

The Sculpture Park in Sisak: In search of answers

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Sisak Sculpture Park comprises 38 sculptures placed around the plants of the former Sisak Steelworks and the blocks of flats in the nearby Caprag housing estate. All of the sculptures were created in the Steelworks, drawing on the assistance of the plant's labour force and using the material that the works produced: steel. The creators of the sculptures were formally trained artists from the whole of the former Yugoslavia who took part in the art colonies that the Steelworks organised from 1971 to 1990, its wish being to make the working people more at home with art and culture. It was not only sculptors that took part in the Colony, but painters, printmakers and photographers as well. During those twenty years, several hundred works of art were created.

With the collapse of the Steelworks in the early 1990s the dispersal of this fine collection of artworks began. Only 38 works of the collection of outdoor sculptures are still in existence. For years these sculptures have been consigned to oblivion and allowed to deteriorate, and are today in very poor condition. In 2012 the Sisak Conservation Department of the Ministry of Culture of the Republic of Croatia and the Striegl Municipal Gallery produced a catalogue of the extant sculptures. The catalogue served as a database for the entry of the sculptures in the List of Protected Cultural Properties of the Republic of Croatia. The collection as a whole is registered as 'Sculpture Park created in the context of the Sisak Steelworks Artists Colony'.

The Conservation-Restoration Department of the Arts Academy in Split was confided with the task of devising a methodology for the conservation of the sculptures. At the outset it was planned to treat three sculptures, each of them presenting a different category of conservation problems: a painted sculpture, a galvanised steel sculpture and a weathering steel sculpture. But since each sculpture embodies a different idea, it is not possible to devise a model capable of being applied to *all* the sculptures of the same category. Determination of the concept of conservation operations is additionally hindered by some of the sculptures not having been produced in accordance with the wishes of the artists.

(In the case of some of the sculptures, the workmen appropriated the role of co-author, without the knowledge or consent of the artist.)

The presentation will discuss the works that have been carried out to date, and address several theoretical and practical questions that have arisen. How does one evaluate interventions that were contemporaneous with the origin of the artwork, and yet were not in line with the artist's idea? Does there have to be a single conception for the presentation or conservation of sculptures from the Park? How is the original appearance of the sculpture to be determined, if there are no archival data, and if the artist and/or the collaborators are not available? Since the artists did not take part in the selection of sites for their positioning or been consulted about the way they were to be exhibited, can the sculptures be relocated or set up differently?

The 'SPark' conference, which is devised as part of the project for preserving the Sisak Sculpture Park, should provide answers to some of these questions.

KEYWORDS:

Sisak Steelworks Artists Colony • metal sculpture • conservation plan • outdoor painted sculpture conservation

Museum Collection in a Public Space

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The Bródno Sculpture Park is considered a permanent exhibition of the Museum of Modern Art in Warsaw. It was inaugurated in June 2009 as a long-term project, involving artists, residents of Bródno district and organized by a public art institution and the local authorities. The initiator, coordinator and artistic supervisor of the whole project is Paweł Althamer, internationally acclaimed Polish artist, known for his community-type projects, who happens to live near the Park.

Bródno Sculpture Park project is drawn from different traditions of public art: that derived from minimalism and abstract art, as well as from art of a social, participatory character. The project has been divided into 'chapters' – once a year a new sculpture, object or installation appears in the Park. Not all artists' interventions are material or permanent. 'Sculpture' is defined here rather as a kind of dynamic artistic expression about a particular place and time, particular spatial relations and relationships between the people. Among the artists who contributed to the Sculpture Park project are Olafur Eliasson, Jens Haaning, Susan Philipsz and Ai Weiwei. Works located in the park are a part of the collection of the Museum of Modern Art in Warsaw.

A gallery open to the public 24/7 needs proper maintenance. The park is located in a 'difficult' residential district, and the works are constantly exposed to acts of vandalism. There are also conservation problems related to unsuitable techniques or mediums used by artists or the interactive character of objects. On the basis of case studies from Bródno Sculpture Park I would like to discuss problems related to the application of conservation standards and museum procedures for works of art from a public collection exhibited in public places.

KEYWORDS:

**Bródno Sculpture Park • collection management • maintenance •
conservation • public engagement**

How the ‘Seven Deadly Agents of Destruction’ Can Help Preserve the *Crystal Palace Dinosaurs*

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The key to raising the often substantial funds needed to conserve and maintain outdoor sculptures is public support. But how do we explain to the public that what seems to be imperceptible, inevitable change, e.g. from water ingress and frost, is still active and cumulative damage that can be combatted?

At the centre of this talk are the *Crystal Palace Dinosaurs*, a group of 32 sculptures on artificial islands in London’s Crystal Palace Park. Created by the renowned natural history illustrator Benjamin Waterhouse Hawkins between 1852 and 1854 in reinforced concrete, they are the earliest attempt at full-scale reconstructions of dinosaurs and other extinct animals. They are Grade I listed buildings, which is the highest heritage asset grading in the UK. Despite having inspired generations of children, artists, historians and scientists, the sculptures have fallen off the radar for regular works and are in need of conservation and ongoing maintenance. The Friends of Crystal Palace Dinosaurs, a group of voluntary professionals, was formed to shape this on-going process.

As part of a fundraising strategy and to engage with the community we are creating a YouTube film explaining why the sculptures, which still look fairly robust and content from a distance, do nevertheless require conservation. The Canadian Conservation Institute’s framework of ten agents of deterioration was adapted for a diverse audience, in particular families with young children. The idea of ‘The Seven Deadly Agents of Destruction’ was born and realised in collaboration between a conservator, an animator and a creative strategist.

KEYWORDS:

***Crystal Palace Dinosaurs* • outdoor sculpture • risk factors • interdisciplinary collaboration • public outreach**

The Biedermeier Cemetery of St. Marx in Vienna: Planning, management and treatment implementation

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This case study illustrates the advantages and obstacles concerning the planning, management, restoration and conservation of large collections of historic gravestones using the St. Marx cemetery as an example. This cemetery, founded as part of the hygienic reform of Emperor Joseph II in 1784, was in use until the opening of Vienna's Central Cemetery in 1874. After the decision of Vienna's Municipal Council from 1922 all communal cemeteries were transformed into urban gardens. Together with the Jewish Cemetery in the Währing district, St Marx is the only preserved cemetery ensemble from this time in Vienna. Originally it accommodated more than 8.000 gravestones, mainly out of limestone, of which only 5635 have been preserved. The most famous person to have been buried in this area is the composer Wolfgang Amadeus Mozart.

In 1996 a professionally executed sample restoration work for historic garden preservation was made by the National Heritage Agency Vienna. This representational concept together with the existing database of art-historical classifications of the gravestones constituted a foundation for a preservation concept. Subsequently the Cultural Office of the city of Vienna created a databank of all graves and their condition analysis. This was the groundwork for a comprehensive preservation initiative supported by the Viennese Fund for Historic Preservation, which continues until today.

Since St. Marx is publicly accessible as a park, the monuments are required to be checked for stability and road safety conditions. With respect to the stability requirements, all gravestones have been classified into three categories. For those gravestones requiring immediate conservation, a systematic structuring of all positions as well as definitions of restoration and conservation measurements are compiled in individual tenders. The overall restoration goal is to preserve the authentic character of the altered surfaces without far-

reaching formal reconstructions. A very important aspect for the range of conservation methods is the art history significance of the gravestones.

The Cultural Municipal Department (MA 7) makes a lump sum of approximately 300,000 euros available per year and together with the National Heritage Agency, the Construction and Facility Management (MA 34), the City Gardens (MA 42) and an external consultant, the preservation treatments are implemented annually. In addition to the restoration work the cemetery inventory is being continually updated in the database and periodic stability and safety examinations are performed.

Upcoming preservation obstacles include service and maintenance that are difficult to carry out due to the protected natural vegetation and their wildlife. Moreover the historical restorations using cement slurry, for example, or the originally applied white lead-oil coatings complicate today's restoration procedures and the gravestones are being questioned in terms of authenticity and integrity. Additionally, over time, the ground level has naturally risen and consequently many monuments have been adjusted to the new level.

This cemetery is in a way a research territory for new preservation approaches because of its rich restoration history. Besides that, it is an example of transformation and the enrolment of many concepts and their management.

KEYWORDS:

St. Marx cemetery • gravestones • preservation assessment • collection inventory • conservation plan

Conservation Plan for the *Forma Viva* Sculpture Park in Kostanjevica na Krki

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The presentation offers an overview of the conservation guidelines for further preservation, renovation and maintenance of the collection of over 120 oak sculptures at *Forma Viva* Sculpture Park in Kostanjevica na Krki in Slovenia, created from 1961 onwards. The research is focused on suitable solutions for the conservation-restoration treatment of wooden sculptures that have been damaged or are in different stages of infestation and fungal infections. The search for adequate solutions was based on the principle of minimal intervention in the visual appearance of the sculptures in order to respect the creative process and the authors' intentions.

The conservation-restoration guidelines are based on thorough and detailed condition reports of the more than 120 sculptures at *Forma Viva*, which are dispersed within the former Cistercian monastery's properties and in the surrounding area. The making of condition reports on all sculptures required an interdisciplinary approach and a thorough knowledge of wood science in order to properly identify the damage and degree of infestation or fungal infection of each particular sculpture. We monitored the sculptures throughout the year in order to determine the impact of the weather and other phenomena on wooden structures.

Based on the condition reports, we can group the sculptures that require similar interventions. In this way we can approach the preservation and protection of the sculptures systematically, treating *Forma viva* in its entirety even though each of the sculptures requires a particular approach. We were able to prepare proper conservation-restoration guidelines for managing the most damaged and exposed sculptures. An

overview of possible preventive interventions and recommended conservation-restoration treatments is provided including guidelines for sculptors such as: placing sheet metal covers on the sculptures, the usage of concrete plinths with proper spacers etc.

This unique cultural heritage, specific for its size as well as for the choice of wood as working material, requires an interdisciplinary and systematic restoration-conservation approach, combining experts from the fields of wood science, biology, chemistry, art-history, restoration and conservation.

In an attempt to document the needs and changes of the individual sculptures, we have developed an interactive inventory in which we can keep updated information on and photos of the individual sculptures.

KEYWORDS:

Sculpture Symposium *Forma viva* • oak sculpture • deterioration mechanisms • documentation • conservation plan

When Art Meets Technology – Can the Love Affair Last? The legacy of the 1965 Sculpture Symposium at the California State University Long Beach and the challenges of maintaining a sculpture park on university campus

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In 1965, an extraordinary event took place at the California State University in Long Beach (CSULB): a Sculpture Symposium that was the first International Sculpture Symposium to be held in the United States; the first to occur on a college campus; and the first to build partnerships with industry to create innovative sculptures using new industrial materials and new technologies. Internationally recognized artists worked with industrial partners, such as Bethlehem Steel, Fellows and Stewart Shipyard, and North American Aviation in the creation of the nine works of art that formed the core of the University Sculpture Park. The artists – Kengiro Azuma, Joop Beljon, Andre Bloc, Kosso Eloul, Claire Falkenstein, Gabriel Kohn, Piotr Kowalski, Rita Letendre, and Robert Murray – worked directly with engineers, architects, chemists and physicists from various companies in Southern California to realize their projects. The collaborations enabled the artists to have access to facilities and machinery that could handle large-scale works. It also gave them access to new materials and techniques: for example, Flex-Coat Corporation custom-mixed and donated products from their new line of epoxy paints to Murray, Letendre and Eloul. Kowalski adapted an aerospace application to shape his stainless steel plates underwater by controlled explosions, a new technique called explosive forming. The collection has since then grown to 21 works that are nowadays strewn throughout the campus.

Being not only outdoors but also on a busy university campus with enormous pedestrian and car traffic, and without an inbuilt budget for maintenance, has taken its toll on many of the artworks. The issues range from skateboarding on the sculpture offering flat inclined surfaces, graffiti, relocation of sculptures to give way to new buildings, landscaping issues

with sprinklers, plants and soil composition accelerating the deterioration, to classic issues for painted sculptures of unstable paint systems or lack of proper surface preparation leading to paint losses and substrate corrosion. In the case of Robert Murray's sculpture Duet (Homage to David Smith), the sculpture has undergone multiple repainting campaigns, which eventually resulted in a very strong colour shift.

The Getty Conservation Institute is partnering with CSULB and a private conservation firm, Rosa Lowinger and Associates, to survey the sculpture park, assess and document its condition, prioritize and carry out treatments when needed. This paper will present the sculpture park and the conservation issues it poses, detail some of the case studies and the onsite restoration treatments of some of the works (scheduled to take place during spring-summer 2015). It will also discuss some of the methodologies adopted as compromises between preservation of the physical integrity of the works, of the artist's intention, of the history and significance of the works, and ensuring the cost-effectiveness of the treatments.

KEYWORDS:

California State University Long Beach Sculpture Park • conservation plan • outdoor painted sculpture conservation

The Spoerri Sculpture Garden in Seggiano (Italy): Regular maintenance within a challenging environment

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Daniel Spoerri's sculpture park, Hic Terminus Haeret, is located in Seggiano, Tuscany (Italy). The sculpture collection is mainly outdoor and is composed of more than a hundred pieces, made of different materials: the collection is still growing year by year, thanks to Spoerri's new artworks and his collaboration with other authors.

The Hic Terminus Haeret Foundation occasionally hosts students for internships and in 2012 it collaborated with the School of Advanced Professional Training for Art Conservation 'Opificio delle Pietre Dure' of Florence to host one of its master students in conservation of contemporary art. Thanks to them we had the chance to follow the regular maintenance of the collection and closely watch the management of such a rich collection.

The process involved in the creation of a new sculpture for the collection can have different developments but always has its beginning in the nature in the park: nature is not only a setting, it is truly an element with which the artists have to collaborate, to establish a deep relationship. The sculptures are surrounded, hidden or revealed by nature, two linked paths being created along the park. Therefore regular maintenance, carried out every six months, has this main focus: to conserve the collection preserving its balance with the environment. This implies a specific approach: vegetation must not be totally removed, the cleaning of the surfaces has to respect the artist's will about the meaning he intended to express in choosing a specific setting.

Working inside the Hic Terminus Haeret Foundation is an intense experience and it is easy to feel deep respect for Spoerri's creation, the will to preserve this collection despite the

challenges it implies. The collection is composed of a large number of different materials exposed to harsh environmental conditions: bronze, iron and steel, limestones and marble, plastic artefacts placed inside vegetation, exposed to winds, direct sun or to high humidity levels. Managing the preservation of this rich and very complex collection is really challenging for a conservator and the regular maintenance undertaken by the curators is an efficient and essential practice.

Therefore, in this paper we would like to describe how maintenance is carried out, taking four sculptures as examples. One of them, *Isola nell'isola* made by L. Massari, was accidentally broken. The Foundation and the artist decided to offer it as a case study, to define how weather conditions can affect the conservation of the collection. In collaboration with the 'Opificio delle Pietre Dure', a research project has been outlined with the aim of referring to the main deterioration mechanisms and defining a focused conservation protocol.

KEYWORDS:

Hic Terminus Haeret • sculpture park • maintenance • decay mechanisms • metal • stone • X-ray computed tomography

Small SPark Ignites Big Discussion

The Vjenceslav Richter and Nada Kareš Richter Collection, Museum of Contemporary Art, Zagreb, Croatia

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Museum of Contemporary Art in Zagreb, Croatia

The Vjenceslav Richter and Nada Kareš Richter collection, most frequently called the Richter Collection, is a donation to the City of Zagreb that has been managed by the Museum of Contemporary Art (Muzej suvremene umjetnosti, MSU) since 1998. The sculpture park was designed in the 1990s and most of the sculptures were put in place in 2000 according to a design by Vjenceslav Richter, a renowned Croatian architect and artist. The project for the sculpture park presentation is under way and includes walkway placement, sculpture lightning and similar considerations.

The unique quality of the sculpture park that belongs to the Collection defines the approach, conservation decisions and sculpture presentation. This is reflected in the fact that there are three equally responsible stakeholders in the planning and decision making process: curator, conservator and municipality, the actual owner of the collection.

Since the Collection represents the architect's artistic work implemented in the family home that he designed himself, it is of the utmost importance to make the park function as a part of the whole and present it to the public. Each of the nine sculptures is made of different metal, painted and unpainted, with different finishing layers and in some, materials are combined. Accordingly, they display damage typical of the material and require individual research. A part of the project is a pilot program for documentation that incorporates 3D sculpture shots. This kind of display allows insight into the condition at this particular moment in time and a virtual approach to the sculpture from all angles, which makes it much easier to locate potential problems. This documentation can be viewed on all devices with internet access.

This paper encompasses a review of former conservation treatments, conducted mostly by Richter's assistants, janitors and companies that are not conservation professionals. Their methodology has certainly influenced the way materials look and behave.

One of the sculptures, Reliefmeter1 from 1964, has been on display for a long time in a non-integral version, with some of the elements missing, which significantly impairs its functionality. Since these elements consist of metal and plastic produced in 1960s, it is necessary to establish the plastic composition and make a decision on potential reconstruction of the missing parts. This example illustrates ethical and technical issues as well as the relation between presentability and physical properties and changes. Should we replace the missing parts? Should we remake them in a material with the highest possible degree of similarity? How much will such a procedure cost? Should the sculpture be displayed vertically, on a wall, as it is now, or horizontally, as indicated in some of the documents? This is only one of the sculptures that cannot be considered outside of the context of the Collection's sculpture park in its entirety.

Most of these sculptures were not made by Richter on his own; they are the work of his assistants, who followed Richter's plans and instructions. Since the artist died in 2002, our research into the original look and idea is dependent on the existing documentation, statements of the professionals he worked with and in part on the data provided by chemical analyses. It will be necessary to apply *in situ* conservation to almost all of the sculptures in the park, which will additionally influence the possibilities, planning and course of potential projects in the future. This valuable collection, although quite small compared with other sculpture parks, broaches a number of issues and provides a number of reasons as to why we should devote our attention to its conservation, maintenance and presentation to the public.

KEYWORDS:

Vjenceslav Richter and Nada Kareš Richter Collection • sculpture park • technical study • conservation

The Restoration and Care of Zinc Sculptures in the Baroque Garden of Frederiksborg Castle, Denmark

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In 1996 the Baroque Garden of Frederiksborg Castle north of Copenhagen was reopened after years of restoration. Baroque gardens in Europe are noted for their geometries and their symmetrical arrangements of sculptures within the area. Because none of the original sculptures were left in the Baroque Garden of Frederiksborg Castle, the idea of using old zinc sculptures originating from other sites for the purpose was born. This paper describes the conservation and restoration work carried out on these sculptures in the period from 2007 to 2015, which has resulted in the installation of ten sculptures in the Baroque Garden.

A great many sculptures were made of zinc in the period between 1830 and 1910 in both Europe and the USA. In that period, zinc was a new and modern material and zinc sculptures were widely used to decorate neoclassic buildings. When zinc cools after smelting it has a high shrinkage rate, which makes casting large sculptures in a single piece almost impossible. As a result, zinc sculptures were cast in sand forms in many parts, which were subsequently soldered together using tin/lead solder. Because of the many joins, it was often necessary to strengthen the sculptures with an inner skeleton of iron bars soldered onto the inner side. After installation high on castles or buildings, the wind pressure to which the sculptures were exposed often caused them to come apart at the soldered seams.

A second problem resulting in extensive surface deterioration of zinc sculptures is the fact, that nearly all were painted with oil paint to resemble limestone or bronze. This type of paint was poor at protecting the sculptures' surfaces because oil paint adheres poorly to zinc. In addition, the difference in thermal responses between the zinc and the paint caused the paint layers to crack and eventually peel off within a few years. This makes it necessary to choose other paint systems when zinc sculptures are repainted.

The Department of Sculpture Conservation in the National Museum of Denmark has conserved around one hundred sculptures and fountains made of zinc and the experience gained has given rise to a well-established method of restoring sculptures and building decorations of this material. The method is described in this paper, using the sculptures from the Baroque Garden of Frederiksborg Castle as a case history.

KEYWORDS:

outdoor painted zinc sculpture • restoration

Local Treatment for Monochrome Outdoor Painted Metal Sculptures: Assessing the suitability of conservation paints for retouching

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When outdoor painted sculptures get chipped, scratched or abraded, conservators might consider local retouching treatments as an option that would protect the exposed metal substrate and restore the aesthetic integrity, thus postponing a very costly and invasive overall repainting. Unfortunately, matching colour gloss and texture on large monochrome surfaces is always challenging. This paper reports on research undertaken to investigate some of the materials and application techniques that could be used to improve the matching of local areas of inpainting as part of a broader maintenance strategy for painted works in sculpture parks, and discusses some of the advantages and disadvantages of working with both industrial products and conservation materials.

Previous work by the lead author investigated the use of industrial paints to retouch monochrome painted metal sculptures, using Claes Oldenburg's *Trowel* (1971) from the Kröller-Müller Museum as a case study. Several industrial products were tested and for *Trowel* it was found that using a paint of the same type as the original, manipulated to modify its gloss and colour, gave the best results. However, the original paint is not always available on the market because of product discontinuation or paint formulations changing over the years, and so research on alternative products was carried out at the Getty Conservation Institute. Instead of investigating industrial paint systems, a range of conservation paints and products that are usually employed in indoor applications were tested. Although these materials are unlikely to match the durability of industrial products in outdoor settings, they offer a number of advantages that might make them appropriate for temporary treatments, including a better workability for colour and gloss adjustments, a

generally easier application procedure, better availability in small quantities, and a lower cost than their industrial counterparts.

For the present study, a matte industrial paint that was recently developed as a coating for Alexander Calder sculptures was used as the target surface. Various conservation retouching paints were selected and used to retouch mock-ups prepared with these matte industrial paints, which were damaged with scratches and other mechanical means to reproduce typical damage to painted sculpture. The simulated scratches and losses were first primed and filled using materials that were selected in consultation with conservators and the paint industry. Since the composition of some of these products was unclear they were analysed and determined. The retouching was then carried out as a last step, applying the paint with an airbrush and using an 'over-the-edge spray technique'. Some of the retouching paints were modified following the advice of the manufacturer to improve workability or durability. The colour retention of the various products is currently being tested with artificial aging in a weatherometer; the adhesion of the local treatment and the compatibility with the overall paint will be tested with the mock-ups placed outdoors for an extended period of time. Preliminary results show that the workability of some of the products tested is satisfying and that the retouching, when carried out properly, reintegrates both the paint coherence and the visual aspect of the artwork.

KEYWORDS:

outdoor painted metal sculpture • local treatments • retouching • product testing

The Eternal Youth of Capalbio's *Monsters*: A preservative and preventive conservation project

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The present work addresses the conservation issues of the well-known group of statues realized by Niki de Saint Phalle between 1979 and 1998 on the Garavicchio Estate in Southern Maremma (near Capalbio, Italy).

These statues, completely surrounded by nature (particularly by the local *macchia mediterranea* vegetation), were constructed in concrete with an iron core. They were then covered with fragments of broken mirrors, Murano glass and ceramics – all locally made on the premises of the Garavicchio property.

Due to the particular environment in which the de Saint Phalle statues are immersed, they have shown evident signs of degradation of the supporting structure and, most of all, the decorated surface. Regarding the covering materials, different alteration phenomena were observed. The glazed ceramic is affected by the flaking of the glassy coating, abrasion of the gold glaze, diffused salt efflorescences on the surface and detachment of tesserae from the sculptures. Serious oxidation processes of the silver coating of the mirror fragments and superficial alterations of the glass tesserae are also visible. Thus far treatment protocols have involved re-positioning, altering, or replacing the tesserae when they succumb to damages relating to corrosion, biological attack, etc. Therefore, starting from that point, the present work intends to emphasize the significance of an intervention based on respect for the original material, especially when the subjects are particular artworks that possess unique and irreproducible pieces created by the artist. Indeed, it has to be pointed out that conservation treatments, especially when related to modern and

contemporary art, are sometimes unavoidably in contradiction with the modern conservation theory generally based on an ethical approach.

An innovative protective treatment involving the application of thin silica films using a sol-gel technique was identified. This material, studied for the preventive conservation of glassy materials, is based on the perfect chemical compatibility with the material to be treated and could be a valuable alternative to the traditional organic polymers. The sol-gel method allows films of the thickness of few hundreds of nanometers to be achieved, completely inorganic, transparent and colourless. The application is performed at room temperature so it can be used with materials that cannot undergo thermal treatments, and it can be re-applied as a maintenance treatment *in situ* without the previous silica layer being removed.

Therefore, as alternative to a methodology that involves the restoration of the damage and, in the worst situations, even the substitution of the original, the present work suggests how new potential solutions based on the preservation of the original material and respect for its aesthetic features can be explored.

KEYWORDS:

Niki de Saint Phalle • Tarot Garden • technical study • conservation • glass • ceramics • protective coating

Defining and Preserving Sculptural Landscapes

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Outdoor sculpture collections are most often an assortment of commissioned and gathered works encapsulating a given time (Parc René-Lévesque, Montreal, Ruta de la Amistad, Mexico City) or representing the life of an artist, during or after their productive career. The Sculptural Ensemble of Constantin Brâncuși at Targu Jiu is an example of a body of works pre-conceived by a single artist while the Musée Rodin outdoor collection at Hotel Biron was partially bequeathed by the artist but contains several works re-cast and installed after his death and without his knowledge. The Moai of Rapa Nui represent an ongoing tradition of reproducing more or less the same form, a reflection of spiritual rather than expressive motives, continuously over several centuries.

Sculptural landscapes are considered to be coherent bodies of work that not only shape the landscape but exist in response to that space. The Bosco Sacro at Bomarzo in Italy is for example an extensive themed body of works executed under the supervision of one artist over a short span of five years. The works are placed in the landscape but do not necessarily tell a narrative, as each work contains its own story, often unrelated to the next. The concept of a sculptural landscape, composed of multiple more or less visually similar sculptural elements will be explored through two Australian examples; the William Ricketts Sanctuary in Melbourne, and Antony Gormley's *Inside Australia*, located on a remote salt lake in central Western Australia. Both examples rely heavily on the landscape, where the sculptures define cultural alteration of a natural place.

Inside Australia

In 2002 Antony Gormley scanned many local volunteers with a medical scanner to help create a series of 52 distended figures in cast stainless steel. The figures stand dispersed across the surface of Lake Ballard, a 61 by 12 kilometre salt lake subject to occasional flooding but otherwise a perfectly flat white salt surface. The figures were carefully placed over an area of approximately 4 km² in such a way that as one figure is approached others appear in the shimmering distance. The placement draws the viewer onto the lake and one

never quite knows the outer extent of the work. Gormley orchestrated the placement from a low hill within the salt lake and anticipated that as people traversed from one to another the patterns of their footprints breaking through the salt crust would form a visible pattern of human traverse, providing an added dynamic layer to the work. While the cast figures are all taken from actual people, the distortion in one plane has reduced the figures to a generic form. The repetitive figures in the harsh white salty landscape, revealing themselves as individuals at close range, give the work an ethereal and powerful quality that would not be present if they were placed elsewhere.

William Ricketts Sanctuary

William Ricketts began creating ceramic sculptures in a three hectare landscape, where he also let the forest regenerate. Ricketts had a strong affinity with the 'bush' and also with the aboriginal people that he modelled in central Australia and later incorporated into his 90 outdoor works. The works have been considered by many to be somewhat repetitive as they all portray indigenous people and stories. What is missed here though is that it is the Sanctuary itself that is the work and the 90 pieces simply tell parts of a much larger coherent narrative.

The artist considered that the trees and plants that had grown up in his sanctuary held the true power and energy, a point that has come into sharp focus recently as the now eight-year old trees are beginning to fall and drop limbs, destroying several of the brittle works.

Conclusion

In both examples the landscape and the artworks become one inseparable entity. The landscape has been transformed by the sculptures and the works themselves take on higher meaning through their placement and response to the landscape. Works that can be described by one definition as a collection have a far greater significance when considered to be one altered landscape.

KEYWORDS:

sculptural landscape • William Ricketts Sanctuary • significance assessment • Antony Gormley • *Inside Australia* • conservation management system

Conservation and Documentation of Site-Specific Collections

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The purpose of this work is to examine new strategies for the conservation of site-specific art works from a case-study analysis of the Fattoria di Celle collection.

From the first experiences in the sixties, the movement of art in nature has undergone a significant transformation: today, with the name 'Art Park' or 'Park Museum' a natural reality to which they belong is implied, both the artistic garden and public park or private outdoor sculpture collections.

These realities, which testify to the ability to attract the public despite a location that is often in a natural environment, away from international circuits of great museums, pose complex and specific questions from a conservation point of view. In fact, many collections are permanent in nature so they have also a protective vocation.

During this research, the key issues that relate to the conservation of environmental art works were examined: Which characteristics are relevant to preserve and present sculptures within their contexts? Up to which point can you accept alteration or degradation? What is the relationship between conservation theory and practice? What is a conservation plan supposed to be like?

The first part of this task highlighted the main issues in relation to the planning and future management of the collections in Europe, starting from a questionnaire sent to stakeholders, such as managers, curators, conservators and artists (all those 'responsible' for the interpretation, conservation and presentation of collections). The second part of the task took into consideration the Giuliano Gori collection, at the Fattoria di Celle (Italy), as a case study from which to design conservation strategies. The main question is how to manage the changes to which art works are exposed, without them losing their identity and their important relationship with the environment.

From a practical point of view, each sculpture has its own characteristic and it is very difficult to establish common guidelines. In addition, recourse to the artist's original intention is often problematic, especially in cases where nature is part of the sculpture itself. Therefore, the research undertaken has sought to establish a theoretical framework of reference based on three principles: the bond between art works and nature, the type of interaction with context and the relationship with the public.

In this regard, the first step was to develop a 'biography', to record the trajectory of each work: this data sheet is the primary source for comparing the strategies of conservation efforts and to interpret the variability of the interventions. By comparing the similarities and differences of each situation within the collection, paradigmatic examples were extrapolated, whose conservation problems could be solved in a similar manner.

KEYWORDS:

site-specific art • survey • outdoor sculpture collections • conservation strategy development

La Comella or the Spirit of Non-Conservation. The Rufino Mesa Sculpture Garden

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La Comella collects more than a hundred open-air sculptures that Rufino Mesa (Valle de Santa Ana, Badajoz, Spain, 1948) has sculpted through his almost forty year career. Located 1.24 miles from Tarragona (Catalonia, Spain), this garden has been the artist's studio and residence since 1997. This is also the place where the artist has fulfilled his personal commitment of improving the living conditions of nature thanks to, what he calls, 'the restoration of paradise' and the display of unique artworks such as *Ring of Stone*, *Turkana Chapel*, *Whispers in a Hole* or *The Glyptic*, among others.

Besides, it is a place not only open to reflection on the relationship between nature, culture and art, but is also an invitation to the visitors to take part in this alliance to protect and respect the environment as a source of life.

In terms of conservation, the guidelines followed by the sculptor have been performed in a two dimensional manner. First of all, he made a great effort to restore and condition the place by opening paths, selecting local vegetation and providing natural earth to its soil. Moreover, Mesa has also constructed a rainwater tank called *500.000 Liters of Rainwater*. The whole process has been named 'the restoration of paradise'. As its name suggests, the artist has optimized the original conditions of the land and created a perfect environment to host more than a hundred open-air artworks in a place previously damaged by misfortune, fire and drought.

On the other hand, the sculptor has repeatedly stated what, for him, is the paradigm of land art conservation, namely, 'the best preservation is minimum conservation'. Thus, according to his words, the lack of need for conservation treatments to be applied is what determines the quality of an artwork. Rufino Mesa's own statement 'I have done the works, let's allow nature to do the rest' might help us to understand his strong conviction concerning non-intervention in the artwork beyond the act of creation itself. In short, a

sculpture is like every single living being which is born, then grows up and finally – we do not know when – has to die. Indeed, what most concerns him is the preservation of the context, not only physical but also intellectual, so that future generations are not alienated by the effects of the traces of time. In other words, the more we intervene in the works, the more they lose their essence and memory.

Hence, this approach posits a dilemma for curators and food for thought for those interested in the connection between art and nature. We might disagree with the main point of the artist but we must respect his ethical and aesthetic proposal. As he once said: 'My artworks are always in process; we must not restore them or apply conservation criteria to them since this would be to erase their past.'

KEYWORDS:

Rufino Mesa • La Comella • creative process • artist intent • context preservation