

Restoration Theory Applied to Installation Art¹

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Four basic rules of restoration theory are being examined on their applicability to works of installation art: durability, authenticity, minimal intervention and reversibility. It is discussed why installations as restoration objects ask for decisions that differ from those usually taken in museum context.

Restaurierungsethik auf Installationskunst angewendet

Vier restaurierungstheoretische Parameter werden daraufhin untersucht, ob sie auf Installations-Kunstwerke anwendbar sind: Haltbarkeit, Authentizität, Minimalintervention und Reversibilität. Es wird erörtert, warum Installationen als Restaurierungsobjekte andere Entscheidungen verlangen als die gewöhnlich im musealen Kontext gebräuchlichen.

Restorers have become accustomed to looking to restoration theory for guidance in their practical work. Terms like durability, authenticity, minimal intervention and reversibility spring to mind when developing restoration concepts. The theorems summarised in them help in decision-making, stating reasons and monitoring both while and after carrying out restoration measures. The development of theories and standards and an increasingly differentiated range of applications and interpretations are indications of the extent to which the conservator-restorer's work has become professionalised.

Sometimes, however, existing rules are inadequate for performing a task. This is particularly often the experience when dealing with contemporary art. It is conceded that modern art represents a special challenge, provides extreme experiences and causes restorers to revise supposedly secure positions.² Installation art as a typical modern art form does not constitute an exception in this respect.³

In the following contribution it will be asked why proven positions in restoration theory fail when attempts are made to apply them to installation art. To be able to do this, first we must look more closely at the origin and type of some central rules of restoration theory. Next, characteristic features of installation art must be thematized. Finally, the potential for conflict in the confrontation of restoration theory with installation art has to be considered and an attempt made to draw a conclusion.

Origin and type of central rules of restoration theory

The restoration theorems addressed by the four above-mentioned terms durability, authenticity, minimal intervention and reversibility are amongst the most important there are. Others are, for example, the requirement that a restoration intervention be readable, documentation as the record of all identifiable changes to the work, the preservation of patina, orientation by individual case, etc. At this point durability, authenticity, minimal intervention and reversibility are to be treated representatively.

Scientific origins

Durability is a criterion applied mainly to materials used in connection with conservation or restoration: according to it the restorer must use highly stable products to ensure that after completion of the treatment the work of art stays unchanged for a long time. This concept of durability or stability has been borrowed from the natural sciences. It refers to a material and its properties determined under laboratory conditions.⁴ An example from restoration practice is the retouching of an oil painting with watercolour or resinous colour.⁵

Philological origins

By contrast with durability the term *authenticity* does not relate to the material used in conservation-restoration but to the object being restored. The objective is the unfalsified preservation of an object, usually understood to be a work of art, but in more recent texts also to be an object of cultural heritage. The literature on this criterion is extensive, having grown strongly, particularly in recent years.⁶ The fundamental idea that a work must be looked at and treated as well from an aesthetic as a documentary point of view has its origins in philology.⁷

It is essential in the case of any restorational intervention that the authenticity of an object be conserved. Especially frequently cited is the theorem of authenticity, where the removal of later additions and the exposure of partly destroyed original substance that goes with it are considered.⁸

Monument-conservation background

The writings of authors with a background in monument conservation such as Alois Riegl mark important positions on the way to a modern science of restoration. We have Riegl to thank for the definition of the original concept taking into account the factor of time, which he termed "age value".⁹

On the other hand it is noticeable about modern monument conservation practice that requirements familiar from the museum context frequently cannot be met by it, for example, restoration theory's aim of restricting intervention to what is conservationally absolutely necessary, to *minimal intervention*.¹⁰ The contradictions that arise between the



¹ Thomas Hirschhorn, Doppelgarage, (2002), Bayerische Staatsgemäldesammlungen, Doerner Institut, München. One of the case studies of the 'Inside Installation' project – as are the other examples presented in this paper.

passing-on of a monument in form, material and period character and a functionality deriving from modern claims seem too great. The success of a restoration in monument conservation is measured de facto by yardsticks other than those of the museum.¹¹

Museum background

In the museum, as has often been said, a work of art enters a new phase of its existence. It is taken into protection, its conservation is one of the three set aims of museums. On this basis principles of restoration can be applied with some precision.¹²

Reversibility is the restoration principle most often commented on in recent years. Barbara Applebaum's switch in 1987 from the scientifically oriented material requirement of reversibility to a new concept of reversibility as re-treatability has proved groundbreaking. The material and method of a restorational intervention are, according to this concept, to be selected so as to leave room for later intervention.¹³

Characteristic features of installation art

It is of course impossible at this point to show conclusively what makes installation art installation art, let alone what different types it has been possible to distinguish up until now. As the phenomenon of installation art in recent years, however, has been described and analysed in detail from different angles by numerous authors, certain selected characteristic features may be identified in the following, taking these texts as a reference, and so a starting point be created for the subsequent discussion of the rules of restoration theory set out in the preceding.

The significance of the relation between the parts and between the parts and the whole, including the setting

An installation is always more than an object. Rather it is at least one part, and often a number of parts, in very complex spatial and temporal contexts.¹⁴ (Fig. 1)

Processuality – crossing the divide between pictorial and performance art

Installation art has absorbed the fourth dimension, whether it be in time-based material, in movement elements of all kinds and in integrated persons, not least in the presence of the beholder, to whom the work is revealed as he or she moves through it.¹⁵ (Fig. 2)

Optical phenomena and the extension of sense perception to include the senses of audio, smell, taste and feeling

If optical perception is regarded as the classic means of access to works of pictorial art, installation art frequently also involves the other senses. Experiences gained in this way directly penetrate the recipients' equally complexly perceived life world and must activate it one way or another.¹⁶ (Fig. 3)

The observer as constitutive element

As Julie Reiss and Claire Bishop¹⁷ in particular have convincingly shown, an installation is not completed until it has been taken in by the recipient. The viewpoints that he or she adopts inside an installation, the individual physicality in relation to the installed objects, to other persons present and to the space in which the individual elements are embedded, the capacity and readiness to perceive with which someone approaches a work – all these factors are decisive for the effect potential of an installation and thus for its success. (Fig. 4)

2
 Nam June Paik, One Candle (1991, 1996), Museum für Moderne Kunst, Frankfurt/M.
 This closed circuit installation shows a candle flame in slow motion projected onto the wall. The colourful imagery changes with the current of air caused by visitors when approaching the setting.



3
 Fabrizio Plessi, Liquid Time (1993), Sammlung ZKM, Karlsruhe. Interplay of actual and virtual water, sound and feeling components



5
 Ulrike Rosenbach, Glauben Sie nicht, daß ich eine Amazone bin (1975), Stiftung museum kunst palast, case study Restaurierungszentrum Düsseldorf. A black and white print of Stephan Lochners 'Madonna im Rosenhag' had served as target and at the same time projection screen in the performance underlying this installation.



4
 Ross Sinclair, Journey to the Edge of the World – The New Republic of St. Kilda (1999/2002), Hamburger Kunsthalle, built on a ground-plan dividing the setting into various zones. The recipient is pacing across the setting, pausing, listening and watching as he or she likes.



6
 Ulrike Rosenbach, Glauben Sie nicht, daß ich eine Amazone bin (1975), Stiftung museum kunst palast, Düsseldorf, detail video still

Art also about art

Installation art responds to the modern art business, the institution of the museum and the perception rituals of the art-loving public in various ways. Artistic strategies range from the attempt to oppose the commercialisation of art, museumistic aestheticisation and the self-satisfied enjoyment of art to the conscious application of mediation strategies taken from museum practice.¹⁸ (Fig. 5, 6)

Restoration theory and installation art: conflict potential

In the following the applicability of the discussed restoration theorems to installation art is examined.

The conservation of installation art by means of durable material?

The criterion of durability applied by restoration theory was originally derived from a scientific context. It relates primarily to the material used in conservation or restoration. That is what we have established above and in truth cited a now outdated approach. Because critical considerations which Françoise Hanssen-Bauer¹⁹ has derived from preliminary work done by Giorgio Torraca²⁰ and has set out in an own essay on the subject of stability show that it is not a contextless classification of material that should concern us but the concern with the use of material in relation to the object to be restored. Torraca uses for this the term "compatibility".²¹ A relational concept of durability in this sense measures the use of a specific material by the ageing properties of the object to be treated. Or, to put it another way, it takes into consideration both the compatibility of material use with the original and the time factor in their coaction.

Logically the properties of the object to be restored must also be considered when deciding on the use of a restoration material. Works of art are, as Cesare Brandi has stressed, bipolar structures, on the one hand material and on the other aesthetic-ideal structures located in history.²² It therefore follows for our investigation that the view of restoration is inevitably extended to include significance.

But what about installation art as an object of restoration? The materials used for it are as diverse as those used in contemporary art in general, partly stable and applied in the classical sense, partly ephemeral and used without regard to the question of durability. Sometimes it involves objets trouvés or mass-produced articles. Installation art has present relevance, its time is the present, which however, as we know, does not preclude traces of ageing or destruction and loss. And its whole conception may well be inconsistent with the idea of durability. (Fig. 7) A quotation from Thomas Hirschhorn shows how far this artist distances himself from conventional restoration principles when choosing material: "To make art politically means to choose materials that do not intimidate, a format that doesn't dominate, a device that doesn't seduce. [...] It is to work with the fullest energy against the principle of quality."²³

A restoration object as complex as an installation cannot be revealed and recognised without effort. What importance is to be attached to materiality on the one hand and to ideality on the other, whether any antagonism at all develops between the two or whether the one and the other are so intimately bound up with each other that they can only stand and fall together – all these are questions that must be asked of an installation as object of restoration, when reaching decisions about restorational measures. Whether the durability of a conservation material represents a relevant selection criterion must in this respect be measured by a large number of object-related characteristics. In individual cases this may even prove to be a marginal or superfluous question.

Authenticity

The restoration theory oriented towards the traditional work of art assumes that authentic condition also requires authenticity of material and workmanship – at least to an overwhelming extent.²⁴ This assumption has not only educated restorers to respectful treatment of the original and taught them to as far as possible conserve the parts as well as the whole, it has at the same time, as it were, also fetishised the material-technical side of the work of art.²⁵ A look at the mushroom detail of Thomas Hirschhorn's "Doppelgarage" (Fig. 8) reveals that this paradigm can hardly be fulfilled in some installation art works. That contemporary art, including installation art, has given rise to new original concepts is a commonplace of more recent art history. Here Joseph Beuys's "extended art concept" should be mentioned representatively for others because not least it has also substantially influenced the development of installation art.²⁶ For restoration this development means the loss of an elementary reference value. It may approximately be in keeping with the processual character of installation art to aim to give "the observer as authentic an aesthetic experience as possible"²⁷ instead of as authentic an art object as possible. To give the recipient a sufficient possibility of experience or to make it possible over and over again, correctly understood "fidelity to the work"²⁸ is required. That fidelity to the work does not make interpretation superfluous but rather can give rise to a wide range of valid interpretations can be seen from the sister arts music and theatre and from the re-installation of installation art. It is not easy to judge its success or failure, as the result is no longer an object but a reception, which naturally takes on subjective features and can only be reinterpreted by a process of critical filtration to the reception of an "abstract, philosophical model of a subject",²⁹ as Claire Bishop names the recipient.

Minimal intervention

The rule of minimal intervention teaches the restorer to restrict himself to the necessary, to consider conservation before restoration and preventive before curative conservation, to limit an intervention as closely as possible and not to select more material for adding to the object than is really necessary. As a look into the monument-conservation practice shows, however, farther-reaching interventions are usually necessary if the object to be restored has to fulfil a function going beyond display in a museum. Installation art



7 Dennis Oppenheim, Ageing, 1974, Museo Nacional Centro de Arte Reina Sofia, Madrid. The wax puppets on the right are supposed to melt down with the heat from a row of infrared lamps, on the left. The artwork is consuming itself.



8 Thomas Hirschhorn, Doppelgarage (2002), Bayerische Staatsgemäldesammlungen, Doerner Institut, München. Detail with mushrooms

9 Thomas Hirschhorn, Doppelgarage (2002), Bayerische Staatsgemäldesammlungen, Doerner Institut, München. Ephemeral material of the architectural setting that the visitors are supposed to use



10
Ross Sinclair,
Journey to the Edge of the World
– The New Republic of St. Kilda
(1999/2002).
Hamburger Kunsthalle.
A non-reversible conservation
treatment has been decided
upon when fixing the chalk
drawing and text depicted
in this detail.

as an object of restoration resembles objects of monument conservation: as context-bound, often physically enterable, multipart, functioning works, both obey similar constraints. (Fig. 9) Minimal interventions are in either case often not practicable.

Reversibility

But what about reversibility? All measures that permit later and perhaps better intervention, that is, that leave room for re-treatment, make it all the more likely that an installation can be authentically re-installed in the long term. They thus serve a goal expressly striven for in the "Inside Installation" project.³⁰ Assuming, however, that re-presentation was not necessarily the appropriate way to treat installation art – Riet de Leeuw put forward this idea in the "Modern Art: Who Cares" project and conjured up the energy of rudimentarily conserved installations plus documentation,³¹ and prominent

installation artists have stressed the ephemeral character of their works and attempted to prevent their museumisation³² – might not an expensive reversible conservation-restoration measure then also be inappropriate? (Fig. 10)

Final consideration

If we now finally assess the application of the guiding principles of restoration theory to installation art, we find that the familiar close association between restorer, intervention and object of restoration has to a large extent been broken. Neither a parameter derived from the natural sciences like the demand for stability nor the concept of the material object of restoration as a reference value, still less the usual museum approach of minimal intervention or the precept of reversibility, which is obeyed with an eye to the future, guarantee a restorational procedure which is appropriate to the particular object.

In the everyday work of the museum it frequently happens in precisely the treatment of installations that, when restorers are involved in interventions, e.g. re-installation, they de facto go beyond the primary concept of their role, acting, as it were, e.g. as assistants of the artist. This change of role seems to me to be of decisive significance. At the moment when an installation is included in the display collection of a museum either the above-mentioned museumisation process switches in and the installation loses in effect or the museum is called into question as an archive and treasure chamber³³ – and with it also the restorer as conservator. Because the *living effect context* of an installation introduces principles into the museum which are familiar to us from a religious and ethnographic context, but not from art galleries. In restoration codes of ethics it is only recently that "social use"³⁴ has been treated as a special feature of works of art which are living objects of significance for a community. The international museum world is also trying to categorise this non-material aspect of works of art under the term "the intangible".³⁵ For restoration work on objects which are distinguished by their social use special rules are being developed.³⁶ The same should in my opinion also apply to an installation vitally committed to the present.

If, however, it is the case that installations require the participation not only of the recipient but also of the restorer, the restorer loses the objectivity that professional restoration, like every scientifically based work, requires.

Nevertheless, restorers must work on installation with certainty, not only because they are skilled at dealing with what has been presented to them but also in order to observe and document the gradual passing-over of present art to the past and, if an installation has a future, to return to the role of the conservator. The installation then would become cultural heritage, and the question of its re-presentation would be posed anew.

But what does the brief survey of restoration theory and installation art attempted here teach us? Relational theories open up freedoms of action, as we have seen: if a work has no more than short duration, rules of restoration become subordinated to artistic intention and social claim to a work, and durability, reversibility, minimal intervention become

less significant as restorational principles. That does not mean undertaking just any restorational measures, that is, working without rules. Rather it means taking a step back from the usual attachment to material and technique and requires a high level of ability to assess the impact of a work. It can therefore not be too often stressed that every larger restorational intervention in installation art requires aesthetic appreciation of the work and a readiness to engage with its perhaps puzzling idiosyncrasies.

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Annotations

- This contribution harks back to a lecture given in Maastricht on 11.05.05 at the seminar on "Theory & Semantics of Installation Art", an event staged as part of the Culture 2000 project "Inside Installation. Preservation and Presentation of Installation Art" (2004–2007) which is supported by the Culture 2000 programme of the European Union. Cf. also: www.inside-installations.org
- Heinz Althöfer, Fünf-Punkte-Programm zur Erhaltung der Moderne. In: Heinz Althöfer, *Moderne Kunst, Handbuch der Konservierung*. Düsseldorf 1980, pp. 21–27. „Neue Maltechniken, abenteuerliche Materialkombinationen und eine Kunst„ideologie“, die vorübergehende Materialisierungsabsicht ausspricht oder Alterung und Verfall überhaupt als positive Kunstmerkmale ansieht, lassen die moderne Kunst zu einer großen und faszinierenden Frage für den Restaurator werden [...] Dann muß er sich daran gewöhnen, daß altvertraute Restaurierungsgrundsätze – Reversibilität, Respektierung des Originals und Beschränkung der Restaurierung auf das Fehlende – in Frage gestellt werden, und schließlich macht ihm die moderne Kunst klar, daß sein Eingreifen überflüssig und unerwünscht sein kann.“ [“New painting techniques, adventurous material combinations and an ideology of art which states an ephemeral materialisation intention or generally regards ageing and decay as positive artistic features, make modern art a big and fascinating subject for the restorer [...] Then he must get used to tried and trusted principles of restoration – reversibility, respect for the original and limiting restoration to what is missing – being called into question, and finally modern art makes it clear to him that his intervention is superfluous and undesirable.”]
- Project Plan "Inside Installation"-Project, II, 2, Description of the project: "[...] The nature of installation works of art is distinct from traditional objects. [...] These works present new challenges, not only with respect to the production processes and artistic intentions, but also in the [re-]presentation and preservation once they enter a museum collection."
- C. V. Horie, *Materials for Conservation: Organic Consolidants, Adhesives and Coatings*. London 1987; R.L. Feller, *Standards in the Evaluation of Thermoplastic Resins*, ICOM-CC Triennial Meeting Zagreb 1978, pp. 1–11. Both quoted from: Françoise Hanssen-Bauer, *Stability as a Technical and Ethical Requirement in Conservation*. In: ICOM-CC, *Preprints Triennial Meeting Edinburgh 1996*, pp. 166–171
- Ségolène Bergeon, "Science et patience" ou la restauration des peintures. Paris 1990, p. 194: "Apport du restaurateur à l'oeuvre originale, la retouche doit être parfaitement stable et réversible: [...] la retouche, est, depuis 1945, soit à l'aquarelle, soit au vernis dont les liens respectifs sont la gomme arabique soluble dans l'eau et la résine mastic soluble dans l'essence de térébenthine".
- Jukka Jokilehto, *Authenticity in Restoration Principles and Practices*. In: *APT 17*, 1985, No. 3–4, pp. 5–11; Cornelia Weyer, *Die Authentizität in der Restaurierung moderner Kunst*. In: *Kunsthistoriker, Mitteilungen des österreichischen Kunsthistorikerverbandes*, 11/12, 1994/1995, pp. 48–56; Nara Conference on Authenticity, Japan 1994, *Proceedings* ed. by Knut Einar Larsen. UNESCO/ICROM/ICOMOS, Tokyo/Rom/

- Paris 1995, especially: Nara Document on Authenticity, pp. XXI–XXIII; Tina Fiske, *Authenticities and the Contemporary Artwork, Or Between Stone and Water*, this volume, pp. 34–39
- Fundamental: Cesare Brandi, *Postilla teorica al trattamento delle lacune* [1961]. In: *Teoria del restauro*. Torino 1977, pp. 71–76
 - E. g.: *Restaurierte Kunstwerke in der Deutschen Demokratischen Republik* [= exhibition catalogue Altes Museum, Staatliche Museen zu Berlin]. Berlin 1980, p. 99 on the exposure of original and well-preserved older polychromies of sculptures: „Zunächst bedarf es einer genaueren Klärung, welche Ergebnisse eine Freilegung bringen würde. Ihr Ziel sollte es hauptsächlich sein, den Bestand an originaler Polychromie, d.h. ihre Erstfassung, wieder sichtbar zu machen. In vielen Fällen ist diese aber nur noch in geringen Resten erhalten.“ [“First, a precise explanation of what results exposure would achieve is required. Its main objective should be to make the range of original polychromy, i.e. the first version, visible.”]
 - Alois Riegl, *Der moderne Denkmalkultus. Sein Wesen und seine Entstehung* (1903). In: Alois Riegl, *Gesammelte Aufsätze*. Augsburg/Wien 1929, pp. 144–193
 - On minimal intervention see e.g. Ernst van de Wetering, *Die Oberfläche der Dinge und der museale Stil*. In: *Maltechnik Restaurierung*, 1982, No. 2, pp. 98–102: „Minimalismus in der Konservierung und Restaurierung kann auf verschiedene Weise verteidigt werden. Das wichtigste Argument ist sicher die Notwendigkeit zur Erhaltung der vielschichtigen Dokumentwerte, von dem jedes historische Objekt der Träger ist.“ [“Minimalism in conservation and restoration may be defended in different ways. The most important argument is certainly the need to preserve the multilayered documentary values of which every historical object is the carrier.”] and: Salvador Muñoz Viñas, *Contemporary Theory of Conservation*. Amsterdam/Boston/Heidelberg/London 2005, p. 192: "The principle of minimum intervention is a reminder that conservation is done for specific reasons, and that there is no need to overdo it. It is also a quiet reminder, that conservation has an inherently negative effect."
 - See on this: August Gebelßer, *Zur Geschichte der Denkmalpflege. Denkmalbegriff – Organisation – Aufgaben – Probleme*. In: *Eine Zukunft für unsere Vergangenheit? Denkmalschutz und Denkmalpflege in der Bundesrepublik Deutschland* [= Catalogue touring exhibition 1975–1976, on behalf of the German National Committee for the European Year of Monument Preservation], München 1975, pp. 157–164, p. 161: „Die aktuelle Restaurierungspraxis ist gekennzeichnet von dem Bestreben, die Monumente mehr noch als bisher in der Originalität ihrer geschichtlichen Substanz und kenntlich in ihrem Alterswert zu erhalten. Ebenso wie die Bauwerke bleiben jedoch die Kunstwerke der Denkmalpflege allgemein in ihrem angestammten Ambiente und möglichst auch in lebendiger (z.B. kultischer) Funktion. Die denkmalpflegerische Restaurierung hat daher – anders als die restauratorische Praxis der Museen – immer auch auf die Geschlossenheit der ästhetischen Ordnung und der künstlerischen Erscheinung ihrer Objekte zu achten; das Andachtsbild in einer Kirche stellt naturgemäß hier andere Forderungen als ein gleichartiges Museumsobjekt, das auch im fragmentarisch überkommenen Zustand belassen werden kann.“ [“Current restoration practice is characterised

by the endeavour to preserve the originality of the historical substance of monuments and to maintain their recognisable age value even more than hitherto. Like buildings, however, the art works of monument preservation generally stay in their acquired setting and as far as possible retain their living (e.g. cult) function. Monument restoration – unlike museum restoration practice – must therefore always also respect the unity of the aesthetic order and artistic appearance of its objects; a devotional image in a church here naturally makes different demands from a museum exhibit of the same kind, which may also be left in the fragmentary state that it was found in.”

12 Ethische Richtlinien für Museen (ICOM Code of Ethics for Museums, 1986/2001). Ed. ICOM-Deutschland, ICOM-Österreich, ICOM-Schweiz, 2003, pp. 12–13, 6 Verantwortlichkeit gegenüber den Sammlungen.

Zur Musealisierung von Objekten [Responsibility for the collections. On the museumisation of objects]. See also: Janine van Reekum, *Alienated Appearances. Study of relation between the musealisation process and conservation* [= MA thesis Amsterdam School of Arts, Reinwardt Academy], Amsterdam 2000

13 Barbara Applebaum, *Criteria for Treatment: Reversibility*. In: *Journal of the American Institute of Conservation* 26 (1987), pp. 65–73

14 Nicolas de Oliveira, Nicola Oxley, Michael Petry, *Installation Art*. London 1994, p. 8: “Installation [...] is a relatively new term [...] used to describe a kind of art making which rejects concentration on one object in favour of a consideration of the relationships between a number of elements or of the interaction between things and their contexts.”; Nick Kaye, *Site-specific art, performance, place and documentation*. London / New York 2000, p. 1: “[...] practices which, in one way or another articulate exchanges between the work of art and places in which its meanings are defined.”

15 Nam June Paik, 1962, quoted from: Nick Kaye, *Site-specific art, performance, place and documentation*. London / New York 2000, p. 53: “It must be stressed, that my work is not painting, not sculpture, but rather a Time art”. Kay speaks of installations which Paik from 1964 on designed as “video robots” as “performative installations”.

16 Johannes Stahl, *Installation*. In: *DuMonts Begriffslexikon zur zeitgenössischen Kunst*. Ed. Hubertus Butin, Köln 2002, p. 125: „Akustische, haptische, geruchsspezifische, visuelle und zeitliche Erlebniselemente und ihre Wechselwirkungen untereinander bestimmen die Wirkungsästhetik einer solchen künstlerischen Arbeit.“ [“Acoustic, haptic, smell-specific, visual and temporal experience elements and their interactions determine the effect aesthetics of an artistic work of this kind.”]

17 Julie Reiss, *From Margin to Center. The Spaces of Installation Art*. Cambridge/London 2001, p. XIII: “The spectator is in some way regarded as integral to the completion of the work.”; Claire Bishop, *Installation Art*. London 2005, p. 6: “This insistence on the literal presence of the viewer is arguably the key characteristic of installation art.”

18 Claire Bishop, *Installation Art*. London 2005, p. 32 with reference to Hans Haake’s “Manet-Projekt 74”: “Many artists began to question the production of discrete, portable objects on which the market depended.”

19 Françoise Hanssen-Bauer, *Stability as a Technical and an Ethical Requirement in Conservation*. In: *ICOM-CC, Preprints Triennial Meeting Edinburgh 1996*, pp. 166–171

20 Giorgio Torraccia, *Processes and Materials used in Conservation*. Ed. ICCROM, Rome 1987

21 Cf. also: European Confederation of Conservator-Restorers’ Organisations (E.C.C.O.), *Code of Ethics*, 2003, Article 9: “The Conservator-Restorer shall strive to use only products, materials and procedures which, according to the current level of knowledge, will not harm the cultural heritage, the environment or people. The action itself and the materials used should not interfere, if at all possible, with any future examination, treatment or analysis. They should also be *compatible* [CW’s italics] with the materials of the cultural heritage and be as easily and completely reversible as possible.”

22 Françoise Hanssen-Bauer, *Stability as a Technical and an Ethical Requirement in Conservation*. In: *ICOM-CC, Preprints Triennial Meeting Edinburgh 1996*, pp. 166–171

23 Quoted from: Claire Bishop, *Installation Art*. London 2005, p. 124

24 Jukka Jokiletho, *Authenticity in Restoration Principles and Practices*. In: *APT* 17, 1985, No. 3–4, pp. 5–11, p. 5: “According to the principles of the Charter of Venice of 1964 [...] the intention should be to preserve the authentic material evidence of historic objects and works of art.”

25 Thomas Brachert has regularly drawn his students’ attention to this circumstance by using the term “sacred original”.

26 Claire Bishop, *Installation Art*. London 2005, pp. 102–106

27 Hiltrud Schinzel, *Zeitgenössische Kunst und Restaurierungstheorie*. In: *MUSEUM AKTUELL*, Dec. 2004, pp. 19–27, p. 25

28 The concept is being hotly discussed by theatre people and used in very different senses, following a speech by German President Horst Köhler in the Berliner Ensemble on 17.04.05. Here it is used as understood by the dramaturge Marion Ilona Tiedtke, who states: „Werktreue ist [...] keine Frage der genauen textgetreuen Wort-für-Wort-Wiedergabe. Die Werktreue einer Inszenierung erweist sich allein dadurch, dass sie zeigt, dass das Stück heute noch eine Bedeutung hat. Gerade in der Vielfalt ihrer Interpretationsmöglichkeiten zeigt sich die Relevanz und Unerschöpflichkeit der Klassiker.“ [“Fidelity to the work is [...] not a matter of precise word-for-word reproduction in faithful adherence to the text. The fidelity of a production to the work is shown merely by the fact that the piece still has relevance today. It is precisely in the diversity of its potential for interpretation that the relevance and inexhaustibility of the classics is revealed.”] Quoted from: *TelekollegMultiMedial/Wissen & Bildung/Bayerischer Rundfunk*, <http://www.br-online.de/wissenbildung/telekolleg/faecher/deutsch/>

29 Claire Bishop, *Installation Art*. London 2005, p. 130

30 Tatja Scholte, *ICN Amsterdam, Project Plan “Preservation and Re-installation of Installation Art”*, applied for with the European Union Culture 2000 Programme, November 14th, 2003, p.1: “One aim of the project is to build confidence in the display and appropriate management of these works enabling them to be shared and displayed at venues across Europe.”

31 Riet de Leeuw, *The Precarious Reconstruction of Installations*. In: *Modern Art: Who Cares?* Eds. Ijsbrandt Hummelen and Dionne Sillé, Amsterdam 1999, pp. 212–221; see also: Tina Fiske, *Authenticities and the Contemporary Artwork, Or Between Stone and Water*, this volume, pp. 34–39 with critical notes on repeated re-installation

32 Nick Kaye, *Site-specific art, performance, place and documentation*, London/New York 2000, p. 116: “Ironically, while much of late twentieth-century Installation art is rooted in an anti-museum attitude characteristic of the 1960s and early 1970s, it is museums and galleries that are the primary locus for such art. This ‘context art’, as we might call it, itself needs an institutional context to be seen.”

33 RoseLee Goldberg, *Space as praxis*. In: *Studio International* 190, No. 977 (Sept./Oct. 1975), p. 34, quoted from: Nicolas de Oliveira, Nicola Oxley, Michael Petry, *Installation Art*. London 1994, p. 29: “The gallery has ceased its conventional activity of showing objects and become ‘a place to experience experience’”.

34 Compare E.C.C.O. Code of Ethics, 2003, Article 16

35 Compare Giovanna Pinna, *Intangible Heritage and Museums*. In: *ICOM News*, No. 4, 2003 [no pagination]

36 Guidelines for Practice of the American Institute for Conservation of Historic & Artistic Works: “When treating certain sacred objects, it may be necessary to employ traditional materials and methods that may not be recognized as currently accepted practice.”, “In some circumstances it may be advisable to employ materials and methods that are sustainable by local communities, even if they are not recognized as currently accepted practice.” and: “Compensation for losses to some sacred and ceremonial cultural property of living cultures may require more extensive intervention to restore conceptual meaning. The conservation professional should document the rationale for such treatments.” See also: Salvador Muñoz Viñas, *Contemporary Theory of Conservation*. Amsterdam/Boston/Heidelberg/London 2005, p. 204: “[...] ethical issues in conservation [...] could even be ignored in other cases, as the meaning of the object might be so strong that its value as historic evidence might be over-come by the need for the object to fulfil its symbolic function.”

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Illustration credits

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Fig. 2: Museum für Moderne Kunst, Frankfurt

Fig. 3: Sammlung ZKM, Karlsruhe, Franz Warmhof

Fig. 4, 10: Hamburger Kunsthalle/Galerie der Gegenwart, Christoph Irrgang

Fig. 5, 6: Stiftung museum kunst palast Düsseldorf, Reproduktion:

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Fig. 7: Museo Nacional Centro de Arte Reina Sofia, Madrid