



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

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By *Mireille te Marvelde*

Newsletter

We would like to thank all the contributors who made it possible to produce the present newsletter, which is again full of interesting information!

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 m.te.marvelde@planet.nl

Thank you in advance!

Note that there are some new interesting newsletters of other Working Groups available at the website: www.icom-cc2008.org in the section 'Working Groups'.

Triennium 2005-2008

The last three years passed quickly we soon will arrive at the next Triennial Meeting that will take place in New Delhi from 22-26 September 2008. We have 6 papers and 2 posters selected for the meeting (see in more detail below, p. 4).

In the past triennium there were no combined activities by the group. We had to cancel our interim meeting "The concept of authenticity and changing tendencies in the approach towards treatment", which was enthusiastically proposed and organised by Isabelle Brajer, together with the working group "Mural paintings, mosaics and rock art" that she coordinates (see newsletter no. 13, p. 5). We had to cancel the meeting because very few people registered. However, we realised that the reason behind this could be seen as very positive. Many members informed us that they would have liked to participate, but they had already gone to other subject-related conferences. We can be very happy about the fact that in the past triennium, several conferences on theory and history were organised, showing an enormous increase in interest in this field. And *many* of our members from all over the world actively took part in those conferences, in organising and chairing meetings and giving papers. A lot of meetings and conferences dealing with theory, history and ethics took place (see in more detail newsletters no. 12, no. 13 and the present one, no. 14).

Members were also very active in all kinds of projects and courses and several members contributed to the forthcoming book on the principles of conservation, to be edited by Alison Bracker and Alison Richmond and to be published in 2009 (see below p. 30). During the triennium we published three newsletters, including the present one. Many members contributed by submitting papers or summaries of their ongoing research, by writing reviews and reports of meetings, conferences and projects, and by submitting information about forthcoming events or recent publications. The newsletters give a good impression of the activities during the last triennium.

During the triennium there has been vivid e-mail correspondence between members and coordinators. I would like to thank Alison Bracker, Hans-Christoph von Imhoff and Esther van Duijn for their support and co-operation and thank all the members for their contributions to the conference, the newsletters and all kinds of interesting discussions!

THE 15th TRIENNIAL CONFERENCE IN NEW DELHI

The 15th Triennial Conference in New Delhi

The 15th Triennial Conference will be held from 22-26 September 2008 in New Delhi, India. Please see the ICOM-CC 2008 Triennial Conference website for information about registration, accomodation, New Delhi and pre/post excursions: www.icom-cc2008.org

The objective of the Triennial Conference is to present an overview of the current state of conservation research and practice through reports by the ICOM-CC Working Groups. Special attention will be given to papers and posters dealing with problems and progress in conservation in the region hosting the conference and to papers addressing the congress theme – “Diversity in Heritage Conservation: Tradition, Innovation and Participation” (see the website for more detailed information about the conference theme).

Papers and posters for the ICOM-CC 15th Triennial Conference:

The following papers and posters were selected for the Theory and History working group:

Papers:

Morwenna Blewett

"Conservation and its role: The Nazi Looting Machine and the Goering Collection"

Natalie Coural & Claire Gerin-Pierre

"La restauration du carton de l'Ecole d'Athènes de Raphaël (Milan, Ambrosiana) lors de sa venue au Louvre en 1797 et la politique de conservation de l'administration du Louvre"

Anne-Marie Deisser and Dinah Eastop

"Community management of cultural heritage at Ankober, Ethiopia: A partnership in preventive conservation"

Sanjay Dhar

"Addressing Cultural Diversity: Challenges, Meaning and Consequence"s

IJsbrand Hummelen, Vivian van Saaze, Matthijs Versteegh

"Towards a symmetrical approach in conservation?"

Veerle Meul

"Safeguarding the Significance of Ensembles. Value Assessments in Risk Management for Cultural Heritage"

Posters:

Joan Reifsnnyder

"The Ajanta Caves Paintings: A Century-Old 'Condition Report'"

Rosalia Varoli-Piazza and Valerie Magar

"ICCROM history in the making: our future together"

Election of New Coordinator

At the New Delhi Conference Mireille te Marvelde will step down as coordinator, as will Alison Bracker and Hans-Christoph von Imhoff as assistant-coordinators. Esther van Duijn is willing to continue as assistant-coordinator.

All members of the Working Group are invited to nominate candidates for the coordinators' election.

Candidates should be members of ICOM, who have chosen the Committee for Conservation as the Committee in which to vote. Assistant-coordinators will be asked by the new coordinator to help them to fulfil their responsibilities or to represent a particular cultural area or specialization within the WG. So, this is not an elected post and is appointed at the coordinator's discretion. Assistant-coordinators must be members of ICOM-CC, or members of ICOM with voting rights in another International Committee, or Friends of ICOM-CC.

If any member of the Working Group would like to run for a position, please let the present coordinator know by the end of July.

The election will be scheduled at the end of the WG session in New Delhi. The present coordinator is responsible for running the election of the new coordinator. It is important that the candidate(s) is/are present at the Triennial Conference and that the new coordinator attends the meeting with all the new coordinators and the new Directory Board, which will be scheduled before the end of the conference. The newly elected coordinator will call a meeting of their WG in order to discuss ideas and try to identify priorities for the programme.

Document on terminology

Last March a document with the title: 'Terminology to characterize the Conservation of tangible cultural heritage' was posted at the ICOM-CC website. In 2006 the ICOM-CC Directory Board decided to create a document on terminology, since the use of terms in our field often leads to confusion and misunderstanding (the same word may currently have different meanings in different places). A 'Task Force' was created to produce this document in order to facilitate communication in the international fora and literature. This was not an easy task, since there are many different traditions and opinions. The Task Force (in which the coordinator of this group has taken part since the summer of 2007) produced a draft document that was sent to all the working group coordinators last February. The Task Force met in Rome last March 7 and 8, to finalize the document, taking into account as much as possible all the suggestions and comments made by the coordinators. There has been no time to consult the whole membership. You will find the final document and a commentary about the aims, working method and approach at the ICOM-CC website. The document is to be submitted as a resolution to the ICOM-CC membership on the occasion of the 15th Triennial Conference in New Delhi. Details on this work and on the composition of the Task Force are available in the last ICOM-CC Newsletter (Nov 2007), which you can find at the ICOM-CC website as well.

Post-conference meeting at INTACH and trip to Gwalior

For those of you who are interested, there will be an opportunity to meet with Indian wall painting conservators at a post ICOM-CC meeting. Dr. Agrawal has arranged the meeting on Saturday, the 27th September, at The Indian Council of Conservation Institutes (71, Lodhi Estate). About 20-25 conservators from India will attend, and lunch and tea will be served. The following day, on Sunday, the 28th September Dr. Agrawal has arranged for a trip to see the murals in Gwalior. There is a comfortable train to Gwalior, called the Shatabdi Express, which leaves New Delhi station at 6:15 a.m. reaching Gwalior at 9:30. There are several wall painting sites in Gwalior. After seeing them, we can get the Shatabdi Express from Gwalior for the return journey at 19:30, arriving at New Delhi at 22:30. Train tickets must be booked in advance, so I must know who is interested in this trip by the end of July. The cost of the tickets is Rs. 735.00. To book the tickets, a list with the name, age and gender of the traveller is required.

If you are interested please contact Isabelle Brajer at isabelle.brajer@natmus.dk.

"Restoration and narrative. The cultural diversification of the dialogue"

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Abstract

Diversification cannot only be achieved by permanently bringing forwards the complexity of empirical knowledge and the method, if one wants to interact with another culture, to cross the borders to interculturality. The description of the object as speech act with locutionary and illocutionary part can serve as an interface in order to bring together the conservation-restoration with the notion of narrative, therein raise the object from its apparent autonomy to a communicative and per se intercultural level. Following the ideal discourse, as described by Habermas, an approach for a basic back binding of the object into the lifeworldliness of macro- as well as micro cultures and their communicative conflation shall be proposed, perhaps created. This leads to a different kind of diversification and a discourse on how to deal with the object, which in principle is never finished and according to Derrida can and must be deconstructed again and again.

Keywords

diversification, interculturality, speech act, restoration, narrative, autonomy, ideal discourse, lifeworld

Foreword

This essay was preceded by a long discussion with several people from ICOM-CC regarding the language, which can be used to formulate a theory. Apart from the fact that language should not be standardised or globalised and that there are different forms also bound by tradition to express the complexity of the world respectively of our doing, there are three more main reasons: (1) It seems to me that the majority of the theoretical texts remain in the conservation-restoration, and not only there. They are insofar incestuous, as the science of conservation-restoration most of the time cites itself and does not look beyond the horizon, where so much has been thought already, where there are so many well deliberated approaches, which could be used for our doing. There exists a language, which has to be adopted with regard to vocabulary, i.e., terminology, if one wants to introduce this science. Adopting the terminology means also adopting or taking in the school of thought. (2) The world is complicated and it is even much more complicated than I describe it in my essay. One cannot claim that, only because one carries his head on his own shoulders (and already Hegel had this problem), one has immediate access to it. Perhaps it also depends on my personal access to writings. Some of the essays I have read many times, I have examined secondary literature in order to enter the hermeticism of e.g. Lacan (a). I always thought it was my inability, i.e. I blamed myself for not understanding it, not Lacan for writing so complicated. However, if one enters the language a new, beautiful world will open, a world – one can by all means say it also poetically – of new colours, a world that one did not know before, which fascinates because it differentiates. (3) It must not and, in fact, it should not be that one vulgarises and quasi simplifies complex things – and theory is always complex, because the object, which it wants to describe, is so manifold – in order to make it light and appreciative food for everybody (this would inadmissibly alter the object).

This essay is about the course of conservation-restoration from its first getting together with the object, to the decision making process, to the time after. I tried to describe this extremely complex course with the terminology of Austin's speech act theory. My main concern was to show that objects always narrate something. They narrate about the historical dealing just as about chemical and physical phenomena and about our present day decision, depending on our competence and our discourse behaviour. The concept of narration has three advantages: Firstly, earlier operations on the object

(changes, maintenance, destructions and also carelessness) are neutralised in the value estimation and secondly, also the facts are not objectified any more, because it is always humans, who interpret and evaluate them. Thirdly, our decision and our present day action are also narrations and as such integrated in the lifeworld and therefore always also subjective. My main concern was to show that conservation cannot be derived from definite, seemingly objective and established standards of action, but that it proceeds in a different and much more complex way. This should be described and theoretically founded. And: Only if we culturally subjectify our doing an intercultural conversation can take place. Only then the variety of the different restoration approaches can be appreciated. Ultimately, I wanted to fish in foreign ponds and to examine, whether - to stick to the picture – the foreign fish tastes also at one's own table or feels well in one's own pond. I hope these sentences make it easier to read the essay.

Introduction

The concept of diversification as a never completed process is extremely complex, insofar as different approaches lead to different types of diversification. Mostly they get stuck within the normal operation of an empirical extension, without crossing the borders to an intracultural or even an intercultural discourse. The present experiment should be seen as a first approach, which is due to the various and diverse open questions still far from being described as a theory. This experiment would like to take a different way, namely, a way that does not de-ideologise the access to cultural objects, but rather identifies them through historicization as part of each of the cultures involved. This applies to sensitive as well as rational-empirical access. Only through conversation a bridging operation can be created, that leaves the historicization unchanged, at the same time it knows how to fertilise the different perceptions and therein contains the possibility of intra- as well as intercultural diversification.

Prerequisite

In order to develop the theme, I would like to assume two theses, namely, the unavoidable being integrated of the objects in the lifeworld of man and second, man as homo simbolicus.

Thesis (1): Cultural assets are per se social objects: They emerged in micro-cultures, in which they were modified and cared for assuming constantly changing views and functions. And in such micro-cultures they are preserved and restored, modified and re-told under repeatedly altered thought-patterns and perceptions. They are embedded each in their own, but constantly changing lifeworlds, because there is a difference whether an object is worshipped or whether it is filtered by somebody from outside, for example by the look of an art historian or preservator. Both lifeworlds and many more are part of the object, belong to it and can be detached from it only through theoretical methods, but not practically and culturally. Thesis (1) is, I assume that transcultural autonomy of the object does not exist. The object is at the mercy of man.

This hypothesis is closely related to thesis (2): Cultural assets are signs like things and can only be read as signs. They cannot detach themselves from being emblematic because just like in the lifeworld they become signs as soon as somebody glances at them. The side of the signified as the secondary has the character of a narration with main and secondary clauses, and with a voice.

The significance of the signs goes with the time, just like the social relation. The semantic field widens and narrows, just like the access depending on those who deal with the object. An autonomy independent of the emblematic and the social embedding of the participants, and therefore of the objects, is not possible.

Procedure

I would now like to describe (1), using the speech act theory, the transition from the pure material and its pure form, from the presence of the object (Gumbrecht 2003) to its reception, ie, its rational as much as its emotive perception. It will demonstrate, that the speech act theory can act as quite a useful interface between the form, the analytically still not fragmented object and the viewer, observer, reader. To the speech act are tied (2) narrations, narrations with a higher or lesser value, with greater specificity or larger abstractness, to be named more accurately or remaining more anonymous. This

will be shown using two small thematic excerpts of the "Liebfrauenkirche" (Our Lady's Church) in Kitzbühel, Northern Tyrol, Austria (fig.1, fig.2).

In order to be able to take decisions the closely intertwined tangle of stories needs (3) to be sorted, to be classified and presented as a hypothetical questionnaire on how the object should be dealt with. Of course, the nature is defined by the type of world perception of the enquirer. At the latest with these questions an initial change in the immaterial object begins, which can definitely have already in view the very first material changes. Then I shall describe, using Habermas's discourse procedure (4), how the interface between provisional concept and subsequent concrete decision ideally might look like. Through this process, (5) new narrations are introduced, which are not necessarily linked rationally to the object anymore. The object becomes part of an ever-deforming narration, objectivity, as well as autonomy become a theoretical construct. In the approval of other narrations, even seemingly alien ones, social deformation and intracultural as well as intercultural diversification take place.

The speech act as interface

If I describe an object theoretically as speech act, the notion of speaking contained in the speech act offers two advantages. Namely, (1) to pull out the object from its pure matter and to push it into historicity and (2) to consider this historicity itself as a narrative, which in each case is told by contemporaries. A lime plaster with hydraulic components also tells us something about craft techniques, durability, chemical transformations etc. Old, then, does not only mean that something like the tower of the Liebfrauenkirche was made from 1566 to 1570, but that to this something are coupled also valences, which may contain claims for conservation or exchange- respectively demolition requests, etc. The viewing as speech act has, in the performativity of the speech act its theoretical-analytical advantage: The object speaks to me simply because to the object as speech act I link consequences of action (concretely in terms of a restoration or previously in terms of a shift in thinking, of a broadening in thinking or only in the sense of an admiring viewing etc). Therein it becomes first of all and before any concrete action the beginning and/or the cause of narrations. Using the speech act theory one can then make a distinction between locution, illocution and – more difficult – perlocution (b).

The act of locution means according to Austin (1962) to say something; it denominates the content, the statement as a statement without reference to a counterpart. As a mere theoretical construct, here it would be the propositional content or simply the facts. If I follow Western standards, then I first have a form, of course coupled with a material, that is, the object in its presence, which I decipher historically and in a material-technological way through analyses. This deciphering, which expands the empirical knowledge about the object with currently available options, is initially a context-free historical and material-technological fact and even though it is already narrative, it is the locution part of the act. These are archival data and other historical documents, this is the history of architectural modification- and interpretation and can thus be analysed, these are the analytically identifiable materials and their modification, respectively the image of their damage and so on. These in semiotic terms called denotations, are theoretically neutral, ie, they only say, what they say, namely, that we have a Gothic nave from the second half of the 14th Century, a late-Gothic wall bank increase with painting or a tower, which from 1566 is put on to the western part of the nave. Theoretically, these statements contain neither valences nor do they imply that the consequence will be to take action. If this fact is viewed, then it is cut by the present-day life of the inquirer (he realizes certain things more easily, he evaluates it according to his competence and his clinging to the world, he analyses according to the laboratory facilities only an excerpt). By doing so the condition of the possibility of a communicative process is created. If you were satisfied, then the facts would be inanimate like pure material without ever having the possibility to throw a glance on it.

The transfer of notions and therein of definitions is admittedly in some ways often problematic, but it also may allow for a description of things that otherwise would remain hidden. Thus, illocution describes the facts, by my bringing them up as a counterpart: I act by pronouncing them. We deal with matter in rigid or also less rigid form, which itself is not alive, therefore does not speak and thus not act either (c). But it is man, who gives it in a vectorial reversal the form of language or he addresses

himself, whereby the form defines the semantic field. So, if you add to the abstraction of the locution the illocution, then the facts do not remain outside, abstracted from the viewer's world nor separated, but they become apparent, they speak to me, they can become the cause of actions. Already putting an order of preservation on the "Liebfrauenkirche" would be such an illocutionally binding effect. The form brought to the scene by the social group of the historically interested people and also by the preservationists is an illocutionary act, by which was decided that the preservation is valid. For this reason the illocutionary part would be the one, which is the cause for our establishment of a preservation order and for our investigative effort. The Kitzbühel hill with its two churches speaks to me and in a way it forces me to react, and these reactions must not be necessarily rationally motivated empirical investigations, but they can also be enthusiasm about the monumentality, depression about the disintegration, melancholy about Vanitas, etc. The fact of the form as materialized narration, the fact as condensed sign appeal to a certain micro-culture, ie, it creates an illocutionally binding effect and, depending on the target group, locution and illocution change, a variety of narrative complexes emerge with wide, in many directions scattering arms.

The first narrative bundle

When I now continue, then the facts conveyed to me as illocution become invented narrations: I see 1570, I see Renaissance tower, I see towelled lime plaster, I see partly massively disturbed, partly well-preserved and I begin to tie one or several narrations to the illocution. These are put down in writing or otherwise orally fixed in a technical report with a historical and material-technological part or they describe religious and literary processes, possibly with many side paths. The fact of the illocutionary and then especially the narrative formation pull the exterior of the facts into the interior of the context of lifeworld.

From the variety of potential narratives of the object I would like to select two small narrations. The first relates to a material-technological fact which opens up a specific historical world, the second to a damage-phenomenological fact, which material-technologically accompanied became the occasion for a reversal of valuation and the reason for a rescue attempt.

The first building from the second half of the 14th Century wears a brownish surface plaster (fig.3) intensely smoothed with a trowel, which contains a small fragment of iron slag that gave it its characteristic staining. The slag of the Liebfrauenkirche was analysed in view of its technology and matter (Diekamp 2006). It is made of glass and minerals, which occur in the blast furnace slag and typical reaction rims as they can be found in mortars with blast furnace slag. This result makes the plaster refer to silver and copper mining, in particular to the one in the area around Kitzbühel in as far as this slag is a relic from the mining process. Initially they may have been added by coincidence, later then quite probably deliberately to the dolomite lime mortar, as this mortar formula was not only used for this object, but frequently in this area. So, the material itself becomes a source, a semaphore by means of which the reconstruction of a historic extract of reality can begin, namely the specific lime production from contaminated lime in combination with the silver and copper mining in the Kitzbühel area. As a fact it is the beginning of a narrative which changes the object in an immaterial way.

The second hank of narration refers to the plaster of the Renaissance Tower from 1566 to 1570. This material was in very bad condition and in a first aspiration was to be sacrificed and replaced with a new plaster (fig.4). This way it initially ran through the first two phases of Thompson's rubbish theory, namely the production and use phases and finally fell into the cultural category of waste. Thompson's rubbish theory (1979) differentiates three cultural categories: (1) the category of the ephemeral, (2) the category of the durable, and (3) the range of flexibility, that is still undecided, the category of the waste. In the category of the waste, of the no longer useful and therein the worthlessness the Renaissance plaster should have been hewed off and replaced with a new plaster. This category tells about value scales of a historical material, also, depending on the culture, about regulations of the function of the material: plaster as a layer which can be sacrificed-, which can be renewed at will and has the possibility of being reconstructed, a surface without changing the appearance, the belief in periods of higher durability of new materials and improved techniques or arbitrariness towards the surface system itself. This was opposed by the simple historical fact, that the plaster existed at the

latest in 1570, by the material-technological fact, that a consolidation of gypsum conversion and silicic acid esters is possible and by the artisan fear that the primal first phase of production in material terms, also regarding plaster application technique and the artisan's precision might no longer be fully reconstructable. The narration becomes diverse, obscure, broken in itself, hefting. It is the notion of the narration that introduces the observer, the interpreter and therein the lifeworlds of all parties concerned with all their hopes, needs, longings, man in his desire and in his lust.

The transition

Through these as through many other narrations, the object is modified in an immaterial way. It develops a very complex, interwoven narrative tangle, which is untangled analytically and flows as basic information into a hypothetical questionnaire, on how the object should now be dealt with. Hypothesis as a proposal, as objection, paradoxical as an answer with question mark, as temporary cultural values. If the discussion about facts at the time of rational-empirically motivated investigations could still be decided, due to all the restrictions, as true or false, after their conversion, after their merging in narrations, by the fact, that from now on they were lifted to cultural values, the only criteria possible is to decide on the soundness of the narrations.

The discourse procedures

It would be a reduction of the complexity or a continuance in elite imperialism, would the hypotheses be announced as answers, concluding the process and proceeding immediately to the implementation, to the conservation - restoration. Only through the involvement of others, including the parties involved in the cultural environment of the object, the circle can be broken up and a next stage of cultural diversification can be achieved. In order to escape the dominance or predominance of the individual, the introduction of a procedure is necessary, an ideal discourse as is described by Habermas.

Habermas (1983) differentiates the development of the levels of interaction between the pre-conventional, the conventional and the post-conventional stage. The pre-conventional stage is characterized by an authority-controlled complementarity in so far as '*one controls the interacting contribution of the other* (158)'. However, in the conventional phase the authority of a person is suspended in an internalised authority of the impersonal collective will, an overindividual arbitrariness or norm. From a norm, eg, the unquestioned replacement of the Renaissance plaster or, - on the contrary - its preserving as a matter of principle, the legitimacy of one's own actions and of one's own words is deduced just as is the demand for loyalty to this norm.

With the transition '*to the post-conventional stage of interaction the adult turns himself out of the naivety of everyday practice. [...] the experience related actuality fades, the normativity of the existing order fades no less than the objectivity of things and events* (172)'. He assumes '*a hypothetical attitude towards controversial validity claims* (136)', which need to be newly reconstructed.

It is essential now, that these reconstructions must follow the discursive procedures which Habermas calls for the post-conventional level and which is characterised by three basic conditions: (1) universality in the sense of inclusion of all participants, (2) reciprocity of the equal appreciation of each participant by all the others and (3) complete reversibility of the positions from which the participants advance their arguments. The original would not be determined any more in an authoritative dominance incline between a norm or a superior person and the social group, the owners of the property, the workers of the object, but would always be reconstituted. The question of how to deal with the object would be incorporated into a context of communicative action, the outcome of which is generally open and therein cannot be anticipated nor prognosticated. So, it was not decided from the beginning that the final optics, the new presence of the "Liebfrauenkirche" should not follow the renovation principle of the Kitzbühel historic district, but that it could form a counterweight to the smoothness and gloss of the facades. The narrative of love for the old, the past, of the historical Kitzbühel hill, which was entered in the discourse next to the proposal of the Historic Preservation Office and those of the conservator-restorers but also the ones by the population, made the balance tip in favour of contrasting aesthetics.

The second narrative bundle

By broadening the discourse, away from a dominant elite and the specific formal-pragmatic justification (reversibility of one's own position, reciprocity in listening and recognition of the claims of others) new, in terms of power neutral, opposing narratives are introduced: narratives of the concern of the owner about the durability, the concern of the tourism manager about the integration of the new aesthetics in the already existing environment, the concern of the preservator about the preservation and the transfer of history, the concern of the conservator-restorers about the implementation of their own ability as well as the technical and economic possibilities of implementation, the concern of the economist about the costs, the concern, that something changes, or that nothing changes. Also new social narrations about the practicability of the decisions and the legal conformity of the installations, materials, escape routes, about traditional forms of piety, worshipping hours or even about the risk of vandalism and personal or collective ideas of taste can be added. Through this social as well as semiotic polysemy the object definitely slips from its seeming objectivity; its autonomy can be constructed theoretically only and through a big effort of abstraction. It becomes open to different cultural approaches with different, principally open immaterial and material consequences. The object is not considered any more from its seeming substantial truth, but from its narrative ability in regard to future viewers - what do you want to tell and what can you tell. Thus, by weighing the diversity of possible narrations within the discourse a new main narrative develops, dependent of the discourse, more or less complex, consisting of many, overlapping and again tangling single hanks, which places the object in a new context. So, the preservation of the Renaissance plaster talks about a new category of value, on the one hand the lime glaze about the willingness of re-interpretation of the Renaissance as the last major phase of change, on the other hand about a commitment to specific aging aesthetics. The glaze tells as about the will of the optical transfer of an abstract temporality and about the will to leave the various construction phases readable, the coating with ammonium oxalate about the intention to achieve durability, as well as the size of the task as its maintenance in short time intervals result in high costs and therein about a specific way of dealing with financial resources, etc. The decisions as current final points of the discourse, which lead to whatever material changes, are also narrations, which need to be considered and to be tested communicatively in their consistency and coherence, in their consideration of the specific micro-and macro cultural needs. The process of preservation/conservation /restoration becomes more diversified through participation of other lifeworlds and through the basically designated acceptance as well as participation of also foreign lifeworlds.

Endnotes

(a) Jacques Lacan (1901-1981) reinterpreted Sigmund Freud's writings towards a structuralism, most of all drawing on the methods of linguistics. His characteristic way of approaching an object, namely without denominating it, but only to circle it depending on the context, make his writings very difficult to grasp. His thesis that language forms for the human being an uncircumventable foil, because also the unconscious is structured like the language, is in a way the ground of the essay, without mentioning Lacan explicitly.

(b) The last term is the most ambiguous. Partly it refers to the effect-intention contained in the speech act, partly to the not directly from the illocution, but only from the context ascertainable intention, partly the actual occurrence of the speech intended effect on the listener.

(c) Something else are the immaterial cultural assets; they are either actual speech act (oral heritage), or as in theatre or music the human as agent plays a central role.

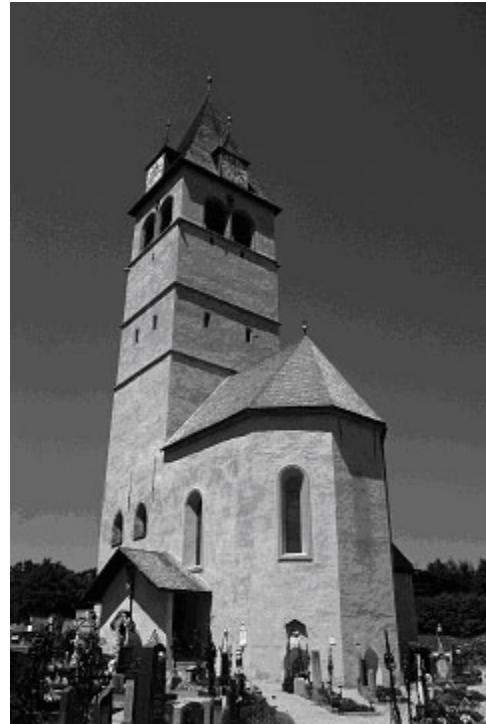
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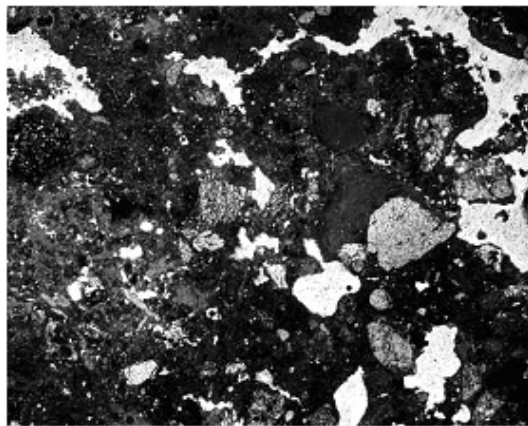
Photographs



1. Liebfrauenkirche Kitzbühel, Tyrol, Austria.
Condition before the restoration.



2. Liebfrauenkirche Kitzbühel, Tyrol, Austria.
Condition after the restoration.



3. BSE image of the brown Gothic slack plaster
from the 14th century.



4. Detail of the east façade of the tower: massive plaster formwork
on Renaissance plaster due to strong gypsum boarding of surface.

Summary of the research theme "The history of restoration of the 'Dresdener Gemäldegalerie'"

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The Dresdener Picture Gallery, that is historically based on the paintings collections of the 'Kunstammer' of the elector, dating back to the sixteenth century, developed as a result of the intensive acquisition policy of both electors – king August II and his son August III towards a paintings collection of European grandeur. Since its establishment as an independent Picture Gallery in the mid-eighteenth century, this collection has been continuously cared for, conserved and restored by employed restorers.

The profound research into this institutionalised restoration practice is the basis for a planned PHD by conservator Christoph Schölzel, under the direction of Professor Dr. Ulrich Schießl (Academy of Fine Arts, Dresden). Mr. Schölzel is employed by the Dresden Gallery and has already published several articles about his research on restoration history.

The study covers the period from the beginning of the Picture Gallery in the 18th century until the construction of a new museum by the architect Gottfried Semper in 1855 and will be continued in a second section, covering the next period until the closure of the Gallery as a result of the war and the displacement of the inventory that took place from 1942 onwards.

The extensive archival documentation of the Dresden collection has the ability to show, except for some discontinuity as a result of the war, an almost complete overview on the development of more than 200 years of restoration practice in Dresden. The personalities of the restorers with their changing ideas of the profession, are placed in the centre of the research, as are the introduction and development of different restoration materials and methods. At the same time, the study tries to make clear which were the considerations and actions taken in different periods of time, to conserve the paintings in the collection in a preventive way and to protect them from danger and disasters. The extensive written sources on restoration history in Dresden include long passionate debates and professional discussions, even leading to judicial conflicts about concrete restorations.

In addition to the chronological description of the restoration history of the Dresden Gallery, the actual restoration treatments of the the most remarkable paintings in the collection will be studied.

Publications by Christoph Schölzel on restoration history (selection):

- Das Wirken Pietro Palmarolis in Dresden, In: Zeitschrift für Kunsttechnologie und Konservierung 1994 / 8, S. 1- 24.
- Das Geheimnis des Gerard Dagly, In: Beiträge zur Erhaltung von Kunstwerken, Berlin 2001, S. 50- 58.
- Zum Gedenken an den Galerierestaurator Theodor Schmidt, in: Dresdener Kunstblätter, hrsg. von Staatlichen Kunstsammlungen Dresden, Heft 06/2004, S. 385-397.
- Der Dresdener Galerierahmen- Geschichte, Technik, Restaurierung, In: Zeitschrift für Kunsttechnologie und Konservierung, 1/ 2002, S 104- 129, siehe auch: Ausst.- Kat. Dresden, Die blendenden Rahmen- Der Dresdener Galerierahmen, Christoph Schölzel (Hg.), Dresden 2005.
- Die Restaurierungsgeschichte der Sixtinischen Madonna, in: Raffael, Die Sixtinische Madonna, Geschichte und Mythos eines Meisterwerkes, hrsg.von Claudia Brink, Andreas Henning, München, Berlin 2005, S. 93- 114.
- Die Restaurierungenvon Rembrandts Gemälde „Selbstbildnis mit Saskia im Gleichnis vom verlorenen Sohn“, in: Dresdener Kunstblätter, hrsg. von Staatlichen Kunstsammlungen Dresden, Heft 06/2006, S. 343-356.
- Zum Verhältnis von Kopieren und Restaurieren an Beispielen der Gemäldegalerie Dresden, in: Die Kunst der Gemäldekopie, hrsg. vom Verband der Restauratoren (Ivo Mohrmann), Worms 2006, S. 76- 91.
- „Der Zinsgroschen“ von Tizian. Ein Kapitel Restaurierungsgeschichte in Dresden, in: Beiträge zur Erhaltung von Kunst- und Kulturgut, hrsg. vom Verband der Restauratoren, Heft 2/ 2006, S. 77- 88.
- Die Restaurierungen in der Gemäldegalerie Dresden, in: Landesamt für Denkmalpflege Sachsen, (Hg.),

"The Touch of Chronos, Caring for Medieval Manuscript (1731-1937)"

PhD research, graduated April 18th 2008

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The study of the way in which the medieval manuscript fragile heritage has been treated throughout the centuries has thus far remained more or less unexplored territory for the art and library historian, as well as for the conservator-restorator. Moreover, in book-historical literature in general, the material history of the codex is scarcely considered and the fact that a codex has usually undergone fundamental alterations in the course of its existence is usually silently passed over. The implications of the occasionally complex life of a codex are significant, for both art history and cultural history. The value of a manuscript to a museum and its commercial value are determined by the way in which it is preserved. Up until recently, the realisation that the historical stratification and the material appearance of the codex are an inseparable part of its significance was virtually non-existent. Occasionally, the intimate connections between the form and the content, between the material situation and a manuscript's significance, are ignored or are (usually implicitly) dismissed as irrelevant. This attitude is, without question, one of the most important reasons for the complete acts of destruction that have ravaged the patrimony of manuscripts and historic libraries during the past two centuries. Examining the precise treatment of manuscripts is not simply an investigation of the concerns and insights of the individuals responsible. It is part of a larger context. The PhD research systematically chart the "conditional and spiritual pedigree" of codices that are among the most vulnerable components of the historic patrimony. Consequently, the study contribute to the "history of the reception".

In the first part, the research domain is elucidated through the theory and practice of preserving the medieval object, in casus the handwritten codex. The preservation and restoration of manuscripts, bindings and miniatures was mapped from the Middle Ages to the 19th century. Traces of medieval book care are explored using contemporary documents, primarily bills and inventories from the Ducal collection, complementary with the records of the *Chapter of the Onze Lieve Vrouw Kerk* (1440-1538). They testimony of a rich vocabulary concerning the material components, the care, binding technique, adaptation and restoration of books and manuscripts as a daily maintain, urgent intervention or fashionable adaptation for new owners. Secondly, both the care taken of medieval manuscripts and their disastrous neglect and vandalism between the end of the 16th century and the middle of the 18th century are placed in a culture-historical perspective. Only circa five percent of medieval books are surviving this area. The recognition of the illuminated manuscript as *artefact* in the second half of the 18th century is intrinsically linked to the emergence of the modern public library and the ideas of the Enlightenment. Visions on the past and, hence, also on the approach to its conservation were redefined repeatedly as of the 18th century, and partly underpinned the metamorphoses of the medieval manuscript. The history of conservation and restoration is, indeed, not only material and technical in nature, but certainly also a mentality issue. As such, one of the objectives of the research was to map the societal motives for the restoration of medieval manuscripts in Belgium and Europe between 1731 and 1937. The transition from *art barbata* to esthetic and cultural recognition of the medieval manuscript was made hesitantly at first, from the middle of the 18th century onwards. In essence, it was an act of cultural-political appreciation.

In the second part the paradox of the conservation of medieval manuscripts is clarified in the context

of the 19th century, for as the culture-historical interest in the medieval manuscript was gaining ground, both craftsmanship and spiritual ties with the ‘medieval context’ had been irretrievably cut. In addition, new advances in technology also accelerated the loss of knowledge about traditional bookmaking skills. As such, ‘progresses entailed a first dramatic paradox for the physical integrity of the medieval document in neo-gothic movement. The intellectual and philological exploitation of the manuscript, which implied a sole interest in the content, was often a second fatal paradox, as they were dismantled in the search for *membra-dissecta*. The status of the manuscript as a ‘historical monument’ is placed within the framework of the historical and philosophical evolutions in heritage conservation, using the approach of Camillo Boito and Aloïs Riegl as reference points. The three fundamental yet variable values outlined by Aloïs Riegl in 1903 to define heritage, namely *Alteswert*, *Historische Wert*, and *gewollte Erinnerungswert*, implicitly underpinned all conscious interventions on manuscripts since the 18th century. The variable meaning of these three parameters influenced the changes in conservation and restoration methods and attitudes with regard to medieval manuscripts in an especially concrete way.

To develop a methodology in the research of historical stratification of conservation-restoration intervention on book and manuscript material, the research focused principally on a section of a well described collection of manuscripts, the 15th century *Librije* of the Dukes of Burgundy (Royal Library, Brussels). In total about 280 manuscripts of the once famous 900 are surviving in this library collection. Between 1731 and 1815, the medieval Burgundian manuscript was left in a state of neglect. The collection of the *Bibliothèque de la Cour de Bruxelles* was kept in the basement of the Coudenberg chapel (1731-1754), until the first French confiscation under Louis XV of a part of the collection, in which the Parisian bookbinder Pierre Anguerrand played an important part (1748). The restoration campaign in the *Domus Isabellae* led by the Brussels librarian Pierre Wouters (1755-1756) illustrates the beginnings of an antiquarian appreciation of the medieval manuscripts in their ‘original’ form and materials. The reception of the medieval manuscript by the Brussels *Académie Impériale* (1770-1790) marked the beginning of its structural recognition and intentional care as a historical object. Slowly but surely, the medieval manuscript acquired an important public and museal status. The second major confiscation (Paris 1794-1804) is considered in the light of contemporary documents: historical bookbinding treatises (Prediger, Dudin, Chaptal, Buckling, Bonnardot, Lenormand) and ‘revolutionary’ guidelines to conservation and restoration of graphic material. The *Instructions sur la manière d’inventorier et de conserver tous les objets qui peuvent servir aux arts, aux sciences, à l’enseignement* (1792) by Germain Poirier (1724-1803) and Félix Vicq d’Azyr (1748-1794) was innovative with regard to defining and approaching the medieval manuscript as ‘heritage’. From the foundation of the Royal Library of Belgium in 1831 onwards, the conservation-restoration campaigns led by several librarians of the manuscripts department are analysed. Using archive documents and archeological book analyses, the vision and activities of Joseph Marchal (1831-1851) and his bookbinder J. Friderichs (1835-1851) are elucidated. The conservation-restoration efforts led by both Louis Alvin (1852-1887) and Edouard Fétis (1887-1904) in the second half of the 19th century show a decline of the collection-oriented approach. Led by Joseph van den Gheyn (1896-1912) and Eugène Bacha (1913-1920), the neogothic restorations by the Brussels bookbinders Charles de Samblanx (1899-1924) and Jacques Weckesser (1899-1923) came to full bloom. Internationally the influence and Sanct Gall conference (1898) influenced the different approaches in the archival and library conservation methods and philosophy in the 20th century. The third chapter closes on the eve of the Second World War as it covers the role of Camille Gaspar (1920-1941) and the end of the dynastic bookbinding tradition of Charles Weckesser (1923-1937) in the Brussels Royal Library. A short epilogue outlines the attention paid to the conservation-restoration of graphic material in Belgium after the Second World War as well as its scientific framework of reference.

In the third part, the *Fight against Chronos*, describe the loss of the medieval manuscript’s physical integrity as well as the responses to this problem of bookbinders, restorators, antiquarians, archivist and librarians. The first section deals with the difficult survival of the medieval wooden book covers in the 18th century bibliophilic appreciation of the *bibliothèque bien dressé* or in *the politesse du livre*. The second section considers the damaged miniature from the perspective of the esthetic discourse and focuses on ‘lacunes’ and ‘patina’. The ‘closed’ position of the image in the codex and the small

dimensions of the illuminated provoked a less complex intervention in its pictorial dimension -- compared with painting on panels or canvas. Further, the disclosure and exhibition of the medieval manuscript in the 19th century as a pedagogic aim of the library-museum are examinent. Exhibiting and the new possibilities of photographic facsimiles had both a drastic impact on their historical physical integrity and damage, especially of the 'famous' manuscript. To make the framework more tangible, four manuscripts of the Brussels collection are dealt with (*intra muros*): the *Evangeliarium of Xanten* (acquired in 1842), the *Apocalypse de Saint Jean* (acquired in 1887), the *Hennessy Getijdenboek* (ca. 1500, acquired in 1874) and the *Getijdenboek Philips van Kleaf* (end 15th century, acquired in 1958); furthermore, three manuscripts from other collections are looked at (*extra muros*): the *Memoriaal Simon de Rickelike* (14th century, Brugge, State Archive), the *Priscianus, Institutiones grammaticae* (11th. Century, Brugge, Historical Fund) and BPL 114, *Juridische traktaten* (9th century, Leiden, University Library). Using the various histories of the collections as well as the manuscripts' individual pedigrees as a starting point, material traces of earlier interventions on the concrete objects are traced and analyzed. In this context the oral history method was used. A range of interviews with highly aged responders contributed to knowledge of materials, techniques and attitudes from bookbinders, librarians and restorers, involved after the Second World War in the treatment of the described medieval library and archival heritage (Lucie Gimbrère, Leon Gilissen, Otto Wächter, e.a...).

The described *pars pro toto* illustrated a comprehensive shift in the historical restoration practice. The conclusions from this perspective, the book conservator-restorator of today not only merely preserves the manuscript and intervenes if necessary, but also guides it to the future, with the greatest possible respect for the marks of Chronos, the stratification of the interventions, laden with significance. In essence, the contemporary conservator-restorator becomes a keeper of both material and immaterial cultural heritage.



Brussels, Royal Library, Ms. 9428, *Evangeliarium van Echternach*, 11th century, folio 11, detail: 22 x 37 mm



Brussels, Royal Library, Ms II 282, *Apocalyps de Saint Jean*, 15th century, folio 23 verso, overpainted in the 19th century.

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“The Multiple Lives of Buddhist Paintings” – Presentation of Research Project

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The title of the upcoming ICOM-CC conference “Diversity in Conservation” implies an assessment of diverse approaches towards cultural materials conservation. This will lead hopefully to greater understanding and cognition of practices linked to other discourses and value systems than those that have dominated generally our heritage institutions. We have come slowly to realise that western heritage values are not universal and, that imposing these standards globally engenders a “common stamp on culture across the world” and policies, that create a facade of global uniformity by seeking “to establish standards of “good behaviour” among member states and other states” (Logan 2001).

In this context, I would like to outline work being pursued by a current Master by Research with the Centre for Cultural Materials Conservation (CCMC) at the University of Melbourne. It aims to investigate traditional and contemporary approaches of conserving and restoring mural paintings in Buddhist living heritage places in Thailand and Sri Lanka. These highly symbolic paintings enhancing the walls of Buddhist monasteries or stupas are an important aspect of South and South-East Asia’s legacy. Their recognised value as national heritage is relatively recent and a consequence of modernization and increased focus on national heritage (Peleggi 2002). Nonetheless, the long lasting legacy of their educational and spiritual use tallies with the intent with which they were made by monks or committed laymen. The current research will attempt to explore and locate local conservation practices within broader historical and social contexts.

Heritage management in South and South-East Asia has been strongly influenced by concepts of history, art and science brought into the region by the imperial empires in the 19th century. Despite assertions that material heritage has been disregarded, meaningful sites were maintained, restored and embellished continually. The selection of what to conserve and how to conserve material heritage were guided by other rules, which were and still are culturally significant. “Continued care and renewal of religious buildings were also considered as a social obligation from the part of the rulers and the public, although the ulterior motive was to gain merit.” (Wijesuriya 2007). In order to understand the values that dominated this part of the world in pre-modern times, we need to get acquainted with other frames of reference relating to art; the Buddhist cosmology and notions of the time cycles, which are passed on by social practices; and, the Sangha, the Buddhist monastic order. As mentioned above, these values coexist today with principles that value historical and cultural heritage, which are generally supported by the state authorities and, implemented by their institutions.

Damaged Buddhist images or paintings are not suitable for worship. As the humid and hot tropical climate deteriorated paintings at a rather rapid pace, every quarter of a century they were repainted, sometimes by the same workshop which inherited the sketches passed on from generation to generation (Pathy, Fischer 2002). Hence, paintings were either both white-washed and repainted, respecting an iconography passed on since ancient times or, they were over-painted using the same traditional materials and techniques (Bandasanayake 1986)[1]. These practices were inherent to the Buddhist (and Hindu) realm, where the acceptance of impermanence is one of the precepts, reflecting the profound reality of all forms of life. Material authenticity or integrity is less important compared to the transmission of spiritual coherence and, as such, these principles are in conflict with western conservation ethics. This can be generally said about Asian approaches to heritage management, where “the past lives on in the memory of people, of events and, of places through time, rather than concentrating on the material fabric which can be replaced. Thus the traditional skills employed in replacement are also integral to heritage value.”(Taylor 2004). This also explains the importance of iconographic reproduction through copying the idea of an original image. This form of conservation through continuous duplication preserves the authentic the image of the Buddha and the depiction of

the events of his many reincarnations.

Currently more familiar re-constitution and re-integration methods of the mural paintings coexist with the traditional approaches. These varying practices reflect how “new” historic values attributed to these sites and paintings have modified the approaches of conserving them. In order to grasp these subtleties, local conservation professionals, artisans and authorities on heritage management, will be interviewed on mural restoration practice, their approaches and the significance of the murals and their work.

Furthermore the combined records from countries, where Buddhism plays a significant role, could help realise, whether or not there exists a common approach in conservation of wall paintings rooted in the Buddhist legacy and epistemology. This is particularly noteworthy considering the fact that Theravada Buddhism came from Sri Lanka to Thailand in the 12th century and that there has been a mutual influence in religious and artistic expression throughout the following periods.

In order to respect cultural diversity in conservation, the legitimacy of the cultural values demands acknowledgment of all parties[2]. This implies an understanding of the values that have evolved throughout the specific histories of conservation and can be corroborated through deconstructing discourses on science, art, history and heritage in order to gain a new perspective into the multiple strata of Buddhist paintings.

Endnotes

[1]This practice is also well represented in a recent film “*Sankara*” (2006), where a young Buddhist monk is restoring murals in a small village, portrayed by Prasanna Jayakody (director) shown at the Singapore International Film Festival, 18/04/2007.

[2]Nara document of Authenticity, 1994

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Impressions of the Symposium ART and SCIENCE V at IIAS 19th International Conference on Systems Research, Informatics and Cybernetics, July 30 – August 4, 2007, Baden Baden Germany

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Last year's conference's tertium iungens seemed to be a holistic retrospection due to a general awareness of local and/or specific problems getting networked by globalization. The trap of dealing with them superficially was recognized, demonstrated by a raising consciousness of the importance of individuality and quality or as Prof. Schwarzländer put it: 'we sacrifice detail in order to navigate comfortably'.

The selected papers of the art& science symposium showed a more or less explicit holistic character too: this seems to be a new or at least a renascent tendency of the day. Looking into the past to remember and hoping to regain lost values and intellectual as well as ethical depth was topical. Philosophers like Aristoteles, Kant, Habermas and romantic philosophical considerations of for instance those of Schiller, Friedmann and Heidegger were quoted and reflected.

First Tarkko Oksala's lecture presented an historical example of the holistic retrospective tendency mentioned. The central achievements of Hermann Friedmann in art theory and concerning the unification of science and the humanities were presented and put in perspective, especially on the basis of his 'Morphological Idealism' which leads to a philosophy of art, the central concept of which is morpho-symbolic expression. Accordingly, stemming from the distinctions and synergies in the human senses, the similarities and differences in understanding science and art are examined and evaluated. Some of Friedman's terms have affinities to the dualism haptic/tactile - optic of Alois Riegl. T. Oksala will proceed his research, analyzing similarities and differences between them.

In Frank R. Hassard's paper the holistic approach is applied to the field of preservation of cultural heritage, especially promoting the concept of intangible heritage. Such an attempt is opposed to the prevailing institutionalized conception of heritage, which reflects a rather one-sided scientific approach which is methodologically abstract and reductionist. From this new aspect the topical interpretation and perception of Cesare Brandis writings in the world of restoration was critically analysed. A new epistemology/ontology was advocated, fostering a more inclusive, democratic and sustainable attitude towards cultural inheritance in all its manifestations, indeed a very promising concept.

Helena De Preester examined the Aristotelian concept of 'Melancholia' as it purported to explain creativity in art, science, politics etc. and held sway up to the 19th century when this general explanatory concept lost its broad cultural embeddedness and became a pathological syndrome. Its cultural significance as an explanatory frame was lost. The author asks herself what the loss of this holistic concept means for our times, a question, which is not easily dealt with or answered. The author is very courageous to start such a difficult task and hopefully will continue her fine-tuned research. In the discussion it turned out, that although contemporary artists do not talk about melancholy, it very often shows in their works. Many (e.g. painter Luc Tymans etc.) claim, that nothing new can be created, an attitude, which fosters retrospection in their works.

Hiltrud Schinzel used the classical myth of Orpheus and Eurydice to diagnose the 'geriatric problems'

of cultures in general and ours in particular, i.e. the pessimistic and retrospective character of western consumption society as we know it. With the demise of values of things and people in se, whether old or young, pure functionalisation sets in: if not useful ad hoc for finally arbitrary purposes, both are thrown away. Illustrated by the counterexample of work and theoretical concepts of the sculptor Tony Cragg, the author reinterprets the myth and concludes suggestively that Eurydice was perhaps not as young as supposed and that the grief of Orpheus probably was primarily aimed at his own illusions and the chances he had missed.

The paper of Gary Boyd and Vladimir Zeman took its starting point from some essential considerations of Habermas ideas and the ensuing disputes about the so-called 'exhaustion' of the Enlightenment, especially the problem of the critically oriented types of science which should be able to serve our emancipatory interests. The authors argue that Kant's Critique of Judgment and Schiller's ensuing 'aesthetic education of mankind' are another path to enlightenment. The authors fleshed out this idea and considered the emancipatory and sometimes dominative aspects of this perspective and try to show what is to be done.

In their paper Takuya Yamauchi and Toru Iwatake described the problem of conservation of media contents and tried to solve it by new computer technology they succinctly described. Especially artworks, e.g. digital art and computer games were considered. Their technology is especially focused on pervasive computing and preservation by software engineering methodology and database tools. Here discussion set in how this attempt could be improved. The authors will continue their research.

In his paper Karel Boullart started with the contention that the justification of cultures and their particularity can be seen as an endeavor to ground them and hence ourselves, i.e. to make us feel at home in nature and in the self-induced 'second nature' we like to call our humanity. The author opined that historically only ritually enacted foundational myths were capable of encapsulating the experiential base of the normative, cognitive and emotional properties (ethics, science and art) needed for such justification and conviction to be obtained. He tried to flesh out this idea and concluded that to date there seems to be no workable alternative.

Yrjö Mikkonen shed new light on the interface between art and science on the basis of structural and functional similarities and differences. These were examined and fleshed out with the help of montage, systemicity (the author's word-creation), especially complexity, and abductive logical reasoning. The result is that science argues and abduces but does not necessarily surprise and hint, whereas art does not necessarily argue and abduce but certainly surprises, conjures and hints. Hence they meet each other on the bridge as complex systems of creativity. The author, who is musician, will go on with his research and specify it concentrating on the work of Claude Debussy.

The last paper, by Filip Kolen, closed the scenery: it argued that endeavors to overcome metaphysics in both the continental and analytical tradition are a further affirmation of it: both traditions turn out to be relying on a hidden background, which precisely reaffirms what it tries to eliminate: the dogmatic status of metaphysics. The solution of the author is an appeal on personal defined position and engagement, this view on a metalevel summarizes all other author's endeavours and opinions. Although a certain melancholy could be felt in some papers - on the one hand the feeling, that there is need for new ways, on the other, the sadness of saying good bye to illusions - the discussion was very vivid and often humorous.

Preprints of the symposium have been edited in the 5th Volume of the Proceedings of the Special Focus Symposium on Art and Science published by IIAS C/O Prof. George Lasker, Tecumseh, ON N8N 2M3 Canada 2007 ISBN 978-1-897233-030. It represents the work of 10 colleagues from six countries.

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

University of Glasgow, Scotland, 12-14 September 2007.

Report by *Sabrina Meloni*
Royal Cabinet of Paintings Mauritshuis
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The Netherlands
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The Art History Department at the Glasgow University and ICON Scotland organised this interesting three-day conference last fall. The driving forces were Dr. Erma Hermens and Dr. Tina Fiske who both moderated different sections.

There were about 100 participants who followed the 30 lectures in the lecture room of the Hunterian Museum. The postprints of the conference will come out by the beginning of 2009.

The three-day conference was divided into two sections: Contemporary and Historic. Both sections were introduced by an inspiring keynote speaker.

Christian Scheidemann, who specializes in the conservation of contemporary art, was the first keynote speaker. He made clear that authenticity is not one concept. He divided authenticity into 5 components: concept, form, material, process and context. The choices made by people dealing with art depend on which type of authenticity for them is more in favor. The five components were a good umbrella for the rest of the conference.

A large part of the contemporary section was about installations and multi media. What distinguishes the contemporary art from the historic is the living artist, whose meaning about the authenticity of his/her work might not always be the same as that of the artwork's owner.

Joyce Hill Stoner gave the keynote lecture for the Historic section about different degrees of authenticity. In this section two lectures were about attribution problems. The rest involved treatments of objects and trying to find out as much as possible of their authentic appearance.

The conference showed how the concept of authenticity was incorporated in different aspects of art history and conservation. But also that for every object and every treatment, authenticity of the object has to be defined from scratch.

The conference was closed by Dr. Salvador Muñoz-Viñas. His lecture was about the tautology of the word 'authenticity.' In his opinion, an object is authentic in whatever state it is, and conservation cannot bring it closer to its authentic state. After his lecture almost nobody dared to use the word 'authentic' anymore.

The difficult concept of authenticity made this conference very inspiring. Many thoughts, ideas and decisions proposed in the lectures are applicable in various other case studies about art, conservation and display. This, together with the good organization, made it three well-spent days.

"Cesare Brandi (1906-1988), his Thought and the Heritage Debate. Art of Conservation-Restoration in Poland"

Museum Palace at Wilanow, Poland, 5-6 October 2007

On the occasion of the 100th anniversary of his birth: International conference and exhibition

Organized by:

Inter-Academy Institute of Conservation-Restoration of Works of Art.

Ministero per i Beni e le Attivita Culturali – Italy.

ICR (Istituto Centrale per il Restauro).

Associazione Amici di Cesare Brandi.

Associazione Giovanni Secco Suardo.

Academy of Fine Arts in Warsaw.

In cooperation with:

Faculty of Conservation and Restoration of Works of Art, Academy of Fine Arts in Warsaw.

Faculty of Conservation and Restoration of Works of Art, Academy of Fine Arts in Krakow.

Institute for the Study, Conservation and Restoration of Cultural Heritage, Nicolas Copernicus University in

Torun.

The conference was dedicated to the contemporary view of conservation-restoration of works of art in Poland in relation to Cesare Brandi's thought. It combined the Polish part with the international project Culture 2000 (Belgium, France, Germany, Great Britain, Italy, Portugal, Spain), within the EU project Cesare Brandi (1906-1988), *His Thought and European Debate in the XX century* on the occasion of the 100th anniversary of Brandi's birth.

Thoughts and ideas of Cesare Brandi emerged from the highest tradition of European philosophy, from Plato, Kant, and Hegel to Husserl, Bergson, Arnheim, and Gadamer, constituted the background for the theory and practice of the conservation-restoration in the 20th and 21st centuries. He was the founder (in 1939) and director of the Central Institute for Restoration in Rome for 20 years. The creation of *Theory of Restoration* (1963) is perceived as a milestone in approaching matters of conservation-restoration of works of art. The theory lays an intellectual foundation and provides philosophical and ethical basis for treatments which used to be viewed as empirical activity of purely occupational nature.

The Conference and the Exhibition, sponsored by the Inter-Academy Institute of Conservation and Restoration of Works of Art and European Union, was the first one in the series of conferences organized to celebrate the 60th anniversary of three Polish academies (Faculty of Conservation and Restoration of Works of Art of the Academy of Fine Arts in Warsaw, Faculty of Conservation and Restoration of Works of Art of the Academy of Fine Arts in Krakow, and the Institute for the Study, Conservation and Restoration of Cultural Heritage of the Nicolas Copernicus University in Torun). They have had a great influence on the development of the art of conservation-restoration in Poland and abroad. The conference and the exhibition are to serve as a research and study platform for the international debate on the scope of modern conservation theory and practice. The event links the Polish school of conservation-restoration with the European activities in the field of Cultural Heritage. Such a broad topical range should allow for comparisons between different approaches and interpretations, as well as for the analyses of the existence, significance and the diffusion of Brandi's thought in different European countries. The most important authorities on the subject will discuss the topics.

The main issues were:

- The reception of Cesare Brandi's thought and the conservation-restoration of the works of art in Poland.
- Conservation-restoration - the critical approach - the theory and practice.
- The conservation-restoration of the matter and not the form of a work of art ("si restaura la materia, non la forma").
- The potential unity of a work of art in theory and practice.

The publication of the conference materials with the abstracts in English is planned.

"The Object in Transition: A Cross Disciplinary Conference on the Preservation and Study of Modern and Contemporary Art"

Getty Center, Los Angeles, January 25–26, 2008

On January 25 and 26, 2008, the Getty Conservation Institute and the Getty Research Institute presented "The Object in Transition: A Cross Disciplinary Conference on the Preservation and Study of Modern and Contemporary Art," a major conference at the Getty Center on the conservation of contemporary sculpture, painting, and mixed-media artworks, and the collaborative possibilities for conservators, art historians, and curators working in these fields. This two-day event aimed to foster increased dialogue among these fields, primarily via intensive professional dialogues on case studies and general panel discussions. A number of relevant art works were on display, enabling the audience to participate in the discussion of these works.

See for further information:

http://www.getty.edu/conservation/science/modpaints/modern_materials_conf.html

FORTHCOMING MEETINGS, CONFERENCES AND COURSES

"6th Special Focus Symposium and Workshop on ART AND SCIENCE"

IIAS - 2008

Baden-Baden, Germany, July 24-30, 2008

CHAIRER BY

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

and

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

Since 2003 the Focus Symposium on Art and Science has been held in Baden-Baden and accepted papers have been published in George E. Lasker, Hiltrud Schinzel and Karel Boullart (eds.) in *Art and Science* (Volume I to Volume V). The intention always has been to seek *rapprochements* between art and science for humanistic purposes.

The Special Focus Symposium and a Workshop on Art and Science will be a follow-up of the last year meeting in Baden-Baden. This Symposium will be a part of the 28th Annual Meeting of the International Institute for Advanced Studies in Systems Research and Cybernetics, which will be held in Baden-Baden, Germany, July 24-30, 2008, in conjunction with the 20th International Conference on Systems Research, Informatics & Cybernetics.

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

- Contributions clarifying structural and functional similarities and differences between art and science and/or the interface between both.
- Papers that 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 initiate and stimulate understanding between art and science and their eventual impact on human development.
- Papers conducive to promote or to establish harmonious relationships between individuals and groups, either by their putative impact and effect due to their intrinsic properties or by mental and behavioral attitudes due to the psychological and sociological mindset they presuppose. Theoretical papers and case studies were equally welcomed.
- The three points described are linked and sometimes cannot be separated. Therefore papers combining the perspectives indicated in a creative and innovative way were likewise welcomed.

The Conference Registration form is available at the Home Page of the IIAS at:

<http://www.iias.edu>

The programme is not yet available. For information you can contact:

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

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

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.ijas.edu>

"Conservation in Context"

One day meeting, Friday 25 July 2008

Michael Faraday Museum, Royal Institution (Ri) London

Many important conservation projects are often neglected after completion and important knowledge that could be shared is lost.

This meeting, held jointly with the Historical Group of the Royal Society of Chemistry, will discuss conservation science, conservation of objects and conservation heritage projects in their historical, contemporary and national contexts. The meeting open to all, will be held in the Grade One listed building of the Royal Institution which has recently undergone a major reinterpretation, partially funded by the HLF. The overall programme of works includes a number of major conservation projects to the building's fabric and contents and some of the speakers will talk from their experience about delivering this project. There will be an opportunity, the previous evening, to visit the new exhibition spaces and heritage building. The evening event will be opened by the Director of the Royal Institution, Professor Baroness Greenfield CBE.

Registration for the meeting including, lunch, coffee, tea and the evening reception, is UKP70 standard, UKP40 concessions, Ri and RSC HG members.

For booking and programme information, see: [URL:http://www.rigb.org](http://www.rigb.org)

Please contact Katharine St Paul: kstpaul@ri.ac.uk for further information.

This meeting is sponsored by Royal and Sunalliance, held jointly with the Historical Group of the Royal Society of Chemistry and in association with MLA Prism Fund.

Katharine St Paul
Curator of Collections
The Royal Institution
21 Albemarle Street
London W1S 4BS

20th Biannual Congress on Empirical Aesthetics

"Psychology and Aesthetics into the Future"

International Association of Empirical Aesthetics, Chicago, Illinois, USA, August 19-22, 2008

The International Association of Empirical Aesthetics (IAEA) is an organization whose members investigate the underlying factors that contribute to an aesthetic experience, as well as aesthetic behaviors, using scientific methods. Currently there are members in 20 countries. Although the majority of members are psychologists, the membership includes sociologists, musicologists, philosophers, and researchers who specialize in the study of painting, sculpture, literature, film, museum visitor behavior, and so forth. For more information about the International Association of Empirical Aesthetics and the latest information on the Chicago

Congress visit the web site at <http://www.science-of-aesthetics.org/index.html>

Congress format

The purpose of the Congress is to provide a forum for the exchange of ideas and information relating to various topics involving empirical aesthetics. Congress topics may include: Aesthetic Appreciation, Aesthetic Experience, Visual Perception and Art, Auditory Perception and Art, Psychology of Music, Appreciation of Art, Music and Literature, Culture and Media, Cinema, Festivals, Museology, and Art Education.

"Conservation and Access"

IIC 22nd IIC Congress, London 15-19 September 2008

The Congress will examine the role of conservation in the presentation and protection of the world's cultural heritage. It will explore the ways that conservation professionals engage in the worldwide sharing of art and heritage, whether through people going to see that heritage or the heritage itself travelling the globe.

The [Congress website](#) is now online. Please follow this link to find out more about the technical and social programmes, and to register for the Congress online.

PROJECTS

"European project (2006-2007): Cesare Brandi (1906-1988) His thought and the European debate in the 20th century"



See extensive illustrative report: http://www.cesarebrandi.org/attivita/project_european.htm

Activities

Eight National Conferences (Munich, Hildesheim, Valencia, Lisbon, London, Warsaw, Bruxelles,

Paris) about how Brandi's restoration theory and procedure may solve peculiar problems pointed out by each country involved in the project, according to a scientific and organizational structure that will be discussed and determined by the Steering Committee of the project.

A "touring" exhibition across the different countries participating in the project to portray Brandi's personality: his life, his lesson, his theory, his writings, some examples of the many relevant interventions he directed while he was responsible for the Istituto Centrale del Restauro (1939-1960). Supported by the daily crosscheck with the practical application he formulated his theory of restoration: on the frescos of the Cappella Ovetari (Ovetari Chapel) by Andrea Mantegna in Padua, which were destroyed during the war, on Duccio Buoninsegna's Maestà in the museum of the Siena Dome, on Giotto's frescos in the Basilica di San Francesco in Assisi.

A "*Brandi's dictionary*" in the different Partners languages, to deepen the most important and complex terms/concepts of his thought.

"Historical Archive of European Conservator-Restorers"

In September 2005 an EC working group was set up by the Associazione Giovanni Secco Suardo and partners, to prepare biographies of a number of important European Conservator-Restorers and to document some of their main conservation projects.

See newsletter no. 13, p. 34-35 for the aims of the working group.

Results:

The first part of the project was completed in Januari 2007. A major book on the results of this first part of the project was published in 2006:

Amplius Vetusta Servare. Primi esiti del progetto europeo/First results of the European Project. Archivio Storico dei Restauratori europei/Historical Archive of European Conservators/Restorers a cura di Matteo Panzeri e Cinzia Gismondi, Associazione Giovanni Secco Suardo, il prato, Saonara (Padova), 2006.

The Associazione Giovanni Secco Suardo is planning to make the interviews accessible at their website, but it will take some time to achieve this.

See for information:

<http://www.associazionegiovaniseccosuardo.it/ITALIANO/fpubblicazioni.htm>
section 'Storia del Restauro', section 'Progetto europeo ASRE'

Oral History Interviews are fun!

By *Alison Richmond*
Deputy Head, RCA/V&A Conservation
Conservation Department
Victoria and Albert Museum
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Recently (I guess this is a sign of well-established middle age), I have become so interested in the history of our profession that I decided to help collect it. Knowing that the Oral History Project of the Foundation of the American Institute for Conservation (FAIC) was archiving the memories of European as well as North American conservators, I got in touch and proposed a distinguished

colleague for interview. My suggestion was welcomed and I was off.

So, I purchased a digital voice recorder, read the guidance notes sent to me by Dr. Joyce Hill Stoner, who leads the project, and set up an appointment with my interviewee. Joyce's list of questions was helpful in getting me started in planning the interview. My first victim was Dr. Vincent Daniels, formerly of the British Museum Scientific Department, and currently a colleague of mine on the Royal College of Art/Victoria and Albert Museum Conservation Programme. My task was made easier by the fact that I had worked with Vincent and knew him fairly well. This helped me draft my own questions in addition to those suggested by Joyce. When it came to the day, I was nervous. I think he was too! It is true that the presence of a voice recorder makes everyone a little shy. However, after a while we both got used to it and after a slightly awkward start, got into the swing of it. The lasted between two and three hours. It took me a while to get the hang of listening without commenting, and to stray from my script when something interesting came up. With a bit more practice, these techniques should come naturally, I hope!

The Oral History Project takes care of the transcription of the digital files and sends back the transcripts for checking. The interviewee has the final say over the wording and access to the file. A photograph and curriculum vitae are final additions to the record.

This is a good time to get involved in the oral history project. The bulge of baby-boomers (post-war babies) are getting to retirement age and their careers have spanned what might yet be considered in retrospect the golden age of conservation: the formation of the profession, growth of formalised training and education, scientific and technological breakthroughs, compilation of a body of literature and so on. The memories of the people who were actually involved are invaluable documents for future researchers. It is important to try to capture this knowledge before it starts to disappear. The Oral History Project has been going since 1975 and has archived over 200 interviews.

If you have an interest in the history of conservation, interviewing is very satisfying. It is a good way to get to know your subject, as well as the context in which he or she worked.

If we are to collect this information, many volunteers are needed. If you would like to learn more about the project, please contact Dr. Joyce Hill Stoner, Winterthur Museum, Winterthur DE 19735
Tel. 302-888-4888; Fax: 302-888-4838, jhstoner@udel.edu

PUBLICATIONS AND REVIEWS OF PUBLICATIONS

- Alessandro Conti's book *Storia del restauro e della conservazione delle opere d'arte* (1988) has been translated into English by Helen Glanville: **History of the Restoration and Conservation of Works of Art**, Butterworth-Heinemann. 2007, paperback 436 p. ISBN: 978-0-7506-6953-5.

Summery from *AATA vol. 42 no.3*:

This work is a translation from the Italian of *Manuale di restauro*. A preface by Paul Hillis, an introductory essay by Glanville, and a final essay by Massimo Ferretti with an illustrated glossary of technical terms accompany the text. The conservation of works of art and the philosophical approaches that informed the work from the Middle Ages until the conclusion of the 19th century are the text's primary subjects. Perfetti's essay describes the origins of the book, which was originally published in 1972 and subsequently appeared in a variety of versions. The influence of Roberto Longhi on the author is discussed, and a detailed account is given of Conti and his work. The introductory essay by Glanville considers the Newtonian and quantum physics explanations of light, relating it to the subjectivity associated with viewing works of art and the role played by light.

Gainsborough's instructions regarding the placement of candles for the optimal viewing of his pictures and Vasari's concepts of *disegno* and *colore* are noted. The introduction also considers the achievement of pictorial harmony, authenticity, and the respective approaches of restoration and conservation and their origins, among other subjects, to provide context for the translation. Chronologically arranged, the text begins with a discussion of the ancient origins of restoration. The restoration of ancient sculpture, the influence of Catholic reform, and the Counter-Reformation and regional traditions in Italy are described. Individual restorers and controversies regarding their work are discussed, including Carlo Maratta and Robert Picault. A chapter devoted to the work of the Laboratory of Santi Giovanni e Paolo examines Pietro Edwards and his philosophy and methods in detail. The Napoleonic period, Restoration and the Papacy, and the aesthetic restorations of Molteni and Secco-Suardo are considered as well as the work of Ulisse Forni and Gaetano Bianchi. Post-Unification figures considered include Giovanni Battista Cavalcaselle and his restorers, and Guglielmo Botti. The introduction of science in the form of experiments with the Pettenkoffer method, work on mosaics and polychromy, and the period in which Adolfo Venturi and Luigi Catalamessa worked conclude the text.

- Barbara Appelbaum, **Conservation Treatment Methodology**, imprint of Elsevier. Paperback, 468 p., publication date: July 2007. ISBN-13: 978-0-7506-8274-9

Information by *Barbara Appelbaum*:

The book is a practical guide to decision-making for conservation treatments of all kinds of cultural material and describes systematic ways to address the difficult issues of use, meaning, and values. The conflicts that can arise when treating personal possessions that are meaningful only to the owner are also considered.

Chapters are also devoted to the role of long-term preservation in treatments, as well as a paradigm for producing concise documentation that serves the needs of both present and future stakeholders. The methodology set forth in the book assures that treatments are appropriate to their current context while safeguarding their future. The uniform decision-making process that it describes assures the conservator that all relevant issues have been considered before treatments begin.

Review by *Esther van Duijn*

Paintings Conservator

estherevanduijn@hotmail.com

Barbara Appelbaum is an objects conservator and specialist in the treatment of ethnographic objects and textiles and in conservation assessments and collections surveys.

The book "**Conservation treatment Methodology**" is meant as a tool in the process of decision-making for conservation treatments. Some of its subjects will be familiar to most conservators; other are new, or are presented in a new, often thought-provoking, light. One of the most impressive aspects about the book is that the eight-step methodology that Appelbaum describes, and that will be discussed hereafter, is applicable to all type of cultural objects that are in need of conservation. The author has a very clear view on the profession of the conservator and the problems we encounter daily. The book doesn't necessarily solve these problems; how could it? What it gives mostly is a lot of food for thought about why we do what we do, what the pitfalls are and why the problems happen in the first place.

On top of the very informative content of the book, Appelbaum has an entertaining manner of writing, making the book – which is without a single picture! – very pleasing to read. The book gives many examples and case studies. Also, the author is not afraid to use a little self-deprecating or rather conservator-deprecating humor from time to time.

Two of the focus points in her book are the history of the object that needs treatment, and the meaning that it holds for its current owner or custodian. The importance of the role of the custodian of the object is often overlooked by conservators, sometimes purposely so.

The first section of the book, divided into five chapters, is devoted to the so-called 'characterization grid', which ideally needs to be put together for each object that a conservator will get under his or her hands. The grid is divided into four different sections of information:

- Quadrant I: The physical examination
- Quadrant II: The role of science in object characterization
- Quadrant III: Characterizing the object: non-material aspects
- Quadrant IV: Lifetime of the cultural object

The first quadrant the conservator will be most familiar with, and will not be discussed further. Contrary to quadrant I, quadrant II is not specific to the particular object itself, but gathers technical information about the material aspects of the type of object. Most of this information will be from existing scientific literature, which explains the title of the quadrant. Quadrant III deals with the non-material aspects of the object, aspects that may have a clear effect on the current state of the object. It is divided into three parts: the history of the object, all its current values and its projected future. Quadrant IV goes away from the object itself again and gathers all non-material data about related objects. Some of the tools used to get the information of the four quadrants – besides the object itself – are: the forming of a material aging graph, an overview of all values, an interview with the custodian, and making a timeline of the object's life.

The second section of the book, also consisting of five chapters, is devoted to establishing the goal of the treatment. For this, Appelbaum argues that it is first important to form an idea about the ideal state of the object, difficult as this may be for some objects. It is the state you would want the object to look like after treatment, ideally. The determination of this state is done on the basis of all the information gathered in the four quadrants that were described above. After the ideal state is decided upon, a realistic goal of treatment can be formed. In chapter ten, the author deals with some of the familiar concepts of our profession, for example 'treatment quality' and 'minimal intervention'.

Section III, chapter eleven and twelve, are about the actual choice of treatment – including the materials to be used - for the object.

Section IV, the last two chapters, deal with documentation and the actual treatment itself. These chapters are relatively small, since there is little new information here; it is the part we are all familiar with.

What makes the book new are the steps taken to get to the treatment itself. What Appelbaum has done is to re-think the process of decision-making, to add new insights, sometimes borrowing from other sciences like psychology or sociology, and basically to come up with a system through which the most informative and accurate decision can be made about the treatment of an object.

According to the publisher's information, the book "**Conservation treatment Methodology**" is intended for: *conservators, restorers, historic preservation specialists – students, also curators and art historians as well as graduate level art history students*. To me the book seems most important to the two groups to which it gives the leading role in the decision-making model presented here: the conservator on the one hand, and the custodian on the other. The last groups will often be the already-mentioned curators, but might also be private collectors, for example. The reason why the book is so important for them to read is not only to understand their own role in the process, but also mostly to understand why conservators need *time* to reach a decision on a given treatment. This is an often ill-understood aspect of our profession, which is nonetheless difficult to explain to non-conservators.

FORTHCOMING:

- **Conservation: Principles, Dilemmas and Uncomfortable Truths**, edited by *Alison Richmond* (Conservation Department, V&A) and *Dr. Alison Bracker* (Royal Academy of Arts).

How are conservation ethics transmitted through time and place? How do politics and culture influence the development of conservation theories? Can contemporary art conservation principles challenge or expand our thinking about preservation in general?

These are some of the major questions that cultural heritage conservation principles provoke, and that conservators, curators, sociologists, museologists, historians, and philosophers explore in the forthcoming volume, *Conservation: Principles, Dilemmas and Uncomfortable Truths*, edited by Alison Richmond (Conservation Department, V&A) and Dr. Alison Bracker (Royal Academy of Arts). This Elsevier publication brings together, for the first time, specialist analysis of theories of conservation and ethics pertaining to collections, historic buildings, archaeology, monuments and sites, installation art, and intangible heritage from around the world. Yet the book is designed to appeal to anyone maintaining an interest, whether specialist or not, in the issues and questions prompted by conservation principles in the 21st century.

- **Art, Conservation, and Authenticities | Material, Concept, Context**
Postprints of the conference that took place in Glasgow, 12-14 September 2007, will come out by the beginning of 2009.

INFORMATION, ANNOUNCEMENTS AND COMMUNICATIONS

The ICOM-CC forum site

The official forum site of ICOM-CC was launched last January, designed by Dries van Dam, coordinator of the ICOM-CC Working Group Natural History Collections. Members of ICOM-CC are invited to participate in this forum. The aim is to stimulate more interaction between the members. Members will be able to raise topics and join discussions, privately or with as many colleague-members or Working Groups involved as they wish. Please, do register and may fruitful discussions follow!

For step-by-step help, a support site with very useful flash tutorials is available:
<http://www.phpbb.com/support/tutorials/2.0/>

Start now!

Please register now and go to the forum site WG-interactions:
<http://icom-cc-wg.phpbb24.com>

Join ICOM-CC!

Dear colleague,

Until now you have taken part in the activity of the 'Theory and history of conservation-restoration' working group through one or more of the following:

- Triennial Conference of ICOM-CC
- Meeting of the Working Group at the conference
- Interim meeting
- Publication in the preprints
- Networking with other members of the working group
- Use of the ICOM-CC website
- Reading the newsletter

In case you do not yet join ICOM-CC, we would like to encourage you to do so: <http://www.icom-cc.org/About/Membership/>. If you are not able to become a Member of ICOM and support the organisation through your membership due to the regulations of ICOM or other circumstances, there

are other options. In order to establish a better link between you and your colleagues of ICOM-CC, several years ago we created the special category, Friends of ICOM-CC. The annual contribution (1 January - 31 December), which is essential to support the operation of ICOM-CC, is 40 Euro and 25 Euro for low-income countries. We have also installed a Paypal system on our website to make payment easier (at www.ICOM-CC.org).

We hope that you will consider joining ICOM-CC by either becoming a member or an ICOM-CC Friend. Members and Friends of ICOM-CC will benefit from the reduced registration fee at our Triennial Conference, which will take place in New Delhi, India from 22-26 September 2008 and will certainly be an exciting event.

Thank you in advance for supporting ICOM-CC and don't forget to indicate all the Working Groups that you are interested when you join or renew.

Those of you who are already members, we thank you for your continued support, and to help us keep current, please send your member level (Voting Member or Friend) and number to m.te.marvelde@planet.nl

Please contact us if we can be of assistance or if you have any questions.
Best regards,

Mireille te Marvelde