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Sculpture Conservation Preservation Or Interference

**Janet Burnett Grossman, Jerry
Podany, Marion True**



Sculpture Conservation Preservation Or Interference:

Sculpture Conservation ,1993* **Sculpture Conservation** Phillip Lindley,1997 The field of sculpture conservation has long been a contentious one Evaluative judgements are made balancing assessments of the importance of the original sculpture against the significance of the restorer s work in transforming the image to meet the aesthetic and market place demands of the time This collection of 20 essays by an international group of contributors in part debates how these judgements both influence and are influenced by the requirements of contemporary curators and conservators There is also discussion of the types of conservation techniques currently available and the role that institutions such as English Heritage have to play in conservation policy These essays demonstrate that there are few unequivocal answers to the cultural and ethical problems of sculpture conservation Taken together they make clear the need to establish reliable frameworks within which conservation procedures can take place which are no longer clouded by personal or professional antagonisms

Cultural Resource Management in Contemporary Society Alf Hatton,Francis P. MacManamon,2003-05-20 This innovative collection of essays from an international range of contributors describes various means of preserving protecting and presenting vital cultural resources within the context of economic development competing claims of ownership of particular cultural resources modern uses of structures and space and other aspects of late twentieth century life *Conserving Outdoor Sculpture* Brian B. Considine,2010 When the J Paul Getty Museum received 28 sculptures from the collection of Ray Fran Stark it found itself suddenly in the forefront of the evolving field of outdoor sculpture conservation This volume charts presents an account of the challenges how the J Paul Getty Museum staff met them *Classical Sculpture and the Culture of Collecting in Britain since 1760* Vicky Coltman,2009-08-06 This is a book about classical sculptures in the early modern period centuries after the decline and fall of Rome when they began to be excavated restored and collected by British visitors in Italy in the second half of the eighteenth century Vicky Coltman contrasts the precarious and competitive culture of eighteenth century collecting which integrated sculpture into the domestic interior back home in Britain with the study and publication of individual specimens by classical archaeologists like Adolf Michaelis a century later Her study is comprehensively illustrated with over 100 photographs **An Introduction to the Making of Western Art** Susan L. Green,2024-03-29 This book is the first introduction to Western art that not only considers how choice of materials can impact form but also how objects in different media can alter in appearance over time and the role of conservators in the preservation of our cultural heritage The first four chapters cover wall and easel paintings sculpture drawings and prints from the late Middle Ages to the present day They examine with numerous examples how these works have been produced how they might have been transformed and how efforts regarding their preservation can sometimes be misleading or result in controversy The final two chapters look at how photography new techniques and modern materials prompted innovative ways of creating art in the twentieth century and how the rapid expansion of technology in the twenty first century has led to

a revolution in how artworks are constructed and seen generating specific challenges for collectors curators and conservators alike This book is primarily directed at undergraduates interested in art history museum studies and conservation but will also be of interest to a more general non specialist audience *The Power of Touch* Elizabeth Pye,2016-09-16 Despite the fact that we have a range of senses with which to perceive the world around us museums and other cultural institutions have traditionally used sight as the main way to convey information In everyday life though we use touch constantly in conjunction with sight Why then does it play so small a role in the study and enjoyment of museum objects Contributors to this volume explore how the sense of touch can be utilized in cultural institutions to facilitate understanding and learning Museums and Archaeology Robin Skeates,2022-06-19 Museums and Archaeology brings together a wide but carefully chosen selection of literature from around the world that connects museums and archaeology Part of the successful Leicester Readers in Museum Studies series it provides a combination of issue and practice based perspectives As such it is a volume not only for students and researchers from a range of disciplines interested in museum gallery and heritage studies including public archaeology and cultural resource management CRM but also the wide range of professionals and volunteers in the museum and heritage sector who work with archaeological collections The volume s balance of theory and practice and its thematic and geographical breadth is explored and explained in an extended introduction which situates the readings in the context of the extensive literature on museum archaeology highlighting the many tensions that exist between idealistic principles and real life practice and the debates that surround these In addition to this section introductions and the seminal pieces themselves provide a comprehensive and contextualised resource on the interplay of museums and archaeology **Conservation** Alison Richmond,Alison Bracker,2010-07-15 Conservation Principles Dilemmas and Uncomfortable Truths presents multi perspective critical analyses of the ethics and principles that guide the conservation of works of art and design archaeological artefacts buildings monuments and heritage sites on behalf of society Contributors from the fields of philosophy sociology history art and design history museology conservation architecture and planning and public policy address a wide range of conservation principles practices and theories from the US Canada Europe Australia and New Zealand encouraging the reader to make comparisons across subjects and disciplines By wrestling with and offering ways of disentangling the ethical dilemmas confronting those who maintain and sustain cultural heritage for today and tomorrow Conservation Principles Dilemmas and Uncomfortable Truths provides an essential reference text for conservation professionals museum and heritage professionals art and cultural historians lecturers and students and all others invested in cultural heritage theories and practices Alison Richmond as a Senior Conservator in the Victoria and Albert Museum and Deputy Head of the Conservation Department at the Royal College of Art maintains teaching and research roles in conservation theory principles and ethics and has developed decision making tools for conservators She is an Accredited Conservator Restorer ACR a Fellow of the International Institute for Conservation FIIC and a Trustee of the

UK's Institute of Conservation Icon since 2005 Alison Bracker received her PhD in the History of Art from the University of Leeds and manages the Events Lectures programme at the Royal Academy of Arts in London As co founder of Bracker Fiske Consultants she advises on the presentation description documentation and care of artworks comprising modern media and lectures and publishes widely on the theoretical and practical issues arising from the conservation of non traditional and impermanent materials in contemporary works of art

The Conservation of Medieval Polychrome Wood Sculpture
Michele D. Marincola, Lucretia Kargère, 2020-08-18 The first English language book to comprehensively discuss the history and methodology of conserving medieval polychrome wood sculpture Medieval polychrome wood sculptures are highly complex objects bearers of histories that begin with their original carving and adornment and continue through long centuries of repainting deterioration restoration and conservation Abundantly illustrated this book is the first in English to offer a comprehensive overview of the conservation of medieval painted wood sculpture for conservators curators and others charged with their care Beginning with an illuminating discussion of the history techniques and meanings of these works it continues with their examination and documentation including chapters on the identification of both the wooden support and the polychromy itself the paint layers metal leaf and other materials used for these sculptures The volume also covers the many aspects of treatment the process of determining the best approach consolidation and adhesion of paint ground and support overpaint removal and surface cleaning and compensation Four case studies on artworks in the collection of The Cloisters in New York a comprehensive bibliography and a checklist to aid in documentation complement the text

Sculpture Collections in Europe and the United States 1500-1930, 2021-04-26 Exploring the variety of forms taken by collections of sculpture this volume presents new research by twelve internationally recognized scholars The essays delve into the motivations of different collectors the modes of display and the aesthetics of viewing sculpture bringing to light much new archival material The book underscores the ambiguous nature of sculpture collections variously understood as decorative components of interiors or gardens as objects of desire in cabinets of curiosity or as autonomous works of art in private and public collections Emphasizing the collections and the ways in which these were viewed and described this book addresses a significant but neglected aspect of art collecting and contributes to the literature on this branch of art and cultural history This book evolved from a symposium Sculpture Collecting and Display 1600 2000 organized by the Center for the History of Collecting that was held at The Frick Collection on May 19 and 20 2017 Both the book and the symposium were made possible through the generous support of the Robert H Smith Family Foundation The book is published in association with The Frick Collection

Sacred Medieval Objects and Their Afterlives in Scandinavia, 2024-12-16 Interconnected investigations between conservators historians heritage scientists and museum professionals centre on objects that were essential to medieval Christianity in Scandinavia c 1100 1530 Through new and diverse physical data from polychrome sculptures shrines winged altarpieces and painted banners the authors probe a range of issues and problems

from original devotional functions and changing appearances to the impacts of changing liturgies locations and priorities This book highlights the diversity of theoretical and practical approaches to sacred medieval religious objects and brings together new findings related to the transformations of these objects since the Reformations Contributors are Karl Christian Alvestad Alexandra B hme David Buti Francesco Caruso Aoife Daly Tine Fr ysaker Elina Gertsman Irka Hajdas Poul Grinder Hansen Karoline Kjesrud Lena Liepe Hana Lukasova Maite Maguregui Austin Nevin Elena Platania Anne Irene Riis y Katrine S Scharffenberg J n Vi ar Sigur sson Calin Constantin Steindal No lle L W Streeton Einar Uggerud Anna Vila and J rgen Wadum

Complex Art Conservation and Preservation Problems Paul-Bernhard Eipper,2023-09-13 In this book for the first time an examination of Egon Schiele s general painting technique is carried out The main case study for this comprehensive investigation is the painting Stadtende H userbogen III 1918 one of Egon Schiele s last works which is housed at Universalmuseum Joanneum Graz Austria In this book the conservation campaign is detailed uncovering portrait sketches integrated and painted over in the painting unmasking the signature as a forgery and recognising the frame as the original decorative frame The research in the years following the conservation is detailed discussing that among other pigments cadmium sulphide was confirmed in the paint material which will influence subsequent conservation measures for the painting The book s examination continues with the complex interactions between environment and object that were also addressed in recently completed EU projects concluding that continuously gained knowledge about external influences and storage materials used will help to adapt further measures to the painting as it continues to degrade

The Eye and the Beholder Hannelore Hägele,2014-06-02 In The Eye and the Beholder the author singles out a topic already touched upon in her previous book Colour in Sculpture By raising the question of how significant the colouring of the eye is to figurative representations of the late medieval and early modern period Hannelore H gele examines the different solutions open to the sculptor which vary depending on historical and cultural parameters The created eye must suit purpose and style She discusses a number of unusual aspects of this sculpted eyes in antiquity the art and craft of polychromy partial polychromy emotions and expressions the gaze and the glance from the sculpted eye to colour and the glass eye and what the eye cannot see Dr H gele asks whether advances in optics and other sciences or theological concepts such as the eye of God and the inner eye determined the way in which eyes were perceived and represented It is the beholder whether as maker or viewer who engages with and judges the worth of any creative effort and what it contributes to an understanding of the seen and the unseen The illustrations and the many coloured plates accompanying the text offer an overview of the subject

Conservation Skills Chris Caple,2012-11-12 Conservation Skills provides an overview of the issues facing conservators of historic and artistic works It not only describes the nature of conservation but also provides an ethical framework to which the conservation of objects can be related Drawing on case studies of well known objects such as the body of Lindow Man and the Statue of Liberty it addresses the following issues perception judgement and learning reasons for preserving the past

the nature and history of conservation conservation ethics recording investigating cleaning objects stabilisation and restoration preventive conservation decision making and responsibilities History of Restoration of Ancient Stone Sculptures Janet Burnett Grossman, Jerry Podany, Marion True, 2003-12-25 The nineteen papers in this volume stem from a symposium that brought together academics archaeologists museum curators conservators and a practicing marble sculptor to discuss varying approaches to restoration of ancient stone sculpture Contributors and their subjects include Marion True and Jerry Podany on changing approaches to conservation Seymour Howard on restoration and the antique model Nancy H Ramage s case study on the relationship between a restorer Vincenzo Pacetti and his patron Luciano Bonaparte Mette Moltesen on de restoring and re restoring in the Ny Carlsberg Glyptotek Miranda Marvin on the Ludovisi collection and Andreas Scholl on the history of restoration of ancient sculptures in the Altes Museum in Berlin The book also features contributions by Elizabeth Bartman Brigitte Bourgeois Jane Fejfer Angela Gallottini Sascha Kansteiner Giovanna Martellotti Orietta Rossi Pinelli Peter Rockwell Edmund Southworth Samantha Sportun and Markus Trunk Charles Rhyne summarizes the themes approaches issues and questions raised by the symposium Kinaesthesia and Classical Antiquity 1750-1820 Helen Slaney, 2020-09-03 This book argues that touch and movement played a significant role long overlooked in generating perceptions of ancient material culture in the late 18th century At this time the reception of classical antiquity had been transformed Interactions with material culture ruins sculpture and artefacts formed the core of this transformation Some such interactions were proto archaeological such as the Dilettanti expeditions to Athens and Asa Minor others were touristic seen in the guidebooks consulted by travellers to Rome and the diaries they composed and others creative resulting in novels poetry and dance performances Some involved the reproduction of experience in a gallery or museum setting What all encounters with ancient material culture had in common however is their haptic sensory basis The sense typically associated with the Enlightenment is vision but this has obscured the equally important contribution made by touch and movement to the way in which a newly materialised Graeco Roman world was perceived Kinaesthesia or the sense of self movement is rarely recognised in its own right but because all encounters with sites and objects are embodied and all embodiment takes place in motion this sense is vital to forming more abstract or imaginative impressions Theories of embodied cognition propose that all intellectual processes are also physical This book shows how ideas about classical antiquity in the volatile milieu of the late 18th century developed as a result of diverse kinaesthetic relationships Archaeological Sites Sharon Sullivan, Richard Mackay, 2012 Edited anthology of 73 previously published texts on the theory and practice of the conservation and management of archaeological sites Provided by publisher e ancient past 1999 Jean Clottes and Christopher Chippindale Planned maintenance in the conservation and management of the archaeological site Final report P I S A Project 2002 Angela Maria Ferroni Chedworth Roman villa a methodology for the monitoring of in situ mosaics 2003 John Stewart Sarah Staniforth and Janet Berry Managing and conserving archaeological heritage in sub Saharan Africa 2011 Webber

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The Gargoyles of Notre-Dame Michael Camille, 2024-05-31 Most of the seven million people who visit the cathedral of Notre Dame in Paris each year probably do not realize that the legendary gargoyles adorning this medieval masterpiece were not constructed until the nineteenth century The first comprehensive history of these world famous monsters *The Gargoyles of Notre Dame* argues that they transformed the iconic thirteenth century cathedral into a modern monument Michael Camille begins his long awaited study by recounting architect Eug ne Viollet le Duc's ambitious restoration of the structure from 1843 to 1864 when the gargoyles were designed sculpted by the little known Victor Pyanet and installed These gargoyles Camille contends were not mere avatars of the Middle Ages but rather fresh creations symbolizing an imagined past whose modernity lay precisely in their nostalgia He goes on to map the critical reception and many layered afterlives of these chimeras notably in the works of such artists and writers as Charles M ryon Victor Hugo and photographer Henri Le Secq Tracing their eventual evolution into icons of high kitsch Camille ultimately locates the gargoyles place in the twentieth century imagination exploring interpretations by everyone from Winslow Homer to the Walt Disney Company Lavishly illustrated with more than three hundred images of its monumental yet whimsical subjects *The Gargoyles of Notre Dame* is a must read for historians of art and architecture and anyone whose imagination has been sparked by the lovable monsters gazing out over Paris from one of the world's most renowned vantage points

The Grove Encyclopedia of Materials and Techniques in Art Gerald W. R. Ward, 2008 *The Grove Encyclopedia of Materials and Techniques* deals with all aspects of materials techniques conservation and restoration in both traditional and

nontraditional media including ceramics sculpture metalwork painting works on paper textiles video digital art and more Drawing upon the expansive scholarship in The Dictionary of Art and adding new entries this work is a comprehensive reference resource for artists art dealers collectors curators conservators students researchers and scholars Similar in design to The Grove Encyclopedia of Decorative Arts this one volume reference work contains articles of various lengths in alphabetical order The shorter more factual articles are combined with larger multi section articles tracing the development of materials and techniques in various geographical locations The Encyclopedia provides unparalleled scope and depth and it offers fully updated articles and bibliography as well as over 150 illustrations and color plates The Grove Encyclopedia of Materials and Techniques offers scholarly information on materials and techniques in art for anyone who studies creates collects or deals in works of art The entries are written to be accessible to a wide range of readers and the work is designed as a reliable and convenient resource covering this essential area in the visual arts

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