Theory and history of conservation-restoration

The projects are:

A. Studies on the principles of conserving contemporary art, especially regarding knowledge and documentation of techniques, materials, meaning, and authenticity.

B. Studies into the culturally determined development of ideas and 'trends' in conservation according to the different regions of the world. There are considerable differences according to the cultural context: Taking inventory of these differences and the reasons underlaying them.

C. Continuation of the collection of references for a bibliography on ethics.

D. Oral history project: Redefinition of the project, which was started by Francoise Hanssen-Bauer in 2002 under the title "Conversations on Conservation". How to make oral history a part of a larger framework and to combine it with the study of related sources and other studies. This subject might be called: "Studies on recent source material in conservation history". How to use oral history: Oral history is in fact just one of the tools for obtaining knowledge about more recent conservation history, its theoretical background, and its practice.

E. Studies that take the art work as a basic source of information, and relate that information to written sources and analytical studies. Like oral history, the gathering of information from the art works themselves is one of the tools to build the corpus of the history of conservation.

F. Further studies into the history of methods and materials used in conservation and restoration: presumptions and context that were the origin of their development, their use and the consequences of their use.

G. Collection of annotated literature on the history of conservation under the topics of: The use of methods and materials in conservation; the transfer and change of traditions in the use of materials and methods and the ideas from which they originate.

H. Collection and publication of unpublished documents that are of interest for the field.