum as a case study, René discussed ways in which reconstruction can contribute to the comprehension and enhancement of the experience of authenticity of art objects. While reconstruction was an accepted practice in the 19th century, it lost favour under the influence of 20th century conservation ethics. He argues that it is nevertheless a useful tool for conservators and for communicating to the public.

Echoing the value of reconstruction, Mark Bambrough, a private stained glass conservator in the UK, talked about the value of restoration in recovering authenticity. He argued that the current approach of minimum conservation is not necessarily appropriate when considering authenticity and that research-based restoration has a role to play in enhancing authenticity. He asked us to consider whether authenticity is graded - more or less authentic.

Tina Fiske, of the History of Art Department, Glasgow, and Bracker Fiske Consultants, gave the only paper that focussed on contemporary art. Her paper explored the description by Jon Ippolito of the lasting and authentic artwork not as a 'stony relic' but as a 'succession of linked events that, like a stream of water, endures by remaining variable'. As case study she selected Andy Goldsworthy's installation, Herd of Arches, which had to be substantially altered when recently relocated. Authenticity as vested in disclosures by artists and the importance of capturing these disclosures was discussed.

Nick Eastaugh (honorary fellow at Oxford University), main author of the Pigment Compendium Project, closed the conference, asking: What can the analysis of materials and techniques actually tell us about authenticity? His paper showed that current methods are actually flawed. With a method for analysing data using the concept of likelihood we can develop a more robust and informative approach to answering the questions when, where and (perhaps) by whom paintings were created.

Questions to be presented to the speakers had been solicited by the organisers at the beginning of the

conference and the discussion period was well chaired by Erma. Again, perhaps because this conference originated in an art history department, a lot of discussion focussed on the removal of varnish from the surfaces of paintings and the affect this has on authenticity. Other issues raised were: what is the original surface? Is the authenticity of buildings more respected than that of paintings? Conservation has been compared to time travel. However, it is more like flicking through channels on a television - providing uneven, random evidence from the past. It was suggested that judgements on authenticity are subjective, different for different disciplines, made on a case-by-case basis, and imperfect. Artist's original intent is paramount in any discussion of authenticity, but materials will not necessarily reveal what this is. One conclusion which this delegate reached was that the skills of all the professionals represented at this excellent conference are needed in various combinations, to determine the authenticity of works of art.

The History of Art Department at Glasgow University will be hosting a three-day conference on the same theme in September 2007 (see below in this newsletter, p. 33).

"Theory and Practice in Conservation - A tribute to Cesare Brandi"

Lisbon, Portugal, May 4-5, 2006

Organized by: Laboratório Nacional de Engenharia Civil, Lisbon, Portugal.

Publication: see below under the section "Publications"

Report by *Zuzana Bauerová*

Cultureplus, spol. s r.o.

Na Florenci 19

Prague 1

110 00, Czech Republic

Tel: +420 721 215 962

email: bauerova@gmail.com

Among various conferences or workshops dedicated to conservation-restoration issues, those related to the re-interpretation and re-definition of the conservation-restoration theories form a separate category. They deal both with the methodological approaches and practical intervention and investigation, followed by the history of the profession, as well as the concrete interventions of the objects and their history. Theory and history of conservation-restoration represent a complex set of issues, being introduced by the society, reflecting its historical, economical, cultural and social circumstances. These categories always determined the objectivity of conservation-restoration interpretation. These are also the same categories that stand behind the creation of myths around different authorities. Interdisciplinary and international approaches in interpreting conservation methodological approaches have been believed to be the right way of evaluation for almost two centuries. At the same time, *„theory and principles are essential support to practice and not just explaining tools. They can serve as guides in the search for the values that determine the meaning, the importance, the authenticity and the cultural content of the object or the site, but they should also be critical references for any actions that might be accomplished in such cultural items.“* This introductory statement presented by J. Delgado Rodrigues and J.M. Mimoso, the main organizers of the International seminar *Theory and Practice in Conservation, a tribute to Cesare Brandi* that was held in Lisbon – National Laboratory of Civil Engineering in May 4 – 5, 2006, put a framework for the most recent theoretical revision of the work of one of the foremost art historians and conservators-restorers that influenced the European conservation-restoration of the 20th century – Cesare Brandi, commemorating the 100th anniversary of his birth.

Although, there have been several attempts in recent decades to revised or re-interpret his theory and message on both national and international levels, the Lisbon seminar created the international platform and as such gave the opportunity to exchange ideas between various professionals closely related to conservation-restoration. The aim of the international seminar was to discuss the important

issues arising from the interplay between theory and practice and to assess how pertinent and instrumental they are to modern conservation.

The international seminar was organized under the framework of the EU-ARTECH project (Access Research and Technology for the Conservation of the European Cultural Heritage) and was partially sponsored by the European Union through the project's networking activities. The conference was followed by the first presentation of the Portuguese translation of Cesare Brandi's *Teoria del Restauro*.

Proceedings edited by the organisers (see below under the section "Publications" in this newsletter, p. 36), contain all contributions, divided into five themes, following the themes of the plenary and parallel sessions: 1) Theory, Conservation Principles, Generic Subjects; 2) Architectural Heritage; 3) Archaeological Heritage; 4) Mobile and Integrated Heritage and 5) Experimental Research.

Plenary sessions were dedicated especially to the re-examination of Brandi's terminology (reversibility, retreatability, appearance, structure, historic and aesthetic polarities, authenticity and uniqueness) from different perspectives: historical and philosophical reflecting different philosophical theories including Kant, Heidegger, Croce, Benjamin, Boito and Riegl, international reflecting non-Western and non-European approaches, and contemporary practice with a focus on contemporary art and culture.

Another Brandian category, which informed the seminar's interpretative position was his belief that: *restoration consists of the methodological moment in which the work of art, recognized in its physical being and its dual aesthetic and historic nature, in view of its transmission to the future.* (Proceedings, p.70) As such, the presented papers focused on different aspects of conservation dilemma, including the social recognition of the profession during the second half of the 20th century, after publishing his *Teoria del Restauro*.

Presentations on general theoretical issues were followed by the plenary sessions, dedicated to different conservation-restoration disciplines, such as architecture, archaeology and wall paintings and movable cultural heritage. Most of the presentations and case studies dealt with the polarities of the conservation-restoration approaches, and polarities of treated works of art, using Alois Riegl's definitions of values. This interpretational approach was probably determined by the fact, that the majority of the contributors came from eminent Italian cultural institutions, not omitting ICR (Istituto Centrale del Restauro, Rome) and OPD (Opificio delle Pietre Dure, Florence). Perhaps the presentation of the recognition of Brandi's message within an Italian context, his influence on the legislative system, including the Italian Charter of Restoration of 1972, was the intent of the organisers. However, these presentations did not provoke any discussion among the audience. Italian tradition rooted in historicism and idealism was "disturbed" only by the contributions describing the situation in Europe in the 1930s, when natural science was introduced in conservation-restoration practice and as such influenced some conservation-restoration practice out of Italy. The contributions from Isabelle Brajer dedicated to the practice in Denmark in the first half of the 20th century, or the philosophically-oriented contribution by S. Gizzi, as well as critical revisions of Brandi's conservation-restoration by D. Borsa, gave rather different and very valuable perspective to the work and theory of Cesare Brandi. On the other hand, the comparison of the Italian conservation-restoration practice with the results of today's educational system in Portugal gave the unique opportunity to see how the implementation of Brandi's intervention criteria changed in different historical and political circumstances (including post-WWII period in Italy and the 1970s political regime in Portugal).

The aim of the seminar – to show some polarities between theory and practice - was fulfilled especially by the presentation of different approaches in conservation-restoration, respecting an artwork's ability to be interpreted differently according to changing ideologies and different scientific perspectives throughout history. The seminar introduced critical reflection on the theory of Cesare Brandi accompanied by the special focus on structural conservation-restoration of architecture, experimental research and the contemporary position of discipline within an information society

(introduction of IT instruments, building shared databases) and cultural heritage management, the seminar introduced critical reflection of the theory of Cesare Brandi. The National Laboratory for Civil Engineering in Lisbon contributed to the discussion on the character of conservation-restoration practice from aesthetic and theoretical considerations to the practical questions and to the social demands.

Seminar: "Theory & Semantics of Installation Art"

Part of the project: *Inside Installations - Preservation and Presentation of Installation Art*

Bonnefanten Museum, Maastricht, The Netherlands, 11 May 2006

Report by *Dr. Alison Bracker*

Royal College of Art

Conservation Department

Kensington Gore

London SW7 2EU

United Kingdom

Tel: +44 (0) 20 7590 4504

Fax: + 44 (0) 20 7590 4490

E-mail: a.bracker@btinternet.com

Maastricht's Bonnefanten Museum hosted this valuable seminar, which comprised part of the European project *Inside Installations: Preservation and Presentation of Installation Art*. Organised by the Foundation for the Conservation of Contemporary Art (SBMK) and the Netherlands Institute for Cultural Heritage (ICN), the seminar gathered art historians, artists, conservators, and museum personnel together to present and probe the presentation and conservation of installation art from diverse perspectives.

Dr. Martha Buskirk opened the morning session with a reminder that the passage of time brings both a shifting definition of a work's significance and our own expectations. Citing artists Allan Kaprow, Yoko Ono, Lawrence Weiner, and Tony Cragg, Dr. Buskirk discussed approaches to re-interpreting and re-making installations, before raising the question of artist interviews. This in turn led her to the tricky issue of artistic intention, which re-creations of installations provoke, and which artist interviews attempt to define. She asked the audience to consider what authority is being consulted in artist interviews, and wondered whether the artist is able to articulate intent in a form that is outside the object itself. Dr. Buskirk ultimately argued for a holistic approach to installations, promoting an emphasis upon the work itself in tandem with artist interviews, and collaboration between curators and conservators.

But what is an installation? Dr. Marga van Mechelen of the University of Amsterdam posed this query, asking whether installation is a genre, a medium, or a curatorial practice. She defined installation as a communication between the subject and object of vision, and her presentation demonstrated the importance of approaching installation from the spectator's point of view. Van Mechelen contended that it is crucial to preserve the ideal experiences that the installation's concept implies, and asserted that these experiences carry greater significance than an installation's materials.

Dr. Sylvie Lacerte of Fondation Daniel Langlois explained the issues and challenges of the DOCAM project, a research project dedicated to the documentation and conservation of the heritage of media arts. Dr. Lacerte described the project's objectives, including maintaining the integrity and authority of a work when reinstalling it, determining at the time of acquisition whether a work is ephemeral or 'eternal,' and documenting the installation process for the future. These objectives engendered several challenges, however: finding technical, aesthetic, and ethical solutions; changing attitudes and behaviour within museum communities; determining whether documentation should occur during acquisition or installation; the obsolescence of installation components; and identifying the extent to

which collaboration includes the engineer or technician in a work's authorship.

Unsurprisingly, the import of authorship and authenticity surfaced in all of the day's presentations. Pip Laurenson of Tate focused her discussion on assessing authenticity, damage, and loss in time-based media installations, and asserted that a conceptual framework is needed for the conservation of such works. She argued that a conceptual framework would direct what, exactly, is being preserved, and could define how change and loss is measured. Ideally, it would enable different possible 'authentic' installations in the future.

Tatja Scholte of ICN presented information about the *Inside Installations* project's website launch before Dr. Cornelia Weyer of Restaurierungszentrum Düsseldorf examined key terms within conservation theory, such as 'authenticity,' 'durability,' 'minimal intervention,' 'reversibility,' 'documentation,' and 'presentation of patina,' in relation to installation art. Weyer claimed that there is a conflict between restoration theory and installation art stemming from their inherently different notions of time: whereas installation art emphasises the present, conservation theory stresses the future or ageing. She concluded by declaring that sustaining the authenticity of an installation depends upon a change of role from conservator/restorer to artist's assistant, recognition of installation's insistence upon the present, and engagement with installation's idiosyncrasies.

The preceding discussions all led neatly to artist Suchan Kinoshita's account of her installation Untitled at the Bonnefanten Museum. The piece has been installed four times thus far: twice with the artist present, and twice without the artist's involvement. Kinoshita candidly revealed that the museum bought the piece based upon a catalogue image, and that when the artist first installed it, the museum maintained that it did not conform to their idea of the work. For the artist, Untitled became a new project, and she played with the elements of the installation. However, the museum argued that the resulting piece is not what they bought, so the artist and museum are in dialogue in order to sharpen the conception of the installation, its parts, its setting, and its performative aspect.

The seminar concluded with a panel discussion that focused on the role of museums in the care and presentation of installation art, and on the central need for communication between all parties involved in an installation's creation, curation, and conservation. Three elements emerged as vital to present and future installation art care and display: a language by which information about installations could be transmitted, museums committed to being both proactive and collaborative in their transference of knowledge, and databases that allow access to informed people (such as art historians) who are currently excluded from the information they contain.

"4th Special Focus Symposium and Workshop on ART AND SCIENCE"

IIAS – August 7 – 12, 2006

This Symposium was part of the 26th Annual Meeting of the International Institute for Advanced Studies in Systems Research and Cybernetics, which will be held August 7 – 12, 2006 in Baden-Baden, Germany in conjunction with the 18th International Conference on Systems Research, Informatics & Cybernetics.

Report by *Dr. Hiltrud Schinzel*

Mülheimerstr. 7

D-40239 Düsseldorf

Germany

fon + fax: +49-211-61 45 37

E-mail: hiltrud.schinzel@t-online.de



General impression:

The IIAS conferences bring together scientists from all fields of research all over the world. Still every year one can note a general tendency, topical in all sessions, and therefore probably reflecting trends in our world as such. This year the general mood was somewhat pessimistic as regards political events

and self-critical as regards the complexity of science and technology. One could recognize a shift from a positivistic affirmation of technology towards a perception from a somewhat distanced point of view. Often its use was critically reflected and even attempts to re-animate technique in an ethical way could be found. Some lectures dealt with efforts to combine, respectively to integrate science and technology with natural phenomena and human nature. Others dealt with combining scientific structures with non-scientific and/or phenomenological approaches of truth and/or with demonstrations of points of view, as they are present in the arts. At the opening session, for instance, Prof. Jens Pohl, system design researcher, compared the positive and negative qualities of both the human being and the computer and Prof. Greg Andonian, architect, showed how in art and architecture technology was always used in a humanistic way. This year in many other sessions too one could observe that scientists tried to find human aspects in technology, and that they accentuated its humanistic use. There were also attempts to find and deal with unpredictable phenomena and/or mystic aspects in the sciences on a meta-level. It is a fact that magic thinking is always coming up, when rational thinking is no longer sufficient. Evidently, the complexity of science and technology and general global interactions multiplying it, have become alarmingly great. Therefore an overview even in particular fields of interest is no longer possible, which makes life and environment confusing and speculative. This fact arises fears and uncertainties, yet it also initiates looking back consciously in order to overcome these irritations, instead of continuously walking forward. The positive result of this new consciousness seemed to be a tendency to step beyond traditional rules and add a touch of creativity to often severe or even rigid scientific methods.

Art & Science session's topics and seminary results in detail:

The working group consisted of two architects, one teaching architecture in general, the other being focussed on urban and landscape design, one chemist, one mathematician, one teacher in a design school, one restorer and art historian, and three philosophers. In the audience there were among others an architect specialized in virtual design, a teacher of economics and law, and one philosopher of science.

Although the approaches to find and establish links between art & science were therefore coming from many different viewpoints, one could recognize general trends:

The human body provides a focus, which in times when everything seems to be questionable is often the case. The body is a certainty, which connects us all, because everybody owns one. Therefore also in the art & science working group it was made a theme of discussion, namely as a means of artistic expression with the help of research and technology in the field of both architecture and the visual arts. For architecture, as Greg Andonian pointed out, the body is a reference for structuring, today on a very high technological level due to the findings of science and making use of new technical tools like virtual realities. Helena de Preesters, philosopher, demonstrated approaches in the visual arts, which were made by artists, to use contemporary technology in order to enlarge sensual as well as emotional experiences. Integration of technical tools to the body scheme was flashed out by experiments. It did not only enlarge the artist's own body-consciousness by a new experience of body and tool, but turned out to be helpful for developing new ways to understand and deal with sickness and healing. Yet, to measure such healing procedures on the basis of art's influences quantitatively is up to now not possible, as the lecture of Rita Micarelli showed.

In this way this problem parallels the fact that scientific research on artworks cannot be holistic up till now. This insight was congruent to philosophical reflections on the idea of truth, mainly dealt with by the two philosophers Filip Kolen and Karel Boullart, both approaching the topic from different angles. In their lectures and in further discussion it turned out that the factor time is a hindrance to find truth in real life as well as in cultural goods and relicts, because of the quality of the irreversibility of time, and, consequently, also of any artefact subject to it.

Reversibility is of no importance for the development of scientific methods in most cases, as e.g. the lecture of Jerry Chandler showed. Still reversibility plays a central role in the application of scientific

rules and methods with the help of technology. Reversibility does neither exist in art making, nor in its perception and understanding. Therefore here a 'scientifically correctly' describable, definable and stable truth cannot be found. Science and technology can provide facts useful and necessary for art interpretation, but the judgement of these facts is subjected to *the zeitgeist* and consequently to time. This is the reason why we have problems with items establishing artistic quality in the arts, the topic of Hiltrud Schinzel's lecture, as well as in architecture and we have to look for means outside traditional scientific rules and experience to find them.

In the sciences one can imagine to find truth by finding true sentences, best of all in mathematics. Nevertheless, the two lectures dealing with numbers given by Jerry Chandler and Rita Micarelli, among others contemplating the number pi showed that even in mathematics irrationality exists. Therefore the problem of defining truth, although it seems to be unsolvable exclusively in the perception of art, might be a general one i.e. surely one of the humanities and in certain respects one of the sciences too.

After the lectures and discussions concepts for next year's congress were designed. To mention a few: time, art & science; case histories of art functioning humanistically; modern materials, contemporary technology and the arts; artistic aspects of management etc. Some participants wanted to do further research on the topics they dealt with this year. A publication of the seminary will be edited by IAS and shall be available under the title *Art & Science Volume IV* next summer by The International Institute for Advanced Studies in System Research and Cybernetics IAS – P.O.Box 3010 – C/O Prof. George E.Lasker Tecumseh, ON N8N 2M3 Canada in summer 2007.

ICCROM Course on Sharing Conservation Decisions

16 October to 10 November 2006

By *Rosalia Varoli-Piazza*
Senior Conservation Adviser
ICCROM, Via di San Michele 13
00153 Rome-Italy
E-mail rvp@iccrom.org
www.iccrom.org
ph. 39 06 58 55 33 26
fax 39 06 58 55 33 49

The author would like to thank *Catherine Antomarchi* for her ideas and support.

Course material to be found on the ICCROM website:
http://www.iccrom.org/eng/news_en/2006_en/events_en/11_20courseSharing_en.shtml

For more than 30 years, ICCROM, the international Centre for the conservation and restoration of cultural property, has organized courses for heritage conservation professionals. In 2000, a seminar on "Developing strategies in conservation education and training" offered an opportunity to identify a number of challenges, one of which was "the need to encourage, diffuse and protect the plurality of approaches, disciplines and contexts in the field of conservation". There the idea of a "course" was born, which would bring professionals from different cultures and different fields of conservation and of cultural heritage to come together, learn, discuss and debate how conservation decisions are made. The first session took place in 2002 followed by two others in 2004 and 2006.

Maybe we should ask the participants of all these courses if the most appealing word in the title was "sharing" or "decisions" or the two together. What is certain is that the course raised and continues to raise major interest, with over 5 to 6 times more applicants than the 20 participants that we can accommodate for each course. If we do not really "share" opinions, doubts, preoccupations, and suggestions from our different points of view and different fields of education and training, then we

cannot take a responsible action of conservation-restoration. Let's think about the Indian tale of the blind men and the elephant. They all felt part of it and they could not agree on what an elephant is like, until a wise man came and explained: "All of you are right. The reason every one of you is telling it differently is because each one of you touched a different part of the elephant."

The title of the course expresses the purpose: learning from the knowledge and different experiences of each other and everyone, and building together the necessary toolkits for decision-making.

I guess the secret of the "recipe" is a dynamic *DNA* open chain: from the first design of a course to its evaluation, flowing into a new design course that goes to fresh evaluation, and so on. Evaluation is central to the process. Every day of the course, participants assess the sessions of the day; they take care of the weekly review in group and individually. They evaluate the experience at the end, and again 3 to 6 months after they return to their working environment. This evaluation process informs the changes in the course content and approaches.

Thus, in the last edition of 2006 SCD the course further strengthened the following themes and issues:

First and foremost, communication. The concepts are explained by words. And here comes the first problem: terminology. So we ask each participant to list their difficulties. We also draft a short glossary, as we understand the restricted capability of a dictionary, which is itself subject to the evolution of elaborate recent and theoretical concepts, to supply an etymological base to the most common used words in our field.

Such lists of words could be a very useful instrument in clarifying what a certain term or expression means to us. In so doing, we enlarge and enrich our knowledge instead of fighting around a term that means something very different in every region of the world, or from one profession to the other (i.e. conservation, restoration).

The first unit was focused on communication techniques and the analysis of the decision making process: the aim was to clarify some of the mechanisms in decision making. We invited a keynote speaker from a different field, Cognitive Science, for a really challenging introduction to "The anomalous decision". It turned out to be a very interesting and helpful experience, coming from a very diverse point of view.

Before approaching the core of the course - the object - we devoted the second unit to 'a cultural project: 'conservation decisions in context'. We discussed some general concepts, such as the meaning of 'value' and 'context', what they are, and how multifaceted they could be: historical, social, religious, economical and so on.

Through special exercises in communication we created, together with the participants, the tools to work with during the course. Moreover, in order to smooth the relations between the participants and the teachers, a session was held, called the 'mini-conference', in the first unit, and some of the second unit presented a case-history with special focus on decisions taken. This session was very much appreciated, particularly by the participants, because they felt as if they were at the same table as the 'resource-persons' (teachers). Each participant was asked to bring an object representative of his/her culture (of course a licit one!) and to explain it to the class: it was a good occasion to get to know each other better and each person's preferences.

An object, large or small, moveable or immovable, made of organic or inorganic materials, removed from its context cannot be considered by itself.

It was once commissioned, conceived and created in relation to its maker, it then existed in a context, and now, from the moment it gets revived in our consciousness, a new relationship is established with its new public.

All these points of connection, of layered experiences interwoven in time, create a set of relations, which the historian, the conservator-restorer, the scientists, and the public have an obligation to

investigate.

History and not chronicle: not merely a listing, but a critical act not only in the choice of the objects but also, and above all, in explaining the "...phenomenon; which means identifying within the object those relationships from which it is produced, and externally, the relationships that [the object] itself produces, that is to say, those relationships that connect it to other phenomena, thus forming a domain, a system *où tout se tient*. " (1) (Argan, 1969).

This obligation and each person's emotional activity give life to these objects in his or her own consciousness, thereby perpetuating the moments when these objects no longer are only a piece of paper, blocks of stone, pieces of painted wood, but a precious codex, a column, part of an important painting (Dewey 1934).

Thus we decided to focus the course on the object: we put the object at the core of the course. We rediscovered that many objects - e.g. a Grandmother's teapot, a house, or an old building - until a short time ago were still useful, but if we didn't like them anymore they no longer fulfilled their function, so we changed them, we disposed of them or we transformed them into something more useful and/or more pleasing. This was everyday life, unwritten, ancient and recent. In some regions of the world, history appeared and with it the first problems came up.

A shared decision was made almost concurrently in many regions and nations: was it the result of studies and research? Or was it a convergence of problematics and necessities that, strangely enough, solidified at the same time in different places? (Kubler 1962; Philippot 1995). One of the consequences was that Institutions and Associations were established, like UNESCO, ICOM, ICOMOS dealing with guidelines and Charters.

In the Sharing Conservation Decision 2006 course we tried to develop an approach more from the bottom up than from the top down. Accordingly, we considered and discussed issues of complement and conflict between international charters and local traditions. In an ethnographical context, the issue was raised whether to preserve people and their traditions, or objects, or both, and how. This discussion was linked to a panel on 'use and conservation': a red thread linked the same problem we face with contemporary art (Should we ask the artist to intervene, re-make, re-store? What are the legal problems if the object is property of a public Institution?). It is also a possible way for conservator-restorers to take into consideration the traditional way of acting and, in some cases, the traditional material. The most recent example is Angkor Vat in Cambodia.

Within the second unit the issues of the legal framework in the conservation decision-making process was debated, as well as the role of the conservator-restorer and his/her profession's attitude.

The unit concluded with a study visit to Naples Museum of San Martino in order to focus on a 'living maintenance tradition', the historical crèches from XVIII century; it has been interesting to make a comparison with the conservation-restoration methodology used by the Istituto Centrale del Restauro (Rome) on a XVIIIth century crèche coming from north Italy, following the Brandi theory (Brandi 1950, 1963). although considered a theory, one can assume it is a list of stiff rules, which it actually isn't; it is a structured and explanatory way of thinking about problems as seen by the art critic and is strictly related to the conservation and restoration of cultural heritage. The fundamental idea is the respect we all should have for the material and the "image" of cultural heritage, which are firmly interwoven.

We then took the archaeological site of Herculaneum as a case study for making conservation decisions in context. There are a lot of problems: from funding to public and private cooperation, from ancient to contemporary excavation and maintenance, as well as making the inhabitants of the small and very decayed town of modern Ercolano and the authorities aware of the treasure they are sitting on.

The third unit focused on the 'object' as a source of information.

We started with the issues regarding the mechanism of perception: if we open the window and gaze out with our eyes, what is it that reaches our retina, our mind, our consciousness (Berkeley, 1709)?

What emotions will the object that we have chosen to look at produce? One exercise was very much appreciated: the participants went to the Laboratories of the Istituto Centrale del Restauro (just next door to ICCROM) and, in groups of four/five, observed very carefully three objects. They had to pretend to be the object itself and they told the story of 'their' life: from the very first moment of being raw material up to the entrance into a museum, and maybe into a show-case! It was again an exercise approached from the bottom up.

One unit of the course was devoted to the role of documentation, since there are many questions about how to document something, and very many ways to do so. The etymology of the word clarifies the original meaning; that is, to demonstrate, to teach, or to remember: document as monument. "The term monument is used to designate an object that transmits the memory of persons or things from the past" (*R.Assunto 1963*) But how? By what means? By using our senses: by stories, by descriptions, by poetry and other intangible forms; or, by using a sign. The lessons and exercises developed various but simple ways to document: the focus was more on what to choose to document than how. We realised that documentation can be very simple or very complex: be aware, because to manage a lot of data may sometimes be difficult, and may not even be useful!

As Philippot wrote: "In order to attain a satisfactory result, and with that, transmit the cultural patrimony that we have received to the future generations, we must again activate all measures and scientific instruments at our disposal: from the philosophical and cognitive to the purely technical and applicative." (*Philippot, 1985*). A panel with a small group of conservation scientists offered their point of view and debated with the participants the benefits and limits of scientific analysis and techniques.

The fourth unit was devoted to decisions in emergency.

Perhaps we don't realize it, but each one of us possesses an enormous patrimony of unwritten knowledge – so-called 'implicit knowledge' - accumulated during our lives from work, study and experience. Sometimes we know how to use this unwritten knowledge very well, as in cases of emergency. In order to uncover and share our hidden patrimony with others, we paid a visit to Florence and Assisi. In Florence we visited the Opificio delle Pietre Dure (the other conservation pole in Italy together with the Istituto Centrale del Restauro, and recently the Centro Conservazione e Restauro La Venaria Reale near Turin, to deal with research, education and training for conservator-restorers) and other Institutions in order to understand the approach the older colleagues used during the flood of 40 years ago, and what they would like to improve today. Particular lessons were learned from the National Archives. When we had to face the conservation-restoration of the Assisi Basilica and its severely fragmented frescoes, 9 years after the earthquake, special attention was given to the very active participation of the religious community and the numerous volunteers who came at the moment of the disaster. This was very well organized by a group of only five public officials, people responsible to take decisions and giving orders: the Fire-fighters from Ministry of Interior, the local and the regional authority, Civil Protection from the President of the Council of Ministries, and an official from the Ministry of Cultural Heritage and Activities.

In the fifth unit, "Implementing conservation decisions and tools for the future", I would like to underline the importance of the module dedicated to practical examples in funding, and maximising a scarce resource: the necessity to determine need, closer examination and project preparation. No less important is the attitude we should have for prospective activities; that is, looking into the future and acting in a proactive way.

Last but not least we had a magisterial day with Gaël de Guichen who demonstrated how to involve the public and the stakeholders: from the very simple person who lives around the corner or within the cultural heritage object, to the very high level people in Ministries and in the Courts.

We organized a study tour to Paris to discuss all the issues of the course in front of a particular and special case: in the new Quai Branly Museum we debated everything with all the participants/colleagues of the course, who came from different regions of the world : from the name of

the museum to the way of exhibiting objects, and the related concept of 'masterpieces' from non-European civilisations. Unsurprisingly, some of the participants came from the same countries or regions as the objects on exhibition.

In conclusion, we can list among the course's main achievements the following:

- a) a reinforcement of teamwork, communication and problem-solving practice, having focused in particular on the awareness for the value of cultural and professional diversity;
- b) a reinforcement of networking between ICCROM and partner institutions, especially with course lecturers;
- c) the production of pedagogical material –some of it is already on the web, as for example a bibliography and a glossary. At present we are working on the publication of a hand-out on this course in order to gather concise papers from the authors, including their concepts and experience, as well as comments on the course, plus additional data to extend and refine the bibliography and the glossary;
- d) we owe more respect and more 'curiosity' towards each other;

we should show and take more responsibility for the cultural heritage by carefully working on the decision process at any level on which we act.

1. Self-contained system.

References:

- Argan, Giulio, "La storia dell'arte" in "Storia dell'arte" 1-2 (1969), 5-36; trans. in "Ideology and Iconology," *Critical Inquiry* 2 (1975): 297-305.
- Dewey, John, "Art as experience", 1934.
- Kubler, George, "The shape of the time", 1962.
- Philippot, Paul, "L'oeuvre d'art, le temps et la restauration", in «Histoire de l'art» 32, Dec 1995, 3-9.
- Brandi, Cesare, « Il fondamento teorico del restauro » in "Bollettino dell'Istituto Centrale del Restauro" 1 (1950), 5-12.
- Berkeley, George, "Essay towards a New Theory of Vision", 1709.
- Brandi, Cesare, *Theory of restoration*, Istituto centrale per il restauro (ICR). Roma, Firenze 2005.
- Assunto, Rosario, "Monument" in "Enciclopedia di word art" X, 1965, 272.
- Philippot, Paul, "La conservation des oeuvres d'art, problème de politique culturelle » in « Annales d'histoire de l'art et d'archaeologie » 1985, 7-14.

Seminar: "Artist Participation in the Preservation of Installation Art"

Part of the project: *Inside Installations - Preservation and Presentation of Installation Art*

Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Gent, 19 October, 2006

Report by *Anne De Buck and Frederika Huys*
Conservation-restoration department S.M.A.K.

Citadelpark

9000 Gent

Tel.: +32 (0)9 240 76 37

Fax: +32 (0)9 240 76 75

E-mail: Anne.DeBuck@Gent.be

frederika.huys@gent.be

www.smak.be

Intro

The seminar, organised by the conservation department of S.M.A.K., is part of the European research project *'Inside Installations: Preservation and Presentation of Installation Art (1)*, which started in June 2004 and is supported by the European Commission's Culture 2000 programme. Within this project thirty complex installations will be re-displayed, investigated and documented. Besides the examination of the cases studies, an additional multi-disciplinary in depth research is executed. This in-depth research focuses on themes such as documentation and archiving strategies, theory and

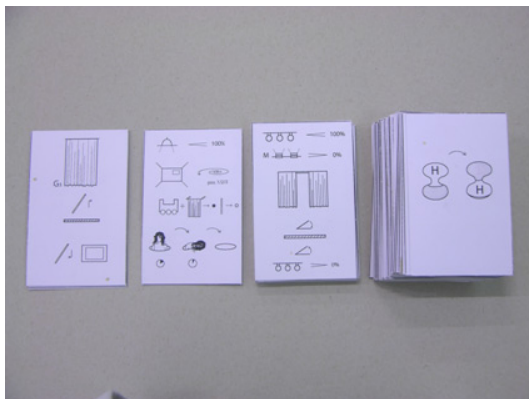
semantics, knowledge management and information exchange, artist participation and preservation. The experiences gained by all project partners on both investigations will result in guidelines and good practice on how to handle installation art and all its aspects.

Seminar Artist Participation

The topic 'Artist participation' was the main plotline throughout the fourth project seminar in Ghent, held in October 2006. The voice of the artist is of major importance in the conservation of contemporary art. Artists often have their own idiosyncratic means to communicate information, precisely because this information is related to the peculiar characteristics of their work. In the conservation practice, different types of interviews are used like the oeuvre-interview, a short interview for one artwork, questionnaires, etc.

To find the right way to conserve and to re-present an installation artwork, often a co-operation is set up between the artist and the museum. In this co-operation, an installation manual for example, can be created. The artist's role is to hand over the work of art's possibilities and also its limits through documentation. Depending on the characteristics of the installation, the manual can be very technical and precise. It can also be very general, like guidelines for interpretation of the installation in different contexts.

Professionals with experiences in interviewing artists shared their knowledge. Phyllis Tuchman began conducting artist interviews in the early '70s. Her experiences with artists like Frank Stella and David Hockney are based on interesting conversations with them. A second interview practice was presented by Brian Winkenweder in communication with the artist Robert Morris. By using email as a communication form, Morris felt comfortable and secure in exchanging information about his oeuvre. A general framework was given from out of the field of anthropology by Prof. Rik Pinxten. Ute Vorkoeper presented the conservation and presentation of the oeuvre of Anna Opperman. Opperman made 'ensemble works' that can be re-installed by re-interpretation. 'The conservation of an artwork that never stops starting' was the title of the presentation of Maryline Terrier. The variable installation 'Un ensemble autour de Mur' of Joëlle Tuerlickx is conserved by using a manual with eight different installation scenarios and an overview of several conservation strategies. Fabiana Cangia and Stijn Van De Vijvere co-operated with the artist Suchan Kinoshita. Together they made a performance manual in the form of a card play. Every day the performer pulls a set of cards to interact with the elements of the installation.



Card play – Suchan Kinoshita



Interview with mini-disk recorder

The seminar aimed to combine different approaches of artist participation in the conservation of contemporary art. On the second day of the seminar, workshops were set up for project partners to collect more practical knowledge. The workshop 'The interview as a source' was given by Judith Bosch, a professional media trainer for Dutch radio and television. The workshop 'Making transcripts' was given by Björn Rzoska from the Flemish Institute of Oral History.

1. ICN is coordinator of the project which is co-organised by: Tate, London; Restaurierungszentrum, Düsseldorf; Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Gent; Museo Nacional Centro de Arte Reina Sofia, Madrid and the Foundation for the Conservation of Modern Art (SBMK) in The Netherlands. The project runs through May 31, 2007. Website: www.inside-installations.org

"Conservation Legacies of L'Alluvione": A Symposium Commemorating the 40th Anniversary of the Florence Flood

New York, November 10 – 11, 2006

Organised by the New York University Institute of Fine Arts Conservation Center, in cooperation with Villa la Pietra, the Opificio delle Pietre Dure, and I Tatti (who will publish the presentations).

Report by *Rebecca Rushfield*

66-10-149th Street, #4C,

Flushing NY 11367, USA.

Email: wittert@juno.com

November 4, 2006 marked the 40th anniversary of the day on which the Arno River overflowed its banks flooding much of the city of Florence and submerging murals, sculptures, books and manuscripts, and all manner of works of art in muddy, oily water. Within hours of the catastrophe, an art rescue effort was begun. The Florentines who led this effort were joined by young volunteers and experts from all parts of the world.

On Friday November 10, forty years and one week after the flood, more than 100 conservators, scientists, museum directors, art historians, and educators, a number of whom were leaders of the rescue effort, gathered in Florence at New York University's Villa la Pietra to commemorate the destruction and celebrate the recovery by discussing the impact of the Flood on the development of the field of art conservation. The four sessions that comprised the day's program dealt with: the development of mass treatments for large groups of objects, innovations in conservation materials and techniques, building a network of support for conservation, and working with students and the student experience in disaster recovery.

On Saturday morning November 11, the symposium convened in the Salone dei Cinquecento of the Palazzo Vecchio. This session focused on disaster recovery now and in the future and featured a keynote address by Edward M. Kennedy, United States Senator from Massachusetts, who had visited Florence only days after the Flood as a representative of the United States, and presentations by the Mayors of Prague, Dresden, Budapest, and Venice and a representative of the Mayor of New Orleans on their cities' experiences with severe and damaging floods.

The New York University Institute of Fine Arts Conservation Center, which organized the symposium in cooperation with Villa la Pietra, the Opificio delle Pietre Dure, and I Tatti will publish the presentations.

Papers:

"The development of mass treatments: an overview of the experience of book and paper conservators"

Sheila Waters

"The work of the restoration center in the Biblioteca Nazionale, 1967-1971"

Anthony Cains

"Training in book conservation after the Flood"

Christopher Clarkson

"Improvements in the treatment of individual books as a result of the Flood"

Dag-Ernst Petersen

"Innovations in conservation materials and techniques: an overview"

Marco Grassi

"Technical innovations in Italian conservation as a result of the Flood"

Dr. Giorgio Bonsanti

“The scientific restoration of sculpture soaked and damaged by the flood waters”

Kenneth Hempel, O.B.E.

“New methods of paintings conservation developed in response to the Flood”

Andrea Rothe

“The establishment of the conservation laboratories in the Palazzo Davanzati and the development of decorative arts conservation”

Dr. Kirsten Aschengreen Piacenti

“The transfer of panel paintings in Florence, 1967-1970”

Dr. Erling Skaug

“The Italian Art and Archives Restoration Fund”

Frances Clarke

“The experience of a CRIA and Fulbright Fellow in the months after the Flood”

Alan Farancz

“The experience of an American ‘Mud Angel’”

Peter Mallory

“Forty years of rescue, recovery and triage of artworks damaged by disasters”

Alan Farancz

“The Heritage Emergency National Task Force and its initiatives”

Debra Hess-Norris

No preprints were published. There will be an edited publication some time in the future.

NB: See also below in this newsletter under "2006 Update on the international Oral History Project of the Foundation of the American Institute for Conservation".

"When does an art object die?" ("Wann stirbt ein Kunstwerk")

Interdisciplinary Symposium

Organised by and at the Academy Castle Solitude

Stuttgart, Germany, 1 – 3 February 2007

Report by *Dipl. Rest. Joanna Phillips*

AktiveArchive

Schweizerisches Institut für Kunstwissenschaft

Zollikerstrasse 32

CH-8032 Zürich

T +41 (0)44 388 51 51

F +41 (0)44 381 52 50

joanna.phillips@sikart.ch

www.aktivearchive.ch

Translated from German by *Hans-Christoph von Imhoff*

“Conservation and metamorphosis of the Original in contemporary art” was the subtitle of the one and a half day event. This could easily have been another conservator-restorers’ encounter on the subject of today’s art, yet only 2 of the 11 speakers were conservator-restorers. The meeting brought together curators, conservator-restorers, university based art historians and philosophers, gallerists and fabricators, as well as experts in legal and insurance matters. It was Angela Matyssek, art historian at the Stuttgart Kunstmuseum, who had initiated and invited this interdisciplinary exchange, the first of its kind in terms of its composition. Despite the very short-term announcement, a great number of rather diverse participants came from even far away countries. The idyllic and secluded Academy Château Solitude invited very intensive and inspired discussions.

The transience and fugitive nature of contemporary art has been a concern of conservator-restorers for a long time. The coming aboard only now of the humanistic sciences seems somewhat late, but the contributions of these very newcomers enriched and enlarged the conservation discussion

considerably. Gottfried Boehm (Basle University) addressed the changing concept and the value notion of the original in its historical perspective and related this to the notion of copy. Peter Geimer (ETH Zürich) researched, using impressive cases as examples, what was left from an acclaimed art object if it were suddenly discovered to be a fake, using Benjamin's term "aura" of the "work as imagination," and enlarged it with "society's consensus on its value."

It is also within the art historian's field to research conscientiously the physical and material decay of an art work, as demonstrated very impressively by Petra Lange-Berndt (University of Siegen). As an art historian and specialist in animal specimens in contemporary art, she presented in her contribution "The many deaths of a shark" an insight into the conservation and the theory problems of Damien Hirst's famous shark in showcase filled with formaldehyde entitled "The Physical Impossibility Of Death In The Mind Of Someone Living". Hirst himself has clearly stated once that there will be no conservation ever allowed on this piece. Now he has replaced the "original" shark with another similar one for the exhibition in Bregenz and keeps other replacements in the freezer. Continuing the discussion on the difficulties and limits of the material's conservation, the conservator-restorer Heide Skowranek (Kunstmuseum Stuttgart) referred to Dieter Roth's works in the Stuttgart collection as she permanently acts to keep the balance between preventive conservation and the artist's written decree, in which this artist of decay condemns any conservation intervention.

Transferring the discussion from material changes in contemporary art to its medial metamorphosis, the author of these lines, conservator-restorer at the research project AktiveArchive (SIK, Zürich), reported on "Death and resurrection of electronic art works". Citing case histories of treatments of works by Wolf Vostell, Peter Campus und Nam June Paik she illustrated the changes works of media art are subjected to, if the meaning of the technical gear as a constituent component is not recognized. Thus, quite often, when obsolete formats or components get exchanged, the topic of the artistic endeavour gets lost.

Further topics of the symposium dealt with the meaning and the role of the term 'Original' in conceptual art, with the classification of what insurance companies determine to be total loss and post-mortem copyright. The very lively discussions during question periods and coffee breaks confirmed that the symposium had been very inspiring and fruitful for all participants. As the preservation of contemporary art is such an immense field, we hope that this will only be the beginning of better networking and interaction between those approaching contemporary art in a more theoretical way and those who have to face it in daily practice.

NB (Remark by the editors): See also a review of this symposium in the *Neue Züricher Zeitung*, Friday 16 February. P. 44, by a German art historian, Walter Grasskamp, under the title: "Die Aura als Baustelle; Der Künstler als Widersacher des Restaurators" ("The artist as enemy of the conservator-restorer").

FORTHCOMING MEETINGS, CONFERENCES AND COURSES

"5th Special Focus Symposium and Workshop on ART AND SCIENCE"

IIAS - 2007

Call for papers

Papers and discussion contributions are invited for presentation at a Special Focus Symposium and a Workshop on Art and Science that will be a follow-up of the last year meeting in Baden-Baden. This Symposium will be a part of the 27th Annual Meeting of the International Institute for Advanced Studies in Systems Research and Cybernetics, which will be held from July 30th to August 4th 2007 in

Baden-Baden, Germany in conjunction with the 19th International Conference on Systems Research, Informatics & Cybernetics.

CHAired BY

Prof. Dr. Em. Karel Boullart
IIAS/University of Gent
Belgium

and

Dr. Hiltrud Schinzel, Mag. Artium
IIAS/Düsseldorf
Germany

The Symposium Organizers propose the following themes and issues for reflection and debate:

1. Contributions pertaining to the clarification of the relationship between art and science, their structural and functional similarities and differences. Papers on specific themes concerning the interface between both are welcome too. The aim is to help determine how art and science can learn and benefit from each other.
2. Papers may also focus on analysis of examples and on case studies concerning collaboration between artists and scientists. This includes the potential of technology, technological evolution and pedagogy to stimulate '*rapprochement*' between art and science and their eventual impact on the problem of peace.
3. Papers concerning whether or not and in what measure art and science are or can become conducive to promote or to establish harmonious relationships between people: either by their putative impact and effect due to their intrinsic properties or by mental and behavioural attitudes due to the psychological and sociological mindset they presuppose. Theoretical papers and case studies are equally welcome.
4. As we live in a dynamic universe characterized by evolution at all levels it will be interesting also to have contributions concerning the evolution in science and in the arts, their interface, their relation to society, etc.
5. The four points described are linked and sometimes cannot be separated. Therefore papers combining the perspectives indicated in a creative and innovative way are likewise welcome.

Interested persons please contact:

Prof. Dr. Karel Boullart, Symposium Chair
Londenstraat 74, B.9000 Gent, Europe
E-mail: karel.boullart@UGent.be

and

Dr. Hiltrud Schinzel, Symposium Chair
Mülheimerstr.7, D 40239 Düsseldorf, Europe
E-mail: hiltrud.schinzel@t-online.de

The Paper Submission Guidelines, the Copyright Transfer Form and the Conference Registration form are available at the Home Page of the IIAS at:

<http://www.iias.edu>

Paper Proposals/Abstracts should be submitted as soon as possible, but not later than March 25th, 2007. All submitted papers will be refereed. Those selected will be scheduled for presentation and published in Conference Proceedings.

Important Dates

Abstract due: March 25th
Notification of Acceptance: April 9th
Final Paper due: May 9th

The full papers should be submitted to Symposium Chairs Prof. Karel Boullart and/or Dr. Hiltrud

Schinzel by May 9th, 2007 at the addresses above. The full papers should also be transmitted electronically to
Prof. George E. Lasker,
Conference Chairman
C/O IIAS
P. O. Box 3010
TECUMSEH, ON N8N 2M3, Canada
E-mail: lasker@uwindsor.ca

The Special Focus Symposium is sponsored by The International Institute for Advanced Studies in Systems Research and Cybernetics and Systems Research Foundation
Further information about the Conference is available at: <http://www.ias.edu>

"Art, Conservation, and Authenticities | Material, Concept, Context"

University of Glasgow, Scotland, 12-14 September 2007
Call for papers

The Art History Department at the Glasgow University is organizing a three-day symposium on the subject of Art, Conservation, and Authenticities: Material, Concept, Context as a follow up of the successful one day conference that took place on March 24th 2006.

The purpose of the symposium is to discuss and debate the notion of 'authenticity' within the context of the conservation of art and the production of art, in the past and at present.

'Authenticity' is one of the most influential factors that determine a course of action for a work of art in need of conservation. It is also one of the most contested. Identifying exactly what constitutes an artwork's 'authentic' state can be problematic and challenging; maintaining or displaying it as such even more so. This conference seeks to stimulate discussion around three key areas considered vital in establishing or vouchsafing an artwork's 'authenticity': material, concept, and context.

Interdisciplinary research into art production: historical materials, techniques and studio practice; a more conceptual approach when considering authenticity in modern and contemporary art (e.g. what is the status of the original 'carrier?'); and the importance of the original and present context for the authentic artwork, are key topics.

Deadline for abstracts: 1 March 2007. Selected papers will be published in the symposium's proceedings. Abstracts: 1 page A4 max.

We invite abstracts for papers that cover a wide range of subjects from a variety of disciplines, periods, and approaches as well as specific case studies.

Specific dilemmas conservators and curators are facing when making decisions on conservation treatments and modes of display;

The interaction between art historians, conservators and conservation scientist while investigating the original intent of the artist,

Research methodologies - both art historical and scientific - that can be used to support this.

The authentic artwork in context - original and present display etc.

How to preserve the ephemeral and conceptual?

Authenticity and conservation ethics

Abstracts/enquiries to Erma Hermens, History of Art Department, Glasgow University:
E.Hermens@arthist.arts.gla.ac.uk

Phone: 0044 (0)141 3303943/5677

"International Congress on Empirical Aesthetics"

The next International Congress on Empirical Aesthetic will be held in Chicago (USA), Tuesday-Friday, August 19-22, 2008

Information:

Prof. Dr. Holger Hoegel, Sec.-gen. IAEA, International Association of Empirical Aesthetics, University of Oldenburg, Faculty IV, Department of Psychology, Division Environment & Culture, 26111 Oldenburg, Germany
Tel.: +49 (0)441 798 5510; Fax: +49 (0)441 798 195 510
E-mail: holger.hoegel@uni-oldenburg.de
Homepage IAEA: www.science-of-aesthetics.org

PROJECTS

"Historical Archive of European Conservator-Restorers"

In September 2005 an EC working group was set up by the Associazione Giovanni Secco Suardo, Via Mazzini 13, Lurano, Bergamo, Italy with partners from the:

- State Centre for the Conservation of Historic Monuments, Budapest
- Istituto Centrale per il Restauro, Rome
- Università La Sapienza di Roma, Rome
- Centre de Recherche et de Restauration des Musées de France, Paris
- Universidad Politécnica de Valencia, Valencia
- Hochschule für Angewandte Wissenschaft und Kunst, Hildersheim

and with the International Institute for Conservation having observer status.

The aims of the working party are:

Declaration of Intentions:

Considerations

Considering the importance of conservation-restoration and its history as a means of interpreting and sustaining the cultural heritage;
considering the importance of the social inclusion of members of society in the enjoyment of the cultural heritage;
considering the importance of the history of conservation-restoration for conservation practice today;
considering the importance of conservation and its history as an interdisciplinary link between arts and sciences;
considering the lack of a historical approach in the teaching of conservation-restoration, history of art, and architecture.

Resolutions

To found and promote a European Network for the study and documentation of the history of conservation-restoration of the cultural heritage.

To establish the Historical Archive of the European Conservation-Restorers before 31 August 2006.

Intentions

To continue the cooperation between researchers and institutions in the current members of the group and to enlarge the group to other countries.

To emphasise the European dimension of the history of conservation-restoration.

To cooperate with relevant international organisations in the field of cultural heritage.

To make aware the institution responsible for help the access to the documents of the history of conservation-restoration.

To ensure the permanent availability of the data base and other digital resources by means of Information & Communication technologies.

To ensure the use of this data base by practising conservators/restorers in all fields of conservation-restoration.

To encourage conservators/restorers of all fields of conservation-restoration and all relevant specialists to contribute to the data bank.

The group spent the year from September 2005 to September 2006 preparing biographies of a number of important European Conservator-Restorers and documenting some of their main conservation projects. The results will be published as a book by the Associazione Giovanni Secco Suardo in 2007.

2006 Update on the international Oral History Project of the Foundation of the American Institute for Conservation, housed at the Winterthur Museum, Library, and Archives.

Since 1974 when Rutherford John Gettens spoke at the AIC meetings in Cooperstown and suggested beginning a history project, and George Stout, Mrs. Gettens, Mr. and Mrs. Richard D. Buck, Tom Chase, and Joyce Hill Stoner participated in the first taped interview in 1975 at the Mexico City AIC meetings, there have been 197 additional taped interviews by more than 90 interviewers. Fourteen new regular interviews were carried out in 2006, six by Rebecca Rushfield. Rebecca interviewed Barbara Appelbaum, George Bisacca, Paul Himmelstein, Dorothy Mahon, Jean Portell, and Lynda Zycherman. Other 2006 interviews included Lee Aks by Sharra Grow, Henrik Bjerre by Loa Ludvigsen, Christy Cunningham-Adams by Amber Kerr-Allison, Rosamond Harley by Leslie Carlyle, Mark Leonard and Pieter Meyers by Kristin deGhetaldi, Andrew Petryn by Patricia Garland, and Margaret Watherston by Dawn Rogala. The released transcripts will be available to interested scholars through the FAIC archives as part of the growing collection of almost 200 interviews. (Permission to publish any material from the FAIC interviews will be requested separately.)

Another set of 15+ special interviews of pioneers who helped with the Florence Flood rescue efforts were carried out in November, 2006, at the 40th anniversary symposium, "Conservation Legacies of l'Alluvione" sponsored by the The Conservation Center of the Institute of Fine Arts, New York University and Villa la Pietra, New York University. Four Winterthur/UD graduate students (including Amber and Kristin, listed above, joined by Lauren Cox and Katie Payne), Rebecca Rushfield, and Joyce Hill Stoner gave up their coffee breaks and lunch hours amid the conference to tape the memories of conservators, scientists, and "mud angels" who had been part of the emergency activities four decades ago. The interviewees included: Nicolette Bingham, Mette Bjarnhof, Henrik Bjerre, Natalie Brooke, Anthony Cains, Dorothy Cumpsty, Alan Farancz, Lucilla Kingsbury, Peter Mallory, Patrick Mattheisen, Joe Nkrumah, Anne Pelikan, Kirsten Piacenti, Andrea Rothe, and Erling Skaug. The NYU sponsors are planning a publication.

As the file of interviews grows, collaboration for international collection is in progress with the IIC and the ICOM-CC Working Group on History. If you would like a complete list of interviewees or would like to contribute by carrying out an interview, please contact Joyce Hill Stoner at jhstoner@udel.edu or jstoner@winterthur.org for an interview packet.



Andrea Rothe being interviewed by Joyce Hill Stoner
Photograph by Jeanne McKee Rothe



Patrick Matthiesen being interviewed by Amber Kerr-Allison, Photograph by Joyce Hill Stoner

Society of Archivists Oral History Programme

In 1997 the Society of Archivists celebrated its 50th anniversary. As its main contribution to the celebrations, the Film and Sound Archives Group initiated an oral history programme called "Celebrating Memory: An oral history of the Society of Archivists and its members". Since then over 130 interviews have been conducted and a growing proportion of these have been with SoA conservators.

In 2000, a specific programme of interviews of conservators was initiated, and 20 were carried out by 2004. The programme has been relatively dormant for the last two years, but it is now set to resume. There are a few uncopied and untranscribed interviews and an ever-growing list of potential interviewees! Those interviews that have been through the duplication/transcription stage now form part of the main sequence deposited with the British Library Sound Archive. A slightly-out-of-date list can be seen at the following address:

<http://www.pettarchiv.org.uk/fsg/recordings.htm>

There are some fairly well-known names there from the formative days of archive conservation in the UK, including David Baynes-Cope, Gilbert Wilson, John Adams, Alan Cirket, Allen Dennison, Neil French, Bryan Lloyd and Trevor Cooper.

There is a wealth of information distributed throughout these tapes concerning early practices, the experience of employment in pre-"conservation" days, the progress of innovation upon innovation and people's responses to them, the changing attitudes of colleagues, the development and provision of training, the shift from craft to science, and so on.

PUBLICATIONS

J. Delgado Rodrigues & J.M. Mimoso, ed.: **Theory and Practice in Conservation, a tribute to Cesare Brandi**, International Seminar, National Laboratory of Civil Engineering, Lisbon, May 4-5, 2006, p. 523, paperback.

Hanna Gottesdiener & Jean-Christoph Vilatte (ed.), Proceedings of the XIX congress **Culture and Communication** of the International Association of Empirical Aesthetics (IAEA), Avignon 2006, 950 p.

Schädler-Saub, Ursula, ed, **Die Kunst der Restaurierung: Entwicklungen und Tendenzen der Restaurierungsästhetik in Europa**: Internationale Fachtagung des Deutschen Nationalkomitees von ICOMOS und des Bayerischen Nationalmuseums, München, 14.-17. Mai 2003, ICOMOS. Deutsches Nationalkomitee (Corporate Author); (2005), (German with English summaries).

Janis, Kathrin, **Restaurierungsethik im Kontext von Wissenschaft und Praxis**. (Conservation ethics in the context of science and practice.)

Forum Denkmal und Restaurierung, No. 1, Martin Meidenbauer Verlagsbuchhandlung GmbH & Co. KG, Munich, Germany, 2005, 233 p. : 2 ill., 616 refs., bibliog., index. [ISBN 3-89975-513-8].

Summary from AATA:

Deals with conservation science and ethics and the influences both exercise on the conservator. Beginning with a critical review of texts on conservation theory in the 20th century, the author sets out to create a theoretical basis to help conservators in their decision making. Historical background on the evolution of conservation ethics is given, followed by critical analysis of aspects such as the responsibility of the conservator, capacity in decision making, interdisciplinarity, the protection of authenticity, the tendency to undertake restorations without sufficient preliminary evaluation, and often insufficient preventive conservation measures. In the final part of the book, international documents and charters that influenced decisions and planning in conservation (urbanism: Athens Charter; protection of historical monuments: Venice Charter; ICOM principles; and European Confederation of Conservators Organization [ECCO] guidelines) are compared and contrasted with the purpose of outlining changes and evolution in conservation ethics. (ICCROM and Da.S.)

INFORMATION, ANNOUNCEMENTS AND COMMUNICATIONS

Pacific Islands Museums Association's (PIMA) Code of Ethics for Pacific Islands Museums and Cultural Centres

Message by Carole Dignard, coordinator ICOM-CC Working Group Ethnographic Collections, e-mail: Carole.Dignard@pch.gc.ca , December 2006:

"I recently came across the Pacific Islands Museums Association's (PIMA) Code of Ethics for Pacific Islands Museums and Cultural Centres, published in the most recent issue of **ICOM-News**, 2006 no. 2, on p. 8 ; it is also freely accessible on the PIMA website here:

<http://www.pacificasiaobservatory.org/publications.php>

I find this Code remarkable in the extent to which it provides specific details on how museums are to interact and work with communities of origin ("creator communities") so as to ensure they are full partners in decisions and practices concerning the safeguarding, exhibit and use of objects from these communities housed in museums. This Code of Ethics was developed during a special session of the Pacific Museums in Sustainable Heritage Development Workshop, held at the Australian National University in Canberra during February 2006.

Also published in that issue of **ICOM-News** and posted on the website with the Code, is the interesting article "Cultural Diversity - an Ethical Concern" by Professor Amareswar Galla, Vice-President of ICOM and Chairperson of the ICOM Cross-Cultural Task Force. (Those of you who attended the ICOM-CC Meeting in Den Haag will remember his inspiring presentation during the Plenary Sessions.) He mentions that in the coming months, the ICOM Cross Cultural Task Force will

be investigating the ethical issues of intellectual property and in particular working with Executive Council member Rick West, Director of the National Museum of the American Indian, attorney and member of both the Ethics Committee and the Cross Cultural Task Force."