

KONSERVAATTORI

²
2017 129

605



10

**Tarmo telakalla:
110-vuotiaan jäänmurtajan telakointi-
projekti Suomen merimuseossa**

32

**Expanding Perspectives:
Throwing Light on the Dark Side
of Paintings**

SISÄLLYS



”Rupesimme tässä kirjoittamaan hyvissä ajoin teille, että olisiko meillä mahdollisuus päästä töihin ensi talveksi, me voidaisiin tulla vaikka messipojiksi tai puolimatruuseiksi. Me olemme Nautiluksessa syksyyn asti. Olemme 17 v. poikia, olemme täysin raittiita emmekä polta tupakkaa.”

Tarmo telakalla, sivut 10-16

- 3** Pääkirjoitus
- 4** Vieraileva kolumnisti
- 6** Tiedotteet
- 7** Konferenssi: Object Biographies
- 8** 8 kysymystä konservattorille
- 10** Tarmo telakalla
- 17** Kasvoja ja pukuja Kymenlaaksosta
- 19** Näyttely: Kasvoja Kymenlaaksosta
- 20** **Väitöskirjan lektio:** Taideteoksen materialisuus ongelmana
- 26** **Poikkitieteellinen näkökulma:** Aineeton elävä kulttuuriperintö
- 29** Kutsu syyskokoukseen
- 30** Centro Nordicon seminaari Firenzessä 1.-7-11-2016
- 32** Expanding Perspectives: Throwing Light on the Dark Side of Paintings
- 38** **Konservointi ja tiede:** Preussinsisnisen hiipumisesta
- 42** **Maisteritutkielma:** Jaana Kataja
- 48** **Menetelmä:** Pingotuskehysvuoraus
- 50** Toimintakertomus 2016
- 52** Kevätkokouksen pöytäkirja

Konservattoriliitto (PKL) on kulttuuriperinnön säilyttämiseen erikoistuneen ammattikunnan konservattoreiden yhdistys. Sen tarkoituksena on kehittää konservointialaa, valvoa ammattikunnan etuja ja toimia konservointialan edustajana Suomessa. Yhdistys julkaisee Konservattori-lehteä, järjestää koulutuspäiviä alan teemoihin liittyen sekä osallistuu konservoinnista käytävään keskusteluun. Konservattoriliitto muodostaa yhdessä muiden pohjoismaiden osastojen kanssa Pohjoismaisen konservattoriliiton (NKF).

KONSERVATTORI

Pohjoismaisen konservattoriliiton Suomen osasto ry

Nordiska konservatorförbundet Finländska sektion rf

www.konservattoriliitto.fi
 www.facebook.com/konservattoriliitto
 http://konservattoriliitto.blogspot.fi/
 https://www.instagram.com/konservattoriliitto/

Puheenjohtaja:

Jaana Kataja
 jaana.nkf@gmail.com

Lehden työryhmä:

Susanna Belinskij
 Stina Björklund
 Elviira Heikkilä
 Anna Rajainmaa
 Erika Tiainen
 Marleena Vihakara

Lehden toimituksen sähköposti:

pklehti@gmail.com

Osoitteenmuutokset, puuttuvat lehdet ja jäsenasiat:

Taru Mäkitalo
 jasensihteeri@konservattoriliitto.fi
 044 022 0654

Konservattori -lehti

Numero 129
 Painovuosi 2017
 ISSN 0780-0223
 Levikki 500 kpl
 2 numeroa vuodessa

Ilmoitushinnat:

2/1 sivu 80 €/lehti (128 €/vuosi)
 1/1 sivu 55 €/lehti (88 €/vuosi)
 1/2 sivu 50 €/lehti (48 €/vuosi)
 Takakansi 80 €/lehti (128€/vuosi)

Aineistopäivät:

Numero 150
 Ilmestyy helmi-/maaliskuussa 2018
 Aineistoehdotukset 31.10.2017 mennessä
 Sisäänjättöpäivä 30.11.2017 mennessä

Numero 151

Ilmestyy syys-/lokakuussa 2018
 Aineistoehdotukset 31.10.2018 mennessä
 Sisäänjättöpäivä 30.6.2018 mennessä

Ulkoasun suunnittelu:

Anna Mattsson/Suomi Design Oy
Painopaikka: Libris Oy, Helsinki

Expanding Perspectives

THROWING LIGHT ON THE DARK SIDE OF PAINTINGS

TEXT JOHN GAYER

This notion has its source in the 19th century when the development of scientific methods of analysis and the will to better manage the care of museum collections first took hold. Since then, the body of information on artists' materials and techniques has grown immensely and now not only regularly supplements exhibitions, but also inspires publications, symposia, as well as stand-alone presentations dedicated to aspects of this topic.

Take the Indianapolis Museum of Art's *On The Flip Side: Secrets of the Backs of Paintings* (9 October 2015 – 30 October 2016), which forms one outstanding example of a stand-alone presentation. The exhibition made it possible to see a selection of historical paintings from all sides by floating them in freestanding display cases. The significance of each painting was conveyed through explanatory texts, related objects and images, and videos



Paintings have frequently been considered to be nothing more than 2-dimensional objects – paint on a planar surface – that do little more than hang nicely on walls. But, as ideas about what a painting can be are expanding, that assumption has been slowly eroding. While paintings conservators and those who regularly deal with paintings have long known otherwise, the work of some contemporary artists are now also making viewers aware of this fact.



Installation view of CSI: On the Flip Side: Secrets on the Backs of Paintings at the Indianapolis Museum of Art, October 9, 2015-October 30, 2016.

highlighting the results of art historical, technical and scientific investigations.[1]

The artist's interest in depicting the backs of paintings has a much longer history. Examples range from **Rembrandt's** *Artist in his Studio* (1628) and **Cornelis Gijsbrechts' The Reverse of a Framed Painting (1670) to **Roy Lichtenstein's** *Stretcher Frame* series (1968). What has recently changed, though, is the artists' approach. Consider **Anne Koskinen's** *Sculptures* (1998), which depicts a group of floor bound canvases leaning against a wall. All elements – canvas, stretcher and stretcher keys – are made of birch wood. This case is symptomatic. Contemporary artists employ alternative media to depict paintings.**

I became aware of this change in Ireland in 2008 when I encountered **Ben Geoghegan's** colour photograph *Hugh Lane Collection Verso* (2008), and



Installation view of CSI: On the Flip Side: Secrets on the Backs of Paintings at the Indianapolis Museum of Art, October 9, 2015-October 30, 2016.

again during the following year, when I saw several of **Gerald Byrne**'s B&W photos of the backs of paintings in the National Gallery of Denmark's collection. These remarkable images offered a wealth of information about the paintings' history, materials and technology, and raised important questions. "What is the work of art?" posed one critic upon seeing Byrne's work. "Does it become an artifact rather than art after the passage of time and significant physical intervention." [2]

Invertito (2012), **Paco Cao**'s provocative installation at MART in Rovereto, Italy, generated similar musings. The salon-like hanging juxtaposed 14 of the museum's historical paintings with 1:1 scale photographic reproductions of the pictures. The canvases, though, remained in their storage frames and had

been mounted with the painted surfaces facing the wall. Viewers could only compare the photographic stand-ins with the backs of the respective paintings. This condensed, non-chronological and highly unconventional survey undoubtedly amended some people's understanding of paintings and how most of them spend their time after entering museum collections.

Antti Oikarinen, whose particular brand of realism recalls the generic appearance of Koskinen's work, takes another path. He uses medium-density fibreboard (MDF), then paints his sculptures to more closely resemble the things represented. Personal experience with his smallish *Sculpture* (2011), confirms how easily one unfamiliar with his work can be fooled. Seeing the backs of the his two 'canva-

ses' on a table while helping with an exhibition, I instinctively wanted to turn them over to see the (non-existent) painted side. The experience drove home the fact that such automatic reflexes, if they inadvertently subject an art objects to inappropriate handling, damage can easily occur.

Then we have **Vik Muniz**, who takes realism to a completely different level. He and his team of experts craft incredibly accurate full-size copies of the backs of some of the world's most famous paintings. During the summer of 2016 the entire set was exhibited at the Mauritshuis in The Hague. Not only was *Vik Muniz: Verso* the museum's first venture in showing contemporary art, but the exhibition also included five new Verso – all based on works from the Mauritshuis collection.

Emanuele Tonoli.



Paco Cao. *Invertito*, 2012. Courtesy of MART.

Courtesy of Galerie Anhava



Anne Koskinen. *Sculptures*, 1998. Galerie Artek, Helsinki.

©Heino Art Foundation/Jussi Tiainen.



Antti Oikarinen. MDF, acrylic and alkyd paint.

Courtesy of the artist and Galerie Nordenhake.



Gerard Byrne. *A young woman contemplating a skull*. Catalogue No. KMS 147, Collection of the Statens Museum for Kunst, Copenhagen. Item dimensions: 62,9 x 44,7 cm. Item age: 417 years. Reproduced at 54% of original size, 2008. Selenium toned silver gelatin print. 64 x 54 cm | 25 1/4 x 21 1/4 in. Ed 5/4 + 1 ap. GB/PH 19/3



Vik Muniz. Courtesy of the Mauritshuis.

Ivo Hoekstra

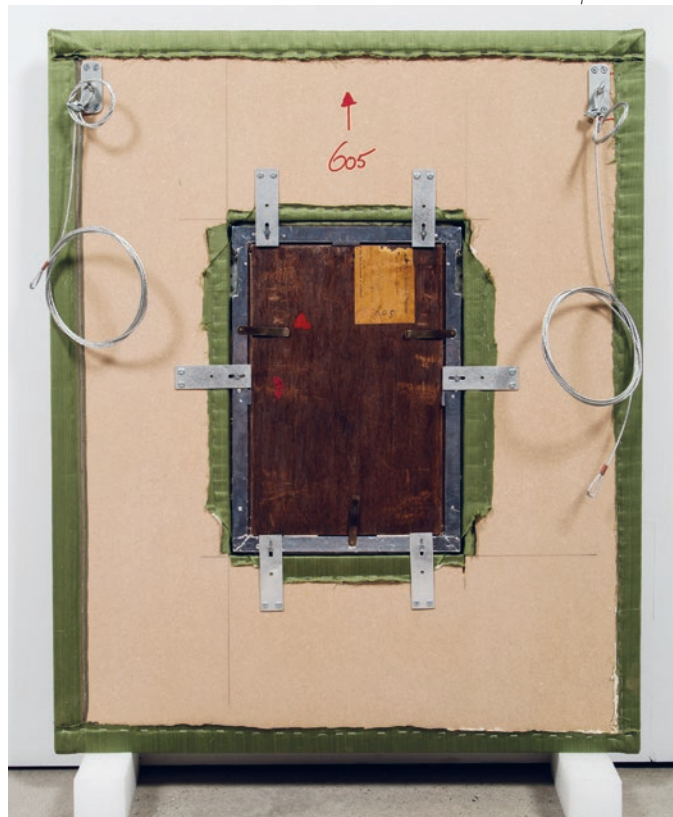
Courtesy of the Mauritshuis



The experience drove home the fact that such automatic reflexes, if they inadvertently subject an art objects to inappropriate handling, damage can easily occur.

Courtesy of the Mauritshuis

Vik Muniz. Verso (The Goldfinch), 2016 mixed media, 84 x 70 cm. Courtesy of the Mauritshuis.



For me, stepping into the presentation, which resembled a gallery in the throes of installation, was nothing less than exhilarating. The works, like any paintings waiting to be mounted, rested on padded blocks set along the room's walls, but what really made an impact was seeing the labels, inscriptions and inventory numbers, and many additional unflinchingly authentic details that suggested these were masterpieces. Then later, seeing and hearing Muniz – courtesy of an online video interview [3] – speak enthusiastically about what went into the project, of searching for a tree with the wood density and grain suitable for the Mona Lisa and of finding a weaver with a 19th century loom that could replicate the herringbone patterned canvas used in Rembrandt's *The Anatomy Lesson of Dr Nicolaes Tulp*, only enhanced my initial experience.

Emilie Gordenker, Director of the Mauritshuis and the exhibition's curator, has confirmed [4] how the museum fully supported this endeavor and collaborated with the artist, in part by helping to solve the technical challenges that were encountered. She also noted that the museum was much more concerned about the presentation's informal nature than Muniz, especially with regard to people touching the works, but overall there were few problems. It was Muniz who wanted the exhibition to surprise people by making it seem like they had found their way into a prohibited space and for this reason interpretive material was made as invisible as possible. She added that many visitors truly favored the presentation, but more so after hearing Muniz talk about the project, in essence acting as their guide, as part of the Multimedia tour. Addressing what goes on in the museum – everything from conservation to art handling – formed another important

facet of the exhibition. This, too, was well received.

John Gayer (MAC 1992) studied paintings conservation at Queen's University in Canada. He has, since then, worked in North America and Europe and over the past 5 years contributed to various conservation and collections relocation projects in and around Helsinki.

1 For additional info, primarily in the form of images and videos, see: <http://www.imamuseum.org/exhibition/flip-side-secrets-backs-paintings>

2 Andrea Kirsch, 10 December 2009, <http://www.theartblog.org/2009/12/more-art-basel-miami-beach-pulse-and-design-miami/>

3 Patricia Alves & Ivone Lopes, Interview with Vik Muniz, Verso, Mauritshuis, 7 June 2016, <https://www.youtube.com/watch?v=rp-86-hmWvo>

4 Personal communication, 19 January 2017