

行政院及所屬各機關出國報告

**2006 年國立文化資產保存研究中心
籌備處參加 IIC 國際歷史暨藝術文物
維護研究學會 21 屆年會
(The International Institute for
Conservation of Historic and Artistic
works IIC)暨參訪義大利相關機構報
告**

服務機關：國立文化資產保存研究中心籌備處

出國人姓名：張主任瓏、董約聘助理研究員國金

出國地區：德國、義大利

出國期間：九十五年八月二十七日至九月十一日

報告日期：九十五年十二月五日

摘要

本次大會的主題為脈絡物件：穿過保存邊界（The Object in Context: Crossing Conservation Boundaries），這議題主要是要強調物件脈絡的重要性，物件脈絡不但可使修復師決定修復的方式，也提醒修復師修復時要保存物件脈絡，要將完整的訊息留給下一代。另外也強調物件脈絡不只是在物件上，物件的周圍環境人、事、地都有最佳的資訊。另外結合藝術史學家、研究人員科技人員修復人員一同以科學的方法、人文的思維，從事修復工作已成為目前保存維護文化資產修復工作的趨勢。

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大會發表文章摘要英文版

壹、前言

本處已於 2001 年申請加入國際歷史暨藝術文物維護研究學會 The International Institute for Conservation of Historic and Artistic works (以下簡稱 IIC) 成爲機構會員。本處曾於 2002 年 9 月 1 日至 6 日第一次派員參加 IIC 在美國的年會，當年年會主題爲(「Works of art on paper, books, documents and photographs: Techniques and Conservation」)。今年再派員參加，證明本處並非只是表面參與國際組織，更以行動證明本處對專業知識的獲得與傳播一直努力不懈，對國際專業人士的交流更是全力以赴。

本次大會本處由 鈞長張主任瓏帶領本處董約聘助理研究員國金，一同前往參加 I I C 在德國慕尼黑召開的第 2 1 屆年會，會後並順道前往義大利羅馬參訪相關機構，以了解國外文化資產保存工作最新的方向與動態，並探尋未來是否有可合作之對象。

本次大會的主題爲脈絡物件：穿過保存邊界 (The Object in Context: Crossing Conservation Boundaries)，這議題主要是要強調物件脈絡的重要性，物件脈絡不但可使修復師決定修復的方式，也提醒修復師修復時要保存物件脈絡，要將完整的訊息留給下一代。另外也強調物件脈絡不只是在物件上，物件的周圍環境人、事、地都有最佳的資訊。另外結合藝術史學家、研究人員科技人員修復人員一同以科學的方法、人文的思維，從事修復工作已成爲目前保存維護文化資產修復工作的趨勢。

本次在義大利羅馬參訪的機構有義大利中央修復學校 (Istituto Centrale per il Restauro, Piazza San Francesco di Paola, 9 00184 Roma)，主要的目的爲了解義大利修復學校教學制度、情況，及未來人員教育合作或台灣修復案件合作的可能性。梵蒂岡博物館修復部門，主要的目的爲參訪梵蒂岡博物館修復部門及修復室設備，並討論人員培訓及台灣修復案件合作的可能性。古奧斯提亞 Ostia Antica (Via dei Romagnoli, 717 - Ostia Antica) 考古遺址參訪，目的是了解 Ostia Antica 現場及保存工作重點。並到阿西西 Assisi 修建 Assisi 聖法蘭契思卡教堂修復壁畫的過程及重點。義大利中部托斯坎那 (Toscana) 地區的一個小山城聖·吉米亞諾 (San Gimignano)，是義大利境內保存最完整的中世紀古城之一。

聯合國教科文組織 (UNESCO) 於 1990 年指定爲世界遺產 (World Heritage)，爲義大利繼翡冷翠 (1982)、威尼斯 (1987)、以及比薩 (1987) 之後第四個被指定的城市型世界遺產。

貳、會議主旨及行程

一、IIC 簡介（國際歷史暨藝術文物維護研究學會 **The International Institute for Conservation of Historic and Artistic works**）

IIC 和它的目的

全世界，人們都漸漸意識到遺產是一個證實文化的標記，它不但可顯示一個文明社會，也帶來愉快豐富的人生。大家關心文化資產的保存並了解認同「專業」是保存工作的要素。有 50 年歷史的 IIC，以增進全世界文化資產保存修復專業知識、方法和工作水準為目的。

IIC 會員屬於一個世界的專業團體，提供保存修復世界文化資產最高的水準。他們知道他們一定跟得上全世界先進同業最新的思想和研究。IIC 會員必須遵行在這個領域內的專業。

出版物

會員免費收到 IIC 雜誌。買 IIC 出版品及 Butterwoth-Heinemann Series 保存修復及博物館學出版品時，有特別折扣。

Studies in Conservation。一年出版 4 次，是第一本國際文物保存修復的雜誌，它包含論文，同行評議的文件，實際和科學方面，以及最新的歷史的材料和製作方法的研究。它也提出在領域的最新的出版物的威權的回顧。每篇文章都有用英語，法語，德語和西班牙語的摘要。

Reviews in Conservation。全會社為年刊，調查主要區域保存檢視紀錄和目前保存修復的知識為主題，有目錄，編輯委員包括資深修復師和科學家。

Bulletin。每兩個月會員都可收到簡訊，榮為 IIC 和會員的消息，並有相關的廣告、實習、再研究、出版物等訊息。

所有的會員都可進入 [AATA Online](#)，有國際性保存文物的論文大綱，由 Getty Conservation Institute 提供相關服務。

大會

每兩年，IIC 以一個熱門的題目為大會的主題，會議的目的是要聚集專家，提供最新最進步的研究資訊，總結最新的研究結果與研究結論。編輯成冊，成為文物保存文獻必要的一部分。新近的舉行場所包括渥太華(預防的保護)，哥本哈根(考古學的保護)，都柏林(繪畫技術)，墨爾本(道統和革新)和

巴爾的摩(紙上的藝術作品)。2004 的舉行場所是在北西班牙的畢爾巴鄂，題目是現代藝術，新博物館。

凱克獎

凱克獎，由謝爾登和卡洛琳·凱克 (**Sheldon and Caroline Keck**) 慷慨地捐助，每二年在 IIC 代表大會被提出，可為個人或者組群，根據委員會的見解，提名者必須對大眾在保存專業有傑出的貢獻。

地區集團

IIC 的各地國家組織，可使用 IIC 名字和標識。目前，這些在荷蘭，奧地利，法蘭西，日本，希臘，西班牙，義大利和斯堪的納維亞均有很活躍的活動。

會員

IIC 會員開放給在機構或私人公司的保存修復人員，對保護科學家，建築師，教育工作者和學生，以及收集經理，館長，藝術史學家和其他文化遺產專業人士。成員透過 IIC 的出版物，會議和國家組織和全世界的同業接觸先進保存修復技術。IIC 有四種會員：

學生會員—是學校接受教育的全職學生，在老師指導下完成修復工作，會費為每年 15 英鎊。

個別會員—所有對文物保存修復有興趣的人士均可參加，會費為一年 56 英鎊。

研究會員—為資深專業會員，並且為實質的研究人員，會費為一年 56 英鎊。

機構會員—為博物館、畫廊、圖書館、檔案局、修復學校和商業機構，會費為一年 80 英鎊。

個別會員、機構會員均可免費收到 IIC 雜誌，學生會員可收到 IIC 會刊和年報，全部會員購買 IIC 出版品及參加年會註冊均有折扣。

組織

總裁、副總裁、秘書、財務、出版主任、出版委員、執行秘書、會員秘書、編輯委員 (*Studies in Conservation*)、編輯委員 (*Reviews in Conservation*)、網路管理人員

地區組織有

IIC 北歐組、IIC 尼德蘭、澳州、法國、日本、希臘、西班牙、義大利、英國

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二、行程表

旅程行程表

<p style="text-align: center;">2006 年 國立文化資產保存研究中心籌備處參加 IIC 國際歷史暨藝術文物維護研究學會年會 (The International Institute for Conservation of Historic and Artistic works IIC) 暨參訪義 大利相關機構行程表</p>			
日期 Date	地點 Place	活動 Activities	註 Notes
8/27 日 Sun.	台北 - 法蘭克福 Taipei-Frankfurt	中華航空 CI-0061 班機，23:10 從中正機場出發飛法蘭克福（13 小時 40 分） China Airline(CI-0061) 23:10 from C.K.S. INTL （13 hours and 40 mints） for Frankfurt	經國際換日線 Passing the International Date Line
8/28 一 Mon.	法蘭克福-慕尼黑 Frankfurt-Munich	06:50 到達法蘭克福國際機場，09:50 搭乘德航 (LH-0966) 飛慕尼黑(1 時 55 分)11:45 抵達慕尼黑機場 06:50 arrival at FRANKFURT INTL AIRPORT (LH-0966) 09:50 from FRANKFURT INTL AIRPORT (1hours and 55 mints) for MUNICH 11:45 arrival at MUNICH FRANZ J STRAUSS APT	旅館 Munich Hotel: Regent Address : Seidlstr.2, am Hauptbahnhof 80335 München Zentrum Your reservation number is : 17287437 Your access code is : 17990
8/29 二 Tue.	慕尼黑 Munich	參加 IIC 年會 IIC international conference 拜訪巴發利亞邦文物保護局	同上 Munich
8/30 三 Wed.	慕尼黑 Munich	參加 IIC 年會 IIC international conference	同上 Munich
8/31 四	慕尼黑 Munich	參加 IIC 年會 IIC international conference	同上 Munich

Thu.		拜訪 Atelier-Thomas-Schoeller 工作室 Atelier-Thomas-Schoeller at Westermuehlstr. 6 7:30 P.M..	
9/01 五 Fri.	慕尼黑 Munich	參加 IIC 年會 IIC international conference	同上 Munich
9/02 六 Sat.	慕尼黑 Munich	參訪寧登堡 Free	同上 Munich
9/03 日 Sun.	慕尼黑-羅馬 Munich-Rome	15:15 搭乘德航(LH-3862) 從 慕尼黑飛往羅馬 (1 時 30 分) 下午 16:45 抵 達 (LH-3862) 15:15 from MUNICH FRANZ J STRAUSS APT (1 hours and 30 mints) for Rome. Arrival ROME FIUMICINO AIRPORT at 16:45	羅馬旅館 Rome Hotel Emmaus Via delle Fornaci, 23/25 電話及傳真 06-635658 www.hotelemm aus.com/eng
9/04 一 Mon.	羅馬 Rome	參訪聖法蘭西斯教堂壁畫修復 Assisi	同上 Rome
9/05 二 Tue.	羅馬 Rome	參訪梵蒂岡博物館、義大利遺產委員會 Museo Vaticano 晚上駐梵蒂岡大使家晚宴	同上 Rome
9/06 三 Wed.	羅馬 Rome	參訪義大利修復中心學院 Istituto Centrale per il Restauro 古奧斯提亞 Ostia Antica	同上 Rome
9/07 四 Thu.	羅馬-西安納 Rome-Siena	參訪西安納古城 Free	同上 Rome
9/08 五 Fri.	西安納-聖吉米亞 絡 Siena - San Gimignano	參訪聖吉米亞絡古城 San Gimignano	聖吉米亞絡 San Gimignano HOTEL BEL SOGGIORNO
9/09 六 Sat.	聖吉米亞絡-羅馬 San Gimignano-Rome	聖吉米亞絡回羅馬 San Gimignano-Rome	同上 Rome

9/10 日 Sun	羅馬 - 台北 Rome-(Taipei)	13:40 從羅馬飛桃園中正機場 (15 小時 50 分) /中間停 1 站 13:40 from Rome FIUMICINO AIRPORT (15 hours and 50 mints)	經國際換日線 Passing the International Date Line
9/11 一 Mon.	台北 Taipei	09 月 11 日(一) 11:30 抵達:台北中正機場空中巴士 A340-300 arrival TAIPEI C.K.S. INTL at 11:30	台北 Taipei

三、大會資訊

慕尼黑會議 2006

第 21 次國際代表大會在德國，慕尼黑進行，2006 年 9 月 4-8 日，在技術大學。Doerner 研究所舉辦會議。

1.會議資訊

會議名稱：物件脈絡：穿過保存修復的邊界（The Object in Context: Crossing Conservation Boundaries）

地點：德國慕尼黑 Doerner Institut

時間：2006 年 8 月 28 日至 9 月 1 日

會議地點：慕尼黑科技大學 [Auditorium Maximum \(Audimax\)](#) of the Technical University of Munich, Arcisstrasse 21. Doerner Institut and its parent-organisation, the Bayerische Staatsgemäldesammlungen.

2.會議主題

本次會議的主要主題為，檢視文物創造及構想的脈絡方法，其所保存、展現的脈絡會影響修復的決策。

會議聚焦在文物的脈絡和保存衝擊的議題。同時會議會秀出各種重要的與保存文化資產相關的學問，不只提供機會看修復在藝術技術及保存科學的議題，在這獨特的多元學科中，也和區域國家語言，保存文化交錯、溝通技術基礎知識、多元調查技術的訓練有關。導致一種新的欣賞和保存藝術及使得保存決定變新也許有不同的方式。





參、大會發表內容：

大會共有 47 篇論文發表，中文摘要大綱如下（英文版如附件一）

Keeping It Together: Conservation, Context, and Cultural Objects

整合文化物件保存和脈絡

Annlinn Kruger Grossman

1900 年從加里西亞移民到紐約的小團體，在 2004 年在美國國會圖書館展示他們國家證明文件，這說明探索脈絡解釋及材料和文化認證及保存未發現及創造意義的潛力。這篇談到物件的脈絡，材料原始檔研究採訪，參與學院學生從哲學理論批評歷史藝術史、神經病學、人類學、博物館學，分析影響保存決定的脈絡影響到文物文化歷史定位。

Contextualising Textiles. Using Documentary Evidence to Retrieve Evidence for Regenerated Protein Fibres

從文件重新得到蛋白纖維再生的證明

Mary M Brooks

修復師常面對不熟悉的藝術品，挑戰了解一點知道的材料，尤其當只有少數例子成功就更不尋常。這篇報告研究歐洲、美國日本在 20 世紀中，被遺忘人造纖維品的一群有意義的資訊，重新獲得的一個各學科的輪廓，由動物蛋白（牛奶蛋白膠原、鯨肉）和蔬菜蛋白（花生、大豆、玉蜀黍）這研究發展和第二次世界大戰軍事準備相關連，有統計、農業、技術雜誌、時裝雜誌、廣告和口述歷史，有廣大的文件資訊。議題討論牽涉到評估保存目的。這 'rubbish theory' 角色，這架構輪廓來自於人類社會學及經濟理論，將回顧了解人造纖維挑戰的態度。

The Role of Context in the Conservation of Contemporary American Indian Ceramics

保存現代美國印度安瓷器脈絡的角色

Jessica Fletcher, Carl Patterson, Nancy Blomberg, and Polly Nordstrand

丹佛美術館在 2006 年開始展示西南美 20 世紀印地安藝術。保存當代 Pueblo 瓷磚，使得博物館修復人員要在檢示歷史，假設關於對待印地安陶器。其他的當代藝術工作者熱烈的討論了解脈絡和保存。在藝術家材料和實驗過程，口述使得小片如何保存和展示在博物館。實驗室的檢視及實驗，更近一步的確認處理計畫的結果。這些資訊對其他現代美國印地安陶藝收集有大量的運用。

Tjurkulpa: a conservator's respect for the Culture, the People and the Land.

修復師要尊重當地的文化、人民和土地

Andrew Thorn

澳洲中心的沙漠就像其他的土地文化人民一樣，當修復師要參與其文化時，如石頭繪畫，非常重要的是不要將文化與當地的人民、土地或其他非視覺文化分割。

這篇文章將會描述各土著群的經驗，不同的文化價值會領導不同的視覺文化觀，聚焦在這土著文化，重要議題將詳細的實務研究和方法研發，計畫領導 Kakadu 國家公園畫作遺址，穩定而提名文化和自然價值世界遺產名單。

Nomenclatura et Species Colorum Miniatae Picturae - Thoughts on interpretation and conservation of 17th c Swedish portrait miniatures, based on analytical identification of colour samples from a 1680 manuscript by Elias Brenner.

彩色迷你人像畫命名

Cecilia Rönnerstam and Lars Hälldahl

斯德哥爾摩國家美術館展出瑞典畫家的 5000 個歐洲迷你人像畫展，及作者對其顏料的描述資料 1680。這些顏料樣品非常不尋常的保存的非常好，這些樣品使用拉瑪光譜來做分析，結果將和畫顏料比較。顯見的光線使化作顏料褪色，分析工作期望保存展示能使用新的光線及規畫未來的保存過程。

A cross-cultural approach to lacquer conservation: consolidation of kanagai and hyomon decoration on the Mazarin Chest

超越文化的漆器保存

Shayne Rivers, Yoshihiko Yamashita

17 世紀早期日本漆器出口，Mazarin 胸部是一個文化交流的主要意義，歷史觀點看，保存日本漆器有其文化意義，不同的倫理，材料和東西方不同的修復技術。

這案例，結合東西方文化差異，科學分析，在保存漆器的材料與技術修復師有二位，一位東方，一位西方，一起討論、工作，互補修復這案件。

Appliqué stained glass in churches and cathedrals - the conflict between conservation and context.

教堂貼花彩色玻璃，修復與脈絡的衝突

Norman H. Tennent

英國 1950-1960 年代玻璃鑲花技術牽涉到用顏色玻璃片用 epoxy 環氧樹脂黏在玻璃窗上，在 20 年後，樹脂黏力失效，修復師認為無法修復，所以許多窗戶被破壞，並補傳統或普通玻璃取代。

這篇將檢視彩色玻璃創作，如為何會在修復時因資訊不足失敗，文件將與原作者建築師教堂、教堂人員、黏劑廠商，修復顧問，互相對照，環氧樹脂黏繡也將用科學方法分析這些綜合的分析。

Los Angeles County Museum of Art's Classical Sculpture Collection: Reconsidered, Again

重新思考洛杉磯郡美術館古典雕刻藏品

Batyah Shtrum

洛夏磯郡 M. 的 Hope Hygia 和 Landsdowne Artemis 雕像具有重要的歷史美學意義，最近在 18 世紀修復之處，有些微視覺及歷史哲學的改變，再修復的議題被討論中，這複雜的議題包括和 18 世紀修復元素組成有關。目前修復正在進行中，修復工作在相關的博物館修復師，研究人員，檔案資訊中有計劃的進行。

Christian Sacred Art: A Conservation Challenge

保存基督教聖教藝術品的挑戰

António Ribeiro da Costa

基督教聖教藝術不僅是藝術和美學表徵，也是顯示神、物件變成，代表的代表，有些尚在使用中，並未特別保護，這些東西就像財產目錄呈現在教會，這篇就是邀請相關單位來保存這些宗教文物，傳至後世。

Vision of the Sermon by Paul Gauguin: an examination of technique and meaning

Paul Gauguin 視覺藝術的檢視技術和義意

Lesley A. Stevenson, Belinda Thomson

蘇格蘭國家畫廊將舉辦發現高更視覺展示，在其寬廣的美術歷史脈絡上。在 1925 收藏到現在，檢視在進行各博物館修復師，研究人員，保存科學人員將合作跨領域。

Praxitele's Pouring Satyr: how an object's history can shape its conservation treatment

物件歷史能決定修復方法

Erik Risser, Jens Daehner

已發展出保存修復為物件歷史的一部份、方式，這件雕像以前修復過，含有數處重要的修復碎片，修復資訊未被掩蓋，協助建立解釋文物的現況，這資訊決定修復的選擇，決定修復決定，尊重雕像特別的歷史，保有雕像目前的脈絡，視同為原始希臘和羅馬複製的一部份收藏品。

The most colourful world for the Emperor's soul - The polychromy of the Terracotta Army

皇帝靈魂最美的彩色世界-兵馬俑

Catharina Blaensdorf, Xia Yin, Rong Bo

秦始皇陵墓兵馬俑，以一群整齊制服的陶俑著名，原始的軍隊，馬車、武器都被著色，但在被挖掘後漸漸消失。

在中德合作下，這一份保存彩繪層的困難工作開始進行。重建顏料結合，

了解原顏料，這層顏料層展現出非常高的品質和重要性。他們給予的不只是顏色技術，也研究衣服樣式及髮飾等研究工作。

The Stone Armors of Qin Shihuang's Mausoleum - Methods of an Early Serial Production in Ancient China

秦始皇陵墓兵馬俑-古中國生產的方法

Sandra Bucher, Xia Yin, Wang Dongfeng

在 1998 年超過 80 座兵馬俑、盔甲被發現在陵墓中，有系統的被考古學者發現，保護馬、戰士胸部的盔甲，每個至少有 600 片不同的小石灰石，用銅線非常複雜的串在一起，過程技術和防腐過程被調查和紀錄。工匠從石片中分開縫製，使石片完整光亮，發現工具和文件遺跡，調查產生過程技術、材料、現況、破壞過程、物理、化學原因、基礎資訊，基於此基石，修復計劃於焉產生。

From Cosmopolitan Italy to Rural Dorset - Separation of Night and Day by Guido Reni, 1599

Guido Reni 的天棚壁畫

Christine Leback Sitwell, Jonathan Berry, Alan Bush

這 4 張波隆納壁畫，在 1840 年移至畫布上，被 Willian Bbankes 買走，1904 年紀錄上記載，為圖書館畫布天棚畫

1960 進行修復

1983 因房子被需求，壁畫被藏放狀況不太好，直到 2004 年為了要回到原室內及其複雜的歷史。

議題關於保存修復保留原味，回復 1904 年的情況，和不同工作團隊修復師、研究人員、建築師、擁有者討論。

Asking for the context: Conservation strategy for Joseph Beuys' The End of the 20th Century, 1984

找尋脈絡 Joseph Beuys's 的保存策略

Maike Grün

慕尼黑版的 Joseph Beuys' 由 44 個玄武岩所組成，每個石頭中間被鑽一洞再填滿黏土，這些相當老化，而且鱗片顏色，不同的記號，引起保存策略的討論，直至目前為止，原始資訊、創作過程資訊不多，作者、會見訪談礦工、石匠、畫廊老闆和 Beuys' 助理。材料被檢測，產生出生動的意念，藝術如何存在，工作過程變清晰之後便可規劃保存計劃。

Modern trends: ancient patterns

現代趨勢：古代花樣

Mary Davis

本篇討論檢測和評估早期銅器時代藏品。新考古學，看過去修復方式，在錯誤解讀和錯誤表現在考古記錄中，不同的科學技術用在了解更多原始面貌質與量，及使用傳統裝飾技術，這些已被偽裝了 4000 年，也為之前修復執行計畫，由不同專家、考古學家、修復師、博物館科學家。由博物館學和藝術歷史的觀點去檢視。

The conservator in context: crossing curatorial boundaries

修復師在脈絡中：經過研究的界線

Caroline Buttler & Mary Davis

保存專業分為二派嗎：自己工作的專業技術和保有材料的通才經常各別單獨工作，如果如此，我們正在遠離保存科學專業，他必須貢獻寬廣的保存研究，在特別保存紀律中？

本篇檢視增加修復和研究者距離，評估這反應改變自然訓練課程和衝擊未來 M，這議題，M 最近經過重新探討，結果是關於其它機構未來雇用修復人員的參考。

Conservation and Continuity: preserving the library of the monastery of Saint Catherine on Mount Sinai

西奈山修道院圖書保存-保存與持續

Professor Nicholas Pickwoad, Dr David Cooper and Dr Athanasios Velios

基督教國家保存中世紀最早裝訂書的古圖書館，在西奈山修道院圖書館，在它乾旱的沙漠環境下，這些書接受極大的挑戰，這計畫已近完成，由不同的工作小組分開進行，更新 M.建修復室，做保護盒，建影像資料，同時，必須適合古修道院少數神父所組成的社區。

Conservation of industrial heritage: The historical diesel power station of Wustermark

保存工業遺產-歷史柴油發電站 Wustermark

Thomas Dempwolf

Wustermark 柴油發電站是一個獨特的工業遺產和保有 1908 年鐵路調度場，完全保存了柴油引擎聯結發電和開關的大理石板。文件對遺址比較用歷史資訊說明整體的完備，用工業考古遺址歷史遺址及其改變可被追蹤，科學研究提供了那些油基覆層是始，及提供如何解決鐵銹的答案，口述歷史說明維護由以前的職員做，在停用 25 年之後之久，調查發現、整合、說服概念和保存技術就在其脈絡中。

New Age Old Masters

新時代老大師

Spike Bucklow

現代科技提供有力的工具可使藝術工作有比照，但提供畫作內部各別的工作能力還是有限，因不同的藝術家只有有限的資訊，科學檢測藝術作品必須對科學歷史非常敏感，如果對爭論”物件原創或構思的脈絡”，現代科學和傳統科學的關係將會被發現，本篇以 Westminster Retable 為例，提供科學資訊對歷史觀點屏風之證據。

The context and conservation of patent metamorphic furniture, 1780-1820

變形傢俱的脈絡及保存

Dr Clive D. Edwards

在生產傢俱中的一個角色”漆皮”被設計為經打擊，再集合製作，在各種情況下，Patent 經常被利用製作的脈絡，主要解說和了解產品，經由分析，其間之意義與製作，接著修復，此篇聯結物件歷史和社會脈絡和其後之修復報告。

Dictated by Media: Conservation and Technical Analysis of a 1938 Joan Miró Canvas Painting

媒體口述：米羅作品保存分析技術

Ashley M. Johnson, Elma O'Donoghue and Marc S. Walton

米羅流放在巴黎期間所創作的小幅油畫 Groupe de Personnages 被典藏展示做穩定的工作，在檢視中發現小剝離及球狀突出，一個聯合修復研究的工作團體開始進行材料認證、媒介、現況，引起現況保存，科檢認證原始顏料，及金屬肥皂，因為米羅為多產作家，其它的證明發現更多完整的證明，了解他的選擇和後續修復工作及材料選擇。

On the degree of preservation and quality of pigment and binding medium in paints from the paintings ensemble of the Oranjezaal in the Royal Palace Huis ten Bosch (The Hague)

保存程度和繪畫顏料結合媒介品質

Annelies van Loon, Jaap J. Boon, Ester Ferreira, Katrien Keune, Lidwien Speleers

Oranjezaal 有 40 幅大油畫及木板畫，由 12 位 17 世紀的荷蘭畫家所繪，創作過程由建築師 Jacob van Campen 監督、整合，資料提供及一位人負責畫布的準備和提供，大量的文件在畫作製作過程和一些修復在同一房間，從 1652 起引起這個保存顏料和媒介物調查的構想。假設最小的移動就是最好的保存，經過 500 個剖面檢查，指出許多畫作、顏料最後均有化學改變。

Meaning generation through conservation: the example of garments deliberately concealed in buildings

經保存的世代意義：藏在建築物中的衣物

Dinah Eastop and Charlotte Dew

藏在建築物中的衣物是一中民俗活動，主要是希望保佑屋主及居住者的安全，通常在煙囪或窗戶附近。當發現這些衣物如何做調查保存及展現，修復可能專注在衣物或發現的地方及隱藏的行為，依脈絡定修復策略，包括分析及大眾的諮詢等。

The Maya site of Calakmul: “in situ” preservation of wall paintings and limestone by using nanotechnologies
用奈米技術保存馬雅遺址壁畫

Rodorico Giorgi, David Chelazzi, Piero Baglioni, Ramon Carrasco, Marines Colon Gonzalez

墨西哥文化遺產是中南美文明重要的歷史，圖解資訊、修復學校影響修復是無可否認的，墨西哥修復師使用歐洲修復技術，不幸的，墨西哥的氣候增加聚合物毀壞的比例，因此不好的影響在很短的時間就看到了-表面剝落和分離。一個可能的修復程序被墨西哥使用是顏料分離。用不同的方式，為物理化學共用的材料可保證持續效果，強調創新方法基於奈米在現址加固。

The Tombs of Urgell at the Cloisters
Urgell 墓

Beth Edelstein, Andrea Lerner

4 個 Cloisters 石墓困惑著歷史學者，也有認為 Urgell 王朝的文件顯示墓為 18 世紀，始脈絡不明確，證明其加泰隆政治歷史的變遷，一個西班牙墓雕像中心主角，這有趣的議題，墓由藝術史學家修復師合作調查，分析墓彩繪，以了解其脈絡。

Proscribed Red Lakes in Renaissance Paintings: The Case of Paris Red
文藝術興放逐 Red lakes

Marika Spring, Jo Kirby and David Saunders

15、16 世紀，城市團體嚴格的控制畫家材料品質及繪畫創作，在慕尼黑，1448 年法令規定禁止用 paris rotosel 替代 lack，從現代資訊及分析，我們相信，rosel 是用巴西蘇木製成，然而，paris rot 可用好幾種材料組成，巴西蘇木、膝蟲或染茜草脂胭蟲的羊毛，分析顯出不同的顏料，包括 lake 是由茜草染羊毛，不同顏色的穩定，為什麼 Paris red，什麼引起慕尼黑團體立法反對他將顏料名稱遮蓋的感知，去檢視這個議題，lake 耐光等證明顏料的比較。

Das Aleppo-Zimmer in Berlin. Ein Einblick in orientalische Räume nicht nur mit dem restauratorischen Auge.

在柏林的 Aleppo-Zimmer

Jutta Maria Schwed

Aleppo-Room 內精美的木牆裝飾畫象徵土耳其王朝脈絡，嵌板上簽署波斯畫家的名家，年代為 1600-1603 建築物脈絡有好好研究調查，1912 這房間進入柏林 fur Islamische Kunst 博物館，木板畫由不同方式展現，最近新的修復師開始調查研究，未來重新組織不只在原始方式的呈現，及表現其功能，也是要解決保存需求和對公眾開放二者間的衝突。

“Commedia dell’ Arte”: When Chagall went to Frankfurt 即興喜劇-當 Chagall 在法蘭克福

Dr. Snejanka Bauer, Mr. Alexander Bouras, Ms. Maria Kokkori

Commedia dell’ Arte 是 Marc Chagall 少幅幾幅大型油畫，為了 1959 法蘭克福歌劇院，是後第二次大戰法蘭克福的象徵，已 40 年沒修復，暴露在日光、香煙和咖啡機下，文章希望貢獻去除展示神秘，保存過程決定強調歷史藝術、管理、修復師的合作。

“...und ich verstand, die Natur entsprechend meiner glühenden Seele in Farbe zu übersetzen” (and I understood to translate nature into colour according to my burning soul) – Examination of Alexej Jawlenskys painting technique in his Munich oeuvre

檢視調查 Alexej Jawlenskys 繪畫技巧

Ulrike Fischer, Daniel Oggenfuss, Heike Stege, Cornelia Tilenschi, Susanne Willisch und Iris Winkelmeyer

蘇俄畫家 Alexej Jawlensky (1864 – 1941)對德國現代表現主義和抽象主義有極大的影響。1896-1914 年間，在慕尼黑工作和藍騎士有聯繫，那時慕尼黑強烈討論歷史畫技法和作家材料。本篇放在 Twalensky 工作過程，技術和分析研究，到畫作支撐層、組成、技法到現況，約 25 張圖，展示如何討論藝術家和相關真實性，結論和修復相關，本案與 Doerner 合作。

Who’s Afraid of Changing Format of a French Genre Painting for the King - Masterpieces of Watteau and Lancret in the Prussian Castles 誰怕改變 French Genre 畫作的版式

Christoph Martin Vogtherr, Eva Wenders de Calisse, Mechthild Most, Jens Bartoll

各項研究處理 Antoine Watteau 畫作出處，技法保存歷史，結果顯示原始環境可引起不同改變。大作 Shopsign 經詳細的檢查結合 18、19、20 世紀普魯士資訊，結果顯示，改變脈絡戲劇性改變畫作形狀和狀態。2 幅 Nicolas Lancret 的畫作也是有趣的例子。適應單一作品對晚巴洛克室內裝潢需求，其脈絡在戰爭後摧毀，嚴重影響他的現狀態，必須考慮未來的修復及展示。

The Tate Brand

Tate 品牌

Jacqueline Ridge

這 15 年 Tate 已漸成爲國際品牌，在典藏所有修復實施時，內部有邏輯，但很難提到重點，本篇探討這品牌如何衝擊保存。畫作，保存管理資料、修復、研究模式、物理和美學...和其它相關藏品比較，最後提出問題，是否 Tate 文物已經創造出難以置信的藝術家作品。

The Mariani treatise: its origin and use in the Pesaro court workshops

Mariani treatise 來源與在 Pesaro 工作室中使用情形

Dr Erma Hermens (Art History Department, Glasgow University)

Mariani treatise 是義大利 17 世紀細描畫的技法，在 Duke Francesco 工作室中記載了許多相關的資料，影響了許多畫家金工匠，陶器家，是了解脈絡一本重要的獨特文件。

Gamelan and Spirits - developing a protocol for their care

木琴精神-發展出保存協議

Jones-Amin Holly, Tan Heidi, Tee Alvin

瓜哇人敬畏木琴視爲其靈魂的力量，博物館相信嗎？這種信仰管理情節移動、修復、演奏，當西方人學著演奏，研究其製造，拜訪印度尼西亞，了解其材料，信仰精神就發生了，維護計劃的協議-在新加坡亞洲文明廳演出，包括修復的目的，使用規則和觀察瓜哇人的信仰，協議包含哲學問題於文化信仰和我們如何觀察他們在博物館的脈絡。我們怎樣尊敬他們的信仰也決定介入的層級是否適當。

Restoration of wall paintings: Challenges in the context of the living sacred tradition of the Mahayana Buddhism

壁畫修復：挑戰傳統大乘佛相神的脈絡

Sanjay Dhar

不朽靈魂的概念應用在有生命及無生命上，創造的藝術品在惡化中，其所呈現之神聖會不會減少？

許多古老的宗教教本建議丟舊做新，使得 Ladakh 失去了許多寶貝，本篇要探討修復壁畫與印度教 Jevanudhar(新生)的宗教教義之關係，並希望未來能減少丟棄文物的觀念。

The contextual change and the conservation of wall painting: the case of Korean Buddhist temples

脈絡改變與保存壁畫-以韓國佛教寺廟爲例

Sujeong Lee, Kyeongsoon Han

壁畫在木結構的廟中占有舉足輕重的角色，但爲了結構和材料特性的關係，許多木頭因修復已被取換，致失去其服務的重要性與意義，現場保有是可能的，但在倡導觀光的影響，使得宗教脈絡改變。

本研究著重在不論畫是否留在原地，如何決定相關技術能影響其原始脈絡。如 Buseok, Bongjong 和 Muwi 二個案例，可看出不同的決定使得畫作失去原脈絡或在其週圍，原脈絡已經做了改變。

Conservation of a group of First World War objects

修復一批第一次世界大戰文物

Dean Sully, Renata Peters

本文是關於修復一批最近在第一次世界大戰戰地所挖掘到在 1914~1917 戰死士兵的文物，修復工作由許多專家共同進行，其過程與結果，在 2006 年 Discovery 頻道播放。

本篇討論不同目標有不同的修復方式，如何影響文物的對待，修復是爲了了解文物如何被使用，這些文物與物主之關係及其貢獻，和深入了解生活與其歷史脈絡，最後，討論道德倫理議題，處理這文件和可能的大眾推廣教育。

The Mimbres Journey: How Shifting Contexts Necessitates a Multi-Disciplinary Conservation Approach

Mimbres：保存工作如何轉換脈絡需要多領域學科的結合

Mina Thompson; Angela Elliott

美麗的 Mimbres 陶是美國在地非常有名的藝術資產，2004 年，印地安美術文化博物館進行大量的修復工作，要早期修復引起之變黑、損毀鱗片減少 (1923-1928)

這些千年的文物，被挖出的土葬物上頑強的污點須要各種修復步驟，原始修復資料被找到，結合藝術家，考古學家 M 諮詢，科學家和其它修復師，團隊成功的用壁畫修復技術清除了污點。

Case studies of 18th century polychromy and metal leaf gildings in Bavaria

18 世紀彩繪和巴發利亞金屬箔案例研究

Inga Pelludat

18 世紀的教堂和住所，充滿著彩繪裝飾和貼金箔，近距離檢視和第一眼所見非常相似，和原顏料層、文件、繪畫方式比較從材料、技法印象，得到一個非常成熟的藝術。

在對其中一件傢俱做研究發現，工匠仿法國進口非常貴的螺形托腳桌做其室內傢俱和原件很難區分，從此可觀察到複製和重建如同修復師也希望能做到複製與原件一模一樣，爲討論此案例，必須了解當時代現象背景。

The Multiple Functions and Multiple Histories of Tibetan Tsa-Tsas (Molded Clay Objects)

西藏 Tsa-Tsas 多功能與歷史

Chandra L. Reedy

西藏 Tsa-tsas 是由黏土經木或金屬模所壓製的小文物，經曬乾描繪成許多宗教神、老師等，也會刻字、音樂，經粉刷、上彩或貼金，對修復者來說，他們非常容易損壞，主因可能是黏土的配方因其功能和歷史用法，Tsa-tsas 有多種用途包括宗教和社會，本篇將討論創造、象徵、脈絡使用及修復師如何結合西藏文學術史，材料分析、文件、考古資訊、人類學，Tsa-tsas 的製造、使用而做修復工作。

Finding the optimum solution for the salvation and display of newly discovered 4th C BCE wall paintings in an ancient tomb in Bulgaria

尋找最佳解決保加力亞古墓壁畫的展示方法

Barov, Z., Grudeva, V., Kitanov, K., and Venkov, V.

挖墓者發現珍貴的古壁畫，但其突然的被打開，改變其穩定的環境，在極少的資金做事，使得保存工作變得異常複雜，由一群修復師、工程師、生物學家、地理學家、考古學家所組成的團隊，企圖發展出一有效的修復工作，政府也組一組委員團給予協助。

對現在和未來的世代，它有重要歷史意義，本計劃目標之一為提供一個親近古真實環境給參觀者，但其又與觀眾分開，使文物獨立在防止劣化的環境，陳列處將以透明、個別微環境箱的方式表示在地面下。

Artists' Pigments Reconsidered: Does Modern Science match the Historic Context?

藝術家顏料再思考：現代科技與歷史脈絡相合嗎？

Andreas Burmester, Ursula Haller and Christoph Krekel

研讀藝術家材料商業資訊如藥品價目等，有助於了解顏料現代分析結果。過去 70 年大量的顏料被分析，顏料名鑑定有些名字如拿坡里黃或創造一個鉛錫黃或用礦物學名如孔雀石，本篇要說明有些命名法和歷史情況並不相吻合。有些歷史名稱已被藝術家遺忘，現在名稱已與歷史訊息無關。

本篇希望不只針對現代命名的調整，也希望科學分析技術能依循歷史的脈絡為其根基。

Practical and ethical issues surrounding the conservation of a Māori eel trap

修復毛利族鰻魚網之實務與道德

Smith, C and Winkelbauer, H

修復原住民的文物因修復道德必須和當地原住民討論，發展出社區脈絡的處理方式，因博物館不佳的儲存及缺少對文物的狀況了解使得文物非常脆弱，與

所有者諮詢後得知，希望能照顧文物外觀並陳列，於是進行為期 5 個月的修復工作，這計畫需要測試黏劑和薄紗、加固植物纖維，填補遺失的部份，設計複雜的編織系統，傳統的編織工作等修復。

Varnishes on baroque church furnishings - In search of a suitable conservation approach

巴洛克傢俱上之亮漆-尋找一個適當的修復方式

Katharina von Miller, Ursula Baumer, Johann Koller

本案為修復德國 18 世紀修道院教堂內三個重要的裝飾藝術品，修復順序如下，檢視調查、研究最適合的方法、處理表面。

經過多年多方的合作結果，有不同的修復觀念但都非常成功，因各別的修復步驟都考慮到其複雜的關係，所有教堂內傢俱裝飾的脈絡，每件物的修復歷史科學分析結果與當代處方的分析比較，歷史和現代禮拜儀式的需求，及擁有者的需求，這些面向顯示藝術工作的脈絡導致不同的修復方法。

Complementing art history or how to read sheet-metal and electric bulbs as artistic elements.

補充藝術歷史或如何閱讀如同藝術元素的金屬薄片和電燈炮

Martina Griesser-Stermscheg, Gabriela Krist, Ernst Bacher

補充藝術歷史或如何閱讀如同藝術元素的金屬薄片和電燈炮。

今天保存工作在藝術歷史研究上伴演一個非常重要的角色，關於歷史技術和材料行為的知識，所引起的老化，使更了解物件最初欲陳現的原貌。

在維也納 Donaufelder 教堂修復工作中，就有許多”未知”之事。

為了鑑定其獨特的室內裝飾品-使用非鐵合金的薄片金屬雕像，上有繪彩，如同電燈的角色，傳達新藝術、技術的媒介。

經由修復師的觀點，用各種領域的研究，閱讀如此特別的圖解象徵，使得 Donaufelder 教堂和其它維也納的教堂顯得如此不同，在修復視覺結果著重在金屬清潔和重組歷史觀念為主。

肆、拜會義大利相關機構與古城

參加完會議，9月3日一行從慕尼黑飛往義大利羅馬，拜會參訪相關機構及古城。

拜會機構

1. 梵蒂岡博物館

時間：9/4日上午10時-13時

拜會人員：梵蒂岡博物館館長 Francesco Buranelli

梵蒂岡博物館修復部門主任

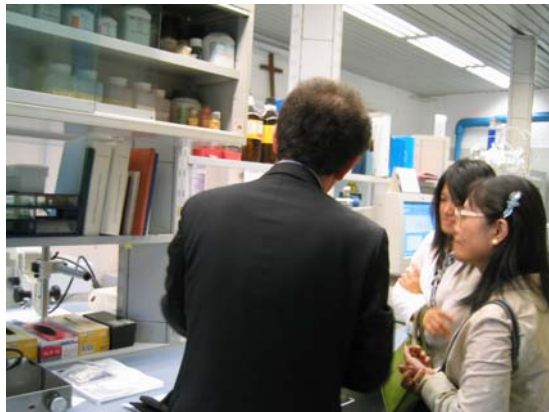
梵蒂岡面積為0.44平方公里，是世界上最小的國家。位於義大利首都羅馬城西北角的梵蒂岡高地上。領土包括聖彼得廣場、聖彼得大教堂、梵蒂岡宮和梵蒂岡博物館等。梵蒂岡城國首都、世界天主教的中心、羅馬教廷所在地梵蒂岡城，位於意大利首都羅馬西北角的梵蒂岡高地上，北、西、南3面有高牆與羅馬市隔開，而東面的聖彼得廣場同羅馬市暢行無阻，這裡面積僅0.44平方公里、約1400人口、常住人口僅500的城區內，集中了一批舉世無雙的藝術品和建築傑作，聖彼得墓上的大教堂是全市的中心，也是世界上最大的宗教建築。

梵蒂岡是世界上的一個特殊城國，梵蒂岡城區便是梵蒂岡國家的疆域。梵蒂岡城早在公元8世紀已成為教皇國的中心。1870年意大利王國吞併教皇國，教皇退居梵蒂岡城。1929年意大利政府同教皇簽訂條約，正式承認梵蒂岡城國以教皇為首的羅馬教廷的存在，梵蒂岡城國的主權屬於教皇，擁有自己的貨幣、郵政、電訊及民政機構，是政教合一的體制，教皇就是國家元首。

梵蒂岡博物館，佔地約5.5萬平方米，建於公元5世紀末，早期為教皇的一座宮庭，後來改成綜合性博物館，擁有12個陳列館和5條藝術長廊，彙集了希臘、羅馬的古代遺物以及文藝復興時期的藝術精華，收藏有文藝復興時期三大藝術大師之一的拉斐爾藝術珍品以及其他名家的原作，均屬無價之寶。

梵蒂岡博物館內的文物均由梵蒂岡博物館修復部門處理保存維護修復的工作，這次我們參觀了研究實驗室、壁畫修復室、油畫修復室、石質修復室

梵蒂岡博物館研究實驗室有最先進的儀器設備，研究分析的對象以梵蒂岡的文物為主，壁畫修復室包括馬賽克地面、濕壁畫等、油畫修復室以處理將要展出及要維護的油畫作品，石質修復室包括處理雕像、石棺、石碑等，主要工作有清潔複製等。





2. 古奧斯提亞 Ostia Antica

時間：9/5 日上午 10 時-13 時

解說人員：Cenciotti Federico, Fiorangela Fazio

古奧斯提亞在羅馬西方 25 公里，是羅馬時代的海港。當羅馬人將勢力擴展至地中海以外時，奧斯提亞·安提卡就成了專門供給首都糧食和生活物資的卸貨港。它曾是海外與內陸的貿易重要據點，從國外輸入的貨物必先經 Ostia 再到羅馬，因此它是個貿易獨立的大城。

自西元前四世紀起發展，在羅馬黃金時代，這裡擴張為 10 萬人口的大都市。然而自君士坦丁大帝遷都至伊斯坦堡後，奧斯提亞漸漸衰退，再加上當時瘧疾流行居民銳減，最後成爲一個荒涼的廢墟。此城當時建造在海岸線地區，然因地形變動，現在它離海岸線已越來越遠。

羅馬到 Ostia 車程約一個小時，一進入遺址區高聳的松樹及紅磚殘壁依然可看出當年古奧斯提亞的盛況，男女分開的公共澡堂、地下有黑白精美的馬賽克。當時即有五層樓高的房子，是集體住宅，造房原料包括石頭和木頭（屋頂）。城裡有體育館、商店劇院、公廁。磚牆修過的部分以不同的顏色做區別好讓大家知道何處是後來修復的部分。

古奧斯提亞工作人員並不多，一切採用參加者自律的原則，保存方面以最自然原始的面貌呈現。兩千多年後的現在，這裡雖然只剩下斷垣殘壁，但走在大片遼闊的古墟遺跡裡，仍不難想像當時繁榮發達的情形。現在是僅次於龐貝的第二大古城，在考古學上具有相當的價值。









3. 中央修復學校

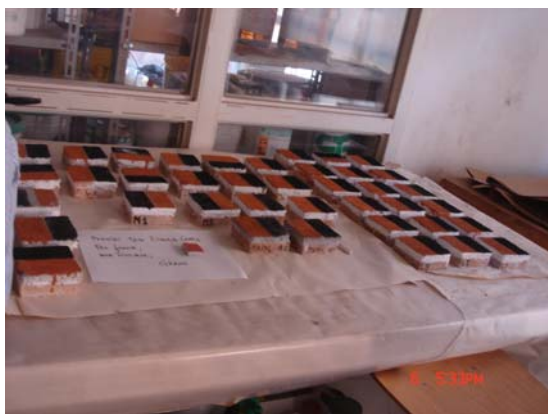
日期：9月6日上午十時

接待人員：Patrizia Miracola

中央修復學校成立於1939年，位於San Francesco di Paola廣場9號，是一個古蹟再利用的一個空間，目前屬於義大利文化資產部。該校為四年學程，分為壁畫油畫彩繪組、金屬器物組、石質組、織品四類，考生必須經過激烈的考試競爭包括口試及對繪畫技巧及對顏色的敏感度。學校的工作提供訓練、執行研究(環境、自然意外損壞因素及保護損壞發生)、建立修復準則、實際修復、提供諮詢、人員再教育等。為了執行以上工作，學校有下列組織五個保存部(考古、藝術史、建築環境、教學、資訊)、四個科學實驗室(材料測試、化學、生物分析、物理環境控制)、十二個修復工作室(壁畫、木板帆布油畫、彩繪、木製品、石質、石膏馬賽克、金屬、陶瓷玻璃、皮質、織品、紙上繪畫、現代藝術)、一個水下考古組及一個圖書館。

義大利修復在世界上具有領導的地位，這次在參訪中就看到許的新的修復技法，是一個可保持後續聯絡與合作的機構。







4. 阿西西聖方濟各教堂 Assisi Chiesa di San Francesco

時間：9月7日

會談人員： 神父

阿西西是相當典型的溫布利亞（Umbria）山城，有古城池、橄欖樹、美麗的教堂，其中以阿西西的聖方濟各教堂最為出名，聖方濟各是出生於阿西西的聖人，聖方濟各教堂不僅埋葬聖人，也蒐藏了文藝復興第一人——喬托的濕壁畫，長久以來一直是觀光客與朝聖者聚集的地方。





喬托·迪·邦多納（Giotto di Bondone 1267 年－1337 年）義大利畫家與建築師，被認定為是義大利文藝復興時期的開創者，被譽為「歐洲繪畫之父」。

喬托拜義大利畫家契馬布耶〔Cimabue〕為師，主要是學畫宗教畫，然而他並不喜歡僵硬的拜占庭繪畫風格〔Italo-Byzantine〕，他認為宗教人物如聖母和耶穌，也是有血有肉的人，因此他特別加強了人物畫中的肌理和陰影感，也將過去平板的金或藍色背景改為透視畫法的一般風景。此突破獲得宗教界的喜好，使他大受歡迎。

喬托與聖方濟

1300 年代初期，喬托在亞西西（Assisi）教堂裡畫了許多聖方濟〔S.Francis〕的宗教故事壁畫。在西方繪畫史上佔有極重要的地位，史家認為喬托是第一個企圖畫出有透視感和深度空間的畫家。在喬托的其他作品當中，也明顯的看出他對於畫作中真實空間的表達相當努力，有些壁畫甚至還搭配了真實教堂內部的透視感來構圖。

1997 年 9 月 26 日阿西西大地震，把藝術史上喬托重要的作品震碎滿地，義大利動員了數十名專家、羅馬中央修復學校、偉特柏（Viterb）大學修復學校及數百名義工，由歐盟委員（European Commission-EAC）出資，大家同心協力從灰燼中將彩繪的石灰層找出，清掃、經顏色色調做拼回的動作，再放回屋頂牆壁上，目前還有許多碎片因人力及時間的關係並未回位，放置在教堂的迴廊中。



5. 聖吉米亞諾 San Gimignano

時間：9月8日

義大利中部托斯坎那 (Toscana) 地區的一個小山城聖·吉米亞諾 (San Gimignano)，是義大利境內保存最完整的中世紀古城之一。

聖吉米亞諾位於托斯坎那省，在希臘時期就已存在，也是當時最強盛的古老民族伊特斯坎人的落腳之處。六世紀時蒙地那教宗拯救了飽受外族所侵犯的城市，此城之名也因此由教宗命名。中世紀時此城開始蓬勃發展，城中許多著名的古遺跡就是建於此時，於 12 世紀時，聖吉米亞諾自己成立市政府後，整個城市的發展更是達到最巔峰。不過之後內部分為教皇派及皇帝派而發生嚴重的內鬥，此時期也陸續在小山城中豎立起 72 座高塔，兩派人登上高塔互投石塊攻打，最後高塔演變成城中各貴族炫耀財富、權力之用，不過目前只剩下 14 座高塔。由於內鬥在加上 1348 年的一場大瘟疫，使得這個古城逐漸衰落，後來，投誠於翡冷翠的麥迪奇家族，但高聳的高塔似乎沒有引起麥迪奇家族的注意，反而到近年因當地居民群起要求政府加以協助整修，發展觀光，由於修復得當完全保留古老的歷史及完整的建築群，使得山城因本身之原始美吸引大量的觀光客，聯合國教科文組織 (UNESCO) 於 1990 年指定為世界遺產 (World Heritage)，為義大利繼翡冷翠 (1982)、威尼斯 (1987)、以及比薩 (1987) 之後第四個被指定的城市型世界遺產觀光客絡繹不絕。而逐漸復甦成為中世紀繁榮的景況。





伍、心得與建議

一、心得

1. 這是一場非常成功的會議，「Context」脈絡可做很多不同的解釋，但不外要和文物原始創造者的動機、材質及當時代時間點、背景、擁有者及附近的環境有關，脈絡決定修復方式，表示修復家必須先看出文物的脈絡，並在修復中有能力保住文物的脈絡承傳給後代。另外結合各學科專家修復文物已是勢驅，國內在處理未來的修復工作上應做整合工作。
2. 修復的方式與觀念已經進行了好幾世紀，但直到 20 世紀中大家才有較一致的正確觀念，但是西方社會與其他國家在修復上還是有很大的差異，如氣候、環境、信仰等。世界不斷的在改變，修復好壞、對錯更加難定義，今天的對成爲明天的錯，不過這也是保存修復工作有挑戰性之處，如何尊重多元文化、尊重不同專長領域的工作同仁，加強人的互動，大家一起努力，以更自信的態度，朝保存過去，擘畫未來，面對保存修復的工作。
3. 本次參加大會認識多位各國專家學者，在義大利如中央修復學校、梵蒂岡博物館等，有許多最新的修復知識與專家，均可作爲對本處未來推展國際交流及專業活動或教育推廣，均有助益。
4. 無論古奧斯提亞遺址或聖吉米亞諾城，義大利對文化資產保存維護的敬業精神及修復的觀念，非常值得效法。聖吉米亞諾城積極爭取政府經濟協助，廣泛考慮到當地的特殊風貌、產業結構及市民的期望，以其特殊的地景、建築，及結合專業學術機構、運用國際資源、鼓勵市民參與、訂定保存策略架構與策略目標，聖吉米亞諾城市民的團結，影響政府的資源分配，充分顯現由下而上，團結一心，成爲保存文化資產的最佳榜樣。
5. 阿西西聖方濟各教堂的壁畫修復案例，可證明修復工作絕非數人或單一組織可完成，尤其是遇到重大災難時，如何結合國內各相關機構，做好預防及災難急難處理應變能力與資源整合，未來在台灣如遇到緊急災難時，文資中心才能在第一時間，大家通力合作完成保護文化資產使命。
6. 中央修復學校屬於文化資產部，協助支援國家重要修復工作，教學、研究、實務並重，此種運作方式可爲文建會及本處未來改爲文資局做一參考。
7. 國際會議均以英文爲溝通語言，平時應加強英語能力，以便參與國際會議時能與大家溝通無礙，達到交流的目的。

二、建議

政府之職責應在於提供利於保存之環境，因此在正常情況下，中央政府應該要負起具保存價值之全國重要性的文化資產維護之責，要有專責之機構組織、編列足夠之經費、制訂各環節執行之規範並落實其執行、做好人力資源之規劃、負起協調督導之責、使全國文化資產均能在良好之環境下保存。

文化資產保存先進國家對於保存修護專業人員的培育已經建立一套完整的訓練與評鑑體系，合格的專業人員必須接受學校的基礎知識以及實務實習等養成教育，畢業之後仍需在合格人員的指導下從事相關工作，通過專業資格考試或技術評鑑後，才能正式執業。台灣文化資產的保存維護，急需要專業性與跨領域的技術人員參與，人員訓練及教育推廣建立在保存維護、修復的經驗及研究的結果下，沒有專業保存維護修復及保存科學的研究人員，保存、修復、研究工作是不可能有亮麗的績效，當然教育推廣、人員訓練更不可能有優良的師資。

人才培育也應是文資中心之主要任務。

2005年二月「文化資產保存法」修正發布後，文化資產保存維護工作的推動面臨新的環境。依文化資產保存法第十一條「主管機關為從事文化資產之保存、教育、推廣及研究工作，得設專責機構」規定，作為國家文化資產保存維護的綜合規劃、修復技術、保存科技、教育推廣、諮詢研究之專責機構，必須以成為台灣文化資產保存維護疑難之提供解決方案之機構（solution provider）自許，並協調整合相關機構，共同推動各項文化資產保存維護與再利用之業務，因此如何規劃組織架構以建構完善的工作體系，就成為當務之急。

保存科學與修復研究是文化資產保存的核心業務，其亦是對推行文化資產保存工作上的原動力。由於歐洲國家發展的比較早，許多材質、技術、材料、環境保存等多已具有豐碩的成果，必須依台灣特殊的地理、氣候環境及文化特色，並依我國文化資產特別的需求訂定組織架構，策略運用國內完善的基礎科學研究，將其與保存科學結合，並應用於修復之上，逐年展現具體的成果，發展為提供各界諮詢、教育推廣及技術協助等服務之平台。

附件一：

Keeping It Together: Conservation, Context, and Cultural Objects

Annlinn Kruger Grossman

In 1900 a small group of Galician immigrants in New York formed a self-help association. They displayed their state Certificate of Incorporation in a large paperboard mat ornamented with textual and pictorial elements. In 2004 this wall plaque received conservation treatment for exhibition at The Library of Congress.

Over the course of a century this object went from representing a community to itself to representing a mechanism of self-preservation to the public. This illustrated talk will explore: context and interpretation; material integrity and cultural identity; and preserving the potential for discovering and creating meaning.

The talk will describe the object, its contexts, and associated material interventions; present original archival research and interviews; draw upon academic studies in classical philosophy, critical theory, history, art history, neurology, anthropology, and museology; and analyse how contexts influence conservation decisions and conservation decisions influence the historical trajectories of cultural objects.

Contextualising Textiles. Using Documentary Evidence to Retrieve Evidence for Regenerated Protein Fibres

Mary M Brooks

Conservators are often faced with unfamiliar artefacts. The challenge of understanding little known materials when few examples survive is more unusual. This paper will outline interdisciplinary research undertaken to retrieve information about a group of significant but largely forgotten man-made fibres produced in Europe, America and Japan in the mid-twentieth century. Made from animal proteins (milk, egg white, gelatine, slaughterhouse waste and whale flesh) and vegetable proteins (peanuts, soya bean and maize), their development was closely linked to military preparations for World War 2. A wide range of documentary sources was used to understand their technology and cultural significance, including patents, statistics, agricultural and technical journals, fashion magazines, advertising and oral history. Issues involved in evaluating such data for conservation purposes will be discussed. The role of 'rubbish theory', a conceptual framework derived from social anthropology and economic theory, in understanding changing attitudes to these man-made fibres will be reviewed.

The Role of Context in the Conservation of Contemporary American Indian Ceramics

Jessica Fletcher, Carl Patterson, Nancy Blomberg, and Polly Nordstrand

When the Denver Art Museum's addition, designed by Daniel Libeskind, opens in the fall of 2006, a special exhibition will showcase innovative late 20th century Indian art of the American Southwest. Conserving contemporary Pueblo ceramics for exhibit forced the museum's conservators to reexamine historical assumptions about treating Indian pottery. As with other works of contemporary art, active discussions with living artists are fundamental to understanding issues of both context and care. The evolving contexts in which Pueblo artists experiment with materials and manipulate processes dictate how pieces will be displayed and conserved at the Denver Art Museum. This paper, representing collaboration between curators, conservators and Indian artists, presents our primary research methodology, documentation, and findings. Laboratory examination and experiments further confirm these results and aid in treatment plans. Information being presented has larger applications to all museums with contemporary American Indian ceramics in their collections.

Tjurkulpa: a conservator's respect for the Culture, the People and the Land.

Andrew Thorn

Tjurkulpa is a term describing the three essential forms of respect for indigenous Australians of the central desert. Similar terms elsewhere outline the necessary respect for The Land, The Culture and the People. When a conservator becomes involved in the Culture, in this case rock paintings in a cultural landscape, it is important not to isolate the Culture from the People, the Land or other forms of non-visual culture.

This paper will illustrate, through a range of experiences from several indigenous groups, the differences in cultural values that lead to divergent views of visual culture. Having refocused on the significant issues of indigenous culture the paper will detail a substantial research and method development program that has led to the stabilization of a major painting site in Kakadu National Park, nominated to the World Heritage register for both its cultural and natural values.

Nomenclatura et Species Colorum Miniatae Picturae - Thoughts on interpretation and conservation of 17th c Swedish portrait miniatures, based on analytical identification of colour samples from a 1680 manuscript by Elias Brenner.

Cecilia Rönnerstam and Lars Hälldahl

The National Museum of Fine Arts in Stockholm holds a collection of about 5000 European portrait miniatures. Among artists represented are the Swedish painter Elias Brenner (1647-1717). Further to painting, Brenner wrote a manuscript on colours for

miniature painting, with actual paint samples in it: *Nomenclatura et Species Colorum Miniatae Picturae – thet är: förteckning och proff på MINIATUR färgår*”, printed in Stockholm in 1680. The paint samples and the fact that most of the pigments and organic lakes are unusually well preserved in colour and hue makes this manuscript unique in comparison to other written sources. At the moment the samples are about to be analysed using primarily Raman spectroscopy. The results will be compared to pigment analysis of miniatures painted by the artist. Several of these miniatures have suffered light induced fading, and the analysis work is expected to throw new light on original appearance and future conservation procedures.

A cross-cultural approach to lacquer conservation: consolidation of kanagai and hyomon decoration on the Mazarin Chest

Shayne Rivers, Yoshihiko Yamashita

The Mazarin Chest is an extraordinary example of early seventeenth century Japanese export lacquer of major cross-cultural significance. Historically, the conservation of Japanese lacquer has been culturally specific, with distinct ethics, materials and techniques found in the restoration and conservation traditions of Japan and the West. The Mazarin Chest Project combines a collaborative cross-cultural conservation treatment with scientific research into aspects of both Japanese and Western lacquer conservation materials and techniques. The conservation treatment involves two lacquer conservators, one Japanese and one Western, engaging in an ongoing dialogue with each other and the broader project team, working together and utilising their complementary expertise to conserve the Chest.

The proposed paper would outline the aims of the Mazarin Chest project, mention the main conservation problems and then discuss in detail one aspect of the cross-cultural conservation treatment, the consolidation of metal foil (kanagai and hyomon) decoration on the Chest.

Appliqué stained glass in churches and cathedrals - the conflict between conservation and context.

Norman H. Tennent

Several major UK commissions for stained glass windows in the 1950's and 1960's resulted in glazing schemes in the appliqué technique. This method involved coloured glass fixed to plate glass by an epoxy resin adhesive. The adhesive bond failed in all these windows after approximately 20 years and, because conservation was deemed impossible, many of the windows were destroyed and replaced by traditional stained glass or clear plate glass.

This paper will examine the context for these appliqué stained glass creations and how it failed to provide enough information to implement viable conservation treatments. Documentation (oral and written) will be collated from the original glass artists, architects, church authorities, adhesive manufacturers and conservation consultants. Scientific analysis of remaining fragments of epoxy adhesives will also be presented for the first time. By this combination of evidence the decision-making process in these church contexts will be reviewed.

Los Angeles County Museum of Art's Classical Sculpture Collection: Reconsidered, Again

Batyah Shtrum

The Los Angeles County Museum of Art's renowned collection of classical sculpture is a significant group, which includes the Hope Hygia and the Landsdowne Artemis, each with a fascinating history of incarnations, both aesthetic and geographic. Context and specific historic period guided past restoration choices and practices. Presently, the ancient sculptures are again being reconsidered in light of continued changes in visual and historical ideas and philosophies. The discussion of re-restoration of the objects to include 18th century elements de-restored at the J. Paul Getty museum in the 1970's is underway. This complex topic in part stems from current thoughts related to the historic importance of 18th century restoration elements and compositions. In concert with LACMA's new construction phases, the conservation treatment/re-restoration of the classical sculpture collection is being carried out methodically, object by object in conjunction with conservators, curators and archival information from relevant museums and sources.

Christian Sacred Art: A Conservation Challenge

António Ribeiro da Costa

Christian sacred art is not only an artistic and aesthetic phenomenon but also a manifestation of the divine. That objects became a presence of what they represent. Some of them are still in use on rituals, being manipulated and relocated. A substantial part of this kind of art remains dispersed in churches and ecclesiastic treasures without any special cares. Its musealisation is a recent phenomenon, as well its inventory.

In this paper, we intend to analyse the actions developed in Portugal in order to preserve that collections: creation of Diocesan Sacred Art Commissions; diocesan museums networks (small museums and museological treasures, dispersed, but under a common technical staff); project "Igreja Segura"; and the role of temporary exhibitions on conservation, promotion and people's sensitisation, among other

activities. Although not conventional conservation, these actions have helped to keep alive the memory of the past and let us to carry it to the future.

Vision of the Sermon by Paul Gauguin: an examination of technique and meaning

Lesley A. Stevenson, Belinda Thomson

In 2005 the National Galleries of Scotland will hold an exhibition exploring Vision of the Sermon by Paul Gauguin in its broadest art-historical context. For the first time since acquisition in 1925 a thorough technical examination was undertaken. An interdisciplinary approach to the research was adopted with curator and conservator collaborating with conservation scientists from the National Gallery, London and National Museums of Scotland, Edinburgh.

The paper will address:

Brittany and 1888 - their relevance to the genesis of the painting;

Documentary sources - Gauguin's writing;

Relationship of the painting's present physical appearance to the artist's aspirations for it; a break with the past is evident stylistically and ideologically, but how innovative is this painting technically?

Media analysis: presence of wax in the paint medium?

Use of colour and methods of paint application;

Unconventional surface coating and its implication for future conservation treatments.

Praxitele's Pouring Satyr: how an object's history can shape its conservation treatment

Erik Risser, Jens Daehner

The antiquities conservation department of the J. Paul Getty Museum has developed an adaptable approach to the treatment of restored statuary in an attempt to preserve and present restorations as part of an object's history. This paper considers the recent treatment of a 1st century A.D. Roman marble statue of a Pouring Satyr by Praxiteles. The statue had been previously restored and contained several significant areas of patination and stone restoration fragments. Archival research uncovered considerable documentation as to the statue's provenance and history, helping to establish the most probable times of past restoration and to explain certain aspects of the object's condition. This information determined conservation options, resulting in a treatment that respected the statue's specific history while keeping within the approach of the department and making the statue compatible with its present context as part of a collection of original Greek works and later Roman copies.

The most colourful world for the Emperor's soul - The polychromy of the Terracotta Army

Catharina Blaensdorf, Xia Yin, Rong Bo

The Terracotta Army from the mausoleum of the First Chinese Emperor (210 BC) is well known as a grey assembly of sculptures, appearing as one uniform troop from the distance. Originally all the sculptures, chariots and weapons had been painted, but the colours which survived the centuries got lost during excavation.

One of focuses of the Chinese-German co-operation project is the difficult task of conserving this polychromy. Investigations on pigments and application techniques, the reconstruction of colour combinations and of the elaborate painted decorations serve to understand the originally intended colouration of the statues. The paint layers show the extraordinary quality and importance of these polychromies. They give an insight in not only the painting technique, but also the style of clothes and the uniforms of the ancient state Qin on which not much is known so far.

The Stone Armors of Qin Shihuang's Mausoleum - Methods of an Early Serial Production in Ancient China

Sandra Bucher, Xia Yin, Wang Dongfeng

In 1998 more than eighty sets of ceremonial stone armor for soldiers and horses were discovered in the mausoleum area of Lintong through systematic exploration work by Chinese archaeologists. The sets of armour, which were to protect the horses and the warriors' chests, each consist of at least 600 individual small limestone plates which are connected to one another with bronze wires in a highly complicated system.

Production techniques and the decay process were investigated and documented. The craftsmen sawed and split thousands of individual plates from the unworked rock, giving the limestone a perfect shape through polishing and drilling. Discoveries of tools as well as traces of the workmanship document this laborious undertaking. The investigations yielded basic information about production techniques, materials, the condition of the materials, the destruction process and its physical and chemical causes. Based on these results, a conservation master plan is being developed.

From Cosmopolitan Italy to Rural Dorset - Separation of Night and Day by Guido Reni, 1599

Christine Leback Sitwell, Jonathan Berry, Alan Bush

This large, quadrifoliate ceiling fresco painted for Palazzo Zani, Bologna, was removed in 1840 and transferred to canvas. It was bought by William Bankes for

Kingston Lacy, England, and documents record it presented as a strained canvas ceiling painting in the Library by 1904.

In the 1960's a restoration treatment was undertaken, the original frame reduced in size and the room decorated. In 1983, the Trust acquired the house and removed the painting which was structurally and aesthetically in poor condition, storing it until 2004 when funds became available.

Its return to a setting within a historic interior presents interesting considerations in light of its complex history. The issues related to its conservation treatment, retention of its integrity as a conserved, transferred fresco and reinstatement of the 1904 decorative room scheme, have been considered by a large and diverse team comprised of conservators, curators, architects and property staff.

Asking for the context: Conservation strategy for Joseph Beuys' The End of the 20th Century, 1984

Maike Grün

The Munich version of Joseph Beuys' installation entitled The End of the 20th Century (1984) consists of 44 basalt stones. A cone was drilled out of each stone and thereafter was reinserted with felt and clay. These materials have aged considerably. Moreover, numerous traces such as colour spots and various marks led to a discussion about the legibility of the artwork and an adequate preservation strategy.

Until now, little was known about the origin of the materials and Beuys' creative process. The author conducted interviews with involved persons such as quarry staff, the stonemason, gallery owners and Beuys' assistants. The materials were submitted to scientific examination. All this generated a vivid image of how the artwork came into being. It became clear which work processes Beuys executed himself and which ones he delegated to others. Based on these new insights, a concept for the preservation of Beuys' installation could be developed.

Modern trends: ancient patterns

Mary Davis

This paper will discuss the examination and assessment of the collection of Early Bronze Age ceramics held at the National Museums & Galleries of Wales. New archaeological perspectives on deposition practices have meant that past conservation methods used for restoring these artefacts could have contributed to the

misinterpretation and misrepresentation of the archaeological record. A variety of analytical techniques (including X-radiography, FTIR, SEM, UV and IR photography and XRD) has been employed to understand more about the original appearance of the ceramic, both the quality and quantity of the objects themselves and the use of ancient decorative techniques. These have not only been disguised by 4000 years of burial, but also by previous conservation and restoration practices.

The project has involved a diverse selection of specialists, drawing on work from archaeological theoreticians, conservators and museum scientists, as well as examining the artefacts through museological and art historical perspectives.

The conservator in context: crossing curatorial boundaries

Caroline Buttler & Mary Davis

Is the conservation profession dividing into two groups - specialised technicians often working in private practice, and generalists in the heritage sector whose work is often in preventative conservation measures covering a diverse range of materials? If so are we moving away from conservation specialists, who contribute to the wide range of processes involved with object care and research within particular curatorial disciplines?

This paper will examine the increasing distancing of conservators from collections and their curatorial colleagues. It will assess how this is reflected in the changing nature of training courses and the impact this may have on museums in the future. These issues will be looked at with reference to the National Museums & Galleries of Wales, which has recently undergone an externally refereed conservation review; it will discuss the outcomes of this in relation to other institutions employing conservators.

Conservation and Continuity: preserving the library of the monastery of Saint Catherine on Mount Sinai

Professor Nicholas Pickwoad, Dr David Cooper and Dr Athanasios Velios

The monastery of Saint Catherine on Mount Sinai has preserved what is arguably the oldest library in Christendom, and what is certainly the largest surviving collection of medieval books from the eastern Mediterranean in their first or early bindings. Preserving the physical history of such a collection in an arid desert location whilst allowing access to the texts presents enormous challenges. With a detailed survey of the physical condition of the manuscripts nearing completion, the project, which is

working with a separate programme to digitise the manuscripts, is preparing to renovate the library, construct a conservation workshop, make 2001 specially-designed boxes to protect the more vulnerable books and design a database to hold the survey data and approximately 30,000 images. At the same time, our work must fit within the limits set by the traditions of this ancient monastery and the small number of fathers who make up its community.

Conservation of industrial heritage: The historical diesel power station of Wustermark

Thomas Dempwolf

The historical Wustermark diesel power station is a unique industrial monument and part of a still existing marshalling yard dating back to 1908. A totally preserved diesel engine connected to a generator and an electrical switchgear built of marble panels are the heart of a well documented and traceable early power supply. A comparison of documentation of the site with historical technical resources proved the integrity of the ensemble. By means of industrial archaeology the history of the site and its changes could be traced. Scientific research proved that the oil based coatings are original and provided an answer to how to deal with their corrosion. Oral history gave evidence about maintenance by former employees, carried out even 25 years after the historical power supply was shut down. The investigations were carried out to find an integral and convincing concept and technique to preserve the monument in its context.

New Age Old Masters

Spike Bucklow

Modern science provides powerful tools that enable technical comparisons to be made between works of art. But its ability to provide insight into individual works is limited because its frames of reference are different from those of the artist. The scientific examination of works of art must be sensitive to the history of science if it is to contribute fully to the debate about “the context in which an object was conceived and created”. A relationship between the modern science that guides technical examination and the traditional science that guided artists’ technique will be explored. It will be illustrated with reference to a prestigious object, the Westminster Retable, and a scientific text, Albertus Magnus’ Book of Minerals (both mid-thirteenth century). It will also provide evidence of how that science informed the historic viewer of the Retable.

The context and conservation of patent metamorphic furniture, 1780-1820

Dr Clive D. Edwards

This paper addresses the role of patents in the production of a group of furniture objects that were designed to be 'knocked down' and reassembled on multiple occasions. The patents themselves are of particular interest as the drawings and specifications suggest a way of understanding the construction of the objects being considered. Patents often specified a new method of operating, fastening, locking, etc. which was initially particular to the product but which was later also used in a range of other models. In addition, the context of their making and usage is a major part of explaining and understanding the products. Through an analysis of the patents and the objects, the link between meaning and making and hence conservation will be made. Therefore this paper attempts to begin to make some connections between the history and social contexts of objects and their subsequent conservation.

Dictated by Media: Conservation and Technical Analysis of a 1938 Joan Miró Canvas Painting

Ashley M. Johnson, Elma O'Donoghue and Marc S. Walton

Groupe de Personnages, a small canvas painting created during Miró's exile in Paris during the Spanish Civil War, entered the LACMA Conservation Center for stabilization in preparation for display as a new acquisition. Upon examination, a series of problems related to the stability of the painting were identified, specifically flaking paint and spherical protrusions. A joint project between Paintings Conservation and Conservation Research was initiated to identify the materials, media and conditions that could have led to the current state of this previously unconserved painting. Scientific analysis revealed the identity of the original pigments and the presence of metal soaps. Because Miró was a prolific writer, additional evidence was found in his writings to corroborate the analytical results aiding in a more complete understanding of his choices and the conservation-related consequences of his selected materials.

On the degree of preservation and quality of pigment and binding medium in paints from the paintings ensemble of the Oranjezaal in the Royal Palace Huis ten Bosch (The Hague)

Annelies van Loon, Jaap J. Boon, Ester Ferreira, Katrien Keune, Lidwien Speleers
The Oranjezaal ensemble consists of 40 large-scale canvas and panel paintings

glorifying Stadtholder Frederick Hendrick, which were made by 12 seventeenth-century artists from the Northern and Southern Netherlands. The production process of the paintings was supervised and integrated into the architecture by Jacob van Campen. Historical documentation mentions one person responsible for the supply and preparation of the canvasses. The extensive historical documentation on the painting production process and the few conservation treatments in combination with the fact that the paintings remained in the same room since 1652, made the project ideal for investigation of the degree of preservation of the pigments and binding media. In contrast to our hypothesis that minimal mobility of the paintings would optimise the preservation, the study of about 500 paint cross-sections with one or more advanced analytical imaging techniques points out that many paints and pigments are chemically modified in the course of time.

Meaning generation through conservation: the example of garments deliberately concealed in buildings

Dinah Eastop and Charlotte Dew

There is a long-standing practice of deliberately concealing worn garments (often shoes) and other objects (e.g. bottles) within buildings (e.g. alongside chimney flues). Caches may be discovered during building work. The significance attributed to caches varies greatly. They may be viewed as rubbish and remain unreported. They may be viewed as protective and valued as a form of household ‘insurance’ and be re-concealed. Some textile finds have been preserved as rare examples of working dress.

See www.concealedgarments.org

Caches provide an exemplary model of meaning generation through the processes of their discovery, investigation, preservation and presentation. Conservation may focus on the finds themselves or on the place and practice of concealment, depending on which context is prioritised: production, consumption, concealment or discovery. A range of textile conservation strategies implemented over the last decade will be analysed, including the results of recent public consultation.

The Maya site of Calakmul: “in situ” preservation of wall paintings and limestone by using nanotechnologies

Rodorico Giorgi, David Chelazzi, Piero Baglioni, Ramon Carrasco, Marines Colon Gonzalez

Mexican cultural heritage, one of the richest in the world, is an essential source of

iconographic and historical information about Mesoamerican civilizations. The influence of European schools of conservation was undeniable in the formation of Mexican conservators and most of the restorations in Mexico were done using the European conventional technologies (i.e. using acrylic and vinylic polymers). Unfortunately, the unfavorable Mexican climate increased the rates of polymer degradation so that negative effects become visible in very short time with severe flaking of surfaces and paint detachments. One possible conservation procedure used by some Mexican conservators was the paintings detachment. A different approach is the use (instead of polymers) of physico-chemically compatible materials for conservation treatments that ensure more durable effects. We highlight innovative methods based on nanotechnologies have been tested for the “in situ” consolidation of paintings and limestone in Calakmul that is a UNESCO world heritage site (Campeche, Mexico).

The Tombs of Urgell at the Cloisters

Beth Edelstein, Andrea Lerner

Four limestone tombs at the Cloisters have long perplexed historians as to the context of their creation and the varying ways in which they have been exploited over their history. Once thought to have been commissioned in 1314 by the last independent ruler of the Urgell kingdom, documentary evidence now argues that the tombs are assemblages of 14th-century sculpture, collected from diverse sources in the 18th century in order to cement economic power for the monastery that held them. Though their original context is uncertain, it is evident that the tombs bear witness to the vicissitudes of Catalonian political history, and play a central role in the development of Spanish tomb sculpture. Given these interesting issues, the tombs presented an opportunity for cooperative investigation by art historians and conservators, incorporating documentary and stylistic evidence with new technical analysis of the tombs’ polychromy for a greater understanding of their historical contexts.

Proscribed Red Lakes in Renaissance Paintings: The Case of Paris Red

Marika Spring, Jo Kirby and David Saunders

During the fifteenth and sixteenth centuries, city guilds strictly regulated the quality of materials used to produce painted artefacts. The Munich painters’ guild ordinances of 1448 forbade the substitution of ‘paris rot’ and ‘rösel’ for ‘lack’. From contemporary sources and analyses we believe that rösel was made from brazilwood, even then known to be impermanent. However, recipes suggest paris rot could be made from several materials: brazilwood, lac or shearings of cloth dyed with madder or kermes. Examination of paintings has revealed the use of each of these pigments,

including recently identified lakes made from madder-dyed wool shearings.

Given the different stabilities of these colorants, what was Paris red, and what caused the Munich guild to legislate against it? Indeed, does our modern need to assign a composition to a colour name cloud our perception? To examine these issues, the lightfastness and other properties of lakes identified in paintings have been compared.

Das Aleppo-Zimmer in Berlin. Ein Einblick in orientalische Räume nicht nur mit dem restauratorischen Auge.

Jutta Maria Schwed

The painted wooden wall decoration of the so-called Aleppo-Room with its exceptional delicacy of figurative and ornamental painting is the eldest known and preserved interior in this vein of the Ottoman Empire. The paneling is signed by a Persian painter and dated by inscriptions (1600-1603 A.D.) This representation room (arabic qaà) derives from the House Wakil in Aleppo. Its original architectural context is well researched and documented.

Since the Aleppo-Room came into the Museum für Islamische Kunst in Berlin in 1912, the panels were presented in various forms.

New conservation research was recently undertaken with regard on the study of sources.

The reorganization of the Pergamonmuseum in the nearby future offers not only the chance to create a presentation of the room nearer to its original appearance and function. But it contains the great challenge to find solutions for the conflict between conservatorical necessities and opening the Aleppo-Room to a great public.

“Commedia dell’ Arte”: When Chagall went to Frankfurt

Dr. Snejanka Bauer, Mr. Alexander Bouras, Ms. Maria Kokkori

Commedia dell’ Arte belongs to one of the few oil paintings by Marc Chagall with a tremendous size: 2,55 x 4 m. Chagall painted it specially for the Frankfurt Opera house in 1959. The “Commedia” is one of the symbols of

Post-Second-World-War-Frankfurt. Together with fourteen preliminary drawings the “Commedia” has been decorating the Foyer of the Opera. Being available there only for Opera visitors it had been displayed for over forty years without any conservation care. Far away from any scientific approach being regarded as a decorative object it was exposed to direct sun light, cigarette smoke and steam from coffee machines.

The paper intention is to contribute to demystifying the different mentalities in exhibiting, conserving and decision making processes and to place emphasis on the

importance of collaboration between curators, art historians, art managers and painting conservators.

“...und ich verstand, die Natur entsprechend meiner glühenden Seele in Farbe zu übersetzen” (and I understood to translate nature into colour according to my burning soul) – Examination of Alexej Jawlenskys painting technique in his Munich oeuvre

Ulrike Fischer, Daniel Oggenfuss, Heike Stege, Cornelia Tilenschi, Susanne Willisch und Iris Winkelmeier

The Russian painter Alexej Jawlensky (1864 – 1941) had a great influence on the development of modern expressionism and abstract art in Germany. Between the years 1896 and 1914, he worked in Munich, notably connected with the artist group “Blue Rider”. At that time Munich was a centre for intense discussion and experimentation concerning historical painting techniques and artists’ materials. This paper aims to illuminate the working process of Jawlensky through technical and analytical research into paint supports, compositions and painting techniques employed by the artist as well as into the condition of ca. 25 paintings. These examinations together with the evaluation of historical sources should show how discussions between artist colleagues manifested in Jawlenskys oeuvre and also be of relevance to questions of authenticity and conclusions regarding conservation treatments.

This study is part of an ongoing cooperation between conservators and scientists from the Doerner Institut, Bayerische Staatsgemäldesammlungen and the Städtische Galerie im Lenbachhaus, Munich.

Who’s Afraid of Changing Format of a French Genre Painting for the King - Masterpieces of Watteau and Lancret in the Prussian Castles

Christoph Martin Vogtherr, Eva Wenders de Calisse, Mechthild Most, Jens Bartoll
An interdisciplinary research project dealing with provenances, painting techniques and conservation history of seventy-five works by Antoine Watteau and his circle yield many facts about the origin of the paintings, which are often still shown in their original environments. It got clear, that their reception and use caused and determined many changes.

The Shopsign by Antoine Watteau, masterwork of the collection, now has been closely examined in combination with Prussian sources from the 18th, 19th, and 20th centuries. The results show clearly how the change of context has dramatically altered

the shape and state of the painting several times during its existence.

Two masterpieces by Nicolas Lancret offer a fascinating example, how the adaptation of single works of arts for the needs of late-baroque interior-decorations and their withdrawal from these contexts after war destruction have deeply influenced their present state and must be taken into consideration for future treatments and displays.

The Tate Brand

Jacqueline Ridge

The last fifteen years has seen the development of Tate as a brand, which, at the launch of Tate Modern rose to new heights of international awareness. Keeping in step has been the evolution in the use of the collection and in turn in almost imperceptibly small increments the adjustment of conservation practice. To the insider these follow a logical sequence but the starting point and long term implications are difficult to keep in focus. This paper will consider how this branding impacts on the care, presentation and preception of Tate works. It will draw on collection management data, patterns of conservation research, and the physical and aesthetic mainfestations, and where relevant direct comparison with other collections. Finally it will raise the question of whether a Tate object has been created that supercedes the work of the artist.

The Mariani treatise: its origin and use in the Pesaro court workshops

Dr Erma Hermens (Art History Department, Glasgow University)

The early 17th century Italian Mariani treatise is a technical manual on (miniature) painting, botanical illustration and landscape drawing, compiled by the painter Valerio Mariani (1568-c.1625) and including texts from botanist/artist Gherardo Cibo (1512-1600). Research revealed that it was written for use in the artists and artisans' workshops at Duke Francesco Maria II della Rovere's Pesaro court, reflecting the artists' activities and their patron's preferences. These workshops, founded by the Duke in 1581, and documented by correspondence, ledgers and the Duke's personal notes, represent a businesslike operation with manager, communal buying-in of materials, interdisciplinary co-operation and artistic and technical exchanges. It was found that the treatise contains recipes and technical instructions influenced by the various artists and disciplines in the court workshops, e.g. goldsmiths, majolica-potters and Flemish landscape painters, showing how an understanding of the context in which it originated is invaluable for a correct interpretation of this unique document.

Gamelan and Spirits - developing a protocol for their care

Jones-Amin Holly, Tan Heidi, Tee Alvin

Javanese revere the gamelan for its spiritual power; can the museum uphold these beliefs? Such beliefs govern making, cleaning, moving, repairing and playing the instruments. When a western conservator and Singaporean curatorial staff learnt to play the gamelan, studied its manufacture and interviewed its makers in Indonesia, a profound shift in understanding of the role underpinning materials and spiritual beliefs occurred. A protocol and maintenance plan was developed for the gamelan which is played in the performance gallery at the Asian Civilisation Museum in Singapore. It includes conservation aims, rules of use and observes Javanese beliefs.

The protocol poses philosophical questions concerning these cultural beliefs and how we observe them in a museum context. In light of this protocol, this paper asks; how do we respect these beliefs and determine what level of intervention is appropriate?

Restoration of wall paintings: Challenges in the context of the living sacred tradition of the Mahayana Buddhism

Sanjay Dhar

The concept of immortality of soul is applicable to both the animate and the inanimate as such the creative output of an artist, manifest in a sacred space, in a deteriorated condition, does not presume a life beyond the present.

Various ancient religious texts have recommendations for the manner in which to dispose damaged images and then how to reinstate a new one in its place.

Several important painting cycles in Ladakh have been lost in recent years to this process of “regeneration”.

This paper will detail the history of the religious doctrine of “regeneration” tracing the origins to the Hindu practice of ‘Jevanudhar’ (giving new life) and its consequences in the practice of conservation of wall paintings within the Mahayana tradition.

Alternate reading can be used to prevent further loss within the frame work of the religious ethos.

The contextual change and the conservation of wall painting: the case of Korean Buddhist temples

Sujeong Lee, Kyeongsoon Han

Wall paintings in Korean timber temples have always enjoyed a central role in Buddhist worship. However, the structural and material characteristics of many examples demand that they be removed from their original position for the purpose of conservation, leading to a loss of contextual significance as an integral part of the

worship pattern. In other cases, it is possible to conserve in situ, but the religious context may be changing under the influence of newly-introduced tourism initiatives.

This research focuses on how decision-making regarding techniques can be affected by changes in original contexts (physical, religious and artistic) whether the painting remains in situ or not. Taking conservation campaigns at Buseok and Bongjong (where paintings were removed) and Muwi (where they were not), this paper will analyse the varying decisions that were made as paintings were removed from their context, or as the original meaning of the context changed around them.

Conservation of a group of First World War objects

Dean Sully, Renata Peters

This paper concerns the conservation of a group of objects recently excavated in First World War battlefields associated to unidentified human remains of soldiers killed in battles between 1914 and 1917.

Conservation is being carried out in collaboration with professionals from various areas of expertise in order to identify these remains. Both process and results of the project will be broadcast by Discovery Channel in 2006.

This paper discusses how conservation can be used for different aims and how these affect the ways objects are approached and treated, how conservation skills can be essential in the understanding of how objects were used and modified by their owners and how this can ultimately contribute to a broader and deeper understanding of life within a particular historical context. Finally, it discusses ethical issues when dealing with material of this nature and possibilities for public outreach.

The Mimbres Journey: How Shifting Contexts Necessitates a Multi-Disciplinary Conservation Approach

Mina Thompson; Angela Elliott

Praised for its beauty, elusive imagery and symmetry of design, Classic Mimbres Pottery is one of the most famous Native American artistic legacies. In 2004, a large treatment project was undertaken by the Museum of Indian Arts & Cultures to reduce dark, disfiguring staining caused by an early restoration campaign on 35 bowls excavated between 1923 and 1928. The shifting contexts and uses of the ceramics throughout their 1000-year existence, the lack of materials investigation, the current sensitivity of these funerary artifacts under the 1991 Native American Graves Protection and Repatriation Act (NAGPRA) and the tenacity of the stains required a multi-disciplinary approach to treatment. Original field records were revisited, art historians, archaeologists, the museum's Indian Advisory Panel, scientists and other

conservators were consulted. The team successfully reduced staining employing fresco cleaning techniques while simultaneously respecting the beliefs of descendent populations and addressing the needs of the museum.

Case studies of 18th century polychromy and metal leaf gildings in Bavaria

Inga Pelludat

Interiors of eighteenth century residences and churches were richly embellished with polychrome and gilded decorations. On closer examination surfaces appearing quite similar on first sight reveal greater differences. Comparisons of original paint layers, archival documents and painting manuals give an impression of materials and techniques used to create sometimes highly sophisticated effects. During a research project on furniture of the residence in Ansbach it was found that court artisans copied expensive console tables imported from France to complete the interior furnishing of the chambers. These copies are less differentiated than the originals are. The same can be observed with modern replicas and reconstructions even though restorers always try to copy the originals as exactly as possible. By discussing detached examples some backgrounds for this phenomenon will be brought out.

The Multiple Functions and Multiple Histories of Tibetan Tsa-Tsas (Molded Clay Objects)

Chandra L. Reedy

Tibetan tsa-tsas are small objects made of clay pressed into wooden or metal molds, then sun dried. Images depicted may include deities, religious teachers, or shrines; there may also be inscriptions, sacred syllables, whitewash, paint, or gilding. When encountered by conservators, they are often damaged and crumbling. Their condition may result from the clay recipe used, which depends in part on the intended functions; and from their history of use. Tsa-tsas can serve a variety of purposes, both religious and social; a particular tsa-tsa may have multiple functions, but not all tsa-tsas serve the same set of functions. I will discuss creation, symbolism, context of use, and conservation implications of these objects by combining information from Tibetan texts on tsa-tsas, art historical studies, materials analyses, use context (documented find-spots at archaeological sites or inside sealed sculptures or architectural structures), and ethnographic fieldwork that examines modern Tibetan practices surrounding tsa-tsa fabrication and use.

Finding the optimum solution for the salvation and display of newly discovered 4th C BCE wall paintings in an ancient tomb in Bulgaria

Barov, Z., Grudeva, V., Kitanov, K., and Venkov, V.

An ancient tomb with valuable wall paintings was discovered when gravediggers attempted entry. The sudden opening drastically altered the stable environment, making the preservation extremely complex. Working in a developing nation with extremely limited funding, a group composed of conservators, engineers, biologist, geologist and archaeologist is attempting to devise effective conservation approaches. The government is forming an International Advisory Committee for assistance.

The nation and religion of the makers of the tomb have vanished; the monument now exists in a world where it has no immediate religious or political significance. Yet it holds important historical and cultural detail of great interest to present and future generations. One goal of the project is to provide access to the monument in its authentic environment while isolating it from the active sources of deterioration. The interior will be displayed by placing the visitors into a transparent, separately conditioned chamber accessible through the floor.

Artists' Pigments Reconsidered: Does Modern Science match the Historic Context?

Andreas Burmester, Ursula Haller and Christoph Krekel

The study of documentary sources related to the trade with artists' materials such as pharmacy price lists, sheds new light on artists' materials – and helps to better understand modern analytical results.

In the course of the increasing involvement of science into the study of works of art, myriads of pigment analyses have been conducted in the past 70 years. The pigments identified are bearing either trivial names such as “Naples Yellow”, invented names such as “Lead-Tin-Yellow”, or mineralogical names such as “Malachite”. Our contribution aims to demonstrate that modern nomenclature in several cases does not match the historical situation. Whereas some of the historic names used by the artist are forgotten today, modern nomenclature pretends a larger number of pigments than historically offered.

The contribution not only aims to adjust modern nomenclature but also to root the scientist into technical art history into the historic context.

Practical and ethical issues surrounding the conservation of a Māori eel trap

Smith, C and Winkelbauer, H

Ethical approaches towards the conservation of the material culture of indigenous people are discussed, and the development of a treatment method is explored in the context of community consultation. Poor museum storage and a lack of perceived value had resulted in an object with a highly fragmentary and poor appearance. Consultation with the traditional owners of the object, however showed clear desires for display, with a sound and cared for appearance. Consequently a conservation treatment was undertaken over a period of five months to prepare the object for display. The project required testing of adhesives and tissues, stabilization of plant fibres, infilling of large losses and the design of a complex mounting system. A traditional weaver worked with conservators to develop techniques for repair. The positioning of the eel trap in its cultural context as taonga, determined the direction and nature of the conservation treatment followed.

Varnishes on baroque church furnishings - In search of a suitable conservation approach

Katharina von Miller, Ursula Baumer, Johann Koller

The present study compares the conservation processes for three important veneered interiors in southern German 18th century monastery churches. The first aim of the conservation was to restore the overall intended original appearance of surface. The following major steps had to be taken: Preliminary investigations, development of a suitable approach and preparation of surface samples.

The outcome of many years of interdisciplinary co-operation finally led to three completely different conservation concepts but each successful in its own right. The individual conservation steps were developed with due consideration of the underlying complex relationships. These involved:

- the furnishings in the context of the overall church interior;
- the conservation history of each object;
- scientific results in comparison with research of painting techniques described in contemporary recipes;
- historical and modern liturgical demands and/or the expectations of the owners;

These aspects demonstrate the context of work of art may lead to completely different conservation approaches.

Complementing art history or how to read sheet-metal and electric bulbs as artistic elements.

Martina Griesser-Stermscheg, Gabriela Krist, Ernst Bacher

Nowadays conservation undertakes an important role in art historian research. Knowledge about historical technologies and material behaviour during the ageing process leads to a better understanding of the originally intended appearance of an object. This brought an widely unknown church, the Donaufelder church in Vienna (1905-14), into broad light of interest during the recent conservation campaign (2002-05). Identified as unique features of interior design were the use of non-ferrous metal alloys in sheet-metal sculpture, topped in a metal-colour-based polychrome concept, as well as the role of electric lighting as new media of artistic and theological expression. Reading the uncommon iconographic symbols with extensive cross-disciplinary research through the conservators view made the Donaufelder church as outstanding as other Viennese churches in secessionist style. This found its visual result in conservation works, focussing on metal cleaning and reconstructing the historical lighting-concept.

