What is the essence of conservation?

Materials for a discussion

Editors
François Mairesse
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Papers from the ICOM-CC and ICOFOM session at the 25th General Conference held in Kyoto, 4 September 2019.

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François Mairesse
Renata F. Peters

Editorial Committee

Marion Bertin, Anna Leshchenko, Hélia Marçal

Materials for a Discussion" brings together the papers selected for **"What is the Essence of Conservation?"**, an ICOM-CC and ICOFOM joint session at ICOM Kyoto 2019, ICOM 25th General Conference, under the general theme "Museums as Cultural Hubs: the Future of Tradition", 1-7 September 2019.

The publication was prepared with 'inclusive spirit' and within a very short timeframe for it to be made available before the session. In spite of all the care taken during its preparation, some mistakes or typographical errors may remain.

Editors / Editeurs / Editores:

François Mairesse
Université Sorbonne Nouvelle – Paris 3
Renata F. Peters
University College London

President of ICOFOM:

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President of ICOM–CC:

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Copenhagen, Denmark

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What is the essence of conservation?

François Mairesse and Renata F. Peters

ICOM's general conference in Kyoto in 2019 offers the opportunity for the ICOM-Committee for Conservation (ICOM-CC) and the International Committee for Museology (ICOFOM) to jointly reflect on common scientific interests and issues at the heart of our professional. This dialogue is essential for ICOM-CC, as the committee aims to promote the conservation of cultural and historical works and to advance the conservation discipline. But it is also central for ICOFOM, whose activities embrace museum theory and critical thinking. The common interests in critical reflection upon the museum motivated the two committees to meet to discuss the essence and aims of conservation.

Conservation and the museum

The invention of the modern museum, in the Western Enlightenment, was largely based on the constitution of collections of material things, which needed to be preserved so that they could continue to be available for future generations. The resulting museum model with a focus on preservation, research and communication (through exhibitions, publications and/or mediation) is still prevalent today.

Preservation includes, in its broad sense, acquisition, collection management, and all stages of the conservation process, besides other museum activities. Whilst many museums operate on such principles, the implementation of the conservation process may vary greatly according to context. This is well illustrated by the conservation of historic wood monuments in Kyoto and the periodical replacement of deteriorated parts, which is done with great attention to historical detail and traditional craftsmanship. From this perspective, the structure of the temple (the idea, in the Platonic sense) plays a more prominent role than the original material fabric, which retains its authentic character despite having parts periodically replaced. This image presents only a very limited understanding of the conservation principles used in Japan, but seems to suggest a striking difference from traditional western practices, in which authenticity is often associated with original material fabric.

In western cultures, however, contemporary practices may also challenge normative assumptions about the artistic object and the common correlation between notions of originality and authenticity. Looking back in history, we see similar questions being evoked. Greek mythology and the ship of Theseus paradox is a good example. The vessel is known to have been entirely made of wood, which, as any organic material, would at some point start deteriorating. As the wood deteriorated, it was gradually replaced, until all original material fabric was replaced and discarded. This story has stimulated generations of philosophers

to ask questions that are still relevant today. The first is whether, or how deeply, the identity of an object is related to its constituent materials. Is the ship made with the new wood still the same ship? If not, when did it start losing its identity? Or, supposing someone built a second ship with the decayed wood that was discarded, would this reconstruction be more authentic than the one with the new material?

Central questions

Such issues are at the heart of the museological process, as well as any activity related to conservation. They significantly impact the way we look at heritage conservation and connect with a key concept in the museum: authenticity. Much of the power of the tangible things presented in museums is related to their authenticity, even though museums have a long history of exhibiting surrogates (e.g. plaster casts, models, replicas, digital reconstructions, etc.). The relationships we hold with reality, through museums, are essentially linked to the material authenticity of objects that were taken from their original context and re-contextualised into the museum space. Most of us do not look at the Mona Lisa the same way we look at a reproduction or a copy of that painting. Nor do we give them the same kind of conservation care. This is largely because of the way we perceive authenticity, which may also suggest that museums are institutions trusted by the public – an especially interesting feature in the age of 'fake news'.

Giving prominence to the material authenticity of an object whose materiality was degraded by time, however, may undermine, for example, aesthetic or artistic values. It was under this light that much of the conservation discipline developed, which gave ground to different approaches and interpretations. Throughout the 19th century, for example, generations of professionals did not hesitate to restore objects or buildings with great flare, by modifying or even adding new attributes to them. In the following century, a sterner attitude was adopted, and professionals sought to minimise their own interventions or make them somehow discernable from the original material. This often also entailed the removal of previous modifications or additions, which was believed to enhance the authenticity of the work - sometimes at the expense of its readability or suggestive power. Today, we see the emergence of new perspectives around materiality and authenticity in processes that go beyond the technical and scientific, and incorporate realms of the social sciences. Values associated with interest groups that were not traditionally involved in decision-making may now be brought to the foreground of discussions, as illustrated by approaches to the conservation of ethnographic objects, collections obtained as a result of colonial powers, or contemporary art collections, for example. Some argue, however, that all conservation is an act of interpretation. But nobody denies that conservation does affect the ways objects are experienced. Therefore, all conservation actions must be strongly justified.

The global setting of the ICOM Kyoto Conference and the close context of the 1994 *Nara Document on Authenticity* and *Nara +20* inspired us to revisit the subtleties involved in the fundamental principles of conservation and examine

questions around the essence of the discipline. Under this light, the following papers explore one or more of the four analytical strands below.

- **Conservation and authenticity**
  What is conservation today, and how does it relate to different notions of authenticity? How do different perceptions of authenticity affect the conservation decision-making and how does that impact the material fabric of the conservation object? Do we prioritise the conservation of an object because it is perceived as authentic? Conversely, can conservation enhance an object's authenticity? What are the alternatives and implications of different approaches?

- **Form and matter**
  What criteria are used throughout the world to determine the authenticity of an object and what are the underlying justifications and implications? Is there a preference for matter over form, or vice-versa? What are the possible compromises in these relationships? How do these notions affect and/or inform the conservation process? What are other central factors that inform/influence the conservation process? And finally, what are the relationships between authenticity, replicas, imitations and reinventions?

- **Conservation practices**
  Are there 'regional' or 'continental' conservation practices around the world? Do perceptions of authenticity vary according to regional locations or points in history? Can different perceptions coexist in the same context? What are other important factors influencing these perceptions and how can they be categorised?

- **Conservation decision-making**
  How do contexts and/or interest groups affect the conservation decision-making and what are the impacts on authenticity and material fabric? What are the cultural reasons behind these choices? Some methods, for example, may favour a more visual presence of the conservation action. This is illustrated, for example, by 'Kintsugi', the Japanese art of repairing pottery with a mixture of lacquer and gold. Other approaches may allow deterioration mechanisms to complete their cycles until all material fabric has perished. What are the cultural reasons for the development of different methods and approaches? And finally, how can conservation affect issues relating to 'cultural appropriation'?

The following papers are presented in alphabetical order, but some common themes emerge such as memory, history, philosophy, decolonization, values assigned to collections by different interest groups, knowledge systems and knowledge transmission, among others. The collection starts with Auffret, who uses her own trajectory as a conservator as a backdrop to investigate the relationships between conservation and authenticity, time, and context. Her emphasis is on the human dimension of conservation decision-making, and how different cultures experience their material heritage. Brennan, Peterson and Chenda explore a conserva-

tion project at the *Tuol Sleng Genocide Museum* in Cambodia. The discussion shows that the approaches used in the project provide a clear understanding of the significance of the collection for Cambodian cultural identity, as defined by survivors and founders of the museum. Brulon Soares and Guedes outline a path for the decolonisation of museum practices. A case study from the *Museum of the Indian* in Rio de Janeiro (Brazil) shows how authenticity in museums should be connected to local knowledge, thereby questioning the primacy of materiality in the "original" object. Castriota draws upon concepts from semiotics, aesthetics, and post-structuralist criticism to expand and clarify the concept of authenticity, taking into consideration both cultural relativism and intersubjectivity in the construction and performance of an object's identity. Chanda discusses the conservation of living heritage, and how it needs to encompass tangible and intangible along with authenticity. *Asian values* are investigated, especially those around the idea of rebirth, and how they may forgo material components and yet preserve essence. In the following paper, Ferey suggests that the history of North American ethnographic objects play important roles in the founding of French museums, and questions whether the associated archives and preventive conservation policies contribute to their authenticity. Galindo explores Baudrillard's virtue of objects and elaborates on the concept of 'authenticity' by examining 'functionality'. She uses the *Watercolour Museum* in Mexico as a case study to examine how and why objects in the collection should be conserved. Hykin, Siegal and Uyeda use specific examples from conservation projects on public view at the *Museum of Fine Arts* in Boston (USA) to explore how public display forces conservators to articulate the decision-making process behind conservation treatments. In the next contribution, Imai discusses Singapore's endeavour to inscribe *Hawker culture* on UNESCO's List of the Intangible Cultural Heritage of Humanity, and how it aims to preserve a multi-cultural, culinary heritage that is fundamental to the Singaporean diasporic identity. Lang uses the *Warsaw Rising Museum* (Poland) to discuss the concept of authenticity applied to an iconographic collection from the World War 2 period. The essay elaborates the uniqueness of the museum, which lies in the relationships between material objects, digital copies and digital recreations. Levenspiel discusses architectural replication and how the question of authenticity addressed by repetition, reliably grounded in architectural form, upholds conservation's capacity to acquire, transmit, contest and produce knowledge on architecture. López Lara reviews the history of acquisitions in Colombian museums in the 19th and 20th century to uncover the background of pottery restoration performed by looters during that period, and how they impacted understanding of pre-Columbian pottery. In the following chapter, Margariti considers the shifts in conservation approaches in recent years, from practical to more investigative methods, and examines the impact of this new skill set on the authenticity of the conserved object. Nakamura elaborates on perceptions of authenticity in the context of the *Sakubei Yamamoto Collection* (Japan) and argues whether it is possible to maintain the identity of the original through the use of digital data and replication in cases when the lifetime of the original material is in risk. Papadopoulou and Gazi use a collection from the *National Archaeological Museum* in Athens

(Greece) to investigate questions around authenticity. Through a series of interviews, they examine the process of conservation-related decision-making as well as the roles authenticity play in the process. In the following paper, de Roemer examines the 'what is the essence of conservation?' question by relating it to Greek and Chinese philosophy, and suggests the inclusion of Lao Tzu's notion of *Tao* in the conservation process. Jian-Pai Shih's investigates ways for conservation and exhibition work to bridge and prolong the potentials embodied in Buddhist objects, by looking at the Buddhist context, museum practice, and conservation case studies. Sloggett examines knowledge transmission and how authenticity is constructed in diverse communities in Australia and Southeast Asia. The analysis provides elements to contest cultural relativism as a useful construct in conservation decision-making. Mei Tu uses time-based media, digital art and their need different levels of maintenance to consider collection and conservation philosophical challenges, both from material and conceptual viewpoints. In the final contribution, Walz combines different approaches of theoretical museology and suggests three perspectives for authenticity, from which different conservation strategies are derived.

Papers

Considerations on the Preservation of the Authenticity of Cultural Heritage: a Conservator's Journey

Stephanie Auffret, Ph.D.
Getty Conservation Institute, Los Angeles, USA
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Introduction

The theme of the session in the context of which this paper is written - "What is the essence of conservation?" – highlights in itself the complexity of defining the conservation discipline and agreeing on its aims. Hanna Hölling (Hölling, 2017a) proposed an interesting analysis of the evolution of the field of conservation, from a centuries-long craft-based practice of "restoration" to a science-based profession, both object and material centered, adding to these two "traditional" conservation approaches the one of "humanistic" conservation, which "is bound to culture and people, and oriented towards the values established by them." The importance of integrating cultural diversity to conservation reflection was already at the center of the Nara Conference on Authenticity, held in Japan in 1994, and the several subsequent meetings and publications on the topic. One of the motivations of the 1994 Nara conference was to address the difficulties encountered by conservators when they attempted to transfer into their practice intellectual concepts that were not only not clearly defined but limited to a western approach.

This paper is inspired by the author's journey as a conservator, encompassing beginnings in a craft-based private restoration workshop in France, followed by experiences in historic houses and different-scale museums in the US. The variety of work environments and associated exposure to sometimes opposite approaches to treatment fostered a continuous reflection from several angles on the nature and aims of the conservation profession. This paper presents three angles of thinking, exploring the relationship between conservation and authenticity, time, and context. Contents draw from the author's PhD research on the authenticity of furniture (Rabourdin-Auffret, 2010), which incorporated criteria for the evaluation of authenticity based on the *Nara Document on Authenticity*, as well as recent reflections on the preservation of decorative surfaces and the necessity to connect various stakeholders such as conservators, curators, and communities.

Conservation and authenticity

Since introduced in 1964 in the Preamble of the Venice Charter, without a definition, the term "authenticity" has generated multiple debates in the conservation field. At the time, it was stated that "the common responsibility to safeguard them [historic monuments] for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity." The Nara Conference on Authenticity was organized as a direct result of the extreme difficulty for practitioners to interpret this nebulous concept, giving birth to the *Nara Document on Authenticity* (Larsen, Jokilehto et al., 1995). Participants attempted to define specific criteria to evaluate the authenticity of cultural heritage, for the first time taking into consideration cultural diversity. Twenty years later, the topic was revisited specifically in the Asian context (Wijesuriya & Sweet, 2018), highlighting the continuing complexity of putting into practice the concept of authenticity in specific cultural contexts. Several conferences and publications over the past two decades have also demonstrated a strong interest in the theme of authenticity, such as the ones facilitated by the University of Glasgow since 2007 (Hermens, 2009).

The first issue with such a term is, in the first place, to agree on its definition. Authenticity is the quality of being authentic. From different dictionaries, authentic can be defined as being authoritative or duly authorized; as being in accordance with fact, as being true in substance; as being what it professes in origin or authorship, as being genuine. There is a strong idea of truthfulness attached to the term authenticity. In regards to works of art, "authentic" is often understood as original as opposed to a fake or copy. Even though this comparison seems clear to many, its limitations are easily recognized. In fact, the borderline between these terms is very thin: when an object is created, it is original – it only becomes a fake or a copy in reference to another object. For instance, the same piece can either be a fake or a copy; it depends entirely on what it is pretending to be: presented as a known copy of a known object, it is an honest copy; presented as an original piece from an earlier time this same object becomes a fake. Authentic, as well as original, fake, or copy must all refer to something specific. To define authentic as original results in limiting authenticity to the time of the artwork's creation: "original" can only refer to the moment when the object was made whereas "authentic" does not. In terms of conservation, such a distinction has a strong impact as it forces a much more complex interpretation of the object embracing all parts of its life versus an idyllic original state valued above any subsequent natural aging or alteration.

As part of my doctoral research (Rabourdin-Auffret, 2010), I suggested several criteria to evaluate the authenticity of furniture, based on the ones developed in the Nara Document on Authenticity. Though the focus in Nara was on monuments and sites, the criteria developed could be adjusted to provide similar guidance for other forms of cultural heritage. This attempt was motivated by the difficulty for a practicing conservator to develop treatment decisions when

aiming to preserve the so-called "authenticity" of an object. I suggested seven criteria for evaluation of the authenticity of furniture:

- conception and form
- materials
- use and function
- tradition and techniques
- intent
- original condition and object history
- location

These evaluation criteria are tightly linked and have to be used jointly. Examples of their application are illustrated in an earlier paper (Auffret, 2011) through case studies of a 17th century French ebony cabinet restored and modified in the 19th century by well-known cabinet-makers, an 18th century French table refinished in the 20th century with contemporary materials and, finally, an 18th century American clock with its full aged finish history. In each case, the history of the object was discussed and criteria for the evaluation of its authenticity weighted against each other.

Conservation and time

Following the idea that the authenticity of an artifact encompasses its entire life, starting with its creation in a given context, moving through use or disregard and associated aging, potential modifications in again, various contexts, we need to look into the relationship of conservation and time. Already in 1963, Cesare Brandi, in his *Theory of Restoration* (Brandi, 1963), offers an insightful perspective on the place of a restoration[1] campaign within the life of an artwork, emphasizing its impact on the future interpretation of the piece. In the chapter entitled "Time and restoration," he identifies three times in the life of an object: the *duration* or time of creation, which ends on the day the work is completed by its creator; the *interval* or time from the end of the creation to today, continuing into the future; and finally the *instant*, which corresponds to the moment where the artwork "strikes an individual consciousness," meaning when the artwork is experienced by an individual. Many *instants* are perpetuated during the *interval.* A restoration campaign can be seen as an *instant* since it happens during the interval, from an individual perspective, but it bears significant consequences for future *instants* to come as it impacts what viewers will experience next.[2] There are two very important related concepts that Brandi develops in his *Theory of Restoration*: first that a restorer should never attempt to go back into the *duration* time, which is over; secondly that we only restore

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1. "Restoration" is used here as the term used by Brandi. I prefer to use the term "conservation" for the rest of the article as etymologically, "restoration" suggests a return to a former state, which is not necessarily the aim of conservation.

2. I used this approach to interpret the history of two pieces of furniture in an earlier paper (Auffret, 2014).

the material (versus the idea). Though one may see limits in Brandi's theory, he nevertheless encouraged a more inclusive conception of conservation practice, including artistic, historical and aesthetic criteria, marking a transition from a restrictive "original state" and material-centered approach.

The relationship of conservation to time was recently explored in an innovative way by Hanna Hölling (Hölling, 2017b), with a shift from a sequential, linear conception of time to a much broader interpretation of its scope within conservation. She refers to the temporal analysis of French philosopher Henri Bergson (1859-1941) who rejected the concept of time as a linear entity, considering instead the notion of *durée*, meaning duration. Holling explains the concept of *durée* as "the movement of time itself, the permanent, unstoppable changing of things ... *durée* is based on the idea of a present involving a past and an anticipation of the future." She proposes to "apply this idea to the understanding of time in conservation and to artworks as entities enduring in time, subject to a continuous, indivisible flux of change." Within such a conception of time, the past "preserves itself endlessly within itself, while the present passes." From this highly dynamic approach, Hölling raises the question: "Could an artwork's present preserve all its pasts? And could conservation cease to depose of the moments which came *after* the imagined, original moment of creation?"

Such thinking challenges the validity of a traditional conservation approach that inherently struggles with the idea of change in the condition of an artifact and tends to freeze an object into a given time in its life or even to attempt to return to an original or established "ideal state." Would not Hölling's proposition help to embrace cultural differences, not only in terms of conservation approaches, but also in regards to the very foundation of these differences: the way we interact with artifacts, what they mean to us, how they define our identities?

Conservation and context

The former thoughts lead to a third angle of reflection: the relationship of conservation to context, which can include spatial, historical, cultural, and human contexts. There is no clear distinction between categories of contexts, they are intertwined, like the criteria for the evaluation of authenticity suggested earlier.

An international experts meeting held in March 2018 at the Getty Center on the topic of the cleaning of wooden gilded surfaces provided interesting insights relevant to this topic (Auffret & Beall-Nikolaus, 2019). Though the focus was on gilded wood, the discussions encompassed a broader range of decorative surfaces, which are found on a variety of artifacts: objects of all scales, sculptures, furniture, frames, altarpieces, and architectural elements within private and public buildings; they surround us, from earlier times to the present, anywhere in the world and, as such, allow us to consider any type of context.

An influential factor in conservation decisions is the scale of the artifact to be treated and its spatial context: treatment choices to treat an entire church interior cannot be the same as for a museum object. One needs to take into consideration

the time needed, the conservation team's size and its background, the cost and the applicability of a treatment scenario. We discussed the example of the treatment of decorative surfaces in churches in Brazil, which in several instances were entirely repainted with inappropriate materials, such as alkyd paints over original water gilded and painted wood. It is important to understand the motivations of such past treatment campaigns, which have been initiated mostly by priests in order to provide the community, especially during the sacred festivities, a sensation of renewal through fresh-looking painted surfaces. The group discussed the value of dialogue and guidance from conservation professionals, which raised two interesting points: the need to clearly identify the various stakeholders involved, as well as the conservation policies applicable to specific situations, and the need to raise awareness of the value of preserving surfaces, among the identified stakeholders as well as communities. For instance, the unique legal framework of Brazil's State Prosecution Office allows a community to publicly defend something of historical importance before the State Attorney, which can provide legal protection. This may be an isolated situation but it illustrates the role the conservation community can play.

In the UK, the Atthingham Re-Discover project (website link provided in the references) represents a successful experience of active public involvement in the preservation of the nation's cultural heritage. In a more traditional way, the Victoria and Albert Museum in London promoted the understanding of different approaches to conservation by exhibiting in an interpretation room a pair of stools in opposite conditions: one left intact while the other was brought back to its original gilded scheme and original upholstery (Allen & Wegwitz, 2014). This highlights how treatment decisions greatly depend on context and the story to be told.

During the experts meeting mentioned earlier, a concern raised repeatedly was the gap, at least in western cultures, between the value attached to preserving decorative surfaces and that attached to preserving the fine arts. We discussed the example of a church in France where the level of attention given to figurative paintings was distinctively higher than that given to decorative surfaces. In many instances, more interest is given to the appearance than the materiality of decorative surfaces. Here again, raising awareness of conservation alternatives to those who interact with these decorated spaces could have value.

During a recent trip to China, the conservators I met generously shared their treatment approaches such as their preference for using traditional materials to treat objects, while preserving an aged appearance, and not replacing elements in the absence of a reliable source to reproduce them. This resonates with practices in Japan where national laws prohibit restorers from making changes to cultural properties (Williams & Strahan, 2008)[1]. In western cultures we tend to use conservation materials that differ from the ones present on the treated

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1. From contribution by Shosai Kitamura. He adds that "when changes are unavoidable in treatment, a special report is required. If the object's original appearance needs to be seen, a replica is made" (p.15).

object, often in the name of the principle of "reversibity," but also to be able to differentiate original materials from various treatment campaigns. Nevertheless, it is my understanding that in some cultures, the materials used in the manufacture of cultural artifacts can carry spiritual significance, which may lead to the use of traditional materials and techniques in conservation treatments, among other motivations, such as the continuity of craftsmanship skills and knowledge. This brings us back to the question of balance between the many aspects that form the authenticity of an object, as well as to the importance of taking into consideration and respecting the context of which the object is a part.

Conclusion

In my journey as a conservator, I have witnessed many attitudes towards conservation decisions: from aiming to bring back an object to its supposedly "original condition" by erasing traces of its passage through time, to freezing an object in a specific state to tell the story of a given historical context, to the "do as little as possible" approach to preserve the maximum possible of an object's history and allow for further study. There is not one right approach; each case is unique and depends on what the artifact means to us, how we want to interact with it, and what story we want it to tell us and to generations to come. Though we can learn about objects through their materiality and we physically act on material only, the human dimension cannot be forgotten. It is also important to remember that each culture experiences its cultural patrimony in its own way, and this is to be respected. Our profession has reached a level of emancipation that allows it to position itself with strength in the broader preservation community, reach out to various stakeholders and the communities, and advocate for its beliefs.

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Establishing a Collaborative and Creative Approach to the Preservation of Genocide Clothing

Julia M Brennan
Caring for Textiles, Washington DC, United States

Jacquelyn Peterson
The Colonial Williamsburg Foundation, Williamsburg, VA, United States

Kho Chenda
Tuol Sleng Genocide Museum, Phnom Penh, Cambodia

Introduction

The former Khmer Rouge torture site known as S-21 is now the Tuol Sleng Genocide Museum (TSGM) in Cambodia's capital, Phnom Penh. Museum staff cares for significant material collections related to the Khmer Rouge period but textiles had historically been largely overlooked as a part of the Cambodian genocide record. The collection of clothing that includes garments worn by prisoners, military paraphernalia used by Khmer Rouge cadre and guards, and other personal effects was found undocumented and degraded. This intervention was none too soon.

The pioneering project to preserve over 3,000 pieces of clothing was supported by the United States Ambassadors Fund for Cultural Preservation in 2017-2018. This multifaceted project was designed with three distinct goals: to provide preventive and textile conservation training for Cambodian colleagues to enhance stewardship, to develop an inventory protocol and establish a textile archive, and to create a sustainable long-term storage system that mitigates threats from the tropical climate. The textile archive serves the mission of TSGM by furthering conservation and research and fostering professional exchanges for reconciliation and peace studies. This collaborative project initiated new avenues for continued conservation practice and collections care training in Cambodia.

Historical Context of TSGM and the Textile Collection

Tuol Sleng Genocide Museum is an emblematic site of memory for Cambodians and the global community. Between 1975 and 1979, over 18,000 men, women

and children (ECCC Prosecution Office, Andrew Boyle) passed through the former secondary school complex, known as Security Prison S-21, where they faced detention, torture and extermination at the hands of the Khmer Rouge (Democratic Kampuchea government) (Chandler, 1999). The work of transforming the complex into a memorial and museum was initiated by Vietnamese and Cambodian forces, starting in January 1979 (Chandler, 1999; Hawk, 1981). TSGM bears witness to the atrocities committed on its grounds through the preservation of the original buildings, instruments of torture, photographs of prisoners, archives of "confessions" (extracted by torture) (Boyle), and victim's clothing. Supported by UNESCO as an important part of Cambodia's heritage, the museum is one of the most visited cultural heritage sites in Phnom Penh, drawing more than 97,000 Cambodians and 423,000 foreigners in 2018 alone. (TSGM data)

The clothing in the collection was gathered from the complex and surrounding areas in the months that followed the fall of the Khmer Rouge. While the chronological history is not entirely known, primary sources and anecdotal evidence aid in understanding the history of the collection. Prisoners were usually stripped of their clothing upon arrival as garments were scarce and valuable, and reuse and repurpose were common (Yathay, 1987; Him, 2001). There are graphic accounts of odorous clothing piles at S-21 when the Vietnamese army arrived, and two of the five child survivors of S-21 attribute their survival to hiding in piles of clothing (Chandler, 1999; Phal, 2018; P. EN, personal communication 2018).

The clothing was used as a tool by the incoming command to illustrate the scale of mass genocide under the Khmer Rouge. Photographs likely taken in the 1979-1980 period show enormous piles in one of the classrooms, as well as 'cleaned' and organized garments hanging in a glass case (Hawk, 1981). A portion of the original display remains today, juxtaposed with black and white reproductions of prisoner's photographs.

The context in which the clothing was collected and displayed provides a clear definition of its significance to Cambodian cultural identity as defined by survivors and founders of the museum and memorial. However, what was left of the textile collection faced rapid deterioration from mold, pests and other biological threats. Museum Director Mr. Visoth Chhay made it a priority to preserve the clothing through a partnership with the United States Embassy and embarked on a project to train museum staff in collections care.

Defining the Significance of the Collection and Establishing Conservation Goals

The significance of the collection is defined by its materiality; these articles of clothing have survived to tell the stories of the Khmer Rouge when thousands of individuals did not. Collectively, these objects tell the broader story of S-21, while individually each item represents a piece of personal biography. Their preservation is vital for several reasons: to pay respect to and preserve the stories

of those who suffered and died, to ensure that the lessons learned from this dark period of human history are not forgotten, and to provide resources for further research and peace studies. As Cambodia's Culture Minister Mr. Chheng Phon stated in the 1980's,

We have two stomachs, the upper for the soul, the lower for the body. When the upper is hungry the lower is also hungry. So every Khmer has to think about culture. To restore culture is to restore the people's soul that was damaged under Pol Pot. This is real survival (Hoskin & Hall, 1992).

Before hands-on work began, the guiding principles for how to address the clothing were defined with many stakeholders including survivors, TSGM's Director, conservators at Choeung Ek 'Killing Fields', archeological conservators, and local scholars (Garcia-Alonso, Lacombe, 2016-2018). The protocol was driven by the necessity of immediate triage and the emphasis from all stakeholders that all interaction with the collection must be guided by respect. Processing the clothing needed to retain as much contextual information as possible about individual components and the collection as a whole, and any intervention should not inhibit future access for research or other interpretive use. Collections care protocols needed to be suitable for the tropical climate and sustainable for long-term preservation despite limitations including unreliable electricity, inadequate access to conservation-grade materials, and limited staff to carry out the daily tasks associated with collection management. Western conservation practices were adapted to work within the parameters of institutional restraints and to meet the needs of the collection.

The approach that was developed is similar to that of archaeological textile conservation, in which respect for the object and its cultural context are paramount and the path of least intervention is often selected to preserve as much information possible in the primary source object (Brooks, Lister, Eastop & Bennett, 1996). This approach also dictated that each piece of clothing was surface cleaned with gentle mechanical action only, as more invasive measures like wet cleaning had potential to remove information. Written and photographic documentation provide a record of the object, its condition, and observations about the information it may contain.

Conservation Training

The space dedicated to collections care at TSGM is located in one of the original school buildings, modified by the Khmer Rouge to detain and torture prisoners. This setting added a unique component to the preservation work. Converting the site of atrocities into a space for preserving the material objects that represent the memories of individuals served as a daily reminder that conservation is an act of reconciliation, remembrance, and healing.

On-site training and remote support over the course of twelve months addressed the project's primary goal: to deepen conservation and collections care knowledge in Cambodia and to provide textile preservation training to TSGM staff. Kho

Chenda, Head of the Conservation Department, and three conservation trainees participated in twelve weeks of training that included lectures on handling collections, integrated pest management, and environmental monitoring. Preventive conservation was introduced and examined through the framework of the Canadian Conservation Institute's ten agents of deterioration and TSGM was used as a case study to identify risks, brainstorm, and implement options for mitigation. Training emphasized preventive actions that limit the risk of harm to artifacts, rather than complex interventive treatments that may interfere with the significance of the clothing as a document whose condition is part of its cultural value.

The curriculum of the training was tailored to the needs of the collection, the skill level of the participants, and the resources that were locally available. Textile conservation skills deemed essential based on the condition of the clothing and the established preservation goals, like hand stitching and surface cleaning with soft brushes and vacuums, were taught, demonstrated, and practiced. The training components directly supported the development of the protocol used to establish the textile archive. For example, object examination methods and bilingual terminology used to describe condition informed cataloguing, and clothing from the collection was examined as a group to demonstrate condition survey protocols for recording the inventory. Skills that were taught and practiced in the workshop were applied to processing the collection over the course of the year, first with guidance of workshop teaching staff and then with remote support via email and phone communication.

Establishing the TSGM Textile Archive

The first phase of the project saw simultaneous preventive and textile conservation training and the development of a protocol for inventory and triage of the degraded collection. The textiles required a complete inventory to establish a well-defined archive and facilitate pathways for future research and interpretation of the collection. The following inventory protocol embraced the principles taught and practiced during the workshop.

Each object was assigned an inventory number using TSGM's numeric nomenclature system. The object was photographed with a digital camera, purchased with grant funding. The images serve as a visual record of condition before treatment.

Information about each object including condition and unique features like inscriptions was recorded on a hard copy 'long form'. The field headings are bilingual (English and Khmer), while the detailed object information is in Khmer. An abbreviated Microsoft Excel database was created to ensure easy access to the textile archive. As TSGM moves toward an institution-wide database for all artifacts, this digital database can be migrated to other programs.

Each object, often obscured by extreme soiling and imbedded insect and biological detritus, was surface cleaned with brushes and a variable speed vacuum.

This resulted in greater legibility of each object, and extracted dirt was retained for future research.

Inventory numbers were written on cotton tape and hand-sewn to each object. After treatment photographs document conservation actions, resulting condition, and any significant features.

This process was completed for all 850 individual articles that were complete enough to be recognizable. As the inventory progressed, objects were rehoused in numbered boxes and locations were recorded in the database, making object recall possible. The portion of the collection composed of small textile fragments and plastics was batch-processed with a modified protocol that prioritized soil reduction and sifting through the pieces to identify unique artifacts. Though many of the pieces were unrecognizable, small objects such as toothbrushes, earrings, wallets, and historic fabric fragments were identified.

Storing the TSGM Textile Archive

To fulfill the third goal of the project, the museum is field-testing a new controlled microclimate storage system that mitigates the effects of Cambodia's tropical climate on the collection. The system was developed by Rhino Research Group and adapted from the agriculture industry. Artifacts are placed into transparent polypropylene containers that include hygrometers to measure the interior relative humidity and temperature. Aluminum silicate zeolites known as "drying beads" are sealed in the containers with the collection material. The ceramic beads absorb water molecules, thus adjusting the relative humidity within the containers. The beads are removed when the desired relative humidity is reached, and the re-sealed boxes are able to maintain the desired interior conditions. The absorption capacity of the beads is easily regenerated in a locally purchased convection oven, and they can be reused indefinitely.

This protocol was tested and developed over the course of two onsite trainings, supported by Rhino Research's Thai expert, Ms. Patcharin Taridno. Return visits by the consultants throughout the year provided the opportunity to supplement training and make adjustments to the protocol.

Results of the Textile Preservation Project

The project and dedication of TSGM's textile conservation team established the textile archive. The project has also created a template for further textile conservation actions and clothing research. The guiding principles developed over the course of the project can be applied to other material culture collections, and the skills gained by TSGM staff will be shared with other Cambodian cultural heritage specialists to enhance the care of textile heritage throughout the country. The project provided opportunities for cross training of museum staff and fostered relationships between TSGM departments.

This research has also brought much-needed attention to the clothing at TSGM. Conservator Kho Chenda provided informative presentations to museum staff and Cambodian Ministry of Culture personnel about the conservation of the textiles, the findings, and the importance of the training. She states,

the training was really enriching for all of us. I gained all the knowledge I need to preserve historical textiles and I would love to share my knowledge with others to make sure no evidence will get lost in the future.

Media attention has provided an outlet to share aspects of the project and the importance of preservation with the international community.

By the end of 2018, the TSGM textile conservation team completed the inventory, basic treatment, and rehousing of the entire collection. The largest group of mostly intact garments includes short pants, trousers, and caps. At least one third of the objects are military-associated. Findings include dark shirts that were standard 'uniform' for Khmer Rouge, along with water canteens, green canvas bags and signature 'Mao' caps. These materials support reports that prisoners were stripped of their clothing, except for shorts, upon arrival at S-21 and confirm the presence and military activity of the Khmer Rouge (Chandler 1999; Hawk 1981). Processing the fragments revealed several important examples of Cambodian material culture including handwritten notes, jewelry, and textiles with identifying features. Seventy pieces of clothing and accessories include personal provenance like embroidered names or military data.

The inventory process provides a deeper understanding of the objects in the collection through careful examination and detailed written and photographic records. The names found on clothing can be cross-referenced with confessions, prisoner numbers and photos, and Extraordinary Chambers in the Courts of Cambodia (ECCC) Tribunal testimonies. These finds are extremely significant, and the potential for future research confirms the importance of the clothing as part of the overall archive of TSGM.

Future plans for the textile archive include making improvements to exhibits to expand public access and deepen the narrative of the Khmer Rouge period. Additional funding is being pursued to augment the display of the clothing. The next phase will focus on preservation of undocumented clothing that has been on display for decades and will provide supplemental conservation training. Additionally, the microclimate storage system may be employed for the long-term preservation of other materials in the TSGM collection, like metals, which suffer from returning rust.

Conclusion

Clothing, in its simple familiarity, speaks undeniably to young Cambodians about the details of their culture even as it offers touchstones for those who survived that dark period in Cambodia's history. Over the course of this project, the previously undocumented collection has been inventoried, photographed,

entered into a searchable database, surface cleaned, and stored in an innovative and sustainable climate controlled system. This clothing-focused research, coupled with the inventory and conservation project statistics, provides several important insights.

First, there is now a clearer picture of those who died at S-21. The preserved textile remains will foster new forms of dialogue with visitors, particularly Cambodians who visit TSGM to answer questions about loved ones, reconcile with the past, and further the movement toward peace.

Second, training and collaborative efforts have elevated the significance of the clothing collection and, by extension, Cambodian textile heritage for both the trainers and the trainees, and ultimately for the public. The conservation training engaged stakeholders and embraced respect for tangible material culture while promoting sustainable practice. The project adapted western conservation approaches and archeological practices to address Cambodian cultural heritage, institutional limitations, and challenges posed by the collection's poor condition.

Third, the resulting treatment protocol is unique to the conservation of degraded genocide textiles, which themselves represent thousands more victims of genocide and those who perpetrated it. The stains and soiling must be considered part of the textiles' provenance and evidentiary value. Specific limitations on how much to clean and how to stabilize have been developed in collaboration with the TGSM team and other heritage professionals.

This project showcased the importance of preservation, especially for sensitive organic materials susceptible to extreme climate. These clothes and the memoires they symbolize are being treasured, studied, and cared for. Conservator Kho Chenda expressed the importance of preservation and its relationship to the museum's mission to educate about the horrific history of the Khmer Rouge in a 2018 Associated Press article:

If that clothing gets too old and worn out, then the evidence it offers will be gone, and when you talk to the younger generation, they will not believe you.

Acknowledgements

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Four Waurá masks in the Indian Museum: a decolonial way to conservation practice and theory

Bruno Brulon Soares, Leandro Guedes
Federal University of the State of Rio de Janeiro (UNIRIO), Rio de Janeiro, Brazil

Introduction: from the tribe to the museum

In the exhibition room of the Museum of the Indian (Museu do Índio, MI), located in a colonial mansion dating back from 1880, in the neighbourhood of Botafogo, Rio de Janeiro, four indigenous masks, made for a particular healing ritual in a village at Xingu, were displayed by two Indians from the ethnic group Waurá. It was 15 June 2015 when the masks arrived at the ethnographic museum from the village Piyulaga, in the Park of Xingu, a territory of 26,4 square kilometres, in Mato Grosso, in the South region of the Brazilian Amazon forest. A territory kept by the state and occupied for 16 different ethnic groups. The four Waurá masks, along with their craftsmen, travelled for 2.050 kilometres, from the indigenous village to the Indian Museum, due to a commercial order from the institution to "complete" its collections.

The corporal masks, known as *Atujuwá*, are used in healing rituals called *apapaatai*, performed when a Waurá has a dream. In this occasion, the tribe's Shaman indicates the correct ritual for a possible cure. The demonstration in the museum by the two craftsmen included technical aspects for the preservation of the masks and their constituent materials.[1] In that moment, the two Waurá men were invited as specialists, assuming their authority over the knowledge behind the masks. They had a determinant role in their preservation through the active process of *musealisation*. In this process – that encompasses the selection, acquisition, documentation, conservation and communication of the masks – the indigenous are valued as well as the objects they have produced. Hence, in the museum understanding, there is no preservation of Indigenous cultural heritage detached from the preservation of indigenous life in their cultural and natural environment.

In the route from the village to the museum, it was not only the masks who were transformed, by gaining the statute of musealia.[2] Their producers, while accompanying these objects to the big city, have been recognised as professionals and

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1. Couto, I. (Personal communication, March 29, 2019).

2. In the terminology of museology, musealia is the same as "museum objects" (Stránský, 1974) or the objects that have been musealised.

holders of a special knowledge worth being transmitted. The acquisition here recalled reveals not only the complex museum procedures to preserve symbolic relations and cultural bounds, but also a wide perspective on the sense of preservation in a decolonial way. In the present analysis, we will consider how the conservation of authentic objects may imply the maintenance and subsistence of indigenous life in a certain territory and the preservation of the natural resources for their production.

The four Waurá corporal masks in the collection of the MI in Rio de Janeiro were studied for this article in the different social statutes they have received in the distinguished moments of their biography, from their production to musealisation. As indigenous artefacts or commodities in a specific market, or even as objects of art or museum objects, the masks have circulated through different cultural regimes. As demonstrated by the anthropologist Thierry Bonnot, museum objects must be analysed in the diversity of statutes throughout a complex trajectory. According to the author, what makes a singular object is the different statutes it accumulates as an "object singularised" (Bonnot, 2007, p. 5) in the different moments of its life. Here we intend to perceive these masks as "things in a certain situation" (Appadurai, 2007, p. 13) and to explore the process of their preservation in the museum regime as a process extended to the market, to the indigenous village where they were produced, to the environment where their materials were extracted... Thus, their authenticity depends on the preservation of human life and culture on a territory constantly disputed between indigenous peoples and the nation-State.

Selection

The process of selection implies the "removal of an object from its original situation," which, according to Zbyněk Z. Stránský, would be dependent on the recognition of its "museum value" (1974, p. 30), i.e., an assigned value according to criteria defined in the museum mission and practiced by authorised professionals. In this moment of musealisation, the selection of objects that will be acquired has a sense of *preservation*, as in the management of collections (Bergeron, 2011). In the case of the four masks at the MI, the selection started with a choice for the very ethnic groups and indigenous values that were to be represented in the museum's collection.

Currently sixteen different indigenous nations live in the Park of Xingu, among which, the people Trumai, Ikpeng, Kamayurá, Kuikuro, Matipu and Waurá. These groups are, moreover, interconnected through a network of specialised trade, marriages and inter-tribal rituals. However, each of them cultivates its own ethnic identity, as well as their tangible and intangible cultural heritage. Officially established by the Brazilian government in 1961, the indigenous area of Xingu, in the Central-West region of the country, is a natural reserve where the principles of environmental preservation are combined with the preservation of the living populations and their cultures. The creation of this protected land

envisaged the protection of the natural habitat from which indigenous people extract the means for their subsistence (Menezes, 2000, p. 100).

The Waurá masks produced in Xingu were initially selected by the museum director, José Carlos Levinho, who intended to build a specific collection of ritual masks from the region for their "visual impact" to the museum audience.[1] He thought of the masks for a series of short term and itinerant exhibitions to be organised by the museum. Following his curatorial direction, the museologists in the institution initiated a commercial transaction with an indigenous association for the production and acquisition of the four Waurá masks. It is usually the local associations that contact the craftsmen in the tribe who will say if they can respond to the museum requests, and they set a price. Beyond their "beauty" and their dimensions (the masks measure around fifty inches to eighty inches of depth) that hinders the production and transportation, the masks are rare because, as ritual objects, they can only be produced in a certain period of the year (regularly around June and July). The season for the manufacture of ritual masks coincides with the period when natural resources are available in the preserved environment. Such a difficult production will only increase the value of rarity invested in these objects for the museum to acquire them.

Documentation

Before being properly incorporated into the museum's collection, all items go through a stage of documentation, so that they can be placed in specific storage spaces. In this process, indigenous knowledge about the objects is indispensable for their appropriate musealisation. For this reason, in June 2015, along with the four masks arriving in the MI, two craftsmen, holders of indigenous knowledge pertaining to the masks, came to the museum to help with the documentation of the objects they had crafted in the tribe. Both Daikir Talatalakuma Waurá and Karapotan Waurá live in the village Piyulaga in Xingu. At the MI, they were the ones responsible for the assemblage and explanation of the ritual objects for the museum professionals (mostly museologists by training). Thus, the four masks that arrived in the museum with their makers were documented in a unique ceremony of "indigenous participation" aiming to classify these objects according to the culture in which they were produced.

The moment the museum transfered its authority to the Waurá, a recognition based on ethnomuseological principles was put into place. The museum restituted them the right to speak on behalf of their own cultural heritage, even outside of the village. In museum rituals that involve shared knowledge and different experiences of the museum objects, the value of objects are bound to the value of the information preserved by the people who produced it and exchanged it. The museum, in a decolonial perspective, is no longer perceived as a centre for knowledge dissemination, but as a "contact zone", as proposed by James Clifford

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1. Couto, I. (Personal communication, March 29, 2019).

(1997), where different cultures can meet and something new is collectively built to be transmitted.

Conservation or *ethnopreservation*

Even in its traditional definition centred in the standard procedures of European museums, the general term "preservation" encompasses the "acquisition, entering in the inventory, recording in the catalogue, placing in storage, conservation, and if necessary restoration" (Desvallées & Mairesse, 2010). Such a wide definition is used since the 1970s, when the French museologist Georges Henri Rivière (1989, p. 205) proposed the notion that preservation covers all specific practices of conservation and restauration. Considering these perspectives, an initial question may be raised for the decolonial reflection pursued in our debate: how to conceive the "preservation" process in museums whose collections and its management depend on groups that are socially vulnerable and on natural resources that are endangered?

Our argument is that the production of authentic indigenous objects to feed a market maintained with the museum activity disrupts the logic behind the museum as a place for cultural death to establish *the musealisation of life*. According to this restored regime of value, an indigenous object in a museum may be perceived as the sign of an active circulation that feeds and preserves a wider chain of cultural transactions that are less predatory than the ones from the colonial past. In these regimes, a preserved collection is the result of commodity exchanges that act upon and allow the maintenance of a group in a determined territory. Several authors[1] have already called attention to the fact that indigenous life and its ways of relating to the land have a fundamental role in the preservation of the natural environment and its biodiversity.

In a recent article, the anthropologist Manuela Carneiro da Cunha considers the role of indigenous peoples in the conservation of the biodiversity in their living territory. She argues for a strict relationship between biological diversity and the great ethnical diversity that makes Brazil an international example in terms of "social-environmental megadiversity". According to Carneiro da Cunha (2019, p. 38), the Brazilian indigenous are more than just "selectors of a variety of the same species. They are, indeed, *collectors"*. The indigenous taste and tradition for diversity is what helps to preserve the environment while living in it and using its resources in a sustainable manner.

The four Waurá corporal masks, that are now in the collection of MI, are made of fibres and chaffs of buriti (*Mauritia flexuosa*), a common palm tree in the Amazon region; they have a structure of wood to give stability to the ritual performer; they have several organic ornaments like bird feathers and snail shells, and a mouth made of piranha jaw glued with bee resin.[2] These organic materials

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1. See, for instance, Carneiro da Cunha & Almeida (2009).

2. Report on the Waurá masks. Archive of Museu do Índio – FUNAI. Rio de Janeiro, 2015.

are not made to last. In fact, after the *apapaatai* ritual in which the masks are dressed by tribesmen, they must be completely destroyed. In the museum, they are kept to be displayed in exhibitions, but their material conservation – considering the existence of a market for similar masks – is not the main concern.

While anthropological studies show that the indigenous presence in a preserved land may be indispensable for the preservation of natural resources, museums are less concerned with the static conservation of the acquired objects, based on the idea that collections can be re-made as long as their cultural contexts of production and the environment are preserved. As stated by museologist Ione Couto, responsible for the acquisition of the Waurá masks at MI:

> They [the masks] may be destroyed. They were made to be destroyed. In the villages they are made to be destroyed. Nothing prevents that here they are used, exhibited, and we can make a new collection of masks afterwards.[1]

To maintain the bounds between the conservation of heritage, the preservation of the environment and the subsistence of indigenous life is, therefore, a priority for these museums dealing with life, even when preserving collections of material objects.

Communication: from the value of transmission to the transmission of value

According to the Waurá cosmology, despite cultural differences, humanity can be defined, among other traces, by a common "consciousness of a responsibility for sharing material goods" (Ireland, 2001, p. 267). A similar perspective can be seen in the museum transmission of their cultural heritage that do not disregard the human implications in the production and circulation of material objects. In this sense, museological communication – which completes and consecrates musealisation – in the case of indigenous museums, promotes the *transmission of values*, more than it regards the value of transmission.

In its museological conception, communication is the process through which a collection acquires meaning, becoming accessible and having its scientific, cultural and educational value transmitted to an audience. To Stránský (1974, p. 31), communication is the museological approach to reality that creates a reciprocal connection with the original reality that is established in "a qualitatively elevated level." In the case of museums whose mission is directed towards the transmission of indigenous cultural heritage, the symbolical level of the indigenous and the context of production cannot be detached from these "elevated" objects in the museum context. This kind of *living authenticity* invested in the objects move away from the idea that material objects in ethnographic museums are the vestige of a culture that is extinct or about to disappear, so that these objects can

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1. Couto, I. (Personal communication, March 29, 2019).

be perceived as living heritage, testimonials of intercultural exchanges that are essential to the survival of autonomous producers in the present and for their political affirmation beyond the showcase of a museum.

In 2018, one of those masks was loaned for an exhibition entitled: "Etnos: Faces of diversity" in a private Cultural Centre in Porto Alegre, Rio Grande do Sul state. The MI is still planning to make a short-term exhibition with the masks on their premises.

As we observe from this short biography of four indigenous masks in a Brazilian ethnographic museum, the musealisation procedures at MI include the procedures of exchange of cultural items in the process of preserving cultural heritage – not at all detached from the market. Thus, the preservation of cultural and biological diversity through the preservation of heritage is bound to the transmission of values over heritage that can be perceived as new decolonial values for the museum.

Some conclusions: from the museum to the tribe

The remote idea of the testimonial object, widely adopted by ethnographic museums since the 1930s in France, according to which the collected object is an "archive" of a "distant culture" (Bonnot, 2002, p. 7) and sign of an invented exoticism, is finally subverted in the post-colonial museum. While in the past the physical conservation of the ethnographic object was associated with the "salvation" of certain peoples' cultures in danger of extinction, and the preservation of the material object was imposed on the preservation of human life, in the Museum of the Indian the musealisation of the object implies the preservation of life.

The analysis of the biographical trajectory of the four Waurá masks, from the tribe to the museum, and the subsequent processes of selection, acquisition, documentation, conservation and communication show that from a decolonial museum regime, it is possible to reach out to the people involved in the transmission of that very culture in the territory where they live, and to contribute to the preservation of their life and culture.

Furthermore, our analysis indicates the hypothesis according to which the precariousness of the environment in Brazil may have a connection to the precariousness of indigenous life in the national territory – a notion not sufficiently explored by museums and museologists. The preservation of human life, of the living heritage and its connection to the land should be in the base of environmental conservation policies in the country, and thus also in the foundation of museological principles oriented to the preservation of cultural references and traditional knowledges of indigenous populations.

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Authenticity, Identity, and Essentialism: Reframing Conservation Practice

Brian Castriota
University of Glasgow, Glasgow, United Kingdom

Introduction

In classical theories of conservation both the physical integrity and authenticity of objects have gone hand in hand as both were predicated on the persistence of a particular spatiotemporal artefact and its various aesthetic potentials. Within this paradigm conservation activities have logically been directed towards minimising physical changes perceived as loss to an object through minimal and re-treatable material interventions. However, with many objects of intangible cultural heritage the continuity of the object's presence is not necessarily contingent on an enduring physical artefact in time and space, nor is its authenticity guaranteed by maintaining a discrete physical object. In many cases these objects may *recur* in multiple, token instances as assemblages, events, and experiences made present in time and space through the successive recombination of replenished or new materials, equipment, and/or human interactions.

Against the backdrop of the wider "communicative turn" of the 1990s in which heritage frameworks and conservation theory began to recognise the cultural contingency and mutability of perceptions of authenticity (Villers, 2004; Muñoz Viñas, 2005; Van Saaze, 2013, p. 75), fine art conservation also began to reorient its frameworks to accommodate the particularities of modern and contemporary artworks. As with many non-Western objects of cultural heritage and born-digital archival objects and records, the classic conservation frameworks for fine art conservation—with their prioritisation of material fixity—were not applicable to many works of modern and contemporary art in and entering museum collections around the world. Entrenched understandings of authenticity—predicated on the continuity of historic material substance—had yet to be reformulated for artworks that incorporated material variability, performance, technology, ephemerality, and conceptual practices.

From material fixity to fixity of essence

In the absence of an abiding material substance, novel theoretical frameworks and practical approaches have emerged in the last twenty years wherein the focus of conservation activities has been reoriented towards the identification of a work's significant, essential or constitutive properties. Within these frameworks, authenticity is seen to be guaranteed by discerning a work's "score" (Viola, 1999,

p. 89; Van Wegen, 1999; Laurenson, 2005 & 2006; Phillips, 2015) and ensuring a work's various manifestations remain compliant with the artist's "explicit sanctions" (Irvin, 2005; Wharton, 2015) or the properties singled out as constitutive of the artwork's "identity." This paradigmatic shift was propelled by the writing of Pip Laurenson (2005; 2006) who—recognising the many parallels between time-based media installations and musical works—extended several concepts from the aesthetic theories of Nelson Goodman ([1968] 2009) and Stephen Davies (2001). Fundamental to this framework is the notion of an artwork's "two-stage" mode of execution and implementation, where a work's essential properties—defined and recorded in a score—may serve as the basis for enacting its manifestations in multiplicity.

Rebecca Gordon (2011) proceeded along similar lines as Laurenson with her notion of an artwork's "critical mass," defined as "the optimum choice and grouping of factors or attributes that demonstrate the core identity of the work of art" (2014, p. 97). Within this framework the authenticity of a manifestation is guaranteed as long as it maintains a critical mass of features discerned in consultation with the artist. As long as the particular properties, attributes, behaviours, relations, or conditions identified as significant or essential are sustained, it is thought that the authenticity of future manifestations will never be in question. Even in the eventual absence of the artist, if these attributes are preserved it is thought that the work's presence and authenticity might be assured.

At the heart of Joanna Phillips' (2015) "Documentation Model for Time Based-Media Art" is a similar approach built on a Goodmanian ontology that distinguishes between a work's score and its manifestations, produced in two distinct stages. In this model, explicit sanctions about the work's significant or essential properties are solicited from artists through artist interviews and artist-provided instructions. These explicit sanctions are synthesised alongside an artist's tacit sanctioning of particular properties or formal features authorised in a work's previous manifestations.

In these frameworks, the essentialisation of a work into a score is often framed as a collaboration between conservators and artists. Recognising the inevitable absence of the artist and the insufficiency of a paper certificate alone to confer authenticity on an instantiation, these efforts are motivated by the belief that faithful compliance to some definitive set of essential material or relational conditions defined by or in consultation with the artist will allow the work to recur with authenticity. This has led to the elevation of the artist interview within conservation practices in an effort to capture the artist's sanctions and reveal the artwork's essence or core. By soliciting and collecting an artist's sanctions at the point of acquisition and ensuring manifestations thereafter remain compliant it is thought that the conservator can minimise the "erosion of identity between instances of the work" (Fiske, 2009, p. 234). These processes of what Tina Fiske has termed "tethering" (2009) are aimed at achieving some degree of fixity and durability for artworks that do not persist through a fixed material substance. Through essentialisation or score reduction it is thought that such

works may be made into discrete, coherent, and durable museum objects that can be enacted and manifested in perpetuity.

These approaches are built on the presumption that every work has a singular, abiding identity or core. The notion of an artwork having a determined and fixed identity that can be defined at the point of acquisition and maintained through time with conservation oversight is very compelling from the perspective of a collecting institution. It requires only slight shifts in thinking and approach with respect to existing institutional policies and workflows, and the objective empiricism and positivism that underlies conservation methodologies. However, in practice this presumption is frequently challenged.

Evolving identities

Although some works may appear to be more liable to "textual stabilisation" (Hölling, 2016, p. 18), both score reduction and the enforcement of score compliance can be difficult or infeasible for some works. Material and contextual circumstances are liable to change and, as a result, an artist may make certain declarations about how a work should be enacted or manifested that contradict previous declarations or sanctions. There may not always be clear or unanimous agreement between an artist, an artist's representatives, collection caretakers, and other stakeholders about what constitutes a work's identity or score. Whether a manifestation is score-compliant can, in these cases, become a matter of perspective, as the "core of the work" can often vary "from one person to the next" (van Saaze, 2013, p. 77).

Laurenson has cautioned against drawing direct analogies between musical works and time-based media artworks and notes how an artwork's identity may be both difficult to pin down and liable to change after it has entered the museum collection (see 2005, under "Differing Values"). Several other influential texts on the conservation of contemporary art have also highlighted how the differences introduced in a work's repetition or iteration may shift or alter the work's perceived identity or score, and that works of art do not necessarily retain a singular identity. Phillips (2012) writes that a work's identity is not always fully-formed close to the work's initial manifestation; she cautions conservators against prematurely determining an artwork's work-defining properties as it may enter a collection while in a "state of 'infancy'" and in the process of "forming its identity" (p. 140). In the documentation model she developed Phillips also notes how each manifestation of a work "may inform" its identity or score (2015, p. 175). Van de Vall et al. (2011) echo these sentiments, commenting that a "work does not necessarily stop changing when it enters a museum collection" (p. 3). They also add to this observation that not every artwork exists as "an organic or functional whole possessing a singular identity" (ibid.; see also Hölling, 2015, p. 75).

Although there is a growing acknowledgment that an artwork's identity may evolve or even multiply through time, conservation practice frequently falls back

on the assumption that an artwork retains a singular identity or a "true nature" (Muñoz Viñas, 2005, p. 92) that can be totally known through empirical methods or simply by asking the artist. The role of the conservator is still often framed as the protector of that original, singular identity or essence. Such thinking extends directly from classical, materialist theories of authenticity—with an "emphasis on entities and their origins and essences" (Jones, 2010, p. 181)—where the conservator is compelled by a moral imperative to uncover, recover, freeze, and fix. The prevailing frameworks for authenticity in fine art conservation have yet to fully account for the diverse experiences, memories, and values of stakeholders and other audiences in judgements of authenticity; the evolving and at times contradictory nature of the sanctions and directives that might be considered constitutive of a work's score or identity; and the fact that many works—as processes—exist in protracted and indistinct stages of execution and enactment, challenging two-stage models of score reduction and compliance.

Centring and identity construction

The process of drawing hard lines around an artwork's essential properties falls under what I have termed a process of *centring* (Castriota, 2018). In his famous lecture "Structure, Sign and Play in the Discourse of the Human Sciences" ([1966] 2001), Jacques Derrida put forward a critique of what he called "centred structure." According to Derrida, classical thought presumed every structure was ruled or governed by a centre, which above all served to "limit what we might call the *play* of structure. By orienting and organizing the coherence of the system, the centre of a structure permits the play of its elements inside the total form" (p. 352). In this classical model the centre constituted the structure's core but was importantly free from what Derrida called the "play of difference" or the substitution of meanings that might occur within the structure. He writes,

The concept of centred structure is in fact the concept of a play based on a fundamental ground, a play constituted on the basis of a fundamental immobility and a reassuring certitude, which is itself beyond the reach of play. (ibid.)

This notion of play is what allows for variation or permutation, but only up to a certain point; in the structuralist model, centre establishes a tolerance for deviation by effectively constructing a boundary, beyond which "the substitution of contents, elements or terms is no longer possible" (ibid.).

This model remains at the heart of the way we tend to think about an artwork and its identity. As a work of art is transfigured into an object of cultural heritage or musealium within the museum, an institutional centre is constructed through the musealisation process. By defining certain explicit rules and parameters about how a work must be exhibited and interacted with—such as the essentiality of historic material fabric, or particular technologies, performers, or contextual conditions—an authoritative centre is traced around certain properties. Properties endowed with a greater significance—lying closer to or within this centre—are those that might be considered essential, work-defining, or constitutive of its

"critical mass" (Gordon, 2011). If these properties are not maintained, concerns around the ongoing authenticity of future manifestations may arise. But is there really a singular core, centre, or innate essence to every artwork? And is it truly free from play and permutation?

Judith Butler notes in *Gender Trouble that* what we take to be an "internal essence" is in fact "manufactured through a sustained set of acts" (1990, p. xv). In her characterisation of the "abiding substance" of gender as a fictive construction, Butler refers to psychiatrist Robert Stoller's notion of a "'gender core,'... produced by the regulation of attributes along culturally established lines of coherence" (pp. 32–33). Butler argues that the appearance of an abiding substance or core—producing the illusion of a fixed identity—is constructed in accordance with certain "regulated attributes" and norms. In the case of a work of art and other objects of cultural heritage, these regulated attributes may be understood as those features, properties or conditions deemed significant, essential, or work-defining by those in positions of authority to do so.

The "tacit sanctions" of authorised instances of an artwork (Irvin, 2005) may be thought of along similar lines as J. L. Austin's performative utterances or *performatives*, which Butler extends to non-verbal bodily acts around gender expression (Butler, [1993] 2011). Butler notes that "identity is 'performatively' constituted by the very expressions that are said to be its results" (1990, 34). The sanctioned formal manifestations of an artwork—that is, particular performances or particular installations—are typically conceived of as the material results of a process of rigorous interpretation, like cakes made by following a recipe. However, in the accidental or purposeful repetition of certain properties—such as particular transmission technologies, highly-visible and sculptural display equipment, or the artist's body in a performance—the illusion of a singular identity, centre, or ground may be reified in a work's ongoing display or enactment.

As long as each instance of a work remains in compliance with the identity affirmed by prior, sanctioned instances, the ground appears to remain solid, the centre appears to remain intact and authoritative, and the appearance of an abiding and continuous substance is maintained. Manifestations seen to remain in compliance with the artist's sanctions—either through strict adherence to textualised instructions or formal mimesis—can be said to reinforce the illusion of a stable and singular artwork identity. Conversely, sanctioned or authorised instances that deviate and depart from prior instances effectively undermine the illusion of the work's continuous, stable, self-same identity. As soon as a sanctioned deviation occurs in a particular manifestation of a work the illusion of that singular identity and abiding substance may be fractured, prompting talk of new versions, double dates, and changes to medium lines.

Multiple perspectives, multiple centres

In practice this centre is rarely fixed and eternal. Recent scholarship recognises that judgments of authenticity are negotiated and discursive, made by an evalua-

tor on the basis of both objective evidence and subjective factors at a particular moment in time.[1] In line with frameworks that acknowledge many audiences and stakeholders with diverse values, memories, and experiences, conservation should also recognise when multiple centres may emerge. Even if we embrace the fact that the boundary defining the centre may be porous, we should also be wary of the supposition that an object retains a *singular* centre or core at every point in its trajectory.

A single, institutional centre may be traced at the point of acquisition. This is usually done with the best of intentions for logistical purposes. But this centre may not remain authoritative over time, and a manifestation's embodiment of those properties considered "essential" at one point in time may not translate into a future-proof guarantee of authenticity. Now or in the future, the artist or other audiences may locate the work's centre around a different constellation of essential properties, thereby leading to disputes about a manifestation's authenticity. This may occur across all media and for many different reasons, and these centres may reveal themselves in the diverse actions and interventions taken by both artists and collection caretakers.

The properties around which an artist might trace the work's core or centre may diverge from what a curator, a conservator, or an audience member might regard as essential to the work. The values that inflect these judgements are not monolithic and it is certainly possible for an individual filling a particular role to identify multiple centres depending on their capacity to acknowledge and embrace alternative or contradictory values or perspectives. However, it may become an impossible task to gather together these multiple centres and represent them all within a single manifestation.

Reframing the essence of conservation

Rather than perpetuating the illusion that a work retains a singular centre through time, should we not perhaps be more attentive to when new, contradictory centres emerge? Rather than denying their existence—lest we feel we have failed the work in some way by not protecting its "original" or singular identity—might there be ways to reorient our practice to embrace a work's multiple centres and grounds, multiple avenues for authenticity, where the object of fixity is neither material nor essence, but rather the conditions that allow objects to continue becoming?

During a recent lecture series delivered at the University of Glasgow, Judith Butler identified a key distinction between preservation and safeguarding. She noted:

Preserving seeks to secure the life that already is; safeguarding secures and reproduces the conditions of becoming, of living, of futurity, where the content of that life, that living, can be neither prescribed nor predicted and where self-determination emerges as a possibility. (2018)

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1. See Villers, 2004; Muñoz Viñas, 2005; Jones, 2010; Jones & Yarrow, 2013; van Saaze, 2013, p. 75.

Butler's distinction regards preservation as an activity aimed at fixing what something is and has been up to the present and freezing it in that state into the future. This recalls the classic freeze-frame paradigm of conservation, a prioritisation of historical value where the entirety of an object's past is regarded as significant but only up to the present. Safeguarding, in Butler's formulation, is regarded as an activity that secures certain conditions necessary for that thing—a person or an object—to continue living a life, where the trajectories that life may take remain unknown. This should not be construed as a laissez faire approach to an object's persistence through time; a safeguarding that allows things to happen to a person or object that might prevent them from living is not safeguarding. Rather than fixing, securing, and perpetuating a constellation of essential properties, safeguarding aims to simply secure the conditions for its future to remain a possibility, a future wherein its identity may evolve, diverge, or multiply. In the case of inanimate entities that cannot speak for themselves, determining what they may require to maintain that possibility must be a discursive and reflective process, a process whose mediation is well within the remit of the conservator.

Generally speaking, practices of collecting, display, and conservation have yet to integrate an awareness that many objects of cultural heritage are in fact processes that cannot be easily transfigured into contained and eternalised entities. Contemporary artworks in particular challenge the collecting institution—the "objectification machine" (Domínguez Rubio, 2014)—to be reimagined and reconfigured away from an ethos of "essentialism at the level of identity" (Butler, [1993] 2011, p. 58) towards a safeguarding of these unstable and frequently mitotic processes. To this end, the focus of conservation activities might be reoriented towards an ongoing, reflexive understanding and documentation of an object's multiple constructed grounds and centres, and the various means by which tokening links between a work and its instance(s) may be established and sustained.

Conclusion

The impulse of conservation to secure the continuity of objects of historic and artistic value is motivated by the recognition of both the audiences of today and the audiences of tomorrow as equal stakeholders. Works of contemporary art are not the only objects of cultural heritage engaged in heterogeneous processes of becoming, with multiple shifting grounds and centres; the conditions that define these entities *and* their audiences are neither singular nor static. The conservator might ask of any conservation object: Is the object's creation at an end? How is its identity being constructed and reified, and by whom? Is there really only once centre, or does it just appear that way from my current perspective? Are there centres unseen, voices unheard? What tokens the object for me? What tokens the object for you? And what may token the object for someone who is not present? Such a "strategic essentialism" (Spivak [1984] 1990, pp. 11–15) should be part of an inclusive, participatory process of tracing a work's multiple, emerging and diverging centres through time. These questions should not just be posed as hypotheticals, they should not just be added to a checklist

of questions—filled out by the conservator and filed away—and they should not only be discussed between museum staff members and artists behind closed doors. These questions should also be posed by the museum to all who enter its doors on an ongoing basis.

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Veil of Modernity in Conservation of Living Heritage

Supreo Chanda
University of Calcutta, Kolkata, India

Introduction

Conservation involves both preservation and restoration. "Fate does not restore their world to us along with the works of antique Art… but only the veiled recollection of that actual world" (Hegel, [1952] 1998, p. 455). Until a couple of decades back, conservation of only the material evidence of heritage was considered important; so as the *sacred* duty of retaining authenticity. Fielden and Jokiletho (1993, p. 11) pointed out,

> Conservation policies were supposed to be based on critical process starting with 'intrinsic cultural resources and values' related to it… The primary aim of conservation was to 'safeguard the quality and values of the resource, protect material substance and ensure integrity for posterity.

The Athens Charter for the Restoration of Historic Monuments adopted at the First International Congress of Architects and Technicians of Historic Monuments, 1931, while recognising the public participation stressed on retaining originality in style, material and surroundings. Interestingly, the importance of authenticity was voiced strongly before that too. Marshall (1923) clearly instructed in his *Conservation Manual,* which is basically a handbook for the conservators of the Archaeological Survey of India:

> It should never be forgotten that their *historical value is gone when their authenticity is destroyed,* and that our first duty is not to renew them but to preserve them. When, therefore, repairs are carried out, no effort should be spared to save as many parts of the original as possible, since it is to the authenticity of the old parts that practically all the interest attaching to the new will owe itself (Marshall, 1923, p. 10).

The International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter) adopted in the Second International Congress of Architects and Technicians of Historic Monuments, Venice in 1964, emphasises on holistic approach in conservation for the society involving the community retaining authenticity. It advocated to make the new materials/ components used for restoration visible (Article 9); though the provisions subjected the Charter to be criticised for being 'Modernist' and eventually being discarded.

The Florence Charter, 1981, followed to extend the Venice Charter to the Historic Gardens, launched the idea of dynamic and evolutionary nature of heritage.

Nara Document on Authenticity, 1994, conceived in the spirit of Venice Charter, underlined the importance of broader understanding of cultural diversity and cultural heritage in relation to conservation. "Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values" (Article 10). Since *values* differ from culture to culture, "… it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources" (Article 12). "The Nara Document on Authenticity in fact recognized authenticity as a social construct and acknowledged its cultural relativity" (Bortolotto, 2007, p. 42). She further asserts, "…authenticity is not a natural ancient quality of things but is always negotiated and defined in the present" (2007: 43).

> At Nara the concept of "progressive authenticities" – recognising the legitimacy of layered authenticity, evoking successive adaptations of historic places over time – was reaffirmed. Authenticity of tradition – a type of intangible heritage – was recognized as having value. The need for flexibility when defining authenticity was recommended. As David Lowenthal writes…, "Authenticity is in practice never absolute, always relative" (Jerome, 2008, p. 5).

Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage, adopted during the International Conference on the Safeguarding of Tangible and Intangible Heritage 2004 asserted,

> … considering that intangible cultural heritage is constantly recreated, the term "authenticity" as applied to tangible cultural heritage is not relevant when identifying and safeguarding intangible cultural heritage (Clause 8) … realising that the elements of the tangible and intangible heritage of communities and groups are often interdependent (Clause 9).

Nara+20 Document (2014) on Heritage Practices, Cultural Values, and the Concept of Authenticity, in celebrating the 20th anniversary of the Nara Document, identified five key interrelated issues highlighting prioritized actions to be developed and expanded within global, national and local contexts by wider community.

Living Heritage

The term 'living heritage' can be countered as having made Heritage as a whole a *dead* proposition. Living heritage generally is linked with both community and continuity. A living heritage site may be limited to a place where a community lives in and around a heritage site continuing with the original/ traditional practices for which the site was intended; or maybe a site used by a community in a context different from the original one with changing/ evolving values in relation to the changing needs of the society. Strong association of a community to a heritage that has not been subjected to gross changes due to, *inter alia,* urbanisation, globalisation and the resultant modernisation maybe termed as

living heritage. Few tend to approach living heritage at par with the cultural expression of a community as per the provisions defined in the Convention for the Safeguarding of the Intangible Cultural Heritage, 2003 – a notion however is not tenable due to the fact that apart from the community involvement, intangible heritage and the living heritage are quite different. Conservation of living heritage demands addressing to both fabric and the values holistically. Marshall cautioned long back,

> In the case of "living" monuments (by which is meant those monuments which are still in use for the purpose for which they were originally designed) it is sometimes necessary to restore them to a greater extent than would be desirable on purely archaeological grounds. In every such case the Archaeological Officer responsible for the restoration should state clearly in his conservation note... the reasons which have compelled him to depart from the principles usually followed (1923, p. 10).

Asian Values

The term, 'Asian Values,' is applied here in a different connotation of the same coinage that has been used in historiography and political discourses (again a Western construct). Value systems in different Asian societies are distinct particularly in relation to time and their concept of past deeply rooted in their religious beliefs. Many of the Asian societies, particularly belonging to the Hindu, Buddhist and Jaina communities view the process of creation in an unending cyclic order of birth, life and death; it *begins to end and ends to begin.* They consider the soul as immortal; and rebirth as well as reincarnation is the logical conclusion. The concept of soul is perhaps borrowed from the autochthonous sages. Confucianism was also influenced to the belief through Buddhism. Few other ethnic groups in the region, including tribal communities, also believe in the cycle of life. The strong philosophical perception towards the invariability of mortality and regeneration time again led to minimal attachment towards the earthly achievements; hence apparent reluctance for pro-active efforts of making the relics of heritage 'permanent.' Moreover, the tangible evidences of heritage in the region under reference are primarily meant for utilisation of multifarious practices and rituals; *art for art's sake* does not hold much water. Thus several layers of intangibility have been associated with most of such relics. Conservation practices, both traditional and modern (so called *scientific,* introduced by the Colonial rulers*),* too have been, rather bound to be, multi-dimensional, mainly revolving around the basic idea (mostly the deity) to which the structure has been dedicated to. Following example might make the dilemma concerning conservation of living heritage clearer.

Nabakalebar at the Jagannath Temple, Puri

The Shree Jagannath Temple, Puri is a great spiritual centre found the east coast of India. The ruling deity, Shree Jagannath, is believed to be an incar-

nation of Vishnu. The temple was built by the rulers of Ganga dynasty in early 12th century CE. It is one of the tallest monuments of India (63 m.) in *Sikhara* style. Few believe that the site was originally a Buddhist site, where a Stupa was being built over a natural hillock (Patel, 2005, p. 71). The *Garuda* pillar at the temple was found to be a fossilised wood during the repair works undertaken in 2003-2004. The temple is built with Khondalite stone without any mortar. Only iron dowels and clamps were used to fix the stone blocks. To prevent seepage of salt water from the nearby sea, the entire temple was plastered with lime in the past. Deplastering during the conservation by the Archaeological Survey of India revealed exquisite ornamentations and motifs on the walls.

Three wooden idols (*Darubrahman/ Darudevata*) of Jagannath, Balabhadra and Subhadra are worshipped on *Ratnavedi* (bejewelled altar). The deities constitute the fundamental Trinity of Vishnu, Shiva & Shakti respectively; and Sudarsan (representing Surya) is the fourth divine manifestation – altogether known as Chaturdhamurti (four-fold divine images). Alexander Cunningham considered Jagannath, Balabhadra and Subhadra as the representatives of the Tri-Ratna, *viz.,* Buddha, Dhamma and Sangha. According to the mythology, the Jagannath was a tribal deity worshipped by the Savara (Saura/ Saora) community in the form of a blue gem, *Indranila*, also known as Nilamadhava. The crude wooden deities display distinct tribal imageries that are quite different from other Hindu iconography. In fact the involvement of the Daitas, believed to be the descendants of the Savara King, as priests of Jagannath entrusted with sacred duties of intimate contacts with the idols during daily rituals of bathing, dressing up, moving, etc., and many secret rituals (*gupta seva niti)* strongly support the theory of tribal origin. Later the culture were drawn into the mainstream Brahminical fold, maybe a wise (political!) move to counter growing popularity of the Buddhism and Jainism, absorbing all the major religious philosophy and movements emerging into a unique syncretism.

> The syncretism of Jagannath cult is highlighted in the elements of Tantrik Buddhist, Jainism, the Saiva, the Sakta and various denominations of Vaishnavites. Thus the Jagannath cult absorbed all into one and makes it universal (Yamin, 2015, p. 2).

The Chaturdhamurti (four idols) are made up of Neem (Margosa, *Azadirachta indica*) wood (considered sacred) applied with musk, sandalwood and many other rare combinations. Neem wood lasts about 15-20 years and there is need for periodical renewal. Nabakalebar is the ritual of re-embodiment of the wooden idols to replace old ones that involve installation of four new images and burial of old idols in the premises of the Temple. Nabakalebara is a combination of two Sanskrit words, 'Naba' meaning new and 'kalebar' meaning body.

Sree Jagannath Temple was invaded eighteen times in between 4th to 19th CE by different forces for plundering the rich treasures, when the deities buried underground (*patali*) necessitating Nabakalebar (Satpathy, 2015).

Nabakalebar of Sri Jagannath is unique as nowhere else such ritual is observed. It takes place every twelve to nineteen years when two months of Asadha falls in a year. In every 32 months an extra month is added to keep balance between the solar and lunar months, known as Adhimasa or Malamasa or Purusottam month (Mahapatra, 2014). Nabakalebar is of two types – Sampurna Nabakalebar, where all the four idols are fully replaced and the supreme power, *ghata* or soul (also known as *brahma padartha*), transferred into the new images; and Sri-Angafita, where only minor repairing of the idols are done every year until full renewal. Fresh coats of paints are also applied.

Nabakalebar is a complex process involving series of rituals that runs for 65 days starting on Chaitra Sukla Dasami (10th day of the waxing moon fortnight in the month of Chaitra). The last Nabakalebar was held in 2015, nineteen years after the previous one in 1996.

The ritual starts with the search, known as '*banayaga yatra*,' for the ideal neem trees for carving the idols. Trees for each deity the trees must fulfil certain condition as laid down in the Holy Scriptures. Daitas take important role in locating the sacred trees with auspicious marks (*daru brahma*). It is said that the team gets Swapnadesh or divine instruction in dream on the locations. Once suitable trees are found, these are cut following elaborate rituals. The logs are secretly given rectangular shapes of requisite sizes. The unused branches, leaves, barks and other leftovers are buried in a pit with reverence.

The Darus are brought back to the temple in newly made carts and at a place known as *Koili Baikuntha*, where old deities are buried and the new deities are made. 'Koili' means burial ground and 'Baikuntha' means heaven. Carving the images is done by Sevayat-carpenters, known as Biswakarma, very secretly as per the measurement given to them by the Badagrahi Daitas and the work completed in 21 days. During third fortnight the new idols are given final touch, like wrapping with stripes of clothes, application of different preservatives and perfumes like medicinal oils, sandalwood paste, musk, camphor, etc. During the last two days, the idols are painted with indigenous colours. When new deities are made, they are brought to a place adjacent to inner sanctum known as Anasar Pindi, where the transformation of the soul or *Brahmabastu* (*Ghata* or *Pinda*) from the old images to the new ones are done by the Badagrahi Daita and Pati Mahapatra in confidentiality under complete darkness of the midnight of the new moon day. The three Daitapatis entrusted with the task of transferring the Life Substances are blindfolded and their hands are covered with clothes so that neither can they see nor able to feel the Brahman. Nobody really knows what constitutes the *Brahmabastu*. Once the *Ghata paribartan* is done, old idols are assumed dead and are buried (*Patali* or *Golaka Leela*) in three graves inside *Koili Baikuntha* before dawn. The Daitapatis observe ritual mourning for the following ten days. The last rites for the deceased 'god' are performed on the eleventh day. The pupilliaries of the images are painted (*chakshu dan*) on the Pratipada (1st day) of the *Shukla Paksha* (bright fortnight) of Ashadha and devotees are allowed to view the new idols (*Nabajauban Darshan*). The 45

days from *Snan Purnima* to *Nabajauban Darshan* is known as *Maha Anasar Vidhi*. Form the second day of Asadha Shukla *Rathajatra,* the car festival starts.

Conclusion

It is apparent that the central deities of Jagannath Temple undergo total replacement at regular interval, though the *soul/ spirit* remains intact (*Brahmabastu*). The stupendous temple structure is regularly taken care of by the conservators following the internationally accepted manuals. The paradox is in putting importance – on the monument, or the idols – that is the million dollar question. Being one of the four most important pilgrimage sites, the temple is thronged by millions of devotees every year, particularly during annual chariot festival (*Rathayatra*); on Nabakalebar years the numbers increase manifold. The Jagannath cult prevalent for more than a millennium revolves around both the temple and the idols encompassing numerous intangible elements. It is truly an exquisite example of living heritage site and one of the very important centres for cultural expression of Indian ethos. Ironically the idols do not have authenticity as understood technically! Multiple layers of values involved definitely integrate authenticity in the psyche of the masses borne traditionally for generations. Nowhere else perhaps the God emulates the mortal life including death to start life afresh. Since both community and continuity are involved, a holistic conservation plan is necessary encompassing the temple town Puri, the Temple complex, numerous pilgrimage sites around, craft centres and the expansive beach on the Bay of Bengal. Baudelaireian notion of modernity may not suit. The concept of the *veil of modernity* combining opposing notions of preserving authenticity in built heritage and the destructive cycle of modernity as a part of life can be applied. The cycle of modernity and authenticity coexist on a site; modernity becomes part of the cycle of destruction and rebirth (Maric, 2014). It seems to be the ideal place for applying progressive authenticities as essence of conservation.

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Museology as a conservation element: archives and policies of royal collections from North America in the administration of museums in France

Vanessa Ferey Ph.D.
Université Sorbonne Nouvelle – Paris 3, France
Labex ICCA, FR - CELAT, CA

The study of the museology of ethnographic objects in North America shows that they play an important role in the founding of museums in France. In what ways do their archives and preventive conservation policies contribute to their authenticity? The Musée de l'Homme and the Musée du Louvre question the history and interpretation of their former royal collections for the benefit of museum studies.

The *Americana* gathered by the former director general of the royal museums, Dominique-Vivant Denon, testify to the interest of the former masters of French museology in the territories of New France (1534–1763). But to whom do we owe the "royal" qualification of these collections? How did they travel from North America to Europe?

Dominique Vivant-Denon died in 1825 and left his mark on the Louvre's history, both through his duties as director (1802–1815) and through his passion as a collector. His personality reflects the positioning of acquisitions under the 1st Empire: political, cultural, even strategic. It is not only dictated by the artistic trends of the early 19th century, which were specific to the creation of Fine Arts collections, but also by its scientific and enlightening aspirations.

The display of North American indigenous cultural property has been carried out in multicultural and transdisciplinary contexts specific to the "museum of museums" in terms of appropriation dynamics, adaptive processes, but also in terms of collective action related to their museology since the 19th century. As "Indian" or "wild" objects, it seems unlikely to be identified in order to bring about a resurgence, other than symbolic, in favour of the living heritage they contain.

Mapping American Spaces From Royal Collections to the Museum

In a game of absence and presence, the artifacts of the Musée de la Marine du Louvre (Musée des Antiquités Nationales) are known to be those of the so-called "American Museum". This museum, which a priori consists of royal collections, represents an "archival collection" of French museology (Ferey, 2017a). The transmission and sharing of these collections was rethought in 1997 by the commission for the collection of works of art; in order to share the heritage and knowledge resulting from these cultural properties preserved in Paris since the Revolution throughout the French and foreign cultural territories.

According to Alain Niderlinder's writings, we learn that the Inspector General of the Navy, Mr. Duhamel de Monceau, offered his collection of ship models and navigation tools to the King in 1748. These objects were presented to the Louvre in 1752 as an annex to the School of Engineering and Construction Students after having been to the Royal Library. In 1783, a report was written on the Louvre's Marine Room with a first inventory by Mr Dudin (132 objects). It anchors the basis of the current Musée de la Marine. This first museum is called the Dauphin Museum. In the same year, a decree abolished the academies and transferred their collections to the public domain. They were sealed in the Louvre room from 1794 to 1795.

A collection survey was carried out by Jean-Nicolas Buache de Neuville, the King's first geographer, deputy guard of the Navy's maps and plans depot, and also a member of the Academy of Sciences. The collection then included 124 pieces. The naval collection of Philippe Égalité, Duke of Orléans, included 67 pieces inventoried largely by the engineer Groignard. These artifacts, held at the National Library, were handed over to the Navy and Colonies Commission by the Temporary Arts Commission in 1794. But the collection was later expanded because of the seizure of 'emigrés' property during the French Revolution.

In 1796, the *Institut National du Louvre* was created and replaced the former academies of public education. It was intended for "the advancement of science and the arts" and responsible for "publishing interesting discoveries, and corresponding with foreign scholars" (Prudhomme, 1804, p. 124). That same year, the cabinet of the Navy did not depend in any way on the Museum of the Arts and was to be taken over by the Navy in 1797. The *Directoire* decided in 1799 that everything relating to the navy in the national conservatories had to be made available to La Marine in order to be brought together in a single location, which led to the inauguration in 1801 of a Naval Museum[1] at the Ministry of the Navy, which closed its doors in 1803. Its collections were scattered between the *Palais du Luxembourg*, the attic and offices of the Ministry, as well as the Louvre room, which has never ceased to exist as a repository.[2]

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1. It includes, among other things, paintings by Vernet and twenty models from the Louvre room.
2. There is a possibility that some of the objects were transferred from the Louvre room in Brest in 1801.

In 1814, the Ministry of the Navy wanted to establish a Naval Museum at the Louvre consisting of Trianon's models, a gallery created shortly before in 1810. Four years later, a room in the Louvre seems to have been chosen to create a new museum dedicated to the Navy. But it was not until 1826 that research into a place in the Louvre really began. The Count of Chabrol de Crouzol, Minister of the Navy, provided the Duke of Doudeauville (Minister Secretary of the King's House, responsible for collecting a collection) with the state of all the models existing in the private collections of the ports in order to enrich the Naval Museum.[1] Finally, a Marine Museum, under the name of the Dauphin Museum, was approved in 1827 by King Charles X. Pierre Zédé was appointed curator of a group of seven rooms whose development began in 1829 following a budget granted late.

In 1826, the sale of Dominique-Vivant Denon's firm gave the opportunity to transfer its ethnographic collection to the Musée Dauphin. However, a protest during the July Revolution in 1830 caused the theft of puzzles, bows, paddles… It was as a result of this revolution that the Dauphin Museum was renamed the Naval Museum or Marine Museum. The Naval Museum existed at the Louvre from 1830 to 1939. An inventory was carried out on August 7, 1830, and included 1272 artifacts, including 414 naval objects and 858 ethnographic artifacts. Subsequently, the "*Musée des Antiquités Américaines du Louvre*" was founded in 1850.

This museum, known as the "American Museum" of the Louvre Museum, is one of the founding myths of the history of French museums. The adventures of its administration suggest a complicated preservation within national museums. A quick reading of the speeches of French and North American museology on this museum reveals an extraordinary case for the study of the culture of French museums.

Collect the Authenticity of History and Its American Works

From science, ethnology, society or art, the French museum has served as a safe haven for scientific collection operations throughout time and in different cultural territories. North American research in museology reveals that the museum's collections are composed of objects that are assimilated to "places of knowledge" of Franco-American culture. In the 21st century, how does the museology of North American First Nations cultural property articulate itself as one of the major factors in the redefinition of the "museum"?

Throughout the 19th century, the views on these works of art bear witness to the cultural and heritage policies reserved for a variety of collectibles (paintings, sculptures, art objects, ethnographic collections) from the Americas, which are now mainly kept at the *Musée du Quai Branly—Jacques Chirac*. Transfers of ownership was carried out by the management of national museums in order

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1. His inventory no longer exists.

to adjust not only collection policies, but also the procedures for the allocation, dissemination and reception of works of art, in the light of political, social and economic events. The reminder of the forgotten or disappeared museums associated with the Louvre Museum and the *Musée de l'Homme* marks the history of the preservation of these artifacts in France.

North American objects have been little studied, or even neglected, in university studies due to the lack of location and probably a single place for conservation. How to promote new studies in epistemology of North American natural history museum collections without breaking with the tradition of art history in France? For example, a paintingentitled "Mélanges" in Napoleon's inventory is part of "anciennes collections royales"[1] although they are no longer dependent on them in their new museum contexts. These mentions testify to the filiation of Amerindian and French ethnographic objects that are found there, between "Indian pipes" and "armours of Francis I". A "Canadian Indian costume" (Dupuy-Vachey 1999, p. 429) is present, but cannot be used more for the museology of the Americas without more information on its origins.

Expose the New World in a museum model specific to the Old World

> "When Buffon tells me about the wonders of nature," said Madame de B***, "I always think that he himself is the greatest.
> And when Denon told me about his collection, I always thought that an hour of his conversation was worth everything he had collected, even though three thousand years had provided their contributions to expand his treasures." (Morgan, 1817, p. 94).

The *Americana* of the "Musée Napoléon" are not among those that the history of the Louvre will remember. At the time, North America was divided into five regions, including the North or Lakes, which included the Isles and New Britain, composed of the countries around Hudson Bay, Labrador, Baffin Island, Canada, New Brunswick, Nova Scotia or Acadia, and the Bermuda Archipelago (Engelmann and Berger, 1820, p. 114). As many territories that were once French and are not at the origin of the ethnographic collections transferred or acquired, only a few objects are relegated to them as regalia from lost paradises.

Before the Revolution, Denon's fortune enabled him to satisfy his ambitions to form a firm, with singular pieces, much more symbolic than curious. He is interested in all forms of art that can bear witness to the history of Man and his evolution. The Revolution increased its purchasing power for less valuable works of art during this period. Under the empire, he took advantage of his eminent functions to form his collection. His missions in the conquered countries allowed him to choose the "art treasures" (Harmand, 1824, p. 162) to report.

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1. Archives Nationales, Série DD, 2 MI 38.

His duties as Director General of Museums no longer give him time to acquire so many pieces. Dismissed from his position in 1815, he returned to the crates of collectibles he had abandoned for twenty years. From then on, he installed them in his living rooms at 5 quai Voltaire. The collector personally visits this "Loreto's Chapel of the Arts" (Morgan, 1817, p. 315) where foreign nations like to meditate. The personality of the Director General of the Royal Museums of France guides the eyes of his contemporaries and promotes aesthetic values that are unique to him as a member of the Royal Institute of France, a member and correspondent of the Calcutta Academy and several others (Ibid.).

His office also includes a "collection of birds spoken by oneself and others" and a "natural history dictionary" mixed with books on the history of Paris, France and England, but also on the history of the Indian people (apparently), with several memoirs from the Royal Institute of France. An anteroom displays no less than 70 objects, including "3 [...] from the view of Indians and an unknown wooden object, a net and two dishes made by Indians, an axe and 'new' daggers".[1] The living room features seven sculptures, vases and shoes of "American work". Engravings question the "museum" with the subject of the British Museum's marbles and terracotta, the French Museum, the Museum of French Monuments.

Dominique-Vivant Denon thus relegates his sensitivities to the "wild" arts with the conquests of the past, to those that could still have been carried out. Mrs. de Genlis, preceptor of the future Louis-Phillipe, testifies to his eclecticism: "I admired especially in Mr. Denon the industrial products of the savages, their baskets of admirable work, their hairstyles, their belts, their fabric fabrics made of bark of trees and filaments of various plants, with an infinite art and skill." (Dupuy-Vachey, 1999, p. 395). Other personal works on Art History remain unfinished.

Find the gesture of the collection behind the historical account of the "American Museum".

The "desire for a museum" and the choice of the Louvre anchors the desire to bring together the arts and sciences (Bresc-Bautier, 2016, p. 583). A museology concept dear to Dominique-Vivant Denon, who saw in the construction of the Egyptian pyramids a grandeur that made them "the last links that link the colossuses of art to those of nature" (Engelmann & Bager, 1820, p. 88).

His taste for North American naturalia maintains a contemporary perspective on the Indians of Canada: "They have the sight, smell, hearing, all the senses of finesse, which warns them from afar of their dangers or needs. Their memory is amazing. Beautiful as nature, their eloquence is filled with images and fire

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1. On May 16, 1825, Baron Denon's paintings and drawings were prized. The opinion of particular experts is taken for objects of art and curiosities including Louis Jean Joseph Dubois Antiquaire, residing in Paris rue de Savoie Saint-Germain n°4 for objects of curiosities. National Archives, MC/RS/249, Inventory after Death.

strokes. Perhaps never before has any Greek or Roman speaker spoken with such strength and sublimity as a leader of these Indians, when they wanted to drive them away from their homeland." (Engelmann & Bager,1820, p. 109).

After having been refused in 1905 by the Musée d'Ethnographie du Trocadéro, the legal deposit of the collections constituting the American museum was finally accepted: "In the end, only the creation of the Musée de l'Homme, the successor in 1937, of the Musée Ethnographique du Trocadéro, will allow a logical and coherent grouping of most of the Louvre's ethnographic collections, so badly loved,."

Today, the cultural policies, social experiences and innovative mediations that contribute to the heritage, culture and development of the museology of these objects preserved at the musée du quai Branly—Jacques Chirac, maintain a strengthened dialogue between the "university" and the "museum" (Ferey, 2017b). Their materiality in France contributes to the construction of a historical consciousness in the museum (Gosselin, 2016) in order to revise their cultural history abroad.

Defining the pluralities of museology at the Centre Dominique-Vivant Denon

The social scope of museums and collectibles is borderless. The Amerindian object in the French collection bears witness to its own collective memory in the museum. The museological heritage of its objects testifies to a specific museumization around a societal heritage linked to the concept of "French America" and is closely linked to living cultures: Amerindian, Quebecois, French, etc.

The history of their collection throughout the development of French museum policies bears witness to phenomena representative of a museology shared between France and North America. Art and science collections from the 'New France period' have been presented in various museums since the 19th century with changing attributions, legal status and locations, symbols of a common history and main witnesses of forgotten or disappeared museums.

This research project provides an opportunity to re-associate cultural differences between various museological processes applied to specific collections (including social, community and Aboriginal museologies). It is also an opportunity to demonstrate the tenuous link between North American art, science and society collections in order to highlight their essential, new and democratic political strength, which is expected at the heart of graduate studies in museology.

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Constructing the future, guidelines to be considered

Scarlet Galindo

Alfredo Guati Rojo's National Watercolour Museum, Mexico

Introduction

In the book "The system of objects" Jean Baudrillard wrote that "the way in which antiques refer to the past gives them an exclusively mythological character. The antique object no longer has any practical application, its role being merely to signify" (1996, pp. 74-75). However, constructing a myth with meaning is something ambiguous.

Baudrillard also described the difference of objects considered "antiques" and objects which are not, when he said:

> This characteristic of antiques is, of course, precisely what is lacking in functional objects, which exist only in the present, in the indicative or in the practical imperative, which exhaust their possibilities in use, never having occurred in a former time, and which, though they can in varying degrees support the spatial environment, cannot support the temporal one. The functional object is efficient; the mythological object is fully realized (Baudrillard, 1996, p. 75).

But what happens with new objects? Or with objects that never lost their function like some buildings or churches like *Notre Dame*, which are in use and mean something different to the people who visit them; to the couple, whose marriage ceremony was held there, to the imaginary of people who read about this cathedral in Victor Hugo's novels, or to Mexicans who read something about Antonietta's Rivas Mercado's suicide, which happened there. Who decides which objects are important to conserve? This is an important question to discuss, because nowadays professionals criticise the hegemonic memory, but maybe we are perpetuating it. Can we ask today which objects are significant to whom? The appropriation and identity that some monuments, museums or objects have to some people are some of the objectives that the new museology has had since its first postulates and, the following text is about heritage and conservation, taking the National Watercolour Museum case into perspective, in order to improve the ways they organize and select their new objects. But first we need to learn that authenticity and functionality are part of the museum.

The social construction of authenticity

In the text "The fragment itself" Larry Gross describes how a fragment and a sketch acquired relevance in the history of art. The fragment with the Renaissance and the appropriation of the classical Greek culture and the sketch in the Impressionism, with the idea of the art genius and what was in his mind. With photography, the idea of originality and authenticity took a vital role, and because of the destruction caused by wars this idea acquired relevance (Gross, 2006). All those examples of how a fragment or a sketch were conceived, are social constructions, and as François Choay said "The historical monument, far from presenting the universality of the monument in space and time, is a clearly dated Western invention, an exportable concept, successfully disseminated outside Europe since the second half of the 19th century" (Choay, 2007, p. 18),[1] because in other parts of the world the objects were conceived in a different way, and there authenticity was not relevant, as the same author wrote:

> Positive destruction, also widespread, draws less attention. It comes under different modalities. One of them, ritual, is typical of certain peoples such as the Japanese who, by not reverencing as we[2] do the marks of time on their monuments, periodically build exact replicas of the original temples. Once this is done, they destroy the preceding copies (Choay, 2007, p. 19)[3]

In Mexico, after the Conquest a lot of antiques went to Spain and other countries, so their conservation was not a job done in the New Spain, but it became one after the Independence War, when a National Museum was created in 1825.

At that time, the museum's rules named two antiquarians, one's labour was to conserve and classify the antiques and the other one was in charge of natural history objects. The same rules also established the guidelines to move the objects out of their site, which was only permitted to a professor. So, in 1827, the exportation of gold and silver in paste, stone and dust, the seed of the cochineal and Mexican monuments and antiquities were prohibited under the penalty of confiscation. The museum was an important factor in the construction of heritage. One of the actions the government took to conserve the Mexican heritage was to keep it in Mexican territory. This was finally formalized at The Federal Law on Monuments and Archaeological, Artistic and Historic Areas (LFMZAAH) published on May 6, 1972. This law considers the archaeological and historical objects related to the Mexican past (until the XIX century) and reserved its

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1. Translated from Spanish: "El monumento histórico lejos de presentar la universalidad del monumento en el espacio y en el tiempo, es una invención occidental claramente fechada, un concepto exportable, difundido con éxito fuera de Europa a partir de la segunda mitad del siglo XIX.

2. This "we" refers to people from the west.

3. Translated from Spanish: "La destrucción positiva, también generalizada, llama menos la atención. Se presenta bajo diferentes modalidades. Una de ellas, ritual, es propia de ciertos pueblos como los japoneses quienes, al no reverenciar como nosotros las marcas del tiempo sobre sus monumentos, periódicamente construyen réplicas exactas de los templos originales. Una vez hecho esto, destruyen las copias precedentes".

protection to the National Institute of Anthropology and History (INAH). In the case of objects produced in the XX and XXI centuries, their protection is the aim of the National Institute of Fine Arts (INBA). New objects were considered artistic monuments only by a presidential decree[1] until 2014, when a commission was created, this group of experts decided which artist are heritage and which are not (Cámara de Diputados, 1972).

To review these objects' authenticity, diffusion and conservation in the 1960s, the National School of Conservation, Restoration and Museography (ENCRYM) and the National Centre of Conservation and Registration of the Artistic Heritage (CENCROPAM) were created, but as we could see, there are a lot of objects which are not part of the categories protected by the law, objects that do not represent something to the government. These objects out of the categories represented by the law, will be protected if they represent something to a community. In the next part of this text we are going to talk about modern and contemporary art, but we need to consider that popular art is something that was not important to the law, and that made them vulnerable. Maybe that is the reason why the textile industry uses the patterns of artisans to make branded clothes, without giving any remuneration to the creators of these designs.

What happens with modern and contemporary art?

In contemporary art some artists and producers think the object is not important, and make some ephemeral works, but museums' and curators' "[...] mission is to conserve not just the object but its cultural significance for present and future generations. The cultural significance of fine arts most typically resides in the conceptual intentions of the artist. Thus, an aim of fine arts conservation is to preserve the artist's intent by inhibiting physical change" (Wharton, 2007, p. 163). And there are two points to discuss:

> [...] First, collecting contemporary art conflicts the traditional notion of the art museum as an institution that preserves works that have withstood the test of time, placing them within an art historical narrative in which new works can have no definitive place. Second, with the creation of museums devoted to "modern" and "contemporary" art, the focus on the new was found to conflict with the traditional museum goal of preserving its holdings in perpetuity (Altshuler, 2005, p. 8).

The important thing in contemporary art is the concept, as Wharton said, its aim is to "signify", it is not important what it is made of. However, when a piece is remade, we can reconstruct it as reliably as we can.

In the case of the concepts, some of them are still valid when we use them again, because in those cases we are not talking about monuments that were the ob-

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1. José María Velasco, Diego Rivera, José Clemente Orozco, Gerardo Murillo «Dr. Atl», David Alfaro Siqueiros, Frida Kahlo, Saturnino Herrán, Remedios Varo, María Izquierdo y Octavio Paz.

jective and scientific part of the History. We are talking about documents, and they act as a proof of the conceptual existence of the piece, their significance transcendent in time (Le Goff, 1991).

In the case of authenticity, if we do a survey, few people would realize that an object is a replica in a museum, because this space gives it the aura it needs (Benjamin, 2011), in the museum the staging legitimizes the object and it is our work as museum professionals to tell the visitor if an object is a copy or not, following our code of ethics.

In the case of functionality, some objects lose it when they are in the museum, but others are made for it, paintings are made for be exhibit, others to signify.

The professional experience at the National Watercolour Museum

The National Watercolour Museum is a place whose mission is "to offer a visual panorama of the historical development of watercolour in Mexico and the world and at the same time, awakes the curiosity of the new generations about this technique and its manufacture, with the view of been a reference in the development of watercolour in our country and the world" (MUNACUA, 2015).

It was inaugurated in 1967 and at that time it had 50 artworks. Nowadays the collection encompasses more than 1,000 watercolours, some oil paintings, engravings and sculptures.

Six years ago, the National Watercolour Museum in Mexico City, did not have a plan to conserve its collection. When you came inside the hall of the museum the first object's label was wrong and when you asked the museum's director about it, she said "the collections are not important". So what is important to whom in a museum today? The answer, in many cases, depends on the director's professional training. The museum's collection is as partial as any other collection. The owner Alfredo Guati Rojo took the decisions to create the museum, and if Guati Rojo had a problem with someone, that person did not take part of his museum. This happens in the creation of many collections, but in this case the works of some members of the Mexican Water-colourist Association were not included as the result of misunderstandings. Some of them created a new group of water-colourists whose name was the *Watercolour Circle*, but nowadays the museum is not only Guati Rojo's collection, it's the National Watercolour Museum, so it needs to complete its collection with some parts of Mexican watercolour history, which were not represented in the original collection. Procedures to improve and conserve its heritage are being developed.

In every exhibition we use a modern expert system, formed by three water-colourists whose work is to select the new acquisitions, and we change its members every two years. They do not know who the artist is, because we do not say their names, they judge the artist's work.

We divide the museum in three important sections: collections, public and marketing or diffusion, in addition to its administration. The president of this institution one day said: "Well, I do what I can, the National Watercolour Museum is going to function for other ten years", but ten years are not what we expect, we are thinking of 50 or 60 years. Maybe he meant that the museum is not going to be his problem in the future because he is not going to be alive, or maybe he was thinking this was going to be someone else's problem, but the heritage is everybody's problem and people need to be aware of it and we as institutions and professionals need to create this consciousness.

So, in 2013 we planned these actions for the museum's future:

1. Make a program to know the collection. When we started working in this museum, the museum did not have an inventory and did not have any goals at all. People need to know that "museums are not neutral and that they and their collections are products of opinion, prejudice and life experience of the collectors, curators, and funders that put them together" (Brown, 2018). So, every year we made an exhibition about the museum's collection in order to know something about the collector, the water-colourist association, etc. The museum has to be critical with its construction of meaning.

2. We make our collection relevant to a community. The watercolour artists, architects and designers, are part of it. Alfredo Guati Rojo, created a community first and then a museum, when he started the Mexican Arts Institute in 1954, at first the courses held at this place were not only about watercolour. Three years later, in 1957, when he realized there was a community of painters that liked watercolour, he organized a watercolour contest 1957 and then a watercolour society of painters in 1964, a museum in 1967. When he realized there were other watercolour associations around the world, he created an International Biennale of Watercolour in 1994. At the end of his life he and other water-colourist established the Watercolour Day on November 23rd. We need to continue his legacy today and become part of new movements and trends of watercolour.

3. The water-colourists are close to the technological advances, and the museum is taking different approaches to watercolour. This implies the use of devices as Wacom's, computers and other technical means. Also, the museum is making different kinds of exhibitions which implies the use of this technic in new formats, like tattooing, illustrating on child, scientific books, or architecture books. Our aims are to engage new audiences and make our display meaningful to a particular person, group, or community (Brown, 2018).

   About originality, not all the objects exhibited at the National Watercolour Museum are originals we have some reproductions of the codices, which we use to exemplify the Prehispanic use of this technic, similar to watercolour, and we tell the people why we use them, because those

codices are not in or country, they are in European Museums, and we must explain why.

4. To empower our collections, we need to understand what we have. For this we are making an inventory with all the collection's information, because it was inadequate when we started working at the museum and not ready for the digital age. We are making a digital catalogue with all the objects we have in the museum's collection and we are making exhibitions of our artworks out of our building and creating an app to present the museum in hospitals and schools to people who are unable to visit (Brown, 2018).

5. We have a program to promote inclusion and diversity. When Alfredo Guati Rojo died at the age of 84, he was blind and his wife was unable to walk, so we are using their experiences in order to organize different activities for the physically-challenged. The sculptures at the museum's garden represent a poem, so we take our visitors to them so they can "read" this physical poem. We also have a workshop where we teach the public to make a watercolour and workshops on watercolour technique. In another room we have some works that represent paintings and we allow the public to touch them.

Other actions are considered to conserve the museum collection. We have placed LED lights, we have a compost to fertilise our garden, we have changed the assembly of the works to one that protects them better, and we put labels in Braille in all the artworks.

All these actions to the museum's future may sound easy to do, but we are a non-profit civil association, we do not charge for entrance, and we have little income. This is something that must change in the future to make this a sustainable institution.

Conclusion

In this essay we have talked about what a museum should keep in the present to be part of the future. Especially what a watercolour museum should keep for the future, and we suggested that for us it is important to conserve objects relevant to watercolour history, and technic, as well as an archive of documents about the use of watercolour.

In this particular case, a committee of experts makes the decisions, because our focus is technique. But maybe we should include someone to help us to document and categorize the different parts of the collection, because we are not talking about critical approaches, or political issues. In this museum, the technique is more relevant than the topic. Some objects exemplify the use of the technique. In these cases, the focus is not on whether they are or are not authentic, only what these objects show in terms of technique. We do not have a problem with objects' functions, because our collection is a collection of artworks, but today we are also trying to promote inclusion programs, because art is for everyone.

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Conservation in Action: Object Treatment as Public Programming

Abigail Hykin, Matthew Siegal, Tanya Uyeda
Museum of Fine Arts, Boston – Boston, United States

Introduction

The Museum of Fine Arts, Boston (MFA) is one of the largest and oldest museums in the United States. Founded in 1870, the MFA houses an encyclopedic collection of more than 450,000 works of art cared for by six conservation divisions: Paintings; Paper; Textiles; Furniture & Frames; Asian; and Objects; as well as divisions of Scientific Research and Collections Care. Over the past fifteen years, conservation activities have become increasingly public and outward facing, developing into an immensely popular program known as "Conservation in Action." As the program has developed, conservators have found it to be an effective way to raise awareness about our work both with the public and within our own institution. This paper provides an overview of the development of the MFA's "Conservation in Action" program, and discusses the ways that conservation activities, including decision-making and issues of authenticity, are presented to the public. Details about the individual conservation projects are not presented here, however published references to these projects are listed at the end of this paper. Further information (and images) can also be found by searching "conservation in action mfa boston" on the Internet.

Development of Conservation in Action

The MFA's Conservation in Action (or CIA) program developed from a practical need for space to work on large artworks that could not fit in the conservation studios. Although many immoveable works have been treated in public view previously (such as the murals that decorate the Museum's central rotunda, or the annual maintenance of outdoor sculpture), it was the acquisition of an ancient floor mosaic in 2002 that marked the beginning of the current, intentional public display of conservation in the galleries. Since that time, there have been over twenty CIA projects, and the program has evolved into fully branded exhibitions with graphics, labels, webpages, and well-trained museum guides and educators helping with interpretation. The MFA is not the first or only museum carrying out public conservation projects (Williams, 2013) but it may be one of the most active.

Within the span of eight years, Conservation in Action evolved from a series of temporary conservation spaces in galleries, to having a dedicated permanent

space with a floor-to-ceiling glass wall, proper ventilation/fume extraction, and a foyer where the public can read didactic information and view video presentations about the projects. The first project in a temporary space, *Passage of the Delaware* by Thomas Sully, benefited from being positioned at the main entrance to the museum and was the first to carry the CIA brand name on the glass window. The inaugural project in the new dedicated CIA space in 2010, *The Triumph of the Winter Queen: Allegory of the Just* by Gerrit van Honthorst. These early projects generated more social media "Likes" than any other exhibition or Museum program at the time..

Many CIA projects in the dedicated gallery have focused on western paintings. Other, but not all, conservation divisions have been represented as well. Some monumentally large or heavy antiquities, such as a Roman statue of *Juno* and a pair of Etruscan sarcophagi, were treated in the galleries where they would be installed due to difficulties of moving them around the Museum. This means that at any given time, as many as three or four CIA projects might be underway in different areas of the Museum.

CIA projects are now recognized by the Museum as full exhibitions and benefit from graphics, labels and a presence on the Museum's web page, mfa.org. Some projects also use informal hand-written updates on white boards, videos or Powerpoint loops, or other didactic materials and may have detailed blogs on the MFA website

In addition to object size, the opportunity for outreach has also been a motivating factor in carrying out conservation activities in public, particularly for lesser-known areas such as Asian formats or frames conservation. Adapting the CIA setting to different kinds of objects as well as increasing collaboration between curatorial and conservation staff has resulted in creative methods of display and interpretation, in order to engage the public and meet the requirements of the object treatment.

The CIA project to remount the MFA's largest Japanese hanging scroll, the *Death of Historical Buddha*, in 2017 was born out of the desire to engage directly with the public to raise the profile of the specialty of Japanese paintings conservation. A deliberately open treatment area with traditional tatami floor coverings and low worktables did away with the glass walls in favor of a low barrier to separate the work area from the public. Visitors could hear the "action" as well as see it, and could speak directly to the conservators. Titled *Preserving Nirvana*, it was the first CIA project treated as a branded exhibition and included the display of comparative artworks to lend art historical context and iconographical information, explanatory text panels about the remounting process, a label rail of touchable material samples and a video overview. A subsequent CIA exhibition used the same space to treat an oversized Chinese hanging scroll, *Marshall Xin*, in the same open arrangement, with further curatorial participation to create a complementary installation of 21 works of art.

The current exhibition, *Conservation in Action: Japanese Buddhist Sculpture in a New Light* involves the treatment of seven Heian era sculptures from the MFA's Temple Room. In this case, an adjacent gallery was converted to make way for conservation activities: large see-though cases form "walls" and allow for display of the wooden sculptures as the treatments are completed. Three additional sculptures have been installed as comparative artworks for didactic purposes. The Museum is developing and testing new interpretive materials, styles and information to support these displays. Transparent Dutch doors allow the conservators to open or close the upper halves of the doors and to interact with the public when desired.

The recent Asian paintings and Japanese sculpture projects have both benefitted from the assistance of a group of highly dedicated volunteers, the MFA Senior Associates, whose members have long tenures as docents and museum guides. After receiving additional in-depth training about the conservation projects, they have been able to engage visitors, explain the projects, and answer questions. The support of the volunteers was essential to the success of the CIA projects in an open setting, contributing added security as well as augmenting the visitor experience.

Discussion

The evolution of the Conservation in Action projects from the simple take-over of gallery space for the treatment of large artworks to full-scale exhibitions has resulted in much more than successful conservation treatments. Engagement with the public has challenged conservation staff to clarify actions and decisions, and has encouraged the public to look closely with a better understanding of the works of art on view. CIA projects have encouraged curatorial staff to integrate knowledge and information gained through conservation with art history, artistic intent and other interpretive topics in the presentation of the art. Because not everything can be explained through gallery graphics, these projects have also emphasized the value of guides, talks and presentations to enhance the visitor experience.

By sharing their work directly with the public, conservators convey to visitors that artworks have complex and diverse histories, that they are transformed by both time itself and by the choices that have been imposed upon them over time. Seeing artworks laid bare during the process of treatments allows visitors to understand that issues of authenticity may not be straightforward. Conservation in Action allows the public was to witness and consider decisions regarding the preservation or replacement of the frame on a western painting, for example, or to consider the implications of either replacing, reusing or reproducing the mounting silks on a Japanese hanging scroll. During the CIA project to conserve and install the monumental sculpture *Juno*, the public was able to witness the decision-making process of replacing the figure's nose and lips, which involved casting a full-scale replica of the head to prototype different versions based on comparative sculptures. Conservation treatments and past choices and actions

can have a tremendous impact on the way artworks appear, and the public is often unaware of these choices.

Conservators discovered that some of the more nuanced aspects of conservation work is much easier to convey in the context of a Conservation in Action project, where the visitor can feel as if they are participating in the decision making process in real time. One important concept is that conservation work is intended to both be reversible and distinguishable from the original. This concept, which may vary in interpretation across different conservation disciplines or type of artwork, can be manifested in choices of restoration materials. When creating replacement sections for the Antioch mosaic, for example, the use of "lime mortar and stone were ruled out, because in the future 'we don't want anyone to confuse our work with ancient materials'." (Fabrikant, 2005).

Also important is the understanding that treatment decisions are informed not only by the materials themselves, but also by past treatments. A visitor can grasp such concepts fairly quickly when watching a western painting being cleaned on view alongside x-rays that show old restorations. Scientific examination ideally supports most such decisions, and visitors can better understand such information when it is presented in the context of a specific, ongoing treatment. Including images of paint cross-sections or the identification of restoration materials, or explaining technical imaging, can open new avenues of understanding regarding the aging of materials and how objects change over time. This in turn can attract newer audiences.

The luxury of devoting generous space, time and interpretive materials for CIA projects has meant being able to share the larger context of the artwork with visitors. The particular role of the object in an exhibition, how it came into the Museum's collection, its previous history and its cultural traditions can all be relevant avenues for discussion. For the current Japanese sculpture project, this means appreciating the ways that the surfaces of the sculptures have been altered by centuries of different restoration histories, both in Japan and at the MFA. Some sculptures have been stripped to bare wood, while others have been re-gilded in previous restorations. Some retain original polychromy or intricate gilding patterns (*kirikane*). Conservators today are less likely to remove encrustations of soot and incense accumulated from centuries of devotional use, but may remove modern restorations if these are determined to be unstable or visually distracting.

Conclusion

Conservation in Action projects were born out of a physical and logistical need for treatment space for large-scale objects. Interestingly, the success of these projects has included many intangible benefits, such as greater engagement with museum visitors, enthusiasm and recognition for the field of conservation, and collaboration between curatorial and conservation departments and other museum staff. Although there were many concerns regarding the logistics of these

programs, the benefits have far outweighed the difficulties. Safety concerns were mitigated with the use of glass walls, fume extraction and off-hours timing of delicate or potentially hazardous treatment processes. Security and interpretation have been supported by the use of gallery guides, and volunteers. The program has been important not just for increasing the profile of conservation with the public, but also increased understanding of the role of conservation amongst museum colleagues and administration. It is also very popular with donors who may be funding conservation projects.

The success of these projects shows that conservation does not have to be hidden behind the scenes. Most people find it fascinating and intriguing. Visitors become participants in the complex stories of the many and varied artworks on view and conservators have learned that through direct engagement with the public they can successfully convey the very essence of conservation. Conservation in Action exhibitions have resulted in a greater support for conservation, a better understanding of decision making around conservation activities, and a broader understanding of the complex natures of the artworks conservators strive to preserve.

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Safeguarding Street Food: Hawker Culture in Singapore

Amanda Imai

University College London, London, United Kingdom

Introduction

In the current discourse on heritage conservation, the point of focus often revolves around the vulnerability of different forms of heritage to the ravages of time. Less discussed, however, is how formless heritage is as equally threatened by our changing world. As Miriam Clavir (2002) has stated, the importance of a physical object sometimes lies in whether it can be used to preserve or regain cultural significance, and thus its meaning can preside over its physical embodiment. Furthermore, our responsibility to conserve these meanings lies in our objective "not to conserve material for its own sake but, rather, to maintain (and shape) the values embodied by heritage" (Avrami *et al.*, 2000, p. 351). At the heart of this ideology is the belief that ideas and values are as much a part of the human narrative as the physical objects that represent them, and they require a commensurate level of maintenance.

The term intangible cultural heritage therefore defines much of what can be considered heritage that lacks physical form. According to the United Nations Educational, Scientific and Cultural Organisation (UNESCO), it includes "all forms of traditional [culture that] are transmitted orally or by gesture and are modified over a period of time through a process of collective recreation" ("Text of," 2003). With this definition as a framework for this paper, I hope to show how Singapore's[1] current endeavour to inscribe hawker culture on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity not only adheres to these standards but also aims to safeguard a multi-cultural, culinary heritage that is fundamental to the Singaporean diasporic identity ("Submission of," 2019). For those to whom the term 'hawker' is unfamiliar, it is synonymous with 'peddler,' or a vendor who sells easily transportable merchandise ("Hawker," 2019).

Although the first purpose-built hawker centres were established only fifty years ago, the roots of hawker culture date back to the mid-1800s when street peddlers plied the streets with food items for sale (Gannon & Pillai, 2010). As such, the

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1. This nomination effort was jointly organised by a number of groups, including the National Heritage Board, National Environment Agency and the Federation of Merchants Association Singapore. Input was also given by local focus groups, a Nomination Committee involving various stakeholders, and community projects organised by a range of groups to show their support for the nomination. See reference list for more details.

stories and practices of hawker culture have been passed down for generations but are at risk of loss if they are not recorded and protected from the effects of rapid modernisation and time in general. Within the context of Singaporean hawker culture, I hope to clarify why this effort is particularly relevant to the rest of the global community, as well as what measures can be taken to conserve the socio-cultural significance of street food, which hawker culture represents.

Street food as intangible cultural heritage

Heritage refers directly to the history of the human experience, and one of the most fundamental parts, which is often overlooked in the hallowed halls of academia, is our relationship to food. In response to this tenet, UNESCO's Representative List of Intangible Cultural Heritage of Humanity has included a number of world cuisines[1] to convey the importance of food practices to national cultures, especially on festive occasions ("Gastromomic Meal," 2010; "*Washoku*," 2013). However, one wonders what place everyday comfort and street food have in this idea of humanity's intangible cultural heritage. To begin with, to what extent can food even be considered intangible? After all, it must be physical in order to physically sustain us. But if we are to assume UNESCO's recognition of cuisine as form of intangible heritage, then we must also accept that its value is largely intangible as well ("Gastromomic Meal," 2010; "*Washoku*," 2013). This in turn poses the question: which intangible aspects of food make it valuable to humanity, and how can we seek to protect our memory of it if it is in danger of being lost?

Perhaps it is not so much the act of eating or the ingredients that make our relationship to food so precious, as it is how it personally resonates with us. Comfort food is called as such because it reminds us of a memory, a feeling, a story, a relationship, and by reliving those same taste sensations we are able to relive those moments in a way that is deeply meaningful to us. Much like cultural folklore, the recipes responsible for these familiar meals are passed on and disseminated throughout the world by word of mouth—recipes without known creators that can be remade again and again by every person who cooks them, the perennially refreshed nourishment of those in need of feeling at home. Comfort food feels intensely personal to us because of its shared characteristics with our notions of family. It is straightforward and caring, whether you like it or not.

And sometimes, comfort food also comes in the form of street food, a term that unfortunately loses much of its integrity in translation and instead suggests something far less worthy of our esteem. The fact is that most of the world's outside dining experiences do not revolve around a restaurant culture, but around a street food culture. Indeed, for the majority of people on earth, when eating is not done at home, it is done outdoors, on the street, on the move, at a familiar

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1. The term 'cuisine' is used here in accordance with the definition provided by Merriam-Webster Dictionary (2019): "manner of preparing food [or] style of cooking." It is therefore not considered interchangeable with the term 'food.'

vendor, interacting with the people who happen to be around you, whether you like it or not. Street food is the food of the people, and conceptually speaking, it has existed since the dawn of civilisation, as long as currency and community have been alive. It is thus ancient world heritage and important to us all.

History of Hawker culture

Where this paper is concerned, many local communities in Singapore have realised the importance of protecting the memory of their street food culture and, as a result, collectively submitted their nomination to inscribe Singaporean hawker culture on the UNESCO List of Intangible Cultural Heritage ("Pledge," 2019). They currently await UNESCO's decision, which is expected at the end of 2020 ("Submission of Nomination to UNESCO," 2019). As in many countries, hawker culture in Singapore began on the street (Gannon & Pillai, 2010). Because of Singapore's importance as a major port city for international trade since its inception as a former British colony, Singaporean hawkers came from a multitude of different cultures, as was reflected in the array of street food that they sold (Kong, 2007). Over time, these street vendors established more semi-permanent stands in open-air street settings (Gannon & Pillai, 2010). Following the independence of Singapore in 1965, they were resettled into purpose-built centres, called 'hawker centres' (Kong, 2007).

Since then, these hawker centres have become an integral part of the Singaporean identity ("Submission of Nomination to UNESCO," 2019). And for a young, 54-year-old country that has had to come to terms with its multi-cultural identity, hawker centres have become symbols of integrated, local community life ("Submission of Nomination to UNESCO," 2019). Much of the dishes themselves are distinctly diasporic in that their evolutions are particular to Singapore and considered part of the Singaporean immigrant story. Diasporic cuisines, in general, tell the story of survival, of the immigrant and his journey of adaptation, inventiveness, and lucky accidents. In true comfort food fashion, the affordability of these dishes, observance of different religious diets, and catering to various cultural taste preferences further fosters the inclusivity that Singapore prides itself in as a multi-cultural nation. In short, hawker culture is in many ways a metaphor for Singaporean culture.

Urgency to safeguard hawker culture

However, as treasured as hawker culture is, it is still not exempt from the taxation of time. There is an urgency to win this UNESCO nomination sooner rather than later ("Public Contributions," 2018). For although this culture has evolved into many forms over the decades, its stories, memories, and recipes of the people behind it are in danger of being forgotten due to modernisation and new food trends. As the country is only half a century old, many of the first generation of Singaporean hawkers are now octogenarians or older (Yun, 2017). The knowledge and memories they possess must therefore be carefully recorded and passed down

if we are to safeguard this element of humanity ("Submission of Nomination to UNESCO," 2019). Practical incentives are also at stake: for many hawkers, their businesses are family businesses, and the protection of their livelihoods means the protection of their families ("Submission of Nomination to UNESCO," 2019). Additionally, as conservators we know that systematic and thorough documentation can often allow us to make observations that deepen our understanding of the heritage being conserved during the process of conservation itself. By bringing greater awareness to this effort we may also aid in the discovery of previously unknown information to the local communities that have invested in it.

This issue of retiring hawkers is further compounded by the reality that time is not only moving on, but in this current age of immediate dissemination of information, time also appears to be moving faster than ever before (Yun, 2017). The rapid urban development that Singapore has undergone in the past few decades may affect the architecture of existing hawker centres more quickly than we can document with care (Huang, 2001). For many patrons and hawkers alike, these renovations would change how they interact and perceive these spaces, many of which are historic ("Why do we need Our SG Heritage Plan?," 2019). This contributes yet another element of time-sensitivity.

More still to consider are the food trends that affect how we eat now: modern-day street food, which has undergone somewhat of a revolution, has revived the concept of urban dining in the minds of the young and trusted arbiters of taste. In this sense, Singapore's nomination could not be timelier because it is truly a topic of focus in current events that could garner wider international attention. For example, in the world of popular culture, recent documentaries and publications on legendary hawkers have launched street food into the spotlight of fame.

Perhaps the most notable of these recent headlines happened earlier this year in April, when the creators of Netflix's critically acclaimed series *Chef's Table* launched their newest season, which focused solely on Asian street food and some of the most renown hawkers in nine cities around the continent (Morabito, 2019). The success of this series shows that viewers today are even more interested in the personal stories of hawkers than the food they make. Each episode is a biographical documentary, narrated by the hawkers in focus on their personal journeys and filmed on an average day in their kitchens (Van Arendonk, 2019). If popular culture is the most telling reflection of society's interests, then media publications such as this have shown us that we are fascinated by the human story in street food at present. No better time thus exists for us to encourage dialogue outside of academia on ways to conserve hawker culture.

Greater mobility of street food is yet another testament to its relevance today. Similar to John Berger's (1973) observation that the dynamic spread of reproduced images indicated a change in the way we engage with images, the rise of food trucks has added even more dimension to our interactions with modern street food (Engber, 2014). These vehicles, often equipped with phone applications to facilitate geophysical tracking are, in one sense, a contemporary return to the transportability that first defined hawker culture (Engber, 2014). In many cities

around the world, vendors have once again taken to the streets ("2019 Study," 2019). The fact that food trucks are now in vogue among the youth points to the realisation that not only does street food have a long history but also a bright future. Young hawkers are now trying their hand at food trucks, which enables them to have greater mobility and complete charge over their own spaces (Cheng, 2018). Their businesses are therefore more independent and individualistic, in true alignment with the times.

All of these variables together—changing architecture, fame in popular culture, a renewed interest in hawker culture among the youth, and a return to transportability— suggest that the food landscape in Singapore is quickly evolving with unprecedented speed. And as with all processes of evolution, we can only expect that when new elements are introduced, other aspects are at risk of loss. To mitigate this possibility, the international recognition that this ratification would achieve if approved would encourage Singaporeans at home and abroad to become more involved with the ongoing conservation efforts of hawker culture and to be more mindful of Singapore's intangible cultural heritage as a whole.

International and domestic efforts

Within Singapore's domestic sphere, a number of community organisations have started programmes to, firstly, raise awareness of what intangible cultural heritage is, and secondly, create a social movement to help protect hawker culture ("Public Contributions," 2018). On a technical level, culinary and training institutions have launched community workshops, apprenticeships, and student programmes to ensure that the recipes and methods themselves are passed on ("Submission of Nomination to UNESCO," 2019). On a more archival and research-based level, other organisations have and will continue to publish media articles, editorials, books, and videos to document hawkers and their stories ("Submission of Nomination to UNESCO," 2019).

Yet still more can be achieved on an international stage if Singapore's UNESCO nomination is successful. Upon this possibility rests the main importance of the endeavour to ratify hawker culture. Because the essence of this intangible heritage in the form of diasporic food is also found in many other countries, the potential to connect internationally and exchange ways to protect, document, and advocate for the livelihoods of hawkers and their histories is vast. If successful, the ratification of Singaporean hawker culture may help establish a precedent for other countries, who also seek a place of global recognition for their street food culture(s).

Conclusions

As with art and other mediums of self-expression, the landscape of the food we eat tends to reflect the times that we live in. The world is an open table naturally, and in the midst of so many borders closing, we should endeavour to conserve its exchange of flavours alongside its faiths now more than ever before. Instead

of focusing on the boundaries between restaurant and street food, or 'authentic' and diasporic food, we should acknowledge the values of each and act to protect them accordingly. That that we now live in an age in which diasporic cultures have proliferated across the globe and have come to recognise their cultures as distinct in their own right further encourages us to have the discussions necessary to conserve hawker and street food ways of life around the world.

Regardless of the outcome of Singapore's nomination next year, our knowledge of its existence alone reminds us that the field of conservation is now at a point that not only seeks to safeguard cultures in national and traditional senses, but also in diasporic senses that surpass previous notions of belonging to or originating from a singular geographic locale. The eligibility of this nomination alone, which was achieved through local community efforts, allows us to believe that perhaps similar projects elsewhere can be more achievable than we previously thought.

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Authenticity in an Iconographic WWII collection

Joanna Lang

The Warsaw Uprising Museum, Warsaw, Poland

Although the invention of photography happened 200 years ago, the medium continues to be very popular. Contemporary society fully deserves the term of 'society of image', for which a picture is an immensely important element of transmitting information. That is why iconographic collections, which document historical reality, are so important to museums, especially narrative historical ones.

Photographs were once considered merely an illustration of historical texts because their main objective was to capture a moment in time. Now they have become fully fledged, autonomous and especially authentic historical sources, when read properly. That value is increased by proper substantive description of the presented event, defining the location and recognition of the people captured in the photo.

The authenticity of an iconographic collection from the World War II period is an extremely interesting matter. On the one hand, we deal with the issue of authenticity of the preserved items - original photographs in the form of negatives and positive prints. On the other hand, a question is posed concerning the authenticity of the recorded images from the war period.

However, photography is a story, a moment from the past preserved in silver molecules, a story of an event, of a city, of heroes... The aim of the photograph's author was to show what he saw, captured in his lens, framed on a print.

The duality of iconographic collection, the material nature of the original and the life of a digital copy, resembles the Japanese idea of extracting and highlighting the pure essence of an historical item from its material self, mentioned in the statement of ICOM-CC & ICOFOM joint session. What is more, that digital copy of the original - a high quality scan - may transmit far more information than a paper print or a negative, as it is the form which can be widely shared and live a distinct, virtual life.

It is from that particular perspective that an iconographic collection well reflects the thesis that a digital copy of a photograph is a Platonic idea of a museum exhibit, which may at the same time play a much more prominent role than the original material, which, nevertheless, remains the collection's key element and a starting point for evaluating the material's authenticity. A digital copy of an exhibit may also be 'improved' much more freely than the original object - it can

be reconstructed and brought closer and closer to our Platonic idea - a recorded image of past reality.

When we deal with classical photography, we find ourselves close to the Platonic ideas, as well as to Aristotle's theory, that form constitutes a work, and matter is only a material.

Photography is a remarkable example in which distinction between the originality of a material and the authenticity of a concept is possible, or even necessary.

Three parallel levels of authenticity can be noticed: a material collection of objects recorded in an inventory, digital repository of archived copies, and a virtual collection of graphically processed copies meant for sharing on a large scale. For each of them, different criteria of authenticity should be adopted.

The Warsaw Rising iconographic collection is a special example of a collection built from scratch in a museum established in 2004 and dedicated to the Warsaw Uprising, which took place in August and September 1944 - 60 years earlier. Our objective was to find and acquire the maximum number of photographs and archival films documenting those events. We wanted to obtain the most complete image of the Uprising as possible: individual conflicts in city districts, individual units and the fate of civilians. It turned out that for the purpose of creating a complete documentation of this historical event, we also needed a broad background, view of the changing city - not only the Fighting Warsaw. But also the Warsaw before the Uprising, the Warsaw under German occupation, as well as the Warsaw that had been razed to the ground and plundered.

A collection or an image is authentic when it is complete, which is why it is important for our collection policy to gather a rich collection of photographs of Warsaw during World War II. It makes the picture more detailed, complex and complete, and thus more authentic.

The results were astonishing: the collection contains over 50,000 photographs, including almost 20,000 taken directly during the Uprising. If we are to assume that the purpose of the museum is to gather collections, then we can experience satisfaction at this point. Thanks to the popularity of, the then, still young invention of photography and its involvement in propaganda and documenting the Second World War, the Warsaw Rising, which broke out on 1 August 1944 as manifestation of resistance against German Nazism and the approaching Soviet totalitarianism, is the first event in the Polish history which would be so well-documented on film.

Let me say a few words about our museum: it is the first modern, narrative museum in Poland, it instigated serious changes and a so-called "museum boom" in Poland. It responded to society's needs, combatants, youth, and the people of Warsaw, who sought ways to strengthen their local identity. At the same time, by means of the permanent exhibition about the capital city's dramatic fate, it allows visitors to learn the character of the city and enjoys unyielding popularity. Since its opening, the number of visitors has been around 500,000 thousand a

year, with as many as 720,000 in 2018. Archival photographs play a crucial role here, with the permanent exhibition being composed of 2,500 photographs. At the same time, since 2007 we have been making our photographic collection available online. But let us return to the collection…

Apart from archival films, it includes primarily original photographs in various forms: black and white, gelatin silver negatives on nitrate and acetate films, black and white paper prints, a collection of chromogenic films and paper prints, as well as glass plates ones. When gathering our collection, we were dealing with various types of photography; from single positive prints to large series of film frames on negatives, which provided a step-by-step record of events. There are albums compiled during combat and after the war. In terms of numbers, the dominant group are identified collections- photographs taken by photo-reporters known by name and surname, from the Information and Propaganda Office of the Polish Home Army. Of particular interest is a group of photos of occupied Warsaw, taken by anonymous German soldiers.

The most precious items are negatives and prints from that exact period. Negatives which have been exposed to light, but sometimes not even developed and often hidden from the occupants, only to be found after the war. Let us remember that the Germans forced all residents of Warsaw to leave the city, throwing people out of their homes in October 1944. As a result, many people, especially the old and children died from starvation and cold at the beginning of their exile. All that was done to allow undisturbed plundering of the city, with the Red Army waiting idly for three more months.

Some photographers heroically managed to keep their camera at all times, as did Wiesław Chrzanowski. He was documenting the fight of his unit in the Old Town and Central District. He carried his camera through the sewers, and kept it on his person throughout his stay in three consecutive prison camps. The negatives were kept safe until 2007, when, after getting to know the museum better, he decided to donate them to our collection. The documentation is authentic and shows the unit's whereabouts step by step.

Here we come to the first criterion of our collection's authenticity: the original photographs come for this period, and they are often acquired along with the relevant copyright. However, a photograph is a piece of information - at times we only have a scan, and it is authentic as well. There are only original photos - prints or negatives from the World War II period registered in our inventories, so our iconographic collection is exclusively authentic.

An issue that appears at this point is the authenticity of the image, from a negative versus a positive print. However, in individual collections from that period where both prints and negatives are at our disposal, the criterion of authenticity may be debatable – interesting examples are the original negatives and varied cropped photographs by Tadeusz Bukowski, nickname Bończa.

The second matter is the positive print's authenticity. The most significant prints are the ones developed during the Uprising. From the films exposed to light by photo-journalists of the Information and Propaganda Office, with some of them being published on *Biuletyn Ilustrowany* - a journal which was meant to inform and raise the spirits of insurgents and civilians. Not many of such authentic prints from the Uprising itself have survived: merely about 1,000. However, the reporters who stored their negatives, made prints after the war, despite the official prohibition from the communist government at the time. The photographic materials available in Poland in the 1950s and 1960s were of much lower quality, which is why the prints lost much of their quality in relation to the negatives and prints from the Uprising.

The objects present varying qualities of preservation, they are usually overly dry, inflexible and fragile. Although it can be generally concluded that black and white gelatin silver photographs from the 1940s are chemically stable, they still require consequent, prompt application of conservation procedures. Stable storage conditions (18 degrees Celsius and 34% of relative humidity) are very important. The digitized negatives will be ultimately stored in near-zero temperature.

An object prepared for digitization is copied once in the highest resolution possible, in order not to expose them to light a number of times. An especially interesting process is the digitization of negatives, as they are photographed onto a hypersensitive matrix, and not scanned. We obtain a high-resolution scan on RGB colour chart, which may be turned into grey scale and reversed into a positive. The archival scan is colourful, presenting in detail the state of object's preservation including all discolorations, and is a perfect digital copy of the negative, which provides the maximum amount of information stored within it.

The degree to which the imaging is identical to the original is our first and primary criterion of authenticity of the archival object's digital copy. We can call this reference copy 'the master'.

That visual state of preservation is monitored by means of a stereomicroscope fitted with a camera. The real-time image obtained on the laptop screen is comparable to the master. The procedure allows us to control especially those photographs where the process of chemical decay has already been noticed.

The master allows obtaining and preserving the object's image. The reason why consequent and proper digitization of the collection is so important is that when the chemical decay processes have already started, changes may occur rapidly.

For an iconographic collection, Prevention is the essence of Conservation. It is our primary goal, which is why we usually limit ourselves to procedures that are essential for an object's correct digitization. One of the few invasive procedures that we use is consolidation, in cases when the cracked outer layer separates itself from the carrier. We thus have our exemplary condition for a museum

exhibit, which is an original photograph from the period of the Second World War, properly archived and maintained in an unchanged form.

Apart from the material part, which consists of films and prints, the iconographic collection contains thousands of digital copies, which must also be protected, backed-up, multiplied with further copies which can be read by the rushing and rapid digital world.

The procedures related to reconstruction are related solely to an object's digital copy. This is, for me, conservator of art - an example of 'ideal' conservation in which the reconstructed image is fully reversible, which is such a difficult and canonical complexion of conservation. Here, the picture is fully reversible because it does not concern the original matter, only a digital copy. So we achieve the ideal: we protect our source object from degradation, and we protect its picture by making a very good digital copy, then we are looking for the idea - we strive to reconstruct the captured moment by working on the digital copy.

Generally, in our collection we consider an exemplary image of a reporting photograph to be a scan of a negative, as it is this one that provides us with much more information and demonstrates the idea of a captured moment in time. In this case, that which is authentic is the moment that the photographer wanted to capture, that he wanted to tell. In order to show this, first of all, we subject an image to graphic processing, we unify the photo images of war, both positives and negatives in reverse-positive form.

Our on-line collection photographs are presented in a consistent manner – we use black and white digital copies. They are saved in jpg or tiff formats, 300 dpi on the grey scale. The method allows a uniform picture of events, with the dominant element being the content, not the form of a photograph. Retouching is possible in case of mechanical damages or stains on a photograph and is performed on a scan.

Actions aimed at making the reception of the image easier- from the simplest ones, such as a retouch of physical flaws- to more sophisticated actions, in the course of which the original scan and our primary goal is recreation of the picture. And that is the first step in those operations, and a still very puristic approach to make the appreciation of a photograph easier. The authenticity of a picture captured from the past lies in having a recorded image that is free from physical damage that might undermine its understanding

At this point, another criterion of authenticity perversely appears, which is the photograph's authenticity, the true nature of the recorded image. Our goal is that we, curators, as well as widely understood contemporary museum visitors, see the largest possible portion of the past from the picture, notice it, and understand it. Thus, a digital copy is in the Platonic sense, an extracted idea of a given photo.

The most advanced example of operations, which allow us to decipher an iconographic object, is our latest; last year's, project conducted on the basis of aerial photographs of Warsaw from the years 1942-45. The starting points here are

negatives of aerial photos taken by the Germans during the occupation. A single negative is a material that is virtually illegible for the average recipient, as even in the form of a good-quality reversed scan an aerial photograph is difficult to read. We combined scans of negatives of photographs obtained from the American National Archives and Records Administration into one high-resolution aeronautical map of Warsaw.

In order for the project to be successful, and to obtain a full map of the city, scans from the same flight had to be used, with other parameters, such as the altitude and weather, being also the same. We have merged the scans from a flight made on 27 July 1944 - joining together street networks and eliminating differences between edges of individual pictures. As a result, we have obtained an extremely detailed, and at the same time, for us, a very touching image of the city shortly before its destruction.

In order to further enhance the image's clarity, we subjected the obtained image to the process of sharpening, house after house, street after street, and decided to perform a bold operation of colorizing it. The starting points were the preserved buildings and aerial photographs of contemporary Warsaw during a similar time of year. All operations were performed with refined skills by experienced graphic designers and under the supervision of the most renowned experts on Warsaw.

The final effect is amazing.

The question remains whether it is still an iconographic museum exhibit, or a new virtual creation - or perhaps both - since we have recreated an image of the city seen and captured by an anonymous photographer in a German plane during World War II.

For, as we have already stated, an iconographic collection is a very special museum phenomenon: a material object, a digital copy, and a digital recreation of a moment from the days gone by.

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Continuity by repetition – why form matters in architectural conservation

Gina Levenspiel

The Grimwade Centre, The University of Melbourne, Melbourne, Australia

'Essence of conservation'

This paper concerns architectural heritage. It bears the subtitle 'continuity by repetition' to emphasize the methods of material replication and material retention as they are commonly opposed. I argue that the choice between these two methods is a false opposition and divides our attention on the essence of conservation, a question that, rather, finds its coherence by our engagement with the growth of authentic knowledge.

Karl Popper argued that no scientific predictor – human or machine – can foretell future results, and that no society can predict, scientifically or otherwise, its future state of knowledge. Therefore, in *The Poverty of Historicism* Popper (1957, p.vi) concludes*,* 'it is impossible for us to predict the future course of history'.

The open and contestable nature of knowledge in the future, seems also to characterize our knowledge of the past. More recently, historian Christopher Clark (2012, p.xxv), coined the term 'vulgar presentism' to critically position scholarship that evaded those 'features of the past of which our changed vantage point can afford us a clearer view'. Clark's far-reaching insights in *The sleepwalkers: How Europe went to war in 1914* (2012) confirm that our knowledge of history's most well-turned events is contestable from our contemporary perspective of the past.

The inspiration for knowledge production and knowledge growth remains an essential premise of conservation as defined in UNESCO's World Heritage Convention (1972): 'to maintain, increase and diffuse knowledge, by assuring the conservation and protection of world heritage'. These commitments as they confront architectural conservation seem no more heightened than in the twenty-first century as we enter this crucial third decade, when we are constantly reminded of the necessity to displace certain anachronistic features of our cities and confront industrial models of production. Can we draw on our architectural heritage as a testbed and resource for knowledge, to lead the challenges of change we now confront?

The last quarter of the twentieth century saw conservation renew its commitment to values-tolerance and the recognition of multivalent forms of cultural heritage. The pluralized basis of values is conducted within the test of authenticity,

which thus serves as an epistemological limit for the production of knowledge in conservation. This principle, in many respects, is the great achievement of The Nara Document on Authenticity (1994) for, within its heightened determination to frame values from within culture, knowledge is centralized as 'a requisite basis for assessing all aspects of authenticity' (art.9). Such an accord brings with it, the review of conservation as a method.

Given Australia's wealth as a democratic nation and its unique geo-political questions (de-colonialization, climate change, Indigenous rights and energy transition), conservation is well-placed to examine the link between values and method, to demonstrate how authentic knowledge production and transmission to future generations is achieved.

Method

In its contemporary formulation, architectural conservation is broadly distinguished by the methods of material retention and material replication. The Australia ICOMOS Burra Charter (2013, p.1), for example, emphasizes the method of material retention: 'Do as much as necessary', it encourages, 'to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained'.

More broadly, the two great ambassadors of the different methods used in architectural conservation are the Ise Shrine in Japan and the Pantheon in Italy. Each architectural artefact is over a thousand years old. As is often contrasted, the notion of permanence of form is perpetuated through a 20-year cycle of total fabric renewal at Ise Shrine, whereas the permanence of fabric is the emphasis of the Pantheon's ongoing conservation.

Heritage literature is rife with commentaries on the testimonial power of these two buildings as philosophical claims that cohere, respectively, between the method of replication and 'cyclical authenticity' on one hand, and the method of material retention and 'progressive authenticity' on the other. The desire to apply the test of authenticity on inclusivist terms, explains the ongoing revisions to its criteria within the internationalist framework since the 1970s. Whereas the World Heritage Convention's first operational guidelines in 1977 (B.9) did not limit its criteria to 'original form and structure', the 2017 UNESCO definitions (II.E.80) possess a thoroughgoing dual emphasis on 'material' and 'meaning' as the 'requisite bases'. Thus, the ongoing counterpoint that holds the Japanese and Roman temple apart, is only made explicit when we consider the irreconcilability of their method (material replication and material retention), as a claim on the 'origin' of the architecture.

In 1989, when David Lowenthal considered the contradictions (and alternatives) of material preservation in architecture, he asked whether the ancient "ship of Theseus" was original or not (p.68). His question marked a distance of at least nineteen centuries since the Greek essayist Plutarch had originally posed the riddle linking method with a philosophical form of truth. The ship of Theseus,

brought into port for repairs, had its old planks replaced with identical new fabric. Plutarch asked: Is the ship the same when every plank is replaced? The co-dependency of form and fabric has been a well-turned metaphor for the idea of truth-in-resemblance, ever since.

Importantly, Lowenthal's ontological focus on the 'original' authenticity of the ship, emphasizes the powerful reductionism of the concept in conservation: is the ship's original form the central issue, or its original fabric? The codependency between form and fabric thus masks the preoccupation with origins, in the long-standing question: Is a replica authentic? As it concerns architecture, it is possible to argue yes in the twenty-first century in support of replication as a method to conserve a valuable work of architecture. An architectural replica, I argue, upholds our ongoing access and growth of knowledge on architecture. However, as occurs in the conventional mode of reconstruction under the Burra Charter (2013, 1.8), the method of retention is also considered complementary to the method of replication, of equal potential value to the architectural replica.

Continuity

The first problem to confront is not whether material retention or material replication is true or acceptable, but what method best serves the future growth in the knowledge of architecture. As mentioned, the prevailing idea that an origin coheres in the original fabric of architecture, leads axiomatically, to the method of material retention.

John Ruskin grounded the importance of material retention in the modern formulation of architectural conservation, but to reconcile what he perceived as a fundamental aesthetic category of the sublime associated with original substances. Ruskin provoked his theory as a crisis of continuity, where the force of time was at work seemingly everywhere, like an energy acting upon substance. He described Nature's sublime in the geological formations of alpine landscapes: 'Is this, therefore the earth's prime into which we are born', he asked in *Modern Painters* or, 'only the wreck of Paradise?' (1856, p. 139). In *The Seven Lamps of Architecture* (1849, p. 351) he described Architecture's sublime in the weathered substance of the great stone mediaeval cathedrals: 'I think a building', in its transformation towards an aesthetic ideal state, 'cannot be considered as in its prime until four or five centuries have passed over it'. The architectural medium was also rendered as a performative origin at the hands of the workman. Ruskin's polemical attack (1851, p. 93) on Paxton's gigantic prefabricated Crystal Palace in Hyde Park claimed: 'All the value of every work of art is exactly in the ratio of the quantity of humanity which has been put into it, and legibly expressed upon it forever'. The rebuke simultaneously cast the method of replication as artless, if not a falsehood. To Ruskin, it is seemingly not so much the fact of being a copy that was a problem of replication, but that the imitation lacked authentic resemblance.

No philosophy of conservation has therefore clarified the demand of material retention to quite the same level of intensity, because architecture was linked to a metaphysical origin in its 'first raising and first sculpture' (Ruskin, 1856, p.142). By his unitary aesthetic conception of age, Ruskin hoped to preserve the cathedrals in an era increasingly secularized by science, industrial economics, and urban change. There was thus no seemingly greater degradation than the cathedral restorer who violated the aesthetic coherence of time printed on original substance.

Ruskin's former student, William Morris transformed this fundamentally aesthetic idea of origins in the historicist language of the SPAB manifesto (Society for the Protection of Ancient Buildings), the first modern conservation doctrine in English: 'Every change, whatever history it destroyed, left history in the gap' (Morris & SPAB 1877). Accordingly, when the principle of material retention is progressively defined as a method in architectural conservation, the central emphasis of building fabric is as the material evidence of history, not its original aesthetic form. The first modern conservation charter, Camillo Boito's seven-point plan of 1883, attributes monumental value to the original medium and its subsequent additions (point 5), and requirement that new work be made visually distinct (point 2). Both approaches are repeated in the Venice Charter (1964) at article 9 and article 11, and as adopted by ICOMOS in 1965, progressively diffused amongst the UNESCO coalition of nation states, as it applies 'within the framework of [their] own culture and traditions'.

Today we accept, almost unconditionally, that the retention of original and historic fabric, not architectural form, is a constitutive feature of authenticity since it provides confirming evidence of when a building was constructed, the author of the design, and the social, technical and historical circumstances of its production. Each test substantiates the original as a singular historical performance which, according to the logic of linear time, can never be re-established.

Retention

In the twenty-first century, material retention, combined with postmodern architecture's retreat into historical appropriation, has led to a perceived over-accumulation of built heritage. In 2010, the architect Rem Koolhaas and The Office for Metropolitan Architecture estimated that around 12% of the world's surface was declared 'immutable' under the preservation regime of the UNESCO World Heritage Convention. 'The march of preservation necessitates the development of a theory of its opposite', Koolhaas concluded, 'not what to keep, but what to give up, what to erase and abandon' (Ring 2010).

Yet the accumulation of heritage had been foreshadowed by the theoretician Alois Riegl, operating from turn-of-the-century Vienna. In Riegl's essay *The modern cult of monuments* (1903) the potential value of monuments is forecast in the widest sense of 'all creations formed by the hand of man' (p. 70) owing to the modern viewer's visual understanding of age. He coined this idea 'age

value' (1903, p. 74), which being unscientific and immediate, was available to 'everyone without exception'; in contrast to 'historical value' that had a more restricted scientific basis or intellectual tradition. Having recommended such a framework supported the expansion of values-tolerance in cultural heritage, Riegl then indicated the crisis of convergence between the extensive effect of age on the original substance, and its historical (documentary) value on which the desire for material permanence depended. The ongoing coherence between the age and historical values suggested by Riegl's framework, thus depends on the role of stabilization offered by conservation.

Riegl's theory draws our attention most acutely to the active role played by conservation as a form of production that perpetuates the material existence of fabric. The logic recasts material retention as a mode of production (not some neutral activity) and explains why conservation literature is rife with the analysis of values that are produced by intervention.

Replication

Based on the idea that 'production' is a constitutive feature of the method of material retention, we can now compare the method of material replication. In architectural replicas, such as the Ise Shrine, the objective is to optimize the condition of isomorphic resemblance through the co-dependency of form and fabric. Our Australian case study of replication assigned a similar premise: that the replica was not an untrue version of a prior (built) performance, but rather a test of authenticity relative to the original architect's drawing. We drew on architecture's analogy to music, by considering the Builder as the performer of the score. The methodological limit placed between the builder and drawing was crucial since this is first complete replication of a valuable work of modern architecture in Australia, with no architectural tradition or model to refer method. And whereas Ise Shrine exemplifies our goal of architectural replication, its tests of authenticity during construction (by isomorphic visual comparison to the former iteration) did not apply.

Our wooden building is a classroom for 5-year old children opened by Professor Austin, Dean of Education at Melbourne University in April 1964. Its imaginative design solution by architect Kevin Borland and engineer William Irwin, respected Melbourne designers, achieves significant end cantilevering and clear spans. The replication used both methods of retention and replication, not in opposition, but in correspondence to control the magnitude and extent of dimensional discrepancy; in this case the three steel pillars (width and height), and the hardwood floor joists (length). All other wood and steel components were replaced in logical construction sequence: the trusses, floor beams, walls, roof beams, roof, deck, landings, and interior.

Robin Evans (1997, p. 154) has argued that if the difference between a drawing and building is not made explicit, it forces a 'curious situation' whereby the architectural drawing is 'vastly overvalued' and its putative subject, the building's

actual existence in space, 'is hardly recognized at all'. In the method of replication, the emphasis appears to be the reverse. When the old building is compared to the original drawings we find a great unlikeness between the medium and its representation which if taken as documentary evidence of the architecture, refers to an origin of which it bears little resemblance. When we test the replica and drawing, the dimensional variation of overall and unitized measurements are within permissible tolerances relating to the different nominal systematics assigned by the Architect's drawing and those used by the Builder's nominal system in unitized construction. (The few empirical changes relate to 2017 building compliance and engineering codes or maximization of the replica's life cycle.)

The isomorphism achieved by this case study was a requirement of the client. Preshil is Australia's oldest progressive school for young children. It is also the nation's earliest example of a learning environment, and one of the few in the world, where each individual classroom was purposefully designed in collaboration with children. In 1972, Preshil received the Royal Australian Institute of Architects Victorian Gold Medal. The values embodied by the architecture are thus well-tested by 55 cycles of young children, but the school's foremost concern was that these pedagogical values continue to emerge. The architectural replica thus seeks to ensure the ongoing potential of these values to future generations of children and educationalists and contribute to knowledge growth.

Authenticity

In 2000, Jokilehto & King (2001, p. 37) re-affirmed that the test of authenticity could not be addressed by a replica, arguing that: 'The issue of authenticity is not just a matter of form', but rather, 'essentially a question of meaning'. Adding: 'It has often been noted that the hypothesis can only be verified on an original, not a replica'. Only when we remember that the word 'authenticity' as it is used here (and in everyday conservation language) is not merely to describe a condition of 'being credible or truthful', but to theorize about origins, can we comprehend the exclusion of the architectural replica from parallel ontological commitments.

In our replication case study, some values were testable, but not meaning. On the other hand, its feature of newness by production, constitutive of both material retention and replication, returned our method to the essence of conservation to serve the growth of authentic knowledge. Toward this objective, three outmoded ideas might be reconsidered in support of the method of replication:

> a) The outcome of replication is a form of knowledge production, based on the co-dependency of form and fabric.

> b) Accordingly, its authenticity can be tested.

> c) It follows that knowledge production derived from accurate replication expands our knowledge of a valuable work and serves the growth of knowledge on architecture.

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The aesthetics of looting: how mass looting of archaeological pottery shaped nowadays conservation and restoration principles in Colombia.

Paola Andrea López Lara
Casa Museo Quinta de Bolívar, Bogotá, Colombia

Introduction

Both the conservation and restoration of archaeological materials have been reflected upon and subjected to criticism, in a way that has led to the evolution of the professional field. Over time, the decisions and procedures that were made in the past have been analysed and assessed, with the aim of enhancing or modifying the criteria that rule the conservation principles. In that sense, every historical stage of the conservation of archaeological materials in Colombia has been pivotal to shape and rethink the scope of these procedures. This is why nowadays conservators should avoid anachronistic judgments of past conservation procedures. In other words, we should stop judging or assessing them based on the standards and principles that rule the profession today. This taking into consideration that, back then, every decision responded to cultural dynamics linked to a specific context, such as different ideologies, conservation movements or museographic needs.

In reviewing the history of the conservation and restoration of archaeological pottery in Colombia, one can tell how the decision-making process and procedures have been changing and evolving. However, it is important to bear in mind that it is difficult to construct a chronological analysis of the Colombian conservation principles, as the early stages of pottery conservation in the country have been poorly documented. Moreover, there are few critical analyses of the early stages of the profession written by conservators. Therefore, for this paper, it was also necessary to review the history of the acquisitions of some Colombian museums in the nineteenth and twentieth century, to trace back the background of pottery restoration and falsification. By reviewing this kind of documentation, one can establish an approach to understand the reasons or the intentions behind the procedures that were carried out.

The urge for collecting aesthetics

When talking about the background of archaeological pottery conservation in Colombia, one has to talk about looting, as they are inevitably related. Though the origins of looting can be traced back to the *gold rush* of colonial times, for the purpose of this paper, we will focus our attention on the looting practices that were carried out in the nineteenth century. After all, this time was the milestone of the first procedures that aimed at reconstructing and reproducing archaeological findings for different purposes. In the nineteenth century, massive plunder and destruction of archaeological sites occurred in the haste to find golden objects that could be melted and turned into money. In the second half of the century, the plundering continued by the hands of those farmers who inherited the practice: the *guaqueros* (looters).

As Botero (2001) pointed out, "during the second half of the nineteenth century, there was a grave-plundering boom in Antioquia and Quindío region" (Botero, 2001, p. 2) that not only resulted in substantial fortunes. It is also believed that it boosted the foundation of new towns in the country's central region. Unfortunately, in the rush of finding the precious metal, the archaeological contexts were aggressively removed, and pottery findings were abandoned or destroyed, as looters expected to find gold inside them (Valencia Llano, 1989; Castaño Silva, 2002).

In those times, the massive plundering of archaeological sites continued as it was socially tolerated and accepted (Sánchez Cabra, 2003, p. 4). Until 1918, looting was a legal activity that led to the melting, destruction, and sale of countless archaeological findings. At the same time, some people began to preserve pre-hispanic objects, by, for example, adding them to their private collections. During those days, in Colombia arose an interest for the study of the prehispanic past, as local scientists an antiquarians made attempts to reconstruct some aspects of the early civilizations that settled in the national territory (Botero, 2001). It was also a time when European museums started to increase their etnographic and archaeological collections by acquiring objects from different parts of the world with the aim of having a complete view of human civilization (Botero, 2001).

Back then, one of the biggest Colombian archaeological collections belonged to the businessman Leocadio María Arango (1831-1918). He founded his private museum and, in 1905, published a catalogue of his collection that included 2219 pottery objects, 167 made of gold and 2 made of silver (Londoño Velez, 1989; Moscoso Marín, 2016).

The man who supplied most of the archaeological findings acquired by Arango was Julián Alzate, a taxidermist that used to work for foreigners, hunting and embalming wild animals. Based on the relations stablished with foreigners, specially swiss academics, he started to identify and understand their interests on archaeological findings. Motivated by the growing demand for these artifacts, Alzate started to buy ancient pottery and plunder graves to sell the findings to national and international collectors (Moscoso Marín, 2016). It is known that

eventually, he was unable to fulfill through the aforementioned strategies a large request made by some German collectors, which led him to reproduce a significant number of archaeological pottery figures to please that demand. After all, the money they offered did not cover the basic expenses and for him, it was easier to make the figures without leaving his home (Moscoso Marín, 2016, p. 54).

The European collecting boom provided a perfect setting for the Alzate family to supply the national and international market, with artifacts recovered from plundering activities or made by themselves. To make the pottery look real, the Alzate family carefully reproduced the decorative and the natural decay patterns found on the archaeological pottery based on images available in the printed media as well as in the artifacts they had recovered from plundering (Giraldo, 2015; Moscoso Marín, 2016). It is believed that, to support the originality of their artifacts, they also reproduced the archaeological contexts by burying the falsifications and recovering them in front of people that could be used to testify their authenticity (Flogia, 2010; Giraldo, 2015). As expected, most of the objects that made part of Leocadio María Arango´s collection were falsifications. Decades later it was discovered that about 1500 artifacts out of 3000 that belonged to the Arango collection were reproductions made by the Alzate family.

The resemblance between the authentic pottery and the reproductions made by the Alzate family was so close, that even renowned national experts and international academics were misled by them. Most of the pottery produced by the family got into the collections of international museums, since a certification issued by Leocadio María Arango himself was enough to prove its authenticity (Flogia, 2010; Giraldo, 2015).

Finally, in 1912 the deception was revealed in the First Congress of Ethnology and Ethnography (held in Neuchâtel, Switzerland), when Professor Seler, from the Ethnological Museum of Berlin, and Professor Von Den Steinen declared that 130 archaeological artefacts bought from the Alzate family were falsifications (Flogia, 2010). They came to this conclusion after identifying the presence of yellow earth between the decorative incisions of the artefacts, probably related to the false burial context. Among the group they also identified some unfired pottery, which was unusual, as well as differences of color and brightness between Alzate's pottery and pre-Hispanic pottery (Moscoso Marín, 2016, p. 61).

The revelation brought discredit and humiliation to the local experts and academics that certified the authenticity of the Alzate pottery for international museums and collectors, without verifying the provenance contexts of the objects. In the end, the academic community was forced to revise and modify the archaeological typologies that had been created for the ancient local material culture, as some were based on the Alzate reproductions (Moscoso Marín, 2016, p. 65).

Surprisingly, after the falsifications were revealed, the Alzate kept selling pottery reproductions to foreigners and locals, as souvenirs. By the second half of the twentieth century a review on the Alzate reproductions led to a different perception of their work, which started to be seen as a reinterpretation of the

indigenous styles. According to Giraldo (2015), most of the anthropomorphic and zoomorphic representations in the Alzate pottery are artistical works derived from the visual references of the past aesthetics, the local folktales and the influence of modern utilitarian objects (Flogia, 2010). Hence, the Alzate pottery became a testimony of the cultural heritage trading that took place back then, when regardless the archaeological context, the objects were worthy because of their impressive aesthetics.

The aesthetics of looting: the evolution of the conservation principles

By reviewing the history of pottery conservation in Colombia we confirmed the absence of research focused on the materials, techniques, and aesthetics used to make falsifications and reconstructions on archaeological pottery. However, based on the conservation reports that were produced from late twentieth century onwards, it is possible to track the changes of ideology that led to the appropriation and preservation of pottery's cultural and historical values.

According to Castaño (2002), during the twentieth century, an increase of looting boosted the demand for archaeological pottery by private collectors, who gave a price for the archaeological findings according to specific aesthetic standards. Strangely, the scandal that followed the Alzate hoax did not stop looters from doing their job. On the contrary, it seems that the technological advances that were used to identify falsifications encouraged them to enhance their own reconstructing techniques on archaeological pottery.

In the black market, prices of archaeological pottery varied based on the degree of completeness, condition, uniqueness, complexity, and decorative designs. As the collectors gave priority to complex figures over vessels or containers, looters filled the gaps on incomplete archaeological pottery by adding parts that belonged to other pottery objects. After that, they covered the evidence with clay mixed with adhesives (such as polyvinyl acetate and cyanoacrylate), sand and ground pottery sherds. To enhance the surface finish they applied bee's wax, paraffin wax or shoe polish, as it was considered that brightness beautified the objects (Castaño Silva, 2002, pp. 24-25). As a result, they modified the aesthetics of incomplete archaeological findings that led to the creation of false theories and typologies of Colombian archaeological pottery.

To satisfy the market, looters also erased any evidence related to the use of archaeological ceramics. In other words, they removed all the historical traces that are fundamental to reconstruct and understand the social dynamics of past communities. In those days, an antiquity was appreciated not for its archaeological or historical interest, but mostly for its aesthetic values. That aspect led looters to cover signs of use, manufacturing flaws and decay, as well as to reconstruct decorative shapes and patterns (Castaño Silva, 2002) at the expense of losing forever the traces of the past. Some of those impressive reconstructions made by looters got into the collections held by the most representative Colombian

museums, where they were declared cultural goods, part of the national heritage (Castaño Silva, 2002, p. 24).

Surprisingly, history repeats itself, as pottery reconstructions made by looters started to be the focus of academics and archaeologists who defined new archaeological typologies and established theories based on a hoax. Along with authentic archaeological findings, some of those reconstructions were exhibited around the world portraying what was conceived as the national cultural identity (Sánchez Cabra, 2003). Although the institutions that hold this kind of samples have not openly recognized their role in the grave-plundering and falsification boom of pre-hispanic pottery in the twentieth century, some of them have had an interest to support conservation procedures with the aim of revealing the authentic features on their reconstructed pottery samples.

In 1990 a conservation report published by the Gold Museum in Bogota (Museo del Oro) highlighted the reconstruction methods that were used on an *alcarraza* (a type of vessel with two spouts) that was acquired by the institution. According to the conservator who authored the report, it was not clear whether or not the object was reconstructed with its original parts. There were also doubts regarding the authenticity of its color. Once it was studied and assessed by different methods, the conservator concluded that the alcarraza was covered with plaster and a type of resin that modified its features (Barandica Forero, 1990). In 2006, another paper on conservation published by the Gold Museum examined the role of the institution in the development of conservation procedures and research. Though the author did not explicitly mention the falsifications that were acquired by the museum, he did point out that some of the 1980 purchases came from the grave-plundering boom. The paper also includes two photographs of an archaeological pottery figure before and after conservation treatment. The first photograph shows a female pottery figure in a complete condition. The second one, shows the same female figure without the head and the base, with the following footnote: the head belonged to another object and had been added before the pottery figure was acquired by the museum (Rodríguez, 2006, p. 20).

In 1974 the foundation of the Colombian National Centre of Restoration was the baseline for the local professionalization of pottery conservation procedures. However, "as ceramics began to be viewed as objects of greater value and appreciation, so did the desire and need to restore them to their original appearance" (Koob, 1998). Thus, to improve the aesthetic value, unnecessary procedures (such as gap fillings and decorative reproductions) were done on archaeological objects. Back then the decision-making process of the procedures was done without the participation of other disciplines. The archaeological context was not taken into consideration. Moreover, when dealing with groups of objects that came from the same context it was not considered necessary to unify the conservation criteria (Castaño Silva, 2002). This trend was not exclusive to Colombia, for example, this criterion can also be traced back to the late 1950s Spain, where decayed pottery was completely restored, leaving no evidence of its conservation procedures (Quero Castro, 2012).

Over time, the Colombian academic conservation program evolved. It started to include formats for recording the procedures, scientific analysis to understand the behavior of ancient materials, and it also integrated professionals from other disciplines to enrich the discussions around the conservation procedures on pottery. By changing the perception of the archaeological objects, from aesthetic artifacts to cultural and historical documents, the perception of what it was considered as "decay" changed. In that sense, the cleaning process to remove any trace of soil, soot, stains, salts, and microorganisms, has to be thoroughly considered, because this "dirt" can bare information regarding the socio-cultural context of the artifact.

According to Castaño (2002), the 1980s were the milestone of the minimum conservation treatments in Colombia, procedures aimed at preserving the information embodied in archaeological artifacts, by just stabilizing them (Cruz Lara & Guevara, 2002). Regardless of its degree of completeness or aesthetical features, an archaeological pottery was now valued for its research potential. This takes into consideration that a misinterpretation of a flaw or decay pattern can lead to the destruction of valuable information. Students from the Conservation Program of the Externado de Colombia University, discovered in the 1990s repair procedures that dated back to the prehispanic times on pottery vessels from the Tunja Archaeological Museum (García & Rodríguez Larrota, 2002). This case study reminds us the importance of the interdisciplinary focus when analyzing the material culture and defining the scope of its conservation procedures. After all, today conservators work along archaeologists to identify, interpret and preserve the traces of the past that lie in objects.

Conclusions

In the late twentieth century, Colombian museums and cultural institutions contributed to normalize and disseminate the aesthetics of looting. As a result, archaeological findings that did not fulfil these expectations tended to be overlooked and underestimated. In Colombia, the public of archaeological exhibitions was induced to expect impressive works of aesthetic interest. In other words, objects were perceived anachronistically as *artistic masterpieces*. As conservators associated with these cultural institutions, we have the power to help change these perceptions and expectations. We can achieve that by emphasizing the cultural and historical significance of archaeological pottery, and also by upholding the beauty of the broken, the fragmented and the incomplete.

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New approaches in conservation: has the essence of the profession changed?

Christina Margariti

Centre for Textile Research, SAXO Institute, University of Copenhagen, Denmark

Introduction

It is the aim of this paper to turn focus on the recent shift of conservation from more practical to more investigative approaches. Four case studies of extant excavated textile finds highlight different conservation strategies and the presentation of the finds to the public. Textiles represent one of the earliest human crafts, and always had a fundamental role in the livelihoods, economy and trading of people (Gleba & Mannering, 2012). Textiles are generally made of organic material, which is sensitive to the aggressive process of burial. Nevertheless, there are cases where certain conditions prevail that considerably decelerate deterioration, such as the proximity of textiles to metals and waterlogged environments (Margariti, 2009).

Three of the case studies, have been preserved buried inside copper vessels, by a process known as mineralisation. Mineralisation occurs where the organic matter of textile fibres is gradually replaced by the corrosion products of a metal in their proximity. Simultaneously, the metal ions acting as microorganism inhibitors, make the fibres resistant to attack by bacteria. Usually, the original physical and chemical properties of mineralised fibres have changed dramatically and are most probably not known (Margariti & Loukopoulou, 2016). The fourth case study has been preserved in a wet burial environment, where the anaerobic conditions established inhibited the growth of micro-organisms (Gleba & Mannering, 2012).

A discussion follows on the conservation these finds received, the scientific analysis conducted on them, and the reconstructions they have inspired, seen under the prism of the presentation of authentic objects to the public.

The Case Studies

Case study A, maximum intervention, the Eleusis textiles

The Eleusis textiles were retrieved in 1953 from a 5th c. BCE burial in Eleusis, Greece. They had been wrapped and placed inside a copper urn (Mylonas, 1953,

81). Soon after its excavation the textile bundle was taken to the National Archaeological Museum in Athens, and given to a chemist for conservation (Zissis, 1954).

The decision to unfold them was taken promptly, first by the application of steam (Plenderleith, 1956), which was abandoned because it turned the fibres to pulp (Zissis 1954). Since the textiles were water-repellent and of negligible weight, it was decided to custom develop an unfolding method whilst afloat on water (Zissis, 1954). When unfolded, the textiles were sprayed with a synthetic adhesive, which both consolidated the fibres and lightly adhered them on a glass plate. Microscopic and chemical analyses followed the conservation aiming to extract archaeological and technological information on the making of the yarns and the weave, and to analyse the fibres and dyes. The find had been on permanent display at the Archaeological Museum of Eleusis, since its conservation, until recently when removed to improve its display method.

Case study B, minimum intervention, the Nikaia textiles

The Nikaia textiles were excavated in 1983, from a 5th c. BCE cemetery in Nikaia, Greece, folded inside a copper urn. One, had a repeated circular pattern of holes, indicative of embroidery (Margariti, 2018). This find has been in storage since its retrieval and belongs to the Archaeological Museum of Piraeus.

Stereomicroscopy, Environmental Scanning Electron Microscopy coupled with Energy Dispersive Spectroscopy (ESEM-EDS), X-ray Fluorescence spectroscopy (XRF), Fourier Transform Infrared microspectroscopy (FTIR), Computerised Tomography (CT) and Three-dimensional (3D) scanning, were applied in order to document the find in detail and to inform the conservation strategy to be selected (Margariti, 2018; Margariti, *et al.*, 2012).

Analyses showed that the condition of the textiles was good enough to withstand unfolding without damage. Unfolding would also enable better study of the embroidery evidence observed. However, the main concern was whether the textile bundle should be unfolded. Unfolding would destroy any evidence of how the textiles were placed inside the urn, and it would terminate any potential of a different intervention and interpretation in the future. It was decided therefore, to only partially unfold loose parts of the textiles bearing evidence of embroidery. Humidification applied to certain fragments, revealed an additional pattern and minute fragments of the decoration thread.

Case study C, real-life reconstruction, the Egtved Girl

The Egtved Girl is a female from the Early Nordic Bronze Age (1700 – 1100 BCE), found buried in an oak log coffin, inside a mound at Egtved, Denmark in 1921. The coffin was transported to the National Museum in Copenhagen, for treatment by the conservators G. Rosenberg and J. Raklev (Thomsen, 1929; Glob, 1970). The Egtved Girl's clothing consisted of a corded skirt, a belt and a woven blouse (Felding, 2015). In 2013, the Vejle Museum (local to Egtved),

contracted the textile workshop at Sagnlandet Lejre[1] to produce replicas of the Egtved Girl clothing for display (Demant, 2017). No fiber analysis had ever been conducted to the find, which had been on permanent display at the National Museum. Prompted by the reconstruction, the textile conservator, I. Skals, analysed samples from the corded skirt, and processed the data to determine their extreme fineness and homogeneity (Demant, 2017). These findings revealed important information on the raw materials originally used. The reconstruction afforded the opportunity of experimenting with wearing the replicas, which changed the old notion of how the clothing was worn (Demant, 2017).

Case study D, digital reconstruction, the Leśno Princess Grave textile

The Technical University of Łódź, developed a method for the virtual reconstruction of excavated textiles, using 3D computer graphics, as an alternative to the more time and money consuming real-life reconstructions (Cybulska *et al.*, 2010). Sampling and the application of analyses, are indispensable to yield the information necessary for the virtual reconstruction, such as weave and yarn structures, dye analysis and fibre identification. The technique was applied to a textile wrapped around a bronze vessel found in a 2nd c. CE burial of a young female (the Princess Grave), at Leśno, Poland (Kanwiszerowa & Walenta, 1985). Study and analyses of the conserved find indicated that the original fabric had a blue checkered pattern on an undyed background. Only the indigo dyed wool had survived, while the undyed cellulosic background had perished, leading the researchers initially to believe they had come across an open work weave fabric. The digital reconstruction enabled the understanding of the original appearance of the fabric.

Discussion

Potentials and Limitations

Regarding accessibility to the public, the fact that the Eleusis textiles were unfolded to an impressive 2m long object, most probably affected the decision of the Museum to put them on permanent display, which has made them highly accessible to the public and to peer researchers (e.g. Barber, 1994). Whereas the Nikaia textiles have not been accessible to the public or peer researchers. However, there is no room for any future intervention and/or interpretation of the Eleusis textiles, whereas the complete opposite applies to Nikaia.

The real-life replica of the Egtved Girl clothing allowed a likeness of the find to be on display at the local Museum, increasing its accessibility and permitting a connection to its place of origin. The digital reconstruction of the Leśno fabric afforded a stimulating supplement to the find, and was a relatively low-cost and

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1. Sagnlandet Lejre is a Danish private foundation run on a non-profit basis, its official name being Centre for Historical-Archaelogical Research and Communication.

fast project to complete. Similarly, it increased the find's accessibility, since digital files can even be available on the Internet, and certainly allowed researchers and the public to visualize its original appearance.

Authenticity

Authenticity is strongly associated with museums since it is widely accepted that objects entering these establishments are trusted to be original, therefore authentic. In turn, original objects are valuable because they provide meaningful and incomparable experiences for museum visitors, can trigger affinities and emotions, and are sources of true knowledge, mainly due to their authenticity (Frijey 2017; Dudley 2013; Conn 2009).

Undeniably, both the Eleusis and Nikaia textiles are authentic objects. However, although very similar, they exist in markedly different states, and it is up to curation and supplementary material to convey their original role to the visitor. There can be two views, equally true and acceptable, as to the authentic representation these finds hold. The unfolded find affords a clear image of the textiles used for burials in Classical Athens, while the still folded one gives a better apprehension of the way textiles were folded to be placed inside the burial urns.

Similarly, the Egtved Girl and Leśno reconstructions rest on the authentic objects. They are valid links to the objects, which gives the reconstructions value. They contribute to the true experience of the visitors (the virtual one can even be experienced online) and provide context to the original objects in a straightforward and appealing way.

Conservation

Concerning the Eleusis textiles a chemist and not a conservator was the professional who undertook the treatment, and according to their publication, it was a straightforward decision to unfold the textile bundle. The methodology followed, having the fragile textiles floating on water, would be rejected by nowadays specialised textile conservators due to the very high risk factors involved. However, it could be considered as an innovative methodology of its time. Although the conservation profession had progressed from 1953 to 1983, the Nikaia textiles were kept in storage and inevitable obscurity. When a specialised textile conservator was involved, the degree of intervention was calculated with great caution.

In the case of the Egtved girl, the attentive micro-excavation and conservation treatment, should be acknowledged for the fact that the original find is fit to be on permanent display, and that current highly sophisticated analyses can still be undertaken (Frei *et al.*, 2015)[1].

Similarly, the information that an additional cellulosic element was present at the Leśno Princess Grave textile, was only revealed after the conservation and

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1. Provenance studies based on isotope analysis recently conducted to the Egtved Girl.

meticulous study and analysis of the preserved woolen elements (Cybulska *et al.*, 2010).

The impact conservation has on an object is considerable and composite: 1. reasonable change in appearance (e.g. by cleaning or reshaping); 2. introduction (e.g. in the form of a consolidants) or association with new materials (e.g. in the form of custom-made mounts); 3. guidance and direction on further studies and interpretation (e.g. via the selection of specific samples and methods of investigation applied). Conservation is not a thoughtless chain of actions, even in the case of the Eleusis textiles, where the unfolding decision was prompt, but the method thoroughly tested. Regardless, of how intrusive it may be, it enables the original, authentic objects to speak for themselves and generate experience to the museum visitors. Ample time in close contact with an object is an exclusive privilege conservators possess, defining their imprint on objects.

Conclusion

There has been an undeniable shift in conservation approaches in the recent years, from practical to more investigative methods. The profession has developed into highly specialised fields, and scientific advancements offer numerous opportunities for the study and presentation of objects to the public, frequently surpassing practical methods formerly practiced. The notion of reversibility is recently shifting to retreatability, whereby future interpretation is possible. This leads to the minimum intervention for maximum benefit approach (Muñoz-Viñas, 2004), which on the other hand could be accused of covering a decline in high-level hands-on conservation skills and confidence in decision making processes (Ashley-Smith, 2016). The loss of such skills could have detrimental effects to the conservation profession, since one of its unique contributions is to "make lasting and noticeable difference to the heritage" (Ashley-Smith, 2016, p. 130). This difference is necessary to the longevity, appreciation and understanding of objects by the current and future heirs of cultural heritage (Ashley-Smith, 2016; Muñoz-Viñas, 2004).

However, the essence of the profession has not changed. As illustrated above, either when applying highly interventive treatments, or minimum intervention ones coupled with cutting-edge technology, there remains a common standard baseline. The aim of prolonging the life of the ever ageing organic material and yielding and communicating the information it holds, which was common in all cases. The profession has evolved and concomitantly the skills of those who practice it, thus following the general rule of adaptation for future sustainability.

Acknowledgements

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Investigating the Ways of Conserving the Originality for Modern Paper Materials.

Mari Nakamura

Tagawa City Coal Mining Historical Museum, Fukuoka Prefecture, Japan

Introduction

The Sakubei Yamamoto Collection (hereinafter, called «collection»), consists of 697 items. 627 items of the collection, which was newly included in UNESCO's Memory of the World Register in May 2011, are owned by Tagawa City Coal Mining Historical Museum. These include 585 annotated coalmine paintings (306 black ink and 279 watercolor paintings), 6 diaries, 16 notebooks, and 20 photos and others. In addition, the other 70 items are owned by his family and stored at Fukuoka Prefectural University.

Archival materials, such as his diaries (dated from 1913 onwards) and annotated coalmine paintings (mainly made from the 1960s on) are an essential part of the collection we proudly own. However, they face serious challenges because of the acidity of papers and iron gall ink deterioration. Since their acquisition, we have been seeking reversible and safe methods for conserving these materials. Until now, however, no reliable or effective treatment is available to us. Thus, we take basic and preventive measures, so as to prolong the life of the archives for as long as possible.

The main question here is: as the lifetime of the original material is limited, is it possible to permanently maintain the identity of the original through the use of digital data and replication?

Sakubei Yamamoto Collection

Career of Sakubei Yamamoto:

Sakubei Yamamoto was born in the Chikuho region (Fukuoka Prefecture) in 1892 and started to live in coalmines with his family at age 7. Since his childhood, he worked as a coalminer at different coalmines. He also worked as a blacksmith between coalmining jobs. After the coalmine's closure, he worked as a security guard at closed coalmines.

In 1913, Sakubei started to write his diaries and notebooks, focusing on his experiences with coalmining. In 1958 (at age 66) he also started to make pain-

tings. Sakubei made over 1,000 paintings for a period of 30 years, until in 1984 he passed away at age 92.

Value of the Collection:

As is widely known, the 'Meiji Restoration' led to Japan's rapid modernization, by absorbing various social systems and new knowledge from the western powers, as well as integrating them into Japanese traditions.

In the course of such modernization, the domestic demands for coal rose sharply from 1868 onwards, which positively influenced the Chikuho region, which is rich in coal reserves and where our museum is located. Consequently, the Chikuho region, which occupies less than 0.3% area of Japan's lands, turned into the Great Chikuho Coalfields, which was the largest coal production in Japan. Such productivity, however, was not enough to resist the energy revolution from the 1950s onwards. *Ito Coalmine,* where Sakubei worked as a coalminer, came to closure in 1955, which put an end to his half-century coalmining career. By 1976, all the coalmines were closed in the Chikuho region.

While the old and familiar landscapes associated with local coalmining industry such as refuse heaps were disappearing from the Chikuho region, Sakubei wanted to leave his own memories as a coalminer for future generations. So he started using his brushes to make paintings describing coalminers' labour, daily lives and society. His concerns and memories about the disappearing coalmining industry are clearly seen in his paintings and writings.

> Bota mounds! Your lives look just like our own.
> You grew up when coal mining was prosperous,
> but wasted away day by day after mining stopped.
> Ah, for you my deepest pity.
> (Tagawa City Coal Mining Historical Museum 2008, 80)
> Coalmines here are to disappear.
>
> As many as 524 refuse heaps will stay here though.
> Now, I have little time to survive.
> So, I wanted to leave my memory of our coalminers' daily lives,
> labor, hearts and spirits.
> Then, I decided to make paintings, because it can tell details quickly at
> sight, comparing to writings which might end up as wastes years later
> without being even read.
> (Yamamoto 1973, p. 99)

As indicated above, Sakubei started to make paintings describing the disappearing local coalmines, associated folk culture, hearts and spirits of the coalminers and their families. But what materials did this aged, poorly-resourced ex-coalminer use for his creations? He used paper and ink, both of which, as he probably never predicted, were destined to disappear in the future to come.

Evaluation by Fukuoka Prefecture asTangible Folk-Cultural Property (designated by the prefecture in 1996):

The 584 paintings in the collection are considered to be the only systematic pictorial archives left in Japan that clearly describe folk customs and daily lives in coalmines—the driving force in those days toward Japan's heavy and chemical industrialization from the mid-Meiji Era onwards. Thus, the paintings have strong historical and folkloric values.

Evaluation by UNESCO as Memory of the World (included in 2011):

The collection is a personal record that documents Japan's development, from the late Meiji period to the late 20th century, when the industrial revolution continued in the coal mining industry of the Chikuho region. Simultaneously, this collection can be defined as historic memory shared by a great number of people who contributed to and supported Japan's modernization. These include countless unknown folks and workers involved in the coalmining industry. Thus, this collection is highly valuable as collective historical memory. Moreover, the Sakubei paintings have a rawness and immediacy that the official records lack. The collection combines naive art with text, informed by diaries written during the events being depicted, painted by a man who lived through the events and worked literally at the coalface. Thus, the collection can also be understood as an authentic personal view of a period of great historical significance to the world. Finally, the collection is quite unique, as in Japan it is very unusual to find private records created by actual coalminers.

Challenges for the Collection

Acid Paper:

The demand for paper rose from the mid-19th Century on due to improvements in printing technology at the time. For easy printing in those days, paper was usually treated with pine-resin and aluminium sulphate in order to prevent ink bleeding. Paper treated like this, had high acid levels, and is now called 'acid paper'.

The deterioration of 'acid paper' and the prevention thereof were advocated by William Barrow, an American expert in 1959. But the 'acid paper' problem was referred to in Japan by Kanaya Hirotaka only in 1982. Therefore, we can deduce that Sakubei was unaware of it. This kind of deterioration applies to the paper of the diaries and notebooks used in the collection.

Deoxidation is a common measure used to counter oxidative deterioration of modern books, as it is considered highly effective. But the method is not recommended for cultural materials made of paper, mainly because of ethical issues. Moreover, it is known that some chemicals used in these treatments may trigger decay and discoloration of the paper.

Iron Gall Ink:

Iron gall ink has been regarded to be highly durable and water resistant, and has often been used in western countries since the 11th Century. Once this ink is applied on paper, it penetrates and remains on it - the ink cannot be rubbed off or washed away. From the 19th Century onwards, when the industrial production of this ink started, however, its durability and quality declined. Experts warn that in the long term, iron ions contained in the ink cause a rust-colour bleeding, letter-shaped holes and other kinds of damage to the paper.

Antioxidant treatments have been studied and applied to control the oxidation of iron gall ink. However, before implementation, we have to very carefully consider its implications and whether this treatment can be complemented with other forms of treatment. Therefore, it is too early for us to decide to perform it on the papers of the collection.

Unique Twists by Sakubei Yamamoto:

Sakubei made changes to his notebooks, diaries and other tools so that these items would become easier to use and repair, if necessary. For example, he put notebooks together to increase the number of writing pages. He connected detached pages with the main body of a notebook with copper wires. He also mended torn pages with strong adhesive tapes.

All these actions have implications. For example, as he mended and connected pages of one notebook in different ways, the quality of paper used in the same notebook varies, which may make their conservation more complex.

Our So-Far Commitment

For Permanent Display:

Following the inclusion into UNESCO's Memory of the World Register, Tagawa City organized a committee to examine how to utilize and conserve the collection, and established a conservation committee. The group regulated basic policy, under which the sufficient conservation and maintenance is to be performed.

In the meantime, we decided to exhibit the collection to public, twice a year, in spring and autumn. Thus, our museum was renovated in order to protect the collection from external deterioration agents such as temperature, humidity and light exposure, and to ensure that at least some works of the collection will always be ready for visitors. Simultaneously, we made replicas of most of the works to reduce the burden on the collection. Before this, we had used a few replicas for exhibition. Since the renovation and the making of new replicas, we have been able to exhibit various works under different themes. This means that we have been able to show our visitors a wide variety of values associated with coalmine paintings more clearly than before.

Moreover, we have a new special webpage, "Sakubei Yamamoto's Historical Coalmine Paintings" (http://www.y-sakubei.com/). In addition, we filmed his original works and our conservation and made the videos available to public.

For Permanent Storing:

We inspected the condition of all the archives of the collection from 2012 to 2015. This was followed minimum conservation treatments. These treatments, which are difficult to visually identify unless you are a conservator, did not intend to revive the beauty of the works, but rather to make them safe for exhibition in the future. Following the completion of this stage, we opened our conservation laboratories to public. This allowed the public to understand that such completion was not the end of the conservation of the collection, and that our conservation commitments would continue. Simultaneously, we held an exhibition of the collection and formulated conservation and management plans.

We also made replicas of the works using collotype printing. This was done for conservation purposes but also to record the condition of the collection at the time of acquisition. We decided to permanently manage and conserve such replicas in our storage room and use them in our regular inspections for comparison purposes, and check the degree of any deterioration of the original collection.

As mentioned above, we do not use chemically stabilizing treatments on the collection, which is kept in a low-temperature room. In order for us to choose proper chemically stabilizing treatments in the future, we need to carefully check the materials of each work, and to conduct aging-simulating experiments after such treatments. In order to be able to make better choices in the future, we have established a long-term research project in collaboration with the Kyoto University of Art and Design.

Authenticity

The authenticity of the collection is related to how Sakubei produced the works.

The physical disappearance and/or loss of the original archives cannot be avoided, at least considering our current knowledge and technologies. But we have to continuously revise our conservation procedures if we aim to retain the original forms of the collection.

Thinking of the unavoidable disappearance of the originals, we should consider whether their replicas can maintain the same level of authenticity. For this purpose, we have to highlight the values of the collection first:

Considering that Sakubei's motivation for creation initially lied in his desire to describe his personal views of "the disappearing industry, related culture and humanity", we can sustain that the authenticity of the collection firmly remains, although it is being subject to changes. The value of the collection lies in it being a record of "the extinct industry, labour and daily lives therein." The measures for Sakubei to convey such value were his own diaries, paintings and

writings, all of which form the collection. But this could also be complemented using other media. In fact, Sakubei said to Masakatsu Hashimoto[1], known as a photographer who took portraits of Sakubei, "I'm leaving paintings to convey the details of coalmines. You, leave photos about coalmines."

We believe it is better to try various approaches, methods and media to convey the details painstakingly described and recorded by Sakubei. For this purpose, the use of digital data and the replicas of originals, publications based on illustrations, dissemination of associated information, media that conforms to contemporary times or any other appropriate measures can become "what bears the authenticity" of the archival materials and take over the same values as and from the originals.

From an academic point of view, new and further studies and creations are expected to be made through "what bears the authenticity." In this way, the new forms of the identity will help the permanent maintenance and continuance of the values of the originals.

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1. Masakatsu Hashimoto was born in 1927. He worked as an electrician at a coalmine. At the same time, he also worked as a photographer and took photos of local coalmines in Chikuho. He is now known as a storyteller about local coalmines.

The role of authenticity in decisions informing the conservation of ancient Greek sculpture

Maria Papadopoulou, Andromache Gazi

Panteion University of Social and Political Sciences, Athens, Greece

Introduction

Authenticity is an elusive term. According to the deeply embedded western, largely Eurocentric approach, authenticity of cultural properties resided exclusively in the four physical attributes: design, materials, workmanship, and setting (Araoz, 2013). Today, however, it is widely accepted that it is not possible to base judgements on authenticity within fixed criteria, nor can we consider authenticity on purely materialistic terms. The respect due to all cultures, as first introduced with the Nara Document (ICOMOS, 1994) and reinstated in Nara+, suggests that authenticity is better understood as a relative concept, linked to the cultural biography of a cultural resource. Thus, authenticity can be related to the artistic, historical and cultural dimensions of a cultural resource, which may refer to the aesthetic, structural and functional form of a monument or an object, its material and technology, and its physical and socio-cultural context (Jokilehto, 1994).

This paper discusses authenticity within the context of conservation work carried out in the collection of ancient Greek marble sculptures at the National Archaeological Museum (NAM) in Athens, Greece[1]. Through a series of interviews with NAM's conservators and an archaeologist[2], we examine conservation-related decision-making, the parameters which inform these decisions, and the role of the sculptures' authenticity in this process.

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1. The NAM houses some of the richest and most comprehensive collections of ancient Greek art in the world, including the Collection of Sculptures which presents the evolution of ancient Greek sculpture from around the 7th c. BCE to the 4th c. ACE.
2. Mrs. G. Moraitou (GM), Head of the Conservation Department, Mr. G. Panagakos (GP) and Mrs. M. Salta (MS), the conservator and the archaeologist respectively, that have been in the Sculpture Collection the longest.

Conservation at The National Archaeological Museum in Athens

Since the late 19th century the Museum's laboratories have pioneered in advancing new techniques and methods; in 1965 they were established as a Centre for Conservation and Restoration, which offers advice to all archaeological museums in the country[1]. Since 2014, responsibility for the physicochemical study and conservation of the Museum's collections lies with the Department of Conservation, Physical-Chemical Research and Archaeometry, which is also responsible for assessing the authenticity of controversial objects[2]. Authenticity assessments examine materials, manufacturing technology, the characterization of corrosion or deposits, and the identification of any previous interventions (GM).

Conservation work in Greece is usually funded by the Ministry of Culture, but resources are limited. Conservation priorities depend on the number of objects, their cultural and scientific value, their condition, available personnel and time (GM).

Top criteria informing conservation work, include the preservation of finds along with any information they may carry (GP). Restoration is limited only to what is necessary to solve problems mainly related to the exhibition of sculpture (GM). The need to supplement a missing piece – usually with plaster – does not intend to imitate the original or mislead viewers, but "works pedagogically by offering an as much complete a picture of the work as possible, according to information provided by the work itself and by other similar works" (Karamouzas, Bika&Panagakos, 2005, p. 78).

Whenever older additions are retouched for aesthetic reasons, a color a little lighter than the ancient marble is used to make the contemporary coating distinct (GM, MS)[3].

"Conservators do not aim to create something new but to highlight what exists, by ascribing the materials and the techniques they apply an as neutral an aesthetic role as possible" (Karamouzas, Bika&Panagakos, 2005, p. 80).

Dealing with past interventions is a different issue. Since the 1960s, under the influence of the international trend of removing previous modifications or additions, unnecessary additions have been removed. Today, older additions, especially those which aid the statues' support, are kept as historical evidence (Lagogianni-Georgarakos, 2016), unless if they are harmful to the objects (GM).

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1. https://www.namuseum.gr/to-moyseio/syntirisi/istoriko/. Let it here be noted that conservation in Greece was established at University level in 1985.

2. https://www.namuseum.gr/to-moyseio/syntirisi/genika/

3. Restoration "must stop at the point where conjecture begins" and "must be distinct from the architectural composition and must bear a contemporary stamp" (Venice Charter, article 9; ICOMOS 1964).

We will here discuss four sculptures, in order to examine the parameters which have informed decision-making in their conservation.

The Sounionkouroi

The two kouroi (A[1]& B[2]) were found in 1906 near the Temple of Poseidon at Sounion (70km from Athens) (Bika, 2015). The larger-than-life emblematic marble statues date from around 600 BCE. Although they were found together, their treatment varied, according to changing aesthetic preferences and exhibition policies.

Kouros' A[3] monumental size has always made its display a matter of concern. In the early 20th c. priority was given to supporting the statue and restoring its integrity[4]. Thus, the kouros' legs, left arm and face were reconstructed by sculptor P. Kaloudis (Moustaka, 2014a).

Although it was later acknowledged that "the old plaster additions […] were unfortunate, and so was the placement of the statue on the base" (Papathanasopoulos, 1983, p. 48), it was not until 1968 that the *kouros* was placed on the right position, yet on the same base[5]. Additions to the face and the arms were removed. Additions to the legs were replaced (Bika, 2015) in a way which restored the balance of the statue along with its interpretation in terms of posture and movement (Kallipolitis, 1968). Today conservators agree with the removal of the face's addition as "[it] was placed for purely aesthetic reasons […]. The reconstruction of the leg, however, hides the statue's support" (GP).

Kouros B remained in store until the late 1950s, possibly because of its fragmentary condition (Moustaka, 2014b)[6]. When the statue was put on display in 1959, additions were limited mainly to supplementing the right thigh withplaster in proportion to the surviving part of the left leg (Moustaka, 2014b); the kouros was also placed on a high base "so as to give the work real height" (Karamouzas, Bika&Panagakos, 2005, p. 78). Panagakos notes:

> "This was a more contemporary approach, […] since they lacked any information, […] they did not restore it […] They didn't dare to make two plaster legs, they could […] I think they didn't do it not only for aesthetic reasons, [but also] because it was a much more time demanding and difficult job".

1. NAM 2720

2. NAM 3524

3. For more details and image see http://odysseus.culture.gr/h/4/eh430.jsp?obj_id=4497

4. Several parts of the kouros' arms and legs are missing (Moustaka, 2014a).

5. Kouros A is associated with base 2720a, but it possibly belongs to base 3645a (Moustaka, 2014b). Papathanasopoulos (in Moustaka, 2014b, p.101) ascribes base 2720αto kouros B.

6. The statue's head, arms, the left leg below the knee and almost the entire right leg are missing (Bika, 2015).

From 2002 to 2004 the NAM underwent major refurbishment. During this period conservation work on the two kouroi was limited to mild cleaning and retouching of the old plaster additions (Karamouzas, Bika&Panagakos, 2005), as time available and the statues' size and condition inhibited more drastic procedures (Georgaki, 2012). It was decided to preserve "current aesthetics and exhibition rationale" since the additions did not cause stress to the statues and aided their autonomous support (Karamouzas, Bika & Panagakos, 2005, p. 78). Moreover, retaining the additions to the legs does not affect the statues' authenticity as they are distinct and documented (GP).

In sum, during the early days and arguably up until World War II, the NAM operated as a national treasure-house which articulated the national Greek identity through its exhibitions. Within this frame, kouros A was considered a national treasure and restoring its integrity was a top priority. During the 60s, however, the quest for authenticity based on *matter*, the requirement of minimal intervention and a shift in aesthetic preferences led to revised approaches to what qualifies as a necessary addition. Consequently, additions to the face and arms of kouros A were removed, while supplements to its legs were preserved (because they serve the statue's support) but replaced with new plaster. In 1959, following a new educational concept, kouros B was put on display, despite its fragmentary status, to complement the unity of the Sounion archaeological ensemble. This time, however, a higher base provided the extra height needed to supplement the kouros' missing legs (which were not added). This approach, which developed during the 2002-2004 redisplay, respects the historicity of past interventions, preserves all possible archaeological information, and limits conservation to the bare minimum.

Statues of Aphrodite

Aphrodite NAM 3524 is a marble statue dating to the 2nd century ACE. It is a version of a type known as "Aphrodite from Syracuse", the prototype of which dates to the 4th century BCE[1]. The statue was found in South Italy, and after journeying through European private collections, was bought at an auction in 1917 by a Greek millionaire who donated it to the NAM in 1924 (Waywell, 1986). Today it is displayed along with other works copying originals from the late 5th and 4th c. BCE (Vlachogianni, 2010)[2].

At the beginning of the 19th century, the renowned Italian sculptor A. Canova reconstructed the statue's neck, head, and parts of the right arm and wrist with marble. These extended additions aimed at an aesthetic restoration according

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1. For an image see
https://all4nam.com/2016/11/08/%CE%B1%CE%BD%CE%BF%CE%B9%CF%87%C-F%84%CE%BF-%CE%BC%CE%BF%CF%85%CF%83%CE%B5%CE%B9%CE%BF%CE%B1%CE%B-D%CE%B1%CE%B6%CE%B7%CF%84%CF%89%CE%BD%CF%84%CE%B1%CF%83-%C-F%84%CE%B7%CE%BD-%CE%B1%CF%81%CF%87%CE%B9/

2. At the time of writing the statue was on show in the exhibition The countless aspects of Beauty
https://www.namuseum.gr/en/periodic_exhibition/oi-ametrites-opseis-toy-oraioy-2/

to the prevailing rules of the arts trade and the taste of private collectors of the time (Waywell, 1986). After its donation to the NAM the statue remained in store until the latest redisplay. The statue's belated inclusion in the exhibition is surprising given the importance accorded to it today. Its reputation is related to its restoration: "It has become important because Canova restored it" (GM). The artistic and historical value of the additions, which are now considered an integral part of the statue, are acknowledged due to the sculptor's reputation and skill: "Canova's Aphrodite you mean?" (GP).

Yet, although scholars may distinguish the additions from the marble's different structure, uninitiated visitors may possibly be misled (GM). Moreover, Canova's intervention goes against current conservation ethics (GP). The following questions arise: Is there a *single* authentic phase in the history of the statue, since it is a copy itself? How many are the statue's creators? We will come to these questions below. Before that, we turn to another statue of Aphrodite.

Aphrodite NAM 16151

The 2018-2019 temporary exhibition *The countless aspects of Beauty*[1] included a marble statue of Aphrodite[2] dating to the Roman period in Greece, which copies a version of Praxiteles' Cnidian Aphrodite. The sculpture is unusual in that it is composed of different parts of marble coming from different periods[3], whose source and dating are still unknown. The marble additions and the joints of the ancient pieces were placed "perhaps in the 18th, the 19th or even the 20th century" (Lagogianni in Markou, 2019).

For the needs of the 2018-2019 exhibition, the statue was conserved in order to attain an "aesthetically pleasing presentation and static adequacy"[4]. Today, the statue is not only seen as a work of art with aesthetic and artistic value, but also as a testimony to the era of art trade and the aesthetics of private collections of previous centuries.

The two statues of Aphrodite are thought-provoking in relation to the question of authenticity. Since they are copies themselves, their "value" does not reside in their original image or singularity. Neither of them could be assigned to a particular period or sculptor. Therefore, the emphasis shifts to their cultural biography and their artistic merit. Nevertheless, recognizing that visitors could

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1. See p. 122, note 2

2. For an image see https://www.ekirikas.com/%CE%BC%CE%BF%CE%B-
D%CE%B1%CE%B4%CE%B9%CE%BA%CF%8C-%CE%AC%CE%B3%CE%B1%CE%B-
B%CE%BC%CE%B1-%CE%B1%CF%80%CF%8C-%CF%84%CE%B7-%CF%83%CF%85%CE%B-
B%CE%BB%CE%BF%CE%B3%CE%AE-%CE%B9%CF%8C%CE%BB%CE%B1-%CF%83%C-
F%84/?fbclid=IwAR12FAbseCqEZGGpX3pyiEgND7W2flYfq0CC4cmH46_Qn6qgXrAYO9SpgaM.

3. The statue's conservation was presented in the "Open Museum" program
https://www.facebook.com/namuseum/videos/2208968399365946/.

4. See note 3

possibly be misled by the statues' current appearance, the NAM has provided all the necessary information in the accompanying captions.

Discussion

Conservation at the NAM no longer aims to restore sculptures to their authentic/original form or integrity. Additions are limited to what is necessary for functional reasons while all phases of sculptures' biography are respected. While "redundant" additions were previously removed (e.g. the face and arm of kouros A in the 1960s), they are now preserved in appreciation of their historicity and the service they provide in resolving technical problems (e.g. supporting needs). Apart from their historical value, older additions are also maintained because their removal would put the sculptures under unnecessary strain.

In line with the Venice Charter, it is currently assumed that if additions are distinct and do not mislead, they do not harm the authenticity of the monuments (Kemp, 2009). The possibility of visitors misinterpreting marble additions is avoided through the provision of explanatory text. Moreover, the Museum tries to familiarize visitors with conservation work through the "Open Museum" program, and by frequently posting on the NAM's blog[1].

The different approaches examined above confirm that each case has particular features that do not lend themselves to a single approach, nor is there an ideal solution. Because of their material, marble statues are long-lived. Time ware and traces of their history are imprinted on them, making any attempt to return to a supposedly "original" state futile: "The present condition […] is the only actually authentic condition." (Muñoz Viñas, 2005, p. 94).

Conservation at the NAM is in line with a predominantly western view of conservation as a "hard science" which focuses on physicochemical studies and the qualities of materials. Contrary to this, non-western preservation philosophy respects historical methods and traditional craftmanship without preserving the original materials[2]. According to this approach, even if the original parts of a heritage resource are replaced, authenticity is maintained as long as the traditional fabrication techniques are preserved. In this view, *authentic* does not necessarily mean *original*. Yet, this is a valid interpretation because it allows us to acknowledge that the concept of authenticity is not limited to a consideration of original form and structure but includes all subsequent modifications and additions, which themselves possess artistic or historic value (Jokilehto, 1985).

Such a view may lead us to a more comprehensive understanding of authenticity which may in turn lead to more wide-ranging decisions. Within the context of this study, we may ask: Could we not replace missing parts to ancient Greek

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1. https://all4nam.com/

2. For example, the replacement of deteriorated parts of historic wood monuments with new ones, is well-established in the conservation of wooden architecture in Japan and other areas of East Asia (Weiler & Gutschow, 2017).

sculptures with marble (i.e. their most compatible material) in order to reproduce ancient techniques? Greece boasts a long tradition of marble carving. The Art School for Marble Sculpture on the island of Tinos specializes in traditional marble-carving techniques, and its alumni work in major restoration programs around the country, most notably on the Acropolis. In 2015 Tinian Marble Craftsmanship was included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity[1].

Would ancient Greek sculptures lose their authenticity, if they were supplemented with marble in a way that would contribute to maintaining old techniques? Would their historical and artistic value diminish? Could such a practice be accepted, if viewers are not misled? These are tantalizing questions which may refresh research perspectives in conservation studies in Greece.

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1. https://ich.unesco.org/en/RL/tinian-marble-craftsmanship-01103

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The essence of conservation: *sustain*ability

Stephanie de Roemer
Glasgow Museums, Glasgow, United Kingdom

> *If we are too busy, too preoccupied with anxiety or ambition, we will miss a thousand moments of the human experience that are our natural inheritance.*

> Lao-Tzu

Introduction

In this paper, I will examine the question of 'what is the essence of conservation' on the Theory of Forms, by the Ancient Greek philosopher Plato and the Ancient Chinese Philosopher Lao Tzu's notion of Tao.

Exploring the implications of the Western theoretical inquiry of the 'what is', I aim to demonstrate how we have arrived at Object Orientated Ontology with its 'Hyperobjects' proclaiming a 'Philosophy and Ecology after the end of the World' (Morton, 2015).

As an alternative to this contemporary dystopian World view, I will advocate Lao Tzu's notion of Tao as a recipe for 'how to' engage and participate in the practical philosophy of conservation.

Notions of 'authentic being' and care, by the 20th Century philosopher Martin Heidegger, will serve as evidence and argument for humanity's ability to care on the essence of conservation to achieve sustainability.

What is essence?

The Theory of Forms[1], attributed to Plato[2], is a philosophical theory, that the physical world is not as real or true as the timeless, absolute, and unchangeable ideas. Forms are the non-physical essences of all things that lie beyond human

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1. Form or Idea are capitalized when they refer «to that which is separate from the characteristics of material things and from the ideas in our mind.»

2. Plato (428/427 or 424/423 – 348/347 BC) was an Athenian philosopher during the Classical period in Ancient Greece,

comprehension. As the purest of all things, and super-ordinate to matter, Form is the essential basis of reality[1] [2].

While Form is not a perceivable physical manifestation, physical things are the 'sensible objects' as the mere imitations of Form. Sensible objects are in constant change, and contrary to Forms' unqualified perfection, are qualified and conditioned (nominal) (Kidder & Oppenheimer, 2006).

This philosophical concept set the course for a world view that evolved ensuing discussions, enquiries, criticism and definitions on the theoretical understanding of what 'essence' is.

In the epistemological[3] ontology[4], Forms remain theoretical concepts, and are removed from our grasp while having become substituted by the sensible and tangible signifiers as the proverbial and literal objects we identify with.

Conservation of these sensible objects, becomes a means to an end, an instrument to embalming the sensible simulations of 'essence' as the tangible objects of our identity. The implications of this limited and restricted notion of conservation become apparent in the practice of preserving three-dimensional 'objects', spatial and performative entities such as sculpture, architecture, installation-, performing Art, archaeological, historic or religious sites.

Their inherent complexity, relativity and continuous change in regards to physicality, function and use, value and significance, tastes and fashions, accessibility and relevance, environment and conditions, qualify them as sensible objects. Yet, their essence is not contained in their physical manifestation alone, but in the absent processes of their creation, installation, use, and display as animations and performance, which can only be experienced. The non-physical nature of these 'sensible entities' therefore contradict and confuse our theoretical knowledge of what matters and raises questions of what makes the art work and how to preserve non-physical and dynamic elements.

The enquiry of these questions raises further questions and the conservator realises that regardless to how much knowledge and scientific investigations of the nominal is accumulated, the 'essence' of the art work appears as illusive and removed as Plato's Forms have always been.

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1. Plato speaks of these entities only through the characters (primarily Socrates) of his dialogues, and the theory itself is contested from within Plato's dialogues (Watt, 1997).

2. Examples of Plato's Forms are beauty, dogs, human beings, mountains, colours, courage, love, and goodness.

3. The theory of knowledge, especially with regard to its methods, validity, and scope, and the distinction between justified belief and opinion.

4. the branch of metaphysics dealing with the nature of being

Mimicry of essence

Despite the increase and evolution of technology, knowledge and computing serving the scientific and statistical capture of data and information of the nominal 'sensible objects', by default void of 'essence', only ever allow for a superficial preservation, not of essence, but its simulated projections. It is no coincidence that the field of Object Orientated programming[1] of Artificial Intelligence, references Plato's Theory of Forms and ontology (Klabnik, 2013) to its mimicry of creating a simulated perception of human ability into a 'sensible object'.

The diversion of energy and resources into the creation of such an artifice of reality as the pinnacle of the Anthropocene[2] has created a type of 'anti-Form' to Plato's universal, an imitation of the sensible object as the 'new hyperreal Form', or what Timothy Morton[3] coined the 'Hyperobject'[4].

Hyperobjects are an expansion of the ideas of 'Object Oriented Ontology', a 21st-century school of thought that rejects the privileging of human existence over the existence of nonhuman objects and thereby asserts itself from other current metaphysics and philosophical ideas of anthropocentrism. As a radical and imaginative realism, it explores the reality, agency, and "private lives" of nonhuman (and non-living) entities, all of which are considered «objects». They exist beyond the purview of human conception, and their existence is almost entirely inaccessible to our understanding (Kerr, 2016).

While OOO-advocates judge the anthropocentric thinking about things only in terms of the effect they have on us as a limited worldview and the cause to the wanton environmental degradation we witness today (Kerr, 2016), OOO itself is a construct of the ontology that shaped the Western epistemological discourse and concepts on its 'sensible objects'. OOO is therefore a *mise en abyme*[5] of the infinitely recurring sequence of going around in a loop on the definition of what essence is not.

It does, however, provide us with a mirror, that reflects the effects of the resulting disconnect from our ability to engage and take actions, as a dystopia of disempowerment and carelessness, that fuel Hyperobjects to exponentially remove themselves from our grasp while growing ever more paralysing.

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1. Object-oriented programming (OOP) is a programming paradigm based on the concept of «objects», which can contain data, in the form of fields (often known as attributes), and code, in the form of procedures (often known as methods).

2. The Anthropocene is a proposed epoch dating from the commencement of significant human impact on the Earth's geology and ecosystems.

3. Timothy Morton is a professor and a member of the object-oriented philosophy movement, Morton's work explores the intersection of object-oriented thought and ecological studies.

4. Hyperobjects: objects that are massively distributed in time and space that they transcend spatio-temporal specificity, such as global warming. Hyperobjects occupy a higher-dimensional space than other entities, including humans can normally perceive.

5. A formal technique of placing a copy of an image within itself

The nature of Essence

The Ancient Chinese Philosopher Lao-Tzu[1] and his notion of Tao in the Tao Te Ching[2] shares some similarities with Plato's 'Theory of Forms'.

Tao 道 (Dao) is the source and precondition of things. As the way of reality, it constitutes reality, pervading all things without limit (Butti, 2016). Lao-Tzu assumes a three-layered meaning of Tao: it is the way of the ultimate, underlying reality (unnamed Tao), the way of the universe as we perceive it (named Tao) and the way according to which every human being should live (Tao as the way to follow) (Smith, 2011, p. 253).

The named Tao is the external manifestation in the plurality of the world ("thousand things") (Butti, 2016) and akin to Plato's sensible objects. The unnamed Tao is the real core principle of reality which gave origin to the most basic features of the world ("Heaven and Earth") and like Plato's Form is the essential basis of reality.

Similarly, to Plato's analogy, the world is composed of two layers, a deep one and a superficial one, of which the deep layer constitutes the real, fundamental core feature of reality (unnamed Tao). Unlike Plato, who separates one from the other, Lao-Tzu, recognizes both as the presence of two layers of reality. Paralleling unnamed and named Tao, these are not fundamentally different concepts, but rather two different levels of the same concept.

This opposition of contraries continuously redefining each other is the "dynamic order" as the essence of the universe: "when a thing develops to the highest point it changes to the opposite direction which is decline", and vice versa". The fundamentally polar structure of reality, thus, results in a harmony which resides in the dynamic balance of opposites (Cooper, 2002).

Contrary to Plato, Lao-Tzu does not engage in the endeavour to specify and identify or indeed grasp essence. His idea of a harmonious, dynamic order, unifying the two contrasting opposites as the profound origin or source for anything to exist, cannot itself be conceived as a thing or 'being', and leaves only one option: we humans should be this harmony, rather than try to understand it (Butti, 2016).

Essence of the human condition

In his work 'Time and Being', the 20th Century German philosopher Martin Heidegger[3], recounts an ancient fable in which the goddess Cura (care/ worry) was crossing a river and noticed a piece of clay, which she began to shape. Jupi-

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1. Lao-Tzu: Laozi (Chinese: 老子; literally «Old Master»), Lao Tzu, was an ancient Chinese philosopher and writer. He is the reputed author of the Tao Te Ching, the founder of philosophical Taoism, and a deity in religious Taoism and traditional Chinese religions.
2. The Tao Te Ching ([tâu tɤˇ tɕíŋ]), is a Chinese classic text traditionally credited to the 6th-century BC sage Laozi. The text's authorship, date of composition and date of compilation are debated.
3. Martin Heidegger (26 September 1889 – 26 May 1976) was a German philosopher, best known for his contributions to phenomenology and existentialism.

ter came by and gave it spirit, but he refused to allow Cura to bestow her name on it. Earth wanted her name to be bequeathed to Cura's creation. Saturn was invited in as the arbiter of the dispute and decided that Jupiter would receive the spirit at its death, Earth would receive its body, but Cura, who first shaped the creature should possess it as long as it lives. He decided to name the being 'homo' because it was made out of *humus* or Earth (Froese, 2006, p.188).

This little-known tale[1] of the female deity 'Cura' creating human, provided Heidegger with the evidence and argument in using the word 'care' at an abstract, ontological level to describe the basic structure of the human self.

Placing the ambiguity of Cura as care and worry to the central idea for understanding the meaning of the human self as that that accounts for the unity, authenticity, and totality of the self, Heidegger claims that we are care, and care is what we call the human being (Gelven, 1989). The double meaning of care as 'worry' and 'solicitude' represents two conflicting, fundamental possibilities (Heidegger, 1973). Anxious, worrisome care (*Sorge*) represents our struggle for survival and for favourable standing among our fellow human beings. It continually drives us to immersing ourselves in conventionality and triviality, and in the process truncate our humanity as well» (Ogletree, 1985, p. 23). Care also bears the meaning of solicitude or «caring for» (*Fürsorge*) tending to, nurturing, caring for the Earth and for our fellow human beings as opposed to merely «taking care of» them.

Accepting the kinds of being we are, entails embracing a deep ambiguity in which we know that anxiety may drive us to escape and that solicitous care can open up all our possibilities for us (Ogletree, 1985). The term 'Dasein', or «being-there,» reflects Heidegger's emphasis on participation and involvement that make the human experience of being in the world (Heidegger, 1973 & 1985) on the same fundamental set of dynamics in synchronicity to Lao-Tzu's dynamics of the principle structure of reality.

Conservation and sustainability

The notion of essence as the dynamic order arising from the opposition of contraries continuously redefining each other in a waxing and waning, follows on the principle of an alternating current in electromagnetism. Lao Tzu's fundamentally polar structure and way of reality resonates with the fundamental interactions of the electromagnetic force in nature, responsible for practically all phenomena one encounters in daily life (with the exception of gravity) and the subject of modern-day Quantum Electrodynamics (QED)[2].

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1. Gaius Julius Hyginus (c. 64 BC – AD 17) was the author of the *fabulae*, which contains the only surviving account of 'Cura'.

2. QED is a quantum theory of the interactions of charged particles with the electromagnetic field. It describes mathematically not only all interactions of light with matter but also those of charged particles with one another.

Physics also provides us with a definition of the principle of conservation as the balancing of the total value of a physical quantity or parameter (such as energy) to remain constant, as stated in the First law of thermodynamics[1].

Applying this to Lao-Tzu's three-fold meaning of Tao, conservation is Tao as the way to follow reality on the same principles and dynamics of its essence.

Heidegger's notion of our condition of 'authentic being' arising from the alternating current of anxiety and solicitude make us microcosms of the unnamed Tao and therefore part to the "dynamic order" of the universe.

Both, Lao Tzu's and Heidegger's emphasis on involvement and participation to authentic being in the world, enable us to engage and convert reality towards a sustainable future on the essence of conservation.

Conclusion

The object of this inquiry is to provide an alternative view, to current notions of identity and authenticity and their implications to concepts of conservation and preservation.

The current dis-connect between the projected images of reality (news) and the experience of what reality feels like (life), perpetuate a sense of discontent and powerlessness in the individual, which lead to further disengagement from any motivations of taking action.

Lao-Tzu's notion of Tao presents an alternative world view, one that accepts the dilemmas and paradoxes of life as the alternating current that sustains the dynamics of reality.

As beings of care we are able to connect with these dynamics through the practical philosophy of conservation and shift our focus from what isn't achievable to how to achieve sustainability.

Converting the underlying dynamics of reality through actions of collaboration, engagement, and communication to enable solicitude, we are a living network of essence.

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1. The first law of thermodynamics states that the total energy of an isolated system remains constant; and it is said to be conserved over time. Energy can neither be created nor destroyed; rather, it can only be transformed or transferred from one form to another.

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Museality, Authenticity and Religious Reality: a Buddhist view on the conservation and exhibition of Buddhist objects

Jian-Pai Shih (also known as Hsin-Hui Hsu)
Chung Tai World Museum, Puli, Taiwan

Around the revival of the museological studies during the past century, the terms 'museality', 'authenticity' have come into the museum field. Over some decades, these concepts have witnessed their own history in being utilized from museums to cultural heritages; however, museums still seem to struggle with practicing these principles. Among various discussions, museum practices for Buddhist objects may be a convoluted one. This paper reviews the different aspects of 'authenticity' in museum practices and Buddhist doctrines, and briefly re-evaluates how museality and authenticity may resonate with the religious reality from a Buddhist perspective. Two case studies are included for a closer view on the conservation and exhibition of Buddhist objects in the context of Buddhist museum.

Museality and Authenticity: cultural realities

Back in the 1970s, when museums attempted to further frame an identity for museology, Stránský introduced the concept of 'museality' as 'the characteristic feature of an object' for being located into museums (Stránský, 1970; as cited in Maroević, 1998, p.134). He later described museality as 'museum reality' (quoted in Mensch, 2015), to address a museum commonality. The initialization of 'museality' has then brought the museum practices into a formulated model, where the museum objects are re-contextualized and interpreted as 'musealia' on the shared basis of museality (Maroević, 1997; Mensch, 2004).

With the awakening to cultural diversity, the Nara Document on Authenticity in 1994 outlines a shared value among those diverse cultural contexts which, with credible and truthful information sources, should be respected in cultural heritage work and museum practices (ICOMOS, 1994). It also emphasizes a 'fixed criteria' is 'not possible' in judging cultural values (ibid.).

While the concept of 'museality' draws a commonality for museological identity, the idea of 'authenticity' encourages museums to further respect the individual characteristics of museum objects. However, these relatively holistic concept of museum realities seems sometimes to leave museum people in a dilemma. That is, it seems tricky to define an ideal 'authenticity' for the object embodying diverse values in accordance with its physical and spiritual authenticity. How

much may conservators weigh the spiritual significances over the material values of an object, or vise versa; especially on a daily-used basis, has also been continuously discussed over the past decades (Wijesuriya, 2018; Ahmed & Huq, 2018; Cooray, 2018).

The following sections will focus on museum practices for Buddhist objects in a Buddhist museum, the Chung Tai World Museum (CTWM) in Taiwan. As this museum was established with Mahayana Buddhist tradition, a brief introduction on how Mahayana teachings view 'museality' and 'authenticity' may be helpful[1].

Museality and Authenticity from Mahayana Buddhist Perspective

The famous Buddhist Treatise, *The Awakening of Faith in Mahayana* (大乘起信論), addresses a significant Buddhist principle for understanding all the phenomena in the world; i.e. the 'Three Characteristics', namely the Greatness of Essence, Attribute, and Function ("Taisho Tripitaka", 1967a, 583-591). Based on this principle, Buddhists may perceive things and phenomenon around them. For example, while people's pure awareness is the Great Essence, the inexhaustible capability of people's awareness for thinking presents its Great Attribute, and those various merits and phenomena initialized by people's awareness is the Great Function (ibid.). This idea may also be viewed as a basic model of 'religious reality' in Mahayana Buddhism.

Correspondingly, the idea 'museality' appears to be defined as being 'isolated within another reality' for museum objects to be documented and interpreted in museums (Stránský, 1970; as cited in Maroević, 1998, p. 134). From the Mahayana Buddhist perspective, by utilizing the Three Greatness Model, the shared and consistent quality of all the museum objects, their 'musealities', seems to be parallel to the Great Essence in the aforementioned Buddhist principle. Similarly, objects that have entered museums and become 'musealia' represent the Great Attribute; whereas the term 'musealisation' is likely to be a functioning process. That is, museum exhibitions or relative practices may be embodied and echoed in the religious reality in Mahayana Buddhist teaching (Hsu, 2008; 2014).

Likewise, as the 'authenticity' has been considered as a keypoint to evaluate conservation work. This 'Eurocentric' term has then been redefined as 'original nature' to match Korean meaning (Lee, 2014). In Buddhism, all worldly appearances can be related to the Three Contemplation of 'Emptiness', 'Provisionality' and 'Middle-Way' ("Taisho Tripitaka", 1967b). As the *Madhyamakā* (中論) states:

> All things that arise through causes and conditions,
> I explain as emptiness,
> And a conventional designation.

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1. Whereas the Buddhist belief in Mahayana, Theravada and Tibetan Buddhism shares the same root, the approaches of practice and interpretation may be different. This paper is based on the Mahayana Buddhist perspective.

> And also the Middle Way.
> (因緣所生法, 我說即是空；亦名為假名, 亦名中道義。)
> (ibid., 1-39)

That is, as the world is generated by causes and conditions, there is actually no real entity; hence, secular objects, including museum objects, may imply the principle of emptiness, provisionality taught in Mahayana Buddhism. From a Buddhist perspective, to some extent, seeking the real authenticity through the Three Contemplations behind the appearances or material features of the worlds is a relatively relevant practice. In other words, the religious significance behind physical appearance may be more meaningful for Buddhist to preserve.

Embracing this Mahayana Buddhist teaching about museality and authenticity, the following examples related with two Buddhist sculptures in the CTWM will allow us to explore how much museum practices may integrate secular and Buddhist values.

Authentic Value through Time: Two case studies

Standing Buddha from Northern Zhou Dynasty

Established from 2016, the CTWM exhibits over a thousand Buddhist art objects, which were donated by disciples and patrons to the founder, the Grand Master Wei Chueh, over a span of thirty years. All the objects in CTWM are put into exhibitions to introduce the Buddhist history, art and stories behind them. Enabling visitors to understand Buddhist objects not just from the artistic or historical perspective, but also from the motivation or relevant Buddhist teachings involved in those objects.

The first example in the CTWM is a large stone statue from the Northern Zhou Dynasty (557-581). What may trigger a discussion on the authenticity mentioned in the Nara Document is on its pedestal where there are three pieces of inscriptions carved in three different periods of time. Specifically, the first inscription was carved when the sculpture was erected in 562 CE. The second records that the sculpture was damaged in 574, people therefore arranged restoration work in 586 AD. The last one mentions the Buddha's eyes were remodeled in 838. Some other later repairs could also be seen on the sculpture. In short, this stone sculpture has experienced several restorations and re-decoration after its creation. Given the main part of the Buddha sculpture was completed in the Northern Zhou Dynasty, and the results of an art typologist study, the Museum has finally decided to label its date as Northern Zhou Dynasty.

From the perspective of physical authenticity, this sculpture has embraced at least two recorded restoration and decoration works; hence this single museum object would actually represent three art creations. As the Nara Document asks museums to respect the diversity within individual cultural heritages or museum objects, it is not easy to avoid questioning which part of these art creations should be identified as its authentic form. That is, among those post works through time,

this museum object contains a relatively complex physical appearance; however, it is just those historical traces have given this museum object its uniqueness. Hence, we may ask: should authenticity be only referred to its original condition?

Moreover, sometimes the removal of old repairs that affect or cover the original work may need to be considered in conservation decision-making for revealing authentic appearance. In this sense, the physical authenticity of this Buddha sculpture seems to be disturbed or partly concealed. However, those historical 'disturbances' recorded in the inscriptions on the Buddha sculpture's pedestal would well present a relevant tradition in Buddhist belief.

According to the *Mahayanan Merit of Constructing Buddha Statues*, it is taught that by devoutly building or repairing abandoned or damaged Buddha images or sculptures, one would be blessed with merit and eventually reduce hardship and suffering ("Taisho Tripitaka", 1967c). Thus, it is popular for Buddhists to re-decorate or repair Buddhist statues. This belief and behavior has long been a living tradition. It indicates that Buddhists, as a relevant group of stakeholder to Buddhist art, are more likely to value this continuing tradition based on their Buddhist belief over physical authenticity. Correspondingly, from a perspective of preserving spiritual authenticity, this consistent practice on 'refreshing' Buddhist sculptures may also be vital for museums to convey a more complete interpretation of 'museality'.

Sitting Buddha with Hidden Treasures from Qing Dynasty

The other example is a sitting gilt Buddha from Qing Dynasty (1644-1911) displayed in the Wood Sculpture Gallery of CTWM. When this typical Tibetan Buddha sculpture was donated to the museum, some minor damages on its decoration layers, some modern irregular repairs mainly on the bottom, and partial losses on the front ribbons and its pedestal were found during condition check.

Following that, conservation work was decided to remove the previous repairs and to fill the loss on bottom of the pedestal to improve its presentation and stability. Regarding the partial losses on the front ribbons, because no record of its type can be confirmed, the conservation plan hesitated to make a restoration on them. Considering the filling materials, since the sculpture was made from an oriental lacquer technique called 'dry lacquer', it was decided to use oriental lacquer to fill the losses to have a closer physical match with the original material around the damaged area. However, although the consistency of conservation material was brought into discussion, a relatively reversible binding material, i.e. the Paraloid B72 (ethyl methacrylate and methyl acrylate copolymer), was also chosen for its capability to withstand the strain and shrink effect from the surrounding original multilayered decoration surface of the bottom. Evidently, the museum seriously attempted to make a credible conservation decision-making that would resonate with the international perspective. The authenticity of the material (physical) and craft art (technical aspect) may therefore be conserved for the successive generations.

During the preliminarily cleaning and consolidating work, surprisingly a complete group of undisturbed hidden treasures were discovered. As obvious insect damages were found on the hidden treasures, they were all removed for individual cleaning and further conservation work. This reminds us of the study on a Tibetan sculpture of Shakyamuni Buddha in the V&A Museum, where conservators also found some sacred scrolls hidden in the sculpture, which were then removed for conservation and storage (Hall, 2002). The differences between these two similar cases are that almost all of the hidden treasures in the CTWM are exhibited along with the Buddha sculpture, and the whole decision-making process on removing those hidden objects was conducted within a Buddhist museum (the CTWM) in a Buddhist context.

In Hall's research, she carefully examines the decision-making process against conservation ethics and with interviews with curators, conservators and Tibetan experts; she also perceives that apart from the context of the whole hidden scrolls within the Buddha sculpture, the intangible Buddhist teaching linked with those painted scrolls may be disturbed (Hall, 2002). In other words, the original authenticity represented through the whole complex of the Buddha sculpture and its hidden scrolls may no longer be fully conserved. Following this study, Malkogeorgou (2006) pointed out that the conservation and exhibition decision for this Buddha sculpture and its hidden scrolls seems to be dominated by external discussion, not by stakeholders. She further addressed an anthropologist observation on how museums may shift an object's meaning through a secular perspective (Malkogeorgou, 2012). Briefly speaking, over more than a decade, worries toward how secular standards may change some sensitive objects in museum practice have continuously generated.

Nevertheless, as the CTWM is established to enrich the public's understanding on Buddhist thoughts, and not merely Buddhist art, it was decided by the CTWM monastics that the group of hidden treasures be removed from the Buddha sculpture and displayed together with the sculpture in the Wood Sculpture Gallery after careful conservation work was completed. Consequently, a relatively complete interpretation and understanding of the hidden treasures in Tibetan Buddhist sculpture can still be introduced to all the museum visitors. That is, in the case of the Tibetan sitting Buddha in CTWM, an effort on balancing the two secular perspectives, namely the museality and authenticity, were made with reasonable concern for Buddhist value.

Museum Reality with Religious Reality: an integral value

Through studying the history of relative principles for the world cultural heritage, a positive trend which encourage broader and more diverse perspectives can been seen. Practices in museums and cultural heritages seem to become more open and respectful to individual cultural patterns in different contexts. However, some objects that involve intangible or sacred values may still be per-

plexing in the decision-making of exhibition or conservation work in museums. An universal 'standard' may not be suitable for them.

Considering the Buddhist objects in museums, this paper tried to review the definition of 'museality' and 'authenticity', and it is found that these key features in cultural heritage field may be echoed and explained by Buddhist doctrine. In this sense, the museum reality may be integrated with some religious reality, i.e. the Buddhist reality. In practice, a broader sense of authenticity may be necessary for museums in judging the continuous restorations and re-decorations on historical Buddhist objects; as for Buddhists, we could hardly deny the later repairing work on the Northern Zhou Dynasty's standing Buddha in CTWM a fake creation. Similarly, as the model of museality, musealisation and musealia may relate to how Mahayana Buddhism view the world, how much could museums judge an exhibition to be disturbing the original Buddhist context of a Buddhist object?

Things decay over time, it is a famous or monotone understanding when people think about Buddhism. However, it is not to say that Buddhists renounce or refuse to preserve or conserve Buddhist heritages and objects through its long history. The different perspectives in Buddhist teachings, just like other cultural contexts, would suggest different perspective and thinking on the decision-making in museum practices. Under the key spirit of the Nara Document, 'respect[ing] for other cultures and all aspects of their belief systems', this developing field of cultural heritage and museum practice may further grow (ICOMOS, 1994).

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Evidence and Authenticity – the Problem of Cultural Relativism in Conservation Decision-making

Robyn Sloggett

The Grimwade Centre, The University of Melbourne, Melbourne, Australia

It was with utter devastation that on 18 December 1998 the Yorta Yorta community of southeast Australia assembled in court to hear Justice Olney deliver the verdict for their Native Title claim:

> The tide of history has indeed washed away any real acknowledgment of their traditional law and any real observance of their traditional customs.

He continued:

> The foundation of the claim to native title in relation to the land previously occupied by those ancestors having disappeared, the native title rights and interests previously enjoyed are not capable of revival. (Members of the Yorta Yorta Aboriginal Community v Victoria & Ors, 1998, p. 129)

For over two centuries Australian law had operated under the presumption of *terra nullius,* that prior to British occupation Australia had no established law governing the occupation and use of land. In 1992 the Mabo Case overturned this assumption when the Meriam people of the Torres Strait were awarded Native Title. Two years later, Yorta Yorta claimants sought Native Title (Members of the Yorta Yorta Aboriginal Community v Victoria & Ors, 1998). Justice Olney's judgement against this claim was criticized for preferencing the written records of local squatter Edmund Curr above that of the lived and oral evidence provided by the Yorta Yorta claimants (Ritter, 2004, pp. 108-109). Yet appeals to the Full Federal Court (2001) and to the High Court (2002) failed to reverse this decision, and in the final appeal the two dissenting judges noted that Justice Olney's decision was a 'finding of fact' (Members of the Yorta Yorta Aboriginal Community v Victoria, 2002, p. 120).

In cultural materials conservation the concept of evidential integrity is paramount. Conservation decision-making, conservation practice, and the outcomes that ensue require that a conservator's work respects and preserves the '… documentary quality of the historic object [which] is the basis for research' across a range of disciplines (ICOM-CC, 1984, § 3.2). As the Definition of the Profession asserts, conservation safeguards the authenticity of the object by preserving the physical integrity of the object. In doing so conservation ensures that an object's 'significance [is] accessible … thereby contribut[ing to] new knowledge' (§ 3.6).

Ten years later, The Nara Document on Authenticity (1994) similarly emphasized that: 'Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage' and that understanding these values relies 'on the degree to which information sources about these values may be understood as credible or truthful' (§ 9). The Document continues:

> Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories (§ 10).

An emphasis in the Document on the context-specific nature of culture expanded the notion of integrity, arguing: 'It is ... not possible to base judgements of values and authenticity within fixed criteria' but rather that,

> ... the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong (§ 11).

The Nara Document has spawned continuing commentary. In 1995 the *African Cultural Heritage and The World Heritage Convention* argued that the under-representation of African sites on the World Heritage List reflected a "monumentalist" conception of cultural heritage, which stemmed from a Eurocentric approach (Clause 4), and that it was important that 'special attention be paid to the heritage of living cultures' (Clause 5), particularly the relationship between 'natural and cultural values' (Clause 6), and noting the significance of 'cultural itineraries and exchange routes' (Clause 7) for African heritage (UNESCO World Heritage Committee/ The National Museums and Monuments of Zimbabwe, 1995).

The following year US ICOMOS' *The Declaration of San Antonio* (1996) considered 'whether the American point of view is fully represented in the [Nara] document' noting the plurality of community interests ... and that 'the identification of *«fundamental cultural values»* is not possible or desirable in this context.' (US ICOMOS, 1996)

As noted at the *Forum on Revisiting Authenticity in the Asian Context*, held in Sri Lanka in 2014,

> ... a view which is more widespread within the region [is] that the meanings and applications of the concepts of authenticity are diverse ... may be different in the traditions of Asian cultures than other regional contexts, for example in Africa, Europe, the Pacific or in the Americas ... [and in regard to] the concept of authenticity have their own specificities. (Wijesuriya & Sweet, 2014, p. 12)

Around the same time as the Nara Document was being considered similar concerns about cultural context and representation were being discussed within the galleries, libraries, museums, and archives sectors. Miriam Clavir (1996, p. 100) identified that:

> For museums, therefore, the concept of facilitating the preservation of indigenous cultures through supporting their living expression rather than through preserving their material culture represents a profound conceptual change.

Clavir goes on to highlight the challenges to 'the conservation profession, whose mission is essentially to preserve against change' (1996, p. 103), noting that:

> In accepting that cultural meanings change, conservators are being asked not only to value the less tangible attributes of an object but also to realize the acceptability of continuing process and the validity of a more abstract, shifting context than is usually found in conservation.

Processes that give effect to '…the respect due to all cultures', to 'shifting contexts', to 'under-representation' and 'the plurality of community interests' require identification of relevant stakeholders, and a methodology for their inclusion. The right to representation and inclusion of multiple, sometime overlapping but also contrary and oppositional viewpoints, claims and evidence, may aim to deliver social good. It will fail in this aim, however, unless an essential condition of authenticity, that of integrity of evidence demonstrated through verifiability, is met. Justice Olney found the diaries of Edward Curr to be more easily verified, for the purpose of legal decision-making, than testimonies based on Yorta Yorta oral tradition, collected histories, verbal accounts and memory. Whether decisions need to take account of an 'abstract, sifting context' or need to demonstrate due respect for cultural context, nevertheless, at some stage evidence has to be hierarchized, assessed, and a decision has to be made. This nexus between evidence, context, representation and decision-making is critical.

Marcel, Macedo and Duarte (2014, p. 3) argue that conservation decision-making is subjective, and that this subjectivity impacts on interventions. They argue that the challenge is 'the adoption of strategies to control that subjectivity', and that because conservation decision-making is impacted by 'cognitive biases' conservators should be aware of, and should 'state their personal view of the decision-making process' (2014, p.6). They advocate for a focus on process, with better contextualization of decision-making through the development of a database acting as a social network platform for sharing information on practice that includes 'testimonies … successes, but also the mistakes of conservation practice' (2014, pp.6-7).

Contextualisation through representation and documentation is only part of the answer to the problem of what constitutes a fully informed (or even an adequately informed, or morally defensible) decision-making process. Walter

Mignolo argues that it is more relevant 'to start from "enunciation" and not from "representation."' He continues:

> This is a basic assumption of modern epistemology. There is not a world that is represented, but a world that is constantly invented in the enunciation. The enunciation is constituted by certain actors, languages, and categories of thoughts, beliefs, and sensing. The enunciation, furthermore, is never or only enacted to "represent" the world, but to confront or support previous existing enunciations. (Gaztambide-Fernández, 2014, pp. 198-199)

In the face of all of this contextualization, representation, documentation and enunciation, let us return to the theme of this session 'What is the essence of conservation'? The 1984 Definition assists with the following

> Conservation is defined as a profession and a discipline by its well-understood, and clearly documented process of decision-making, which is essential in order for conservation to fulfil its primary requirement to preserve the integrity of the object.

Full circle, it would seem.

I now want to consider two case studies that demonstrate 'this well-understood, and clearly documented process of decision-making', as the basis for understanding a process of validation, not of an authentic cultural product, but of an authentic process, as process seems to be the nub of the issue. These involve partnerships with communities in Timor Leste and Australia and I am speaking about these with the approval of the communities and with their expressed desire that the world become more knowledgeable about them.

In 2012 I was invited to join an interdisciplinary research group led by East Timorese geologist Sara Soares. The group was mapping sites of geological risks in East Timor and the challenge was to determine how to find longitudinal data that could provide evidence for tsunamis. Tsunamis are notoriously difficult to assess as they sweep in, cause immense damage and disappear. Within fifty years trees have grown, people have resettled, and it is difficult to understand where the tsunami impacted. I have been involved with various agencies in Timor-Leste since 2001 and it seemed promising to explore if there may be culturally-embedded memory, preserved in cultural material and performance, that could provide information about the history of tsunamis in Timor Leste. In 2012 interviews were held with Timorese diaspora in Australia, and in September 2012 Sara Soares, Neco Sarmento as interpreter and I began interviews in Timor Leste. For most of Timor Leste colonial records provide information on geological events such as earthquakes, floods and tsunamis, but in the northeast of the country colonial administration and the arrival of missionaries occurred late in Timor Leste's history, and consequently relevant records were not found. We had allocated a day or two in three places, Com, Tutuala and Los Palos over a seven day period. The 200 kilometre drive from Dili to Com takes about 6 hours

and we arrived at Com in the late afternoon, and met the Com village council: Sr. Franciso Vilela, Lia Nain Conuratu; Sr. Fracelein Fernandez Xavier, second Lia Nain; and members, Sr. Virgilio Fernandez Xavier, Sr. Anselmo Fernandez Xavier and 5. Sr. Everisto Fernandez Xavier. We explained the purpose of our visit and were introduced to the history of Com. It was explained to us that the extent of their authority to speak only related to Com. We agreed to meet the next morning, when the process of signing the university ethics forms was completed. Discussion introduced us to the story of the creation of Com; which is this. Two brothers, swimming in the sea, saw the coastline of Com. One brother noticed a woman standing on the shore, fell in love and came out of the sea to marry her. Their children were the forebears of people living in Com today. This was relevant because the method of Com's creation meant there will never be a tsunami in Com. That seemed straightforward, job done. Four days later, still in Com, we had been taught about the pact that protected Com when the brothers, Avor Tasse (Grandfather of the Sea) and Avor Mane (Grandfather of the Land), agreed that the sea would never harm the land; we had been shown the place where Avor Mane left the sea, and the tamarind trees along the coastline that secured the pact; we had been taken to the eastern and western limits of Com (less than 2 kilometres); we had been told what to do to make us safe when we left Com and when we returned; and much more. Each morning we met and were provided with information relevant to knowledge about tsunamis; at midday we would break for lunch, and during lunch the council would review what they had told us. After lunch we would meet again and council would confirm their account from the morning or would correct confusion or anomalies. The same process was completed each night and each morning. We left Com to travel to Tutuala, where there had been a tsunami (dated around 1946 as occurring just after the Japanese were there). Finally, validation that correct information had been passed on to us about Com was provided when we returned to Com two days later. This involved ceremony, some of which we were present for and some not. This verified that the information had been passed on correctly and we could leave safely with this knowledge.

In Australia university researchers are required to comply with the Human Ethics framework, which stipulates protocols and procedures for working with people. This involves documents such as a Plain Language Statement, Consent Form and Questionnaire. The process is formal and in English. Focussed through the Grimwade Centre's partnership with the Gija community's Warmun Art Centre, in northeast Kimberley (Carrington et al, 2014), the second case study was a project to examine the function of ethical frameworks in work with Australian Indigenous communities. In Warmun, working with linguist France Koford, I went through the ethics approval process with the Old People who are members of the Warmun Art Centre Board. The process of presenting the project for ethics approval took around 45 minutes and ended with agreement that the research could proceed. Everyone happily signed the Consent Form. Frances then repeated the process, but this time reading out each document in Gija. Two hours later we had not progressed much beyond the word 'ethics' as the Board members debated what an equivalent meaning was in Gija, and

what process might be acceptable depending upon the Gija word that was best associated with the meaning. In order for the ethics process to be validated the members of the Board needed to determine the framework in which they were presenting information. In English the framework was clear: 'We trust our partnership, therefore we are happy to share information'. Once the formality of the process was understood in Gija, the requirements for verification were raised and needed to be dealt with.

These two examples, used by way of illustration, demonstrate not that different cultures have different ways of approaching knowledge, nor that representation is about difference, but to open up discussion of how processes of authentication align across cultures. At Com and at Warmun I was struck by the similarity of the process of verification to that of scientific validation or peer review for publications. Information is presented; the content of that presentation is then assessed by senior knowledge holders. They verify the value of the content within a strict set of protocols; assess its presentation against a set of external standards; and approve the information for public dissemination. Similarly, both the members of Com's Lia Nain council and the Board of the Warmun Art Centre, having understood the proposition that they are involved in sharing knowledge, proceeded to locate this proposition within an established procedural framework; contest it within this framework; identify problems and issues; and propose how the process could best be modified to validate an authentic outcome.

Much has been made of the need to acknowledge cultural difference in cultural heritage decision-making frameworks; and rightly so. However, seeking to show due respect across cultures, to be inclusive, and to take account of different views does not compel the application of processes that are less robust or less verifiable than those used for decision-making within a Western cultural framework. The heritage sector, in all its forms, has only recently begun to grapple with concepts of cross-cultural contextualisation located in guidelines, codes and practice. This work of articulating process has just begun. What remains critical is that whatever form knowledge preservation takes through place, built, object, song, dance, story, or other, the challenge is to establish processes that secure evidential integrity, ensure verifiability of information, and enable the authentic cultural record can be at the same time both relative and absolute.

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Preservation and Retirement of Artworks: From Traditional Media to Time-Based Art

Mei Tu
Tainan Art Museum, Taiwan.

Foreword

The ideal long-lasting works of art carry the understanding of cross-cultural disciplines, languages and times. The works themselves are questions about the contemporary state; while their forms are the keys to those questions by accurately grasping the collective memory and common experience of contemporary society. The audiences yet interpret with individual experiences, making the artworks as archival records of contemporary society. With the characteristics of rapid iteration and continuous integration of contemporary society and materials, contemporary artworks have become a remnant of the alternative history and legend.

> How can art continue amidst the permanent destruction of cultural tradition and the known world—conditions that are characteristic of the modern age, with its technological, political, and social revolutions? Or, to put it in different terms: How does one resist the destructiveness of progress? How does one make art that can escape permanent change—art that is atemporal, transhistorical? (Groys, 2013)

The Russian avant-garde obtained a similar attitude as the conservators in museums of contemporary art on the question about how art could cross time. Among the heterogeneity of the museum field, the working characteristics of the conservators are the most representative: they try to adopt strategies to resist the changes brought by time and materials themselves, and do their best to delay the deterioration of artworks. In addition, conservators must also consider the context of artistic practices, visual integrity, identifiability, and other aspects. These ethics and philosophy of conservation put the conservators in face with difficult challenges, involved in the pursuit to make artworks «atemporal" and "transhistorical".

Unlike the discussion and concept on «the author is dead» in the appreciation of contemporary art, the art conservation and restoration not only pay attention to the background of artworks but also attach great significance to the artist's intention. This makes the conservation of artworks undergo different issues from the preservation of other cultural heritage. The fact that contemporary artists are in contemporaneity (and alive) with the conservators raises many issues of benefit and inconvenience.

Conservation philosophies from traditional material to time-based art

Walter Benjamin believed the «authenticity» exclusively obtained by the original works is originated from the difference between the original works and their replica as he remarked, «…its unique existence at the place where it happens to be» (Benjamin, 1935)[1] . However, in his publication in 1935, *The Work of Art in the Age of Mechanical Reproduction,* he not only proposed that the particular authenticity of cultural relics and artworks obtain «religious value,» but also revealed the interaction between techniques and artistic practices with a concise conclusion, «whether the very invention of photography had not transformed the entire nature of art».

The forms and thinking of artistic practices have been altered after the industrial revolution and the digital revolution. Therefore, it has been an obvious fact that art is prone to be changed by contemporary technological progress and inventions. If the quality of the art is subject to technological change, the strategy of preservation and maintenance is likely to change accordingly.

The Athens Charter for the Restoration of Historic Monuments (or called *Carta del Restauro)* (1931) of The International Congress of Architects and Technicians of Historic Monuments (C.I.A.M.) held in Athen in 1931 can be regarded as the origin of modern norms of the conservation of historical relics. Although there are only seven brief articles, *the Charter of Athens* is the first international charter explicitly regulating the restoration of historic sites in the 20th century, which initially includes the possibility of applying modern science and technology. In the 5th main resolutions of *The Athens Charter,* it states briefly that «restoration permits the use of modern technology and materials». However, to what extent is the use of modern technology and materials practically permissible?

Some 30 years after the implementation of *the Charter of Athens*, this issue was clearly guided and regulated. To solve the various problems experienced during practical operations, the *International Charter for the Conservation and Restoration of Monuments and Sites* (also known as *The Venice Charter*) approved in 1964 in Venice expanded the meaning of historic objects. The purpose of conservation, as revealed in the charter, is to «preserve them as historical witnesses and at the same time as works of art». In addition to monuments and sites, artworks and cultural relics with cultural significance are also included. *The Venice charter* at the meantime regulates and demonstrates the specification of conservation in a more detailed approach, clearly providing a guide to the application of modern science and technology. A significant demonstration could be found in article 2,

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1. Translated by Harry Zohn (1969), from the 1935 essay.

> The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage. (Venice Charter, 1965)

And in article 10, focusing on the restoration work, also explains,

> Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience. (Venice Charter, 1965)

With the revolution of reproduction and digital technology, from image analysis and color management to the construction of three-dimensional data, it is no longer difficult to make imitations that cannot be easily distinguished by human eyes. However, in the strategy of preservation and restoration of cultural relics, the purpose of applying new technologies is not to blur the boundary between replicas and original objects, but to try to break through existing limitations, both technically and mentally. The publication of *the Nara Document on Authenticity* in 1994, with the same aims to hand down the cultural relics and artworks as far as possible, expanded the evaluation of preservation and strategies from the safety of materials to the level of cultural significance and social memory.

The conservation thinking and method centering on physical existence are not suitable for all ages and cultures, nor for works of time-based art or works in the digital era. In the case of works integrating digital technologies, such works contain different levels of maintenance issues: on the perspective of material, the physical objects are presented in the form of ready-made objects; while content-wise, the works are virtual conceptual objects transformed by digital coding and translation. Both of which are related to each other, but they do not share the inseparable relationship seen in paintings, photographs, and the basal material-- for the same video, it can be played on different devices with compatible format. Even though, the difficulty of maintaining such works still relates to the irreplaceability of ready-made objects. For instance, when the CRT TV in the screen work of Nam June Paik is out of production, and we replace with the liquid crystal screen, will such solution alter the significance and vibe of the work?

When selecting the technical methods for maintenance, we often adopt the same or similar technology as the original one and take the differences in procedures and materials as the identification strategy to distinguish the original works. On the other hand, in order not to affect the value of the original work, the number of replicas will be strictly limited. Richard Rinehart and Jon Ippolito (2014) generalized the existing strategies for the maintenance/rescue of contemporary works into four strategies: storage, emulation, migration, and reinterpretation. For works of digital technology, emulation and migration are often used to cope with the rapid technological changes in digital content and its forms.

Unlike replicas of the physical objects, making a copy is a common method to maintain digital content. In order to avoid the maintenance and coding of digital content from being affected by software suppliers, the application of Open Source for maintenance has become a common strategy. This strategy allows multiple participants to modify and compose; while the convenience of copying digital content and a large number of maintenance history versions make the distance between the maintenance and alteration of digital content delicate. On the other hand, what should be included in the record of the process would be the significant part of the revision/rewriting, and the benchmark for maintenance, etc., These common conservation issues in traditional media appear in another form when conserving digital media.

From Preventive Conservation to Retirement

In the previous section, I mentioned that artworks are prone to be altered by the development and invention of modern technology, which also leads to changes in the strategy and thinking of conservation. What do artists think when they apply new technologies?

When discussing the connections and limitations of technologies and the approaches artists present their works in a brief opening talk Southern Taiwan in 2019, British artist Mike Stubbs once described, "artists always use technology in a wrong way." [1] (March 17, 2019). On the other hand, artists who work with traditional materials are familiar with the techniques and principles of each process, and even a unique methodology. However, in the conservation of contemporary art, the artworks are often disassembled into different parts, respectively produced by different technical teams. This is due to the process of artistic practice, artists tend to pay more attention to the presentation of artworks, instead of the long-term display. They use of readymade objects that are easy to reach or innovative technology that is still unstable. However, it does not imply that the artist's intention contains the corruption of the work or the ready-made objects-- it was not possible to foresee those issues when these techniques or materials appear. Take one work collected by the Guggenheim, in «Expanded Expansion» by Eva Hesse in 1969[2], she used material such as fiberglass, polyester resin, latex, and cheesecloth. The work is now facing the issue of the material's natural aging, such as fiber hardening and resin yellowing. Such decline may not be the artist's original intention, but when facing such degradation, it is difficult to conserve in not very interventive ways, such as with simple environmental control.

The preventive maintenance of contemporary artworks does not exclusively belong to the job of the museum's collection department; indeed, it can be expanded into collaboration across departments or even with the artists.

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1. In the 2019 Tainan New Art Award, and the award-winning artist Hong Yuhao in the joint exhibition in Absolute Space for the Arts, Taiwan. (March 17,2019)

2. Please refer to Guggenheim web site (https://www.guggenheim.org/artwork/1648).

The Taiwanese artist Luo Yi-Chun is fond of employing dried plants as the material of her artworks; tobacco and banana peels are used as the material. In her studio, there are sometimes piles of imported tobacco. The cigarette beetle is a common pest of tobacco; it eats dried plants and flowers, causing contamination of other artworks and materials. Although the artist applied varnish to the surface of the work as a pest control method, the effect was not obvious. Since the cigarette beetle is a common pest in museums, when exhibition staff find the damage on artworks due to the pest, they will collaborate with the collection department, removing the pest with of specialised companies, and exchanging the methods in pest management targeting the cigarette beetle. Then, they may also make suggestions to artists, advising them to conduct regular pest-removal work, separating the storage from the area unloading raw materials and art-making, controlling the pest from the beginning of their creation in a more economical way. The museum is not only taking a proactive approach to dealing with potentially harmful conditions in the future, but also addressing the problems encountered by artists.

On the other hand, when collecting artworks, museums tend not to take collections with provisos (whether acquired or donated). In fact, when collecting artworks, museums however often encounter the situation of confronting works with provisos. In the most extreme cases, these provisos indicate the imminent retirement of the works. Taking the renowned conceptual artist So Lewitt's strategy of the sustaining his works as an example, he writes all the necessary instructions for the reproduction of the work into the title, and then the assistant who is familiar with the execution of the instructions will perform the demonstration and reproduction in next exhibitions. However, in the process of collecting the artwork "Delicate Sensibilities" by artists Chen Sung-Chih, he proposed to the National Taiwan Museum of Fine Arts that the artist himself should do the installation for every future exhibition, and the work will not be allowed to be exhibited after the death of the artist (Chuang, 2016). The artist Kao Chung-Li presents his 8mm-film video work "Spectre" by the self-assembled projector, which needs to be maintained by the artist every year. Moreover, due to the weakening when being projected, the film work cannot be display for a long-term period before the confirmation of safe reproduction.

Conclusion

When facing the destruction and disappearance of artworks, Russian artist Malevich once radically called on the government not to interfere in the natural destruction of art in 1919, and he opposed the state's participation in museum's activities to prevent artworks from damage, to let them become heterogeneous and timeless in the temporal world. However, for the conservators whose job is to ensure the survival of the work, can hardly let the work be destroyed. Yet, what should we do if the corruption and death of the work is part of the concept? If the decline of a work is not out of the artist's consciousness, how should the conservator know the artist's expectation and will, and evaluate the degree and

strategy of intervention? These are practical issues that conservators are continually confronted with.

If conservators are able to participate in the conservation evaluation that may be encountered in the early stage of the museum's collecting work, it is obviously beneficial to the long-term conservation of the artworks. Most of the detailed information can be obtained through the interview with the artist. Therefore, when participating the collecting process, the conservators should adopt a preventive maintenance strategy, instead of being limited by the convenience of maintenance, considering the possible deterioration of artworks in advance, and confirming /coordinating with the artist for the maintenance or alternative plan that has the minimum impact on the intention of the work.

In practical experience, the alteration of the artist's aesthetics or concepts makes slight differences in every exhibition. This is due to the fact that the artists' concept and memory also change with their personal development and growth. The archive of artists' interviews should include the record of verbal, document and images. When it comes to multiple versions of conserving the same work, Richard Rinehart (2014) proposed to take social memory as the evaluation strategy for maintenance. Perhaps we can look forward to the future development of technology that can imitate and reproduce the atmosphere of memory as it appears in *Blade Runner 2049,* and take the immersive experience of the artworks as another way of evaluation.

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Authenticity — argued as authoritative, affective, and attributed

Markus Walz

Leipzig University of Applied Sciences, Leipzig, Germany

A basic term for defining musealia is museality; the 'classical' museology of the 2nd half of the 20th century combined museality with the term authenticity: "The M[useum] O[bject] must be authentic to what it bears witness of, i. e. what is meant is the ontological coincidence between the phenomenon and what this phenomenon and/or its factuality can represent." (Stránský, 1985, p. 99) "This authenticity does not follow from the O[bject] itself as in the case of the original; that is why it must be proved, viz. through its own scientific process of identification, the result of which can then be the identification of the O[bject] as a possible M[useum] O[bject]." (ibid.)

In Stránský's eyes, authenticity is an 'objective' quality which can be proved again and again, by different scientists with comparable results. Younger reflections prefer a constructivist view: authenticity as an authoritative statement, depending more on this authority than on characteristics of the asset. The actual German discourse concerning authenticity differentiates *Authentifizierung* ("authentification")—an authority declares the authenticity of an asset after its examination—and *Authentisierung* ("authentisation")—a socio-cultural process of ascribing authenticity (Sabrow & Saupe, 2016, p. 10). 'Authentification' and 'authentisation' can be framed with different strategies of realising museum work and a chronological tendency, from 'authentification' to 'authentisation'.

This preprint article reflects which consequences for the principles of restoration can be deduced from these ideas of authenticity.

The 'old logic' of museum work: collecting for optional uses

The 'traditional' museum work of the 20th century and the 'classical' museology was centred on collecting; the selective decision for acquiring a new asset pre-formulated options in the different museum activities (research, exhibiting, and communication).

The scientific authority of the museum professionals guarantees the authenticity of the asset. It must be conceded that this authority is subsidiary: Authors, producers, designers, historically relevant users of the asset, and ethnological/archaeological fieldworkers are authorities on primary level, their legal heirs on

secondary level. Critical analysis might proof problematic claims, might clear up contradictory opinions of these authorities or inconsistent opinions of an authority in the course of time. The tertiary authority of museum professionals only gets in an absolute position if statements on a higher level are missing. The knowledge of the restorer is an integrated part of this tertiary authority.

The museum-related sciences and humanities and the restoration sciences are the base for deciding museality/authenticity. Consequently, the principles of restoration follow these authoritative decisions trying to conserve all material evidence of this research with the aim that the restored asset will be a plausible source for following the scientific argumentation.

The prison clothes of Nazi concentration camps give a well-known example for conflicting authorities: It can be proved that these uniforms differed locally and chronologically, but some witnesses mixed their individual memory of their own prison clothes with the iconic dominance of the striped fabric.

Subjective impressions as an alternative: *Alterswert,* 'affective value', aura

In 1903, the Austrian art historian Alois Riegl published another concept of authenticity for architectural heritage. He recognised a specific value of damaged buildings because their bad condition helps to realise that time passed by since the origin of the asset (Riegl, 1995, p. 150). Riegl called this quality of the asset *Alterswert* ("value of age"). In a contemporary meaning, the Italian cultural anthropologist Vitantonio Russo described a similar *valore affettivo,* an "affective value" of things (1980, p. 80): assets which stimulate individual remembrance of that phenomenon they are representing.

In the 1930's, the German philosopher Walter Benjamin presented another view on these imaginations with term 'aura'. Benjamin defined: „Was ist eigentlich Aura? Ein sonderbares Gespinst aus Raum und Zeit: einmalige Erscheinung einer Ferne, so nah sie sein mag." (1989a, p. 355: "What does 'aura' mean? A peculiar web of space and time; unique appearance of a distance as near as it might be.") For Benjamin, aura is based on the uniqueness, genuineness and permanence of the asset. Nevertheless, aura is not a quality of the asset but a specific experience of the observer who anthropomorphizes the asset as a creature which looks back to him: "Die Aura einer Erscheinung erfahren, heißt sie mit dem Vermögen belehnen, den Blick aufzuschlagen." (Benjamin, 1989b, pp. 646–647: "Experiencing the aura of a phenomenon means giving it the ability to open its eyes.")

The *Alterswert* seems to be the clearest inspiration of restoration. A perfectly restored Greek antiquity lacks the *Alterswert;* some fragments of a prehistoric vessel which are re-assembled without supplying the missing parts have an obvious *Alterswert.* Benjamin's aura is based on individual experiences which might be the result of an *Alterswert*—which can be stimulated by coating an asset

with a patina. Benjamin would fight against patinating because his condition of the aura is not the surface but the genuineness of the asset. He did not discuss the genuineness as an individual assumption; the only alternative to personal knowledge would be trusting in the museum's authority. Museum professionals know different ways of signalisation: posting an explanation, showing proofs out of the restoration process, highlighting material phenomena by the restoration, arranging several exhibits for strengthen the wished visual impression, choosing special exhibition effects like spotlights.

The 'new logic' of museum work: infrastructures for exhibiting

The Austrian museologist Friedrich Waidacher defined a difference between 'original' and 'authentic' (1996, p. 171): An 'original object' is historical but not 'authentic' in the meaning of a material testimony. It is substituting this witness without being a substitute in the museological meaning because its physical qualities are 'identical' to those of the (lost) authentic object. Waidacher's 'originals' are very common: the majority of memorial museums and a lot of museum castles collect 'originals' for visualising lost furnishing.

Industrial products can be perfectly substituted in material, shape, and ornament. The big rest never reaches more than similarity—closely like the same product made by the same craftsman; minimally like a comparable piece of furniture, produced with another kind of timber at another continent.

This ambiguity—being historical and a substitute—pre-formulates the principles of restoration. Individual characteristics of this asset are relevant, but the interest for physical details of the missing asset is dominating. If photographs or descriptions of the lost objects do not exist, classificatory knowledge replaces this information. Typical instead of individual assets were collected and arranged in the exhibition. So called period rooms in historical museums or museums of applied arts are the most common example; their extended version is shown by re-furnished castles or memorial museums. The pre-selected period of art history, perhaps with a regional specification, led the collection of assets although furnishings of real individuals differ from typological furnishings. A *pasticcio* or a historistic object might be acceptable if there is no other option for acquisition. The principles of restoration do not start with the object but with an academic fiction; the asset should get as close as possible to the classificatory characteristics even if there is evidence for some individuality of the object's design.

The 'newest logic' of museum work: collective wishes and attributions

The most detailed survey of criteria for evaluating museum collections differentiates four kinds of significance: historic, artistic/aesthetic, scientific/research, and social/spiritual significance (Russell & Winkworth, 2009). An explicit declaration what seems to be relevant for society, contemporary faith, and reli-

gious practice is missing; but the concept of cultural heritage shows the way of constructing: the contemporary discourse decides which phenomena are heritage and which are not. The origin of those phenomena is as irrelevant as the opinion of ancestors. David Lowenthal called this 'heritage fabrication' (1998, p. XVII). "History seeks to convince by truth and succumbs to falsehood. Heritage exaggerates and omits, candidly invents and frankly forgets, and thrives on ignorance and error." (ibid., p. 121).

Not all cases of 'heritage fabrication' are factual fakes; but postcolonial analysis or symbolic 'heritage' in multiethnic regions shows examples perfectly fitting to this de-constructivist point of view. An analogy to 'heritage fabrication' can be seen in the contemporary tendency to participation. It is interesting that a kind of plebiscite took the place of opinion leaders propagating their idea of authenticity. Both patterns refer to an authenticity which is attributed to the asset—without any obligatory scientific proof. The power to define what is heritage and what is none is given to quite small groups; nevertheless 'heritage fabrication' likes to look anti-authoritatively and democratically.

Restoration plays different roles in this field between fulfilling visual interests of the public—although there is no proof for that imagination—and having made an iconic object of heritage that never existed. A famous example is given by fragments of wall paintings out of Knossos Palace misinterpreted as fragments of a single painting; the archaeological museum of Iraklio (Greece) exhibits the 'Prince of Lilies' till today because it is a worldwide known iconic object of Minoan art. A German example of plebiscitary restoration seems really worth discussing: An industrial iron-architecture needed a new coating. The last, locally well known coating was light blue; in the first decades of its existence, the coating was black. Respecting the popular impressions *and* the original colour, the restorers decided in favour of dark blue. The next generation of restorers will have three optional colours…

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What is conservation today, and how does it relate to different notions of authenticity? How do different perceptions of authenticity affect conservation decision-making and how does that impact the material fabric of the conservation object? What criteria are used throughout the world to determine the authenticity of an object and what are the underlying justifications and implications? Are there 'regional' or 'continental' conservation practices around the world? The global setting of the ICOM Kyoto Conference ("The Future of Tradition") and the close context of the 1994 *Nara Document on Authenticity* and *Nara +20* inspired us to revisit the subtleties involved in the fundamental principles of conservation and examine questions around the essence of the discipline by exploring analytical strands such as 'conservation and authenticity', 'form and matter', 'conservation practices' and 'conservation decision-making'.

About the Editors

François Mairesse is Professor of museology and cultural economics at the Université Sorbonne nouvelle-Paris 3 (CERLIS, CNRS, ICCA). He also teaches museology at the Ecole du Louvre. He is President of the International Committee for Museology of ICOM (ICOFOM). He was formerly Director of the Musée royal de Mariemont (Morlanwelz), in Belgium. He is the author of several articles and books on museology.

Renata F. Peters is Associate Professor in Conservation at the Institute of Archaeology, University College London (UCL), Vice-Chair of the International Council of Museums - Committee for Conservation (ICOM-CC), and Lead of the Conservation and Development Research Network (CDRN). Renata has worked with different kinds of collections in South and North America, Europe and Africa. Her research focuses on collections originating from indigenous nations from the Americas and archaeological conservation.