

From: Distinguished Professor Emeritus, David A. Scott, UCLA Department of Art History. 25/06/2020

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Introduction - David Scott

Welcome to our conference on philosophy and conservation, which is to be held over the next two days in cyberspace, here in Hastings, even if it is fundamentally somewhat intangible. I hope you enjoy it. The aim of the conference is to draw together disparate threads of our conservation heritage to consider some of the issues that present themselves in a more philosophical setting. That remains the aim and our various contributors speak to this diverse subject matter as you will see. Authenticity is an important concept for debating the nature of art and art restoration, and I would like to point out a few issues with that in mind. As the philosopher Denis Dutton remarked, authentic is a word whose meaning remains uncertain until we know what dimension of its referent is being talked about. For conservation we have many dimensions and I think that the best way to tackle this problem is to talk of authenticity as a triangular set of relationships between: material authenticity, intangible authenticity and historical-aesthetic authenticity. By doing that we can talk about the process of authentication, which largely depends on material authenticity, or in the case of modern art, it depends on the certificate of authenticity itself. Consider Ives Klein's work, *The Room of Immaterial Pictorial Sensibility* from 1961. Here Klein exhibits an empty room, as his recent paintings have been declared to be invisible. In order to exhibit this work legitimately, it is the certificate of authenticity that would be necessary, as the work itself possesses only an intangible authentic presence. In other cases there are works, such as Renaissance marble fakes of Roman copies of Greek bronze sculpture, where we value the historical-aesthetic authenticity, even if materially, the Renaissance copy is made from materials not representative of Roman origin. I will not go on here, but I hope that you get the picture: that there is no such thing as "authentic" but there are authenticities which can be further elaborated. That has a bearing on some of our contributions here, which consider the integration of philosophical tools for authenticity, the notions of originality, objectivity and subjectivity in conservation, and the educational role of authentic copies. Intertextuality is another interesting concept to consider in terms of how art restoration or originals are perceived by the viewer. We do not have time in this introduction to delve further into that topic, but it is something to bear in mind. In a largely forgotten book, David Phillips in 1997 wrote of the problems of exhibiting authenticity, and many of his concerns from twenty years ago still hold true for museum exhibits today. Styles of conservation, for example, are rarely discussed or presented to the public. Our speakers take up the themes of museum display and interpretation, audience and reception. One of the topics well-represented in this conference is the role of copies and replicas, from double trouble, as one title has it, to the status of classical art copies. That subject leads naturally to considerations of forgery that are the subject of several papers here. Values-based conservation decision-making adds substance to both the participatory notion of audiences and how conservation can better incorporate these voices into the discussion. That is the subject of a paper here, as well as the diachronic nature of conservation events, and the new subjectivism of conservation ethics. I think that the latter very much depends on what is considered authentic. For example, in my view, we should not have a rosy-checked white Madonna resulting from the conservation of a black-skinned Madonna in Chartres. That seems to

me to be an unethical approach to conserving an ancient sculpture. Black lives matter, not only in the world of conservation but beyond. When the Horniman Museum had an exhibition of African art a while back, they asked the local British-African inhabitants of that region of London to write about their own interpretation of what was on view, and the result was an interesting approach to a traditional museum display,

Well, that will do for the moment as my words of introduction, and I hope that we may be able to manage questions and answers for at least some of the speakers during the next two days. Thank you for attending or listening to this conference, and I hope that we will be able to have another conference devoted to the topic of conservation and philosophy in 2022, in real space, in Hastings. The shape of this conference was skilfully managed by Dr. Jonathan Ashley-Smith, and would not have been able to be staged without the invaluable assistance of IIC, and in particular, Sarah Stannage who helped to shepard the idea through the IIC office and Jane Henderson, who has helped from Cardiff University to arrange for the uploading of the talks onto the IIC website and the digital management of the talks, knitting them together into a coherent conference. Thank you.

Appendix 1 – Information for Extended Abstracts

The 2000 word (max.) abstract can be submitted either as a word document or as a pdf. The abstract should start with the Authors Name/s, Affiliation, followed by the body of the text with citations as (Author date, pages), with alphabetical references at the end of the abstract. This is the style that *Studies in Conservation* uses, some examples being given in Appendix 2. The abstracts must be submitted by 31st July, to the organizer, Professor David A. Scott, at email address: dascott@ucla.edu. These will be distributed to other virtual attendees and presenters,

Appendix 2. Information about the publication of the papers for the conference.

Studies in Conservation is the premier international peer-reviewed journal for the conservation of historic and artistic works, produced by the International Institute for Conservation (IIC) since 1952, and published quarterly by Maney Publishing. The intended readership includes the conservation professional in the broadest sense of the term: practising conservators of all types of objects; conservation, heritage and museum scientists; collection or conservation managers; teachers and students of conservation; and academic researchers in the subject areas of arts, archaeology, the built heritage, materials history, art technological research, and material culture.

The journal publishes on a range of subjects including, but not limited to, examination methods for works of art, new research in the analysis of artistic materials, mechanisms of deterioration, advances in conservation practice, novel methods of treatment, conservation issues in display and storage, preventive conservation, issues of collection care, conservation history and ethics, and the history of materials and technological processes. Scientific content is not necessary, and the editors encourage the submission of practical articles, review papers, position papers on best practice and the philosophy and ethics of collecting and preservation, to help maintain the traditional balance of the journal. Whatever the subject matter, accounts of routine procedures are not accepted, except where these lead to results that are sufficiently novel and/or significant to be of general interest.

Studies in Conservation welcomes the contributions from this conference which will be published as original papers that match the aims and scope of the Journal. All papers will be sent to independent referees. It is a condition of publication that on acceptance of the paper by the Journal Editor that copyright must be assigned to The International Institute for Conservation of Historic and Artistic Works.

Submission

Articles must be submitted online at sic.edmgr.com. This entails the need to do the usual registration procedure for these on-line submissions.

If you have not already done so, you will need to register to obtain a username and password. (Select the 'REGISTER' option from the main navigation bar at the top of the homepage.)

Where a paper is written by more than one author, a corresponding author must be nominated. Only that author will register, and all communications from the editors and T&F will be directed to this author, who will be responsible for liaising with the co-authors.

Information on the submission procedure is provided online, but you will be asked to provide the information and files listed below. Failure to conform to these requirements may delay typesetting and publication of your paper. Authors will be asked to submit their work according to the requirements of the journal.

For an initial submission you must upload:

- a PDF file of the complete paper
- OR a Word file containing the complete paper
- OR (the preferred option) a Word file containing the text, references, tables and figure captions plus an individual file of each figure, prepared to the specification laid out below.

It is easier to have in a separate file the authors ABSTRACT, already prepared, with each illustration arranged a file number in ORDER so you do not get confused as to which illustration has already been uploaded, Authors name and addresses and emails, the TEXT file, and REFERENCES. The references are essentially in Chicago style, . You will be asked to input separately the TITLE, ABSTRACT and KEYWORDS for the article and contact details for all authors. This information may be cut and pasted, but it is a great help if you already have that done ahead of submission. You must also download, complete and return the author agreement. This can be done by post if necessary as I have had to do in the past.

If your paper needs revision before publication:

When submitting a revised article you must upload:

- a text file containing the revised text, references, tables and figure captions, prepared to the specification described below. This file must not include graphics. (The preferred file format is Word (.doc) or rich text format (.rtf), but Word-compatible word processor files (e.g. .wpd) and LaTeX2e files will also usually be acceptable. Do not upload a PDF file at the revision stage)
- a separate image file of each figure. Ensure that figures will be legible and comprehensible at final size and are of sufficiently high resolution (see guidelines below). Permitted file formats are TIFF (.tif), JPEG (.jpg) and EPS (.eps)
- a response to the referees' comments, as a Word or PDF file
- a cover note detailing any specific requirements for layout and sizing of illustrations, e.g. single- or double-column width (which the typesetters will endeavour to follow where practicable).

It is not necessary to upload, for a second time, files that were uploaded with the initial submission and have not been altered. However, please note that PDF is not an acceptable format for revised submissions. Text files and separate figure files are required in order not to delay publication should your article be accepted.

Conditions of Submission

By submitting to *Studies in Conservation*, authors acknowledge and accept that papers are considered for publication on the basis that:

1. The paper presents original work that is not being considered or reviewed by any other publication, or the bulk of the content (80%) has not been published elsewhere in the same or a similar form;
2. All authors are aware of, and have consented to, the submission to *Studies in Conservation*;
3. Due regard has been paid to ethical considerations relating to the work reported;
4. The paper contains, to the best of the authors' knowledge, no libellous or unlawful statements. The limit for this publication is ... words and ... figures.

Use a single (not double) space after the full point at the end of sentences. Please use plain style and avoid elaborate layout or typography, but include italics or bold type when necessary, and make sure that headings and subheadings are clearly visible as such. Words should not be hyphenated at the end of a line.

References and captions should be placed at the end of the file. Articles must be accompanied by a short **abstract** (c. 200 words) summarizing the contents of the paper. Articles should also be accompanied by **approximately 8 keywords** to aid searchability of the article online. *Studies in Conservation* no longer publishes non-English abstracts of papers.

Both the summary and introduction to the paper should clearly indicate the relevance of the work to the practising conservator/restorer. Scientific and technical terms should be explained, and the work presented in a manner that is accessible to the non-specialist.

Any **acknowledgements** should be placed at the end of the article, before any Notes.

Styling

Articles must be submitted in English.

Articles in English are accepted that use either UK or American spelling and usage, but these should not be mixed in a single article. For UK English, authors should refer to the Shorter Oxford English Dictionary if in doubt; for American English use Webster's New Collegiate Dictionary. Papers may be rejected if the written English is not at an acceptable level for an international publication; hence it is critical that authors have their paper edited by a native English speaker if English is not the first language of any of the co-authors.

Headings: Headings are not numbered. Two levels of headings are used: main headings and subheadings. Indicate clearly in the text which level of heading is appropriate, either by including the heading level in brackets after the heading, or by using a letter in brackets in front of the heading, e.g.:

Experimental [heading]

Cleaning solutions [sub-heading]

Lists: Try to avoid too many bullet points or numbered lists. Lists with long entries are often better subdivided using sub-headings. Only use numbered lists where there is a clear hierarchy in the list entries, or if the preceding statement warrants it; e.g. 'There are four methods of treatment . . .' Insert one line space above and below the list.

% or per cent: While the Maney style guide calls for the use of "per cent", *Studies in Conservation* uses "%" in both text and tables.

References: the Author-Date System should be used for references. References in the text should be made with in parentheses and include the surname of the author (unless the author already appears within the same paragraph), the publication date of the work and, where necessary, the page reference. Contributions should be followed by an alphabetical **Reference List** of works cited, comprising only those sources actually cited in the text. References should follow Maney Style (Style sheet available [here](#)) except where noted below. Authors should consider whether any material in an endnote could be omitted or incorporated into the main body of the text. If an endnote must be used, numbers (which should always be Arabic numerals) should be given sequentially in the text, immediately following the most convenient punctuation mark.

The following examples cover the most common formats:

Books: Cooper, G. 1998. *Air-Conditioning America: Engineers and the Controlled Environment, 1900 – 1960*. Baltimore: Johns Hopkins University Press.

Multiple author book: Dormont, R. and M. MacDonald. 1994. *James McNeill Whistler*. London: Tate Gallery.

NB: If there are more than two names, for reference in text use: (Dormont, *et al.* 1994) but in the References section, list all of the authors.

Edited volume with a single editor: Feller, R. H. ed. 1986. *Artists' Pigments: A Handbook of their History and Characteristics*. Washington, DC: National Gallery of Art.

Edited volume with multiple editors: Vandiver, P.B., Druzik, J. R., Wheeler, G.S. & Freestone, I.C. eds. 1992. *Materials Issues in Art and Archaeology III, Materials Research Society Symposium Proceedings No. 267*. Pittsburgh: Materials Research Society.

Editions (other than the first): Morten, R. L. ed. 2003. *Hydraulic Mortars*, 2nd ed. Sydney: Cyrano Press.

Chapters in books and articles in edited volumes: Strang, T. J. K. 2001. "Principles of Heat Disinfestation". In *Integrated Pest Management for Collections*, edited by H. Kingsley, D. Pinniger, A. Xavier-Rowe and P. Winsor, 114-29. London: James & James.

Articles in conference proceedings or other edited works with multiple volumes:

Aze, S. and J.-M. Vallet, 2002. "Chromatic Degradation Processes of Red Lead Pigment". In: *ICOM Committee for Conservation 13th Triennial Meeting Preprints*, edited by R. Vontobel, 549-55. London: James & James.

Article in a journal or other periodical: Shimadzu, Y., M. Morii, M., and W. Kawanobe, 2002. "A Study of Discoloration of the Red Lead Coating (*ni-nuri*) on Historical Wooden Buildings in a Seafront Environment". *Science for Conservation*, 41: 113-20 [in Japanese].

Online publication: Glastrup, J. and M. Ryhl-Svendsen. Recent Improvements in SPME- GC/MS Detection of Acetic and Formic Acid in Air [accessed 6 April 2004]. Available at: <http://iaq.dk/iap/iap2001/2001_16.htm>

Thesis or dissertation: Varley, A.J. 1999. Statistical Image Analysis Methods for Line Detection. PhD Thesis, University of Cambridge.

Personal Communication: Costain, C. 1998. 16 February. [personal communication]. Ottawa: Canadian Conservation Institute.

Examples of citation style within the text:

(Morten 2003)

(Aze and Vallet 2002)

(Vandiver *et al.* 1991)

Page numbers should not be included in text citations unless referencing a specific page or subset of pages more narrow than the pages listed in the References section.

Where there are multiple citations within a single set of parentheses, separate each with a colon, and list in ascending order by date, and for the same dates, in alphabetical order: (Vandiver *et al.* 1988, 1991; Aze and Vallet 2002; Morten 2003; Parker 2003; Vandiver *et al.* 2011).

Tables and Illustrations

Tables and illustrations should be restricted to the number necessary to support the arguments of the paper, and should not include anything superfluous. In general, figures will be reproduced to single column width (80mm) or page width (168mm).

Authors must ensure that the labelling on figures will be legible when reduced to final size. Lettering should be approximately 8pt in size (equivalent to 2mm in height for capital letters) at final width (i.e. figures that are wider before reproduction generally require larger type sizes). Keys must be legible when the figure is reduced to final size.

Ensure that curves on multiple plots are clear, in particular that any symbols used on graphs can be distinguished following reduction. Labelling of individual curves may be preferable to keys in these circumstances.

As *Studies in Conservation* is published in print and electronic format, the digital image can be zoomed on screen and printed at any page size. For this reason phrases such as '200x Magnification' should not be used in picture captions. Either include a scale bar superimposed at a convenient place in the image or include a dimension in the caption; for example 'The image is 200 microns across'.

Tables should be kept simple; other than for headings at the top, there will be no vertical or horizontal lines in the Table when printed. Hence, the tables should be submitted without such lines. Avoid putting too much information in a single table, or subdividing rows and columns. Use abbreviations where appropriate and give the meanings in the Table notes. Notes on entries should be placed at the foot of the Table and indicated by an asterisk in the Table. A key to any symbols and/or abbreviations must be provided in the notes to the Table. In tables, columns of text should have column heading and content aligned left. For columns of numbers, column heading and content are centered; decimal points to be the center. Do not embed the Tables in the text; please place them at the end of the article or supply them as separate electronic files. Table titles should also be listed at the end of the article. Where relevant, acknowledgement for permission to use items from third parties should also be included here.