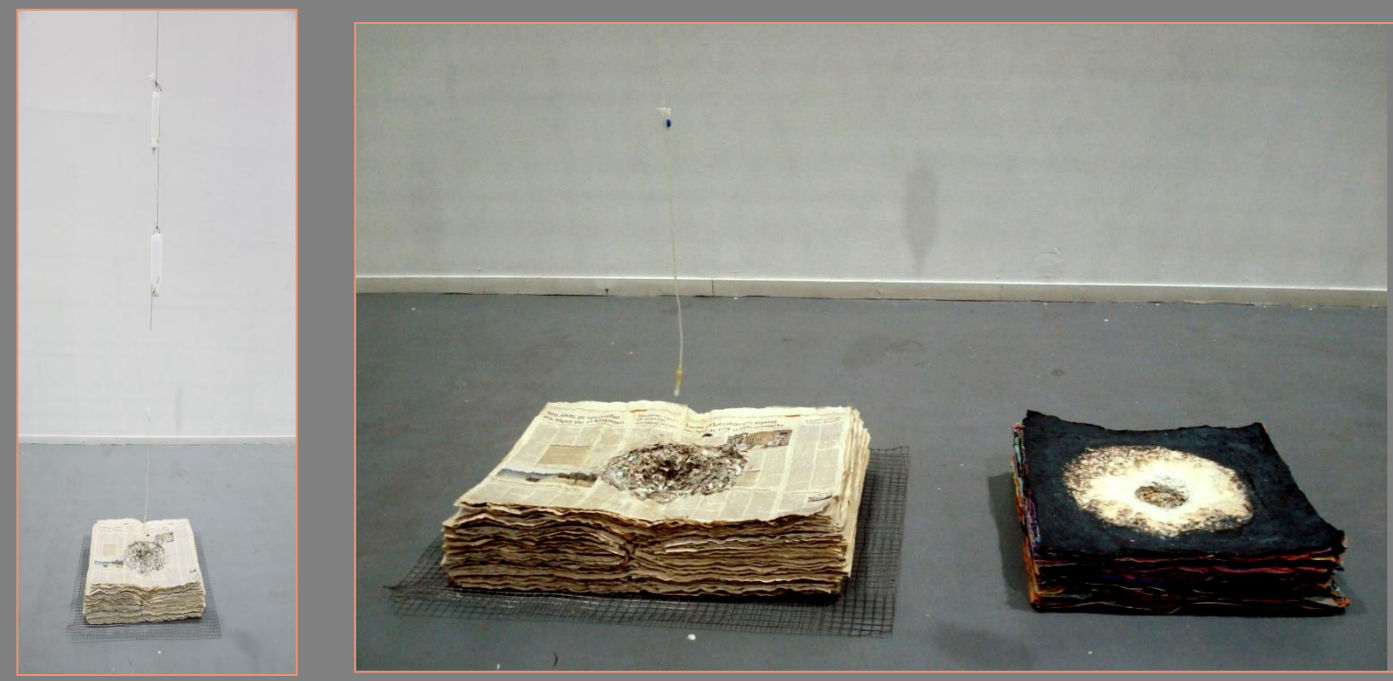


# 'The distance between the authentic artwork and the authentic meaning; the beliefs of four contemporary artists about the aging of their works, considering possibilities for future conservation'

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Evi Damianaki, 'The Good artwork' sculptural installation.



Maria Papapostolou, "\_laughed. there's no use trying, she said." installation


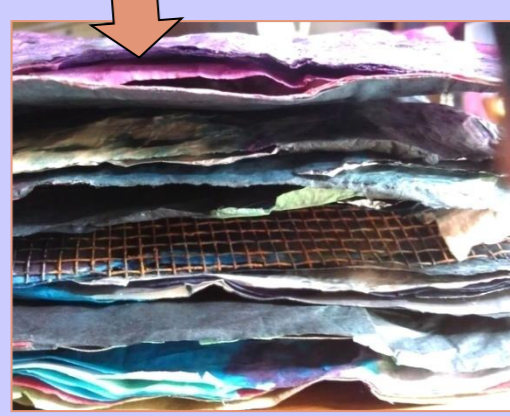



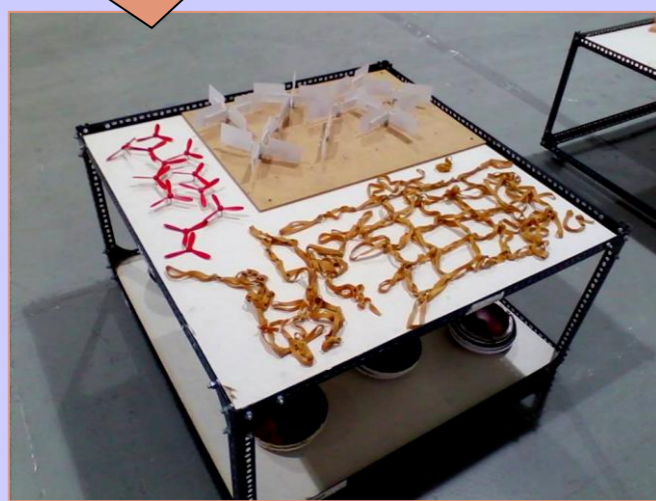











Paky Vlassopoulou "33,468", installation



Natasa Biza, "Dexion 245 - 268" Installation

The recent report of dissertations of four post/graduates of the Athens School of Fine Arts (ASFA) tends to raise the issue of the aging of the artwork's materials and wear, as an integral piece of the artwork. The question is crucial, if we consider the goal of modern museums and curators to interpret contemporary art through a variety of practices; these works should retain their museological context in accordance with the standards of preventive conservation, in order not to worsen their condition. Through these four examples, the value of the **original, ephemeral and authentic artwork**, will force conservators to face **ethical dilemmas** in order to conserve and restore the original elements of them. According to interviews, it seems that courses as conservation and museum studies at the School of Fine Arts would help immensely the artists in the shaping of their knowledge on the management of their projects.

Case Study/ Artist/	Technique/ Materials	Made by...	Is aging and wear desirable as part of the work and its lifetime?	Connection between meaning and art condition	'Authenticity & Conservation' Whose authority?	future conservation options
<p><b>Artist, Evi Damianaki</b></p> <p>Sculptures / installations</p> <p>"The Bad artwork/Dragon"</p> <p>'The Good artwork'</p> 	<p>Mixed media , Glued Japanese /handmade paper with other non organic materials, Aluminum or metal and liquids</p>  <p>Origami</p>	<p>Herself</p> <p>Construction and implementation only by the artist through experimentation in the laboratory.</p> 	<p>Yes!</p> <p>At the "good work" acidic materials and essential oils gradually drip on the artwork which gradually erodes, the papers are bleached by chlorine and a big hole is created in the center.</p> <p>The work is reproduced by adding new paper layers at the bottom of it again and again.</p>	<p>Meaning; Dipole of care as cure and scraping at the same time.</p> <p>"the experience of wearing and caring of the material symbolizes care and disaster together.</p> <p>The essential oil provides "care" to the material unlike other hydrochloric acids that destroy and discolor and smell .</p>	<p>According to artist, 'all artworks have a specific natural life circle'"<b>For me the work is ready, when the artist stops'</b></p> <p>'I would trust anyone who is a professional conservator and who would respect my work"</p> 	<p>'In my work there is not one and the authentic: but the same work of art in different versions associated with different time periods or months may be made;</p> <p><b>even if the form or technique is the same, the work will never be the same and has separate conservation needs'</b></p>
<p><b>2.Artist, Maria Papapostolou</b></p> <p>installation</p> <p>"_laughed. there's no use trying, she said."</p> 	<p>Basic "trials:1 to 9" PVC tubes, Plastic/rubber bands,silicon cables,nylon fishing lines,copper wires etc.</p>  <p>Final Installation: ceiling fans of 60's</p>	<p>Herself with a little help</p> <p>"At some point did not matter working solo", the installation and such projects, will also have helping partners at near future.</p> <p>The handmade process, concerns the involvement of the artwork and it s progress.</p>	<p>Yes!</p>  <p>Ripped/ reused metal fans reveal the second life of things "The artwork does not speak for the original, but how we can see things in a different way..'</p>	<p>'I started working with plastic tires as a preliminary test of my project, but plastic quickly disintegrated (as ephemera)</p> <p>I was interested in complying with their transformations and wear, as with the oxidation of metal to show the usability of fans through the second life of things'</p>	<p>'For me, the goal of conservation would not be the cleaning or the removing of rust of the metal or paying attention to its patina by a conservator.</p> <p>Instead, I would ask a conservator to lubricate the bearings in order to facilitate the movement of fans and visitors in the installation,since it is interactive.'</p>	<p>'In my work I have used trash as original pieces. So, Cleaning does not have any meaning, but I <b>do not have knowledge about the extent of damage or what may happen to the installation</b> in a non controllable environment. <b>I would not disagree with replicas since I am not trying to prove that being an artist is a genius.'</b></p>
<p><b>3.Artist, Paky Vlassopoulou</b></p> <p>'33,468' Installation ,</p>  <p>'It's All White' Wall statue</p> 	<p>Mixed media</p> <p>-cut backs of used books</p> <p>-Marble remnants</p> <p>-table wood made of old/new wood boards, and plexi glas</p> <p>Clay statues on ready made shelves, all painted white</p> 	<p>Herself</p> <p>Construction through experimentation in the laboratory with the project scale.</p> <p>"The artwork becomes real through the manufacturing process.</p> 	<p>Yes!</p> <p>The wear is part of the work of art; In sculpture table "33,468" the book slicing process at the laboratory was part of her project.</p> <p>Is the object that "something happens to it," and items of decomposition form in a new dimension through the new synthesis (reasonable to be in this bad condition)</p> 	<p>The Title '33,468' =number, refers to the number of torn book pages, still fake!</p> <p>- a site specific logic-</p> <p>The "solid marble" material on one side and the "fragile"as paper on the other; It is essentially a script available on the environment.</p> <p>The paper of the books resting directly on the plexi-glas surface without any acid free tissue.</p> <p>Some of the industrial wood had fungi, likely from the environment found.</p>	<p>'Due to the authenticity of the used books, could be a partial restoration by a paper conservator:otherwise, the torn backs can be replaced with other , too thick books. The fact that the artist used to cut a history book content and someone else may replace this with an encyclopedia does not reduce the value of the artwork .</p> <p>At statue "All is white" if the industrial shelves are destroyed there will be Ethical issues: "if I want to find the same shelves in market after 10 years, it will be impossible to find the same model. If the small gypsum statues are worn then shall be conserved by an expert. Otherwise I would create another statue to replace the original"</p>	<p>The artist is not concerned about the idea that ' her artworks will be retained forever "or" last forever ...</p> <p><b>"I'd rather prefer my work not existing than living eternally in a sterile condition in museums!"</b></p> <p>A surface cleaning is acceptable by a professional conservator and would agree to make replicas <u>according to my notes.</u>'</p>
<p><b>4.Artist , Natasa Biza</b></p> <p>"245 - 268", Glass Installation</p> 	<p>1320 Crystal glasses vibrate on dexion shelves producing sound; old glasses were mixed with new ones that were rent from a catering company</p> <p>Glasses vibrate according to visitors' movement through the corridor, due to motion detectors .</p> 	<p>Herself, through experimenting in lab.Later, asked help from a specialist electrician.</p> 	<p>Yes! the vibration of some glasses is desired, in order to produce crystal sound and the artwork has a certain life circle.</p> <p>Visitors can see, touch the glasses make associations between glass as matter and the human existence.The artwork is interactive</p>	<p>Unlike the static glassware shelves of a shop or a warehouse, the artist has constructed a dynamic system which is penetrated by wave motion and sound, and warns of the tensile strength of glass.</p> <p>The glasses may gradually brake</p>	<p>Since the old glasses were chosen for authentic value should be restored by a conservator for historical reasons</p> <p>Also, the maintenance of the motors/detectors after having short life.</p>	<p>The Artist is in favor of replacing broken glasses, but <b>she would put strict conditions for replacement of glasses.</b></p> <p><b>moral dilemma:</b> conserved, authentic glasses because of vibrations, will crack again and again till completely destroyed.</p>

**Conclusions: "what is authentic?" «should Artists learn Conservation/Museum Studies in a Fine Arts School, in order to manage aging of their works?**

-1:4 replied that "what is needed is the teaching methodology as thoughts=tools in order to face problems of the artwork and not courses"  
 -3:4 agreed that "seminars or courses about preventive conservation, deterioration of art materials,risk assesment of collections etc by experts, are welcome"