

Articles Summaries

HERITAGE UNDER DEBATE

Marisa Dalai Emiliani

THE APPROPRIATION OF NATIONAL HERITAGE AND THE TEACHING OF ART HISTORY IN ITALY

Art History was first taught at primary school in Italy in 1923, when minister Giovanni Gentile decided to reform public education, from primary school to the university. The subject was introduced in the syllabus as a two-hour course in the second and third years of classical high schools and was entrusted to a specialised teacher, whereas classes had been given on an experimental basis since 1901 by teachers of history or Italian literature. The credit is mainly due to Adolfo Venturi (1856-1941), who was also the author of the first textbook on Art History for secondary schools (1924). It was also for him, who had succeeded in establishing an alliance with political liberal forces and in convincing them of the importance of artistic heritage for a national cultural identity, that the first professorship of Art History was created at the University of Rome in 1901. Thus, he brought forward a new social character, that of art historian, curator of museums or galleries, agent of territorial heritage departments, lecturer at university or secondary schools.

Marc Ladreit de Lacharrière

THE FONDATION CULTURE & DIVERSITÉ : MAKING CULTURE ACCESSIBLE TO PUPILS OF PRIORITY EDUCATION AREAS

The *Fondation Culture & Diversité*, a company foundation of Fimalac, was founded in October 2006 with the mission to bring culture, the arts and artistic practices to pupils of priority schools and colleges, and foster equal opportunities. Central to the assignment of the foundation is the conviction that one of the main challenges of our society is to give equal access to culture and cultural activities to all. Considering that equal opportunities should concern access to culture as well as access to training for the arts and culture, the *Fondation Culture & Diversité*, acting with recognised institutions and schools, has developed and implemented two types of programmes in favour of equal opportunities. The first type gives students the possibility to observe and experience artefacts, to obtain access to culture and to initiate practice of the arts. The second type facilitates access to further studies in the arts and culture. The *Fondation Culture & Diversité* has set up with its partners original programmes where culture, education, excellence, continuity and challenges meet to further the equality of opportunities.

Marie-Clarté O'Neill

THE INSTITUT NATIONAL DU PATRIMOINE AS A LABORATORY FOR SOCIAL EXPERIMENTATION : THE "EQUAL OPPORTUNITIES" PROGRAMME

The recent reinforcement of legislation in favour of Equal Opportunities has induced the Network of Public Service Schools (RESP), and in particular the Institut National du Patrimoine, to initiate or advance projects to that effect. One of these projects, addressing student-curators, was the implementation and critical analysis of a number of programmes for the communication of heritage to youngsters with social difficulties. The programme « Egalité des chances » has proved very effective in training student-curators as well as established professionals, giving them the opportunity to discuss methods for targeting visitors, to initiate complex projects, and to sensitise professionals and reception staff through specialised courses. The results yielded by three years of initiatives conducted in a variety of heritage institutions all over France brought out general trends in the need for heritage according to background, and indicators of success or failure. This programme has given the needed impulsion to research and action, and could provide, over a longer term, a databank of information about the social dimension of heritage.

Arnaud Roffignon

HERITAGE POLICY AND FINANCING IN FRANCE. RECENT, TUMULTUOUS HISTORY (1999-2009)

The concept of heritage, which appeared during the Convention, namely with Abbé Grégoire, can be defined as the cultural and aesthetic value attached to a monument, regardless of its symbolic or religious worth. In France, the first curator of a monument is its owner, whether private or public, but it is the State which should ascertain that the historic or artistic interest of an artefact is safeguarded in the case of public property. Even though the State can only be considered, in terms of quantity, as a minor holder, it was a major participant in the conservation of heritage for over a century and a half. It has only recently moved from a state policy to a national policy, recognising the importance of regional authorities and of private parties in the definition and implementation of a policy. How did a heritage policy and its financing come into being in France, starting from the storms which devastated a number of edifices at the end of 1999 to the recent announcements of the President of the Republic? What is the history – often tumultuous and secret – of the different

stages which have brought us to the present result? What can still be said about the funding of heritage? This paper follows on a communication presented at a colloquium, organised in Venice on 14th May 2009 by the Institut National du Patrimoine and the Istituto Veneto di Scienze, Lettere ed Arti, and addresses some of the essential points of heritage issues in France today.

Catherine Sueur

INNOVATION IN THE FIELD OF FINANCING HERITAGE : THE CASE OF THE LOUVRE MUSEUM

Over the past six years, the financing system of the Louvre Museum has undergone change, state contributions to the budget of the institution diminishing and resources generated by the museum itself, specially from sponsorship & patronage, increasing considerably. The Louvre Museum has in fact initiated a very ambitious policy of fund raising, in accordance with projects which are precisely identified and evaluated (new galleries of the Arts of Islam department, renovation of 18th century furniture galleries, etc.), and directed at companies, private individuals or foreign states. In the near future, a new mechanism, the bequest fund, will supplement patronage input and become another perennial source of finance for the museum.

PRESERVATION AND CONSERVATION OF HERITAGE

Hervé Lemoine

DE LA MUSÉE DES MONUMENTS FRANÇAIS AND THE CITÉ DE L'ARCHITECTURE ET DU PATRIMOINE : AN ANTHOLOGY OF FRENCH ARCHITECTURE ?

The reopening in 2007 of the *Musée des Monuments Français*, as a « heritage department » of the *Cité de l'Architecture et du Patrimoine*, marked a new step in the history of the venerable institution established in 1882 on Chaillot hill. The collection of architectural models and mural paintings to scale, created for educational and research purposes, was gradually improved and diversified according to the museum reorganisations which accompanied the evolution of heritage doctrine during the past two centuries. The recent reshaping and display of this historic collection in a contemporary gallery has made it a privileged place to discover French architecture from the 11th century onwards. The mission of the museum is to meet the needs of visitors, who have always demonstrated considerable interest for historic monuments, and help them develop an interest for the architectural innovations of the future. The enhancement of the heritage value of the collection, within the services of Historic Monuments and universities, is another mission that the museum should amplify so as to acquire recognition as one of the great international institutions.

Anne Cartier-Bresson / Cécile Bosquier-Britten SERVING THE CITY'S HERITAGE : THE PHOTOGRAPHY CONSERVATION-RESTORATION WORKSHOP OF THE CITY OF PARIS (ARCP)

Photography was born in France in 1839, but had to wait until the 1980's to achieve validity as heritage. To confirm this recognition the City of Paris founded the Laboratory for the conservation and restoration of photographs (ARCP) in 1983. The multitask team of ARCP is involved in all situations regarding the safeguard of collections, covering analysis, exhibitions, digitisation, storage management, etc., in addition to making itself available to collection managers, according to the simplified norms established by the Administration of municipal services. Proximity on a daily basis has facilitated the initiation of major transversal projects, and placed conservation at the centre of technologies and of the renewed enthusiasm of the public for photography.

Mouna Mekouar

THE MUSÉE IMAGINAIRE : PHOTOGRAPHIC BEGINNINGS AND DISPLAY

The sole purpose of this paper is to set out some thoughts on the vast subject of the *Musée Imaginaire* and the ways of displaying it. The Roger Parry exhibition was the occasion to update the archives of Malraux's *Musée Imaginaire*, make known documents and early photographs around the concept, by definition a simple enough task which nevertheless raised a number of complex questions that had to be contended with.

The exhibition, which was held at the *Jeu de Paume*, on the site of the *Hôtel de Sully*, from 18 September to 18 November 2007, showed how the photographer's production, interspersed with multiple projects dealing with the publishing and promotion of books, was partly determined by the professional ties which Parry gradually built up with Malraux. From the illustration of *Banalité* by Léon Paul Fargue published in 1930 to the *Univers des Formes collection*, Parry and Malraux constantly exchanged views on photographic treatment and graphic conception. The exhibition, which reconsidered the career of Roger Parry as a whole, had a twofold purpose : showing the talent with which the photographer could flit from the art of seeing to that of giving to see (*l'art de voir & l'art de faire voir*), and underlining his bonding with Malraux over the elaboration of the *Musée Imaginaire*.

It was therefore the *Musée Imaginaire*, as a conjunction of the world of the museum and that of photography, which was shown at the exhibition, opening a window onto a secret laboratory, revealing the mystery of creation, and express through the documents presented the methods and principles which determined Malraux's work.

Anne Coulié *et alii*

**SUGGESTING OR RESTITUTING MONUMENTAL FORM :
CONSERVATION OF TWO DIPYLON VASES OF THE LOUVRE
MUSEUM**

The preventive conservation programme initiated in 2008-2009 at the Louvre Museum on the Dipylon vases, which are considered as being among the most ambitious creations of Greek painted ceramics, has called for a team with wide ranging talents, associating 'art du feu' conservators to sculpture specialists with experience of monumental artefacts. The novelty of one of the conservation projects, conducted as a joint undertaking of C2RMF and the National Museum of Athens, came from the use of resin, a little used material in the field of ceramic conservation.

Cécile Colonna

**THE COLLECTION OF GREEK CERAMICS OF THE CABINET
DES MÉDAILLES OF THE BIBLIOTHÈQUE NATIONALE
DE FRANCE**

The collection of Greek ceramics of the Cabinet des Médailles is second only to that of the Louvre (approx. 1800 vases). Among these first rate works, which are well known to specialists, are the Arcesilas cup, the amphora of the Amasis Painter, the crater of the Dolon Painter... Although the collection was essentially brought together from those of 19th century collectors, some of the holdings have earlier origins (namely, collections of the Cabinet du Roi and that of the French Revolution). This explains the development of such a collection, comparative to that of the Louvre and within the Bibliothèque Nationale, as an object of study in close proximity to the manuscripts and printed material on Greek ceramics. The closure of the collection makes it an extremely interesting article for analysis, specially from the point of view of the history of its constitution and that of its composition, at a time when studies and exhibitions on antique vases have been developing (for example, *La passion à l'œuvre*, *Freud et Rodin collectionneurs* at the Rodin Museum, and *De Pompéi à Malmaison*, *les Antiques de Joséphine* at the Château de Malmaison).

CONTRIBUTIONS FROM FORMER INP STUDENTS

• **Curators of Heritage**

Marie Pottecher

**SAINT-PIERRE-LE-JEUNE IN STRASBOURG :
CONSERVATION AND RECEPTION OF A GERMAN BUILDING
IN ANNEXED TERRITORY**

The conservation of Saint-Pierre-le-Jeune church in Strasbourg was conducted from 1897 to 1902, while Alsace and Moselle were still part of the German Empire. The project was entrusted to Carl Schäfer, acknowledged architect and theoretician of conservation, but there was local contestation concerning the validity of the architect's choices. This article, based on recent scholarship as well as the archives of the heritage departments of Alsace, analyses not only Schäfer's achievement but also the local and national political context of the time. Beyond the chronological framework of the conservation work, the reception it was given from the outset up to our time has also been taken into account. It shows that heritage can be the object of identity conflicts, particularly in border regions or annexed territory, and that it can be read in different ways so as to enable its re-appropriation, thus illustrating the notions of 'participation' and 'common European heritage' developed at the Faro Convention.

Jonathan Truillet

**STYLE AND TECHNIQUE OF PARISIAN CHURCH LIGHTING,
1800-1950**

Church lighting can realistically be considered as the weakling in most protection campaigns of 19th and 20th century orfèverie. These elements, which are little studied and little safeguarded, can be most interesting and this paper proposes a re-evaluation of that interest from a corpus of Parisian churches. To satisfy the increasing demand of churchgoers for comfort in the 19th century, the Conseils de Fabrique had to adapt church lighting to gas then to electricity, in spite of the general hostility of the clergy. The introduction of new technology brought substantial evolution not only to the lighting plan of churches but also to the style of the lamps and candelabra, which changed from neogothic and eclectic to resolutely functional in the course of the past two centuries. The heritage appeal of these objects is further increased in the case of coherent ensembles in a single church, such as Saint-Eustache or La Trinité in Paris, which have preserved some outstanding 19th century lighting.

Anne Embs

**THE STRANGE FATE OF THE FRAIKIN COLLECTION : MISFORTUNES
OF A COLLECTION OF 19TH CENTURY PLASTERS**

The collection of plasters by Belgian sculptor Charles-Auguste Fraikin (1817-1893) has been in the keep of the town of Herentals since 1893, date at which the Fraikin Museum was inaugurated in the former Town Hall, reorganised to that purpose by the sculptor himself and his architect Joseph Tayemans. Charles-Auguste Fraikin was born in Herentals in 1817. His talent soon brought him to the attention of the Belgian Royal family, and he became rapidly successful. As an acknowledged artist of his time he obtained many prestigious commissions and honours. Yet his name was soon forgotten despite his concern to preserve his works, for instance through the opening of a museum to his name and during his lifetime. For over a century the 400 plaster casts of the collection, listed with the building as historic monuments in 1933, were displayed on the first floor of the 16th century building. In the 1990's a drastic renovation of the old town hall was undertaken and it was decided to return the building to its initial 16th century aspect and to remove the collection, destroying Fraikin's additions in the process. Fifteen years and another move later, the department of Monuments and Sites of Flanders is contemplating the possibility of once more displaying the seriously damaged Fraikin collection at Herentals Town Hall. The Fraikin story is just another element illustrating the disastrous condition of plaster collections in Belgium and Europe in general. The state of disrepair of the Fraikin collection is characteristic of the misunderstandings to which plaster collections throughout Europe are subjected.

Laure Dalon

**AN ASSESSMENT OF THE SCULPTURE COLLECTION
OF THE ROUEN MUSEUM OF FINE ARTS**

The Museum of Fine Arts of Rouen holds a splendid collection of sculptures, of which only a small portion is presented to the public : only 95 out of 700 pieces are actually displayed in the galleries. The sculptures had not been the subject of any specific studies for a certain time, but in June 2008 it was determined that the holdings of the museum could yield enough scientific matter to interest the specialised training courses undertaken by student-curators of INP. From the beginning, the purpose of the assessment was threefold : to make a complete index of the collection, to document and inform the works as far as possible, and to make suggestions for the organisation of galleries. The collection has been exhaustively covered, the approach being general rather than a sum of isolated parts, bringing out a global view of the situation, a photograph of the collection of the museum at a given time.

• **Conservators of Heritage**

Anaïs Gailhbaud

**THE JARDIN CLOS OF THE ARRAS MUSEUM OF FINE ARTS :
STUDY AND CONSERVATION OF A COMPOSITE ARTEFACT**

On display at the Arras Museum of Fine Arts is an extremely composite piece labelled *Jardin clos*, probably made in the South Netherlands and dated at the beginning of the 16th century. Its materials are carved polychrome wood and metal, partially polychrome alabaster, a floral decor and medallions of metal strands, silk, parchment, feathers, paper, textile and pearls. The composition came together in a altarpiece box covered with paper sheets and protected by a glass pane. Substantial deterioration calling for immediate attention was noted, and conservation would give the opportunity for historic, stylistic and material observations, bringing about a better understanding of the artefact. Beforehand, all known *Jardin clos* were studied, providing a reference basis for any further investigation. The work undertaken on this multifarious and fragile artefact was made possible through the transdisciplinary character of INP, the collaboration of curators and several laboratories.

Amaël Gohier

PRESERVING AND CONSERVING THE STUFFING IN SEATS

The frame and seat of a chair/armchair should be considered as inseparable, as both tell of its history. The renewal of the stuffing of a seat can damage the frame as the tacks driven in can set up new tensions. Very little conservation-restoration of stuffing is ever undertaken as the constituent materials are not perennial. It is therefore imperative to find systems for the conservation of those elements without damaging the seat as a whole. Such a problem was solved during the conservation-restoration of an armchair of the Condé Museum of Chantilly. The study of the polyethylene mousse in the stuffing and of various straps led to solutions for the general conservation of two chairs from the Mobilier National.

Janin Bechstedt / Marie-Christine Papillon /

Patricia Vergez

**THE SECRET OF THE THREE LADIES: CONSERVATION OF A
CHINA TRADE PAINTING**

Garden, three ladies, a 19th century oil on canvas painting, is ascribed to Chinese artist Yuqua (active between 1840 and 1870). The painting, at present stored in the collections of the Orbigny-Bernon museum at La Rochelle, is of the China Trade school of Canton. As from the 18th century, local artists developed their iconographic canons and took up oil painting, which they learnt from travelling Western artists and amateurs. Their somewhat superficial training led to indiscriminate practices which are at the root of the characteristic deterioration of this school of painting.

A premature network of cracks, superficial deformations of the paint layer, and leakage of the primer through cracks have altered the composition. The deterioration has multiple causes (reactive support, nature of primer and binder, drying conditions, etc.), but as the nature of the pigments may have strongly influenced the reaction of materials it was deemed essential to identify them before making a diagnosis.

As usual before any study or conservation, a complete photographic (digital) file had been established and these documents were used to identify the pigments in the painting through the application of false infrared colours and fluorescence. This inexpensive and easy to implement technique could prove very useful to conservators in the preliminary investigation of a painter's palette.

Tables of reference, which have been set up for pigments considered as representative in Western paintings dated from the 14th to the 20th century, were photographed in visible light, infrared and fluorescence. The painting was photographed in similar operating conditions. Orpiment, vermilion, earth colours, chrome oxide green, azurite blue and Prussian blue were all identified. Results were confirmed by micro X-ray fluorescence analysis.

Aurélia Chevalier

DEVELOPING INNOVATIVE METHODS FOR THE CONSERVATION OF PAINTINGS

The first time new canvas was put to a painting dates back to the end of the 17th century, and since then a considerable number of methods and adhesives have been developed. Glue was used from the beginning whereas lead oxide was mainly used in the 19th century, and synthetic adhesives only from the 1960's, in France. Adhesives, like most other organic materials, are prone to ageing, and this process brings the deterioration products (often acids) in contact with the original canvas support or with other materials of the paint layer. The present methods used by conservators to extract these deteriorated adhesives are the result of a long tradition, using only a scalpel or solvents in gel form. The latter are often toxic for human beings as well as for the environment, and the scalpel can cause harm to the fibres of the canvas support. Several innovative methods based on lasers and nanotechnology are being developed. The mechanical action of Nd lasers (YAG, Excimer UV or femtosecond) can replace the scalpel, while the chemical action of nanotechnologies can substitute for gel solvents without leaving any residues on the surface of fibres. Lasers and nanotechnologies have been tested taking account of surface aspect and induced physical and chemical repercussions.