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FAKED, FLAYED OR FRACTURED? DEVELOPMENT OF LOSS COMPENSATION APPROACHES FOR ANTIQUITIES AT THE J. PAUL GETTY MUSEUM

Jerry Podany*

The practice of compensation, or at least the practice of replacing lost elements and repairing damage, is an ancient one. Its age is attested to by the numerous repairs found on ancient objects of both practical function and religious or aesthetic value. We might say that repair and restoration have existed for as long as we have produced objects of use and of beauty.

The title of this contribution lists three quite general categories of approach to compensation: *faked, flayed, and fractured*. Admittedly this is an oversimplification of a very complex issue with an equally complex history, but it serves the purpose of reviewing some general philosophies in order to define their strengths and weaknesses, benefits, and dangers. Such a discussion also sets the stage for describing the approaches developed in treating the antiquities collection at the J. Paul Getty Museum.

Methods And Philosophies Of Compensation

Methods and philosophies to *reintegrate* or *compensate* losses and damage to ancient artifacts have, over the decades, been most influenced by the desire to return the object to either a pristine (and ultimately imagined) *original* state, or at least to reinstate, to some degree, part of the object's original integrity. The former desire is most fully satisfied by complete restoration which, at its best, provides a harmonious clarity through informed interpretation and at its worst, a willful misinterpretation and a unique creation from the raw material of antiquity. Both results were quite prevalent during the surge of interest in antiquities during the eighteenth and nineteenth centuries. Both can be exemplified by restorers such as Cavaceppi or Albacini who met the seemingly insatiable appetite for intact and *readable* ancient sculpture during the period of the Grand Tour (Howard 1970, Vaughan 1991).

Yet even several centuries prior to this inflated pursuit, artist/restorers often felt that it was their prerogative to improve and their exclusive domain to interpret. Such restorations as these can be placed in the category of faked since what resulted was an intentional pretense far more related to the aesthetics and issues of the restorers' time than to those of antiquity.

More recent philosophies have been influenced by our growing awareness of historical significance, or as some writers on the subject have phrased it "*our emerging historical consciousness*" (Philappot 1976). One need only look at the debates which raged between John Ruskin and Eugene Viollet-le-Duc (Ruskin 1880, Viollet-le-Duc 1875) regarding architectural

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restoration during the latter half of the nineteenth century to appreciate the complexities which filled the romantic visionaries' support of preservation (albeit more of mood and image than of material) and the revivalists' desire to reinstate a functional or nationalistic aesthetic (albeit at the risk of invention). These debates had an enormous influence on the modern ethical structure within the profession of conservation. Nonetheless many of these same issues when applied to in situ monuments and archaeological sites remain unresolved.

Contemporary approaches to compensation and restoration, which have been intimately entwined with professional ethical issues, reflect our absolute respect for the changes which occur to material due to the passage of time; the value we place on the concept of *original*; our reluctance to risk causing additional harm and loss to that original; and our emphasis on material issues of art history rather than on aesthetic interpretations.

In reality of course all of these various philosophies are products and reflections of the time and culture in which they were formed. They are directly dependent upon the knowledge and the perception of past events and foreign cultures held by those framing the ideology. All had, or still have, advantages and benefits, and all, if applied without consideration for the object and its relationship to its past and present time frame, have severe drawbacks. For example even at their most hesitant the eighteenth- and nineteenth-century restorers often misled future scholars by applying their assumed prerogative to *improve* ancient sculpture. This improvement meant not only adding what they assumed to *know* was lost, but also reducing any damage through re-carving. It is in this re-cutting that we can find a warning to our own practices in conservation. For it is these irreversible early restorations, taken with such confident license, that best exemplify the conservator's or restorer's power to influence future interpretations and taste, standards, and aesthetics. For example, the Roman fidelity to anatomical reality was often far too brash for the tastes of the later centuries. The restorers' sensibility (and chisel) brought the sculptures more into line with what was then understood as the classical ideal, whether or not there was any material support for that ideal. Collective memory then turned this *improvement* into an archaeological *reality*. Discussion and judgement of ancient style was given, as a result, the material *proof* of an invented ideal. In turn these acts of alteration often influenced future sculptors and scholars looking for examples to define *classical beauty*. The chain of events rivals a creation by the cartoonist Rube Goldberg, but the effect was lasting and often quite destructive.

In part, the modern realization that such activity misled and destroyed irreplaceable evidence brought us to a point where the desire for archaeological purity and *scientific* objectivity demanded that we not only stop such restorations but remove them wherever they had occurred. This latter action has no doubt delivered great benefit for many sculptures and for some it remains a needed relief. However for many others the results have been less than favorable and the loss of both visual continuity and historical information has far outweighed the purity that was supposedly gained. Additionally many of these past restorations have importance in the

historical review of collecting, connoisseurship, and aesthetics (Oddy 1993); once removed that importance is lost as is the opportunity for future scholars to directly evaluate their impact.

A similar observation can be made in the stripping of Baroque and later nineteenth-century decorations from Medieval churches, often revealing only ruined empty walls (Philappot 1976). This zeal for an unobtainable purity, when applied to disjointed sculpture, has often left us with a visually confusing apparition of amputated historical references and disfigured fragments. The argument as to whether or not the actions of earlier restorers should have taken place at all and the proclamation that we, armed as we are with a newly found *correct* approach, would never undertake such an endeavor, is played out on the sculpture's surface. This leaves in its wake an anachronistic and often contradictory document, reflecting more on the debate about restoration and ethics than on the sculpture and its history. It is here that we find the category of *flayed*, since layers of historical evidence have been removed, revealing visual characteristics which cannot be directly associated with any particular purpose or time.

This category may also include, however, some results from the modern additive approach. There is no specific name for the approach, but it has taken hold of the late twentieth-century conservators' efforts with impressive strength. The approach dictates conceptual distance and objective control. It insists that compensation must be visually distinctive and looks to Gestalt principles to define the perceptual processes which are assumed to occur when the viewer encounters the restored object (Brandt 1963). The imposition of flat, monochromatic, and often recessed synthetic fills (at their best when perfectly executed, and hence ultimately foreign to the ancient and weathered object) is a common sight. When in-fills are necessary for structural or aesthetic reasons, conservators have so desired to visually distance their work in texture, color, and volume that it often creates an overwhelming, and perhaps unwanted, impact on the very fragment which was to be freed of such distractions. What remains interesting in viewing so many of these modern attempts is that what is common to them, and the earlier restorations, is the desire to complete the form, to regain some degree of legibility (albeit that the effort is much more reserved today). Supposedly the visual clues in this modern format are intended to clearly inform the viewer as to what is and what isn't ancient or *authentic*. It is assumed that the audience understands the efforts of the conservator, the reasons for applying this particular style of compensation, and the rules which govern the activity. Considering how limited our attempts to educate the public have been, however, it is unlikely that the viewer has such an understanding of the rules and as a result is often denied a clear visual experience. Indeed the viewer may ultimately be both visually and conceptually confused, unable to accommodate so many conflicting *layers* of information.

In all of this desire to define and simultaneously distance, there remains the need to inform the viewer of what the object might have been if the losses had not occurred, or to at least give a hint of some aspect of its original form. Compensation is a response to such a need and in any discussion of the process it is worth looking closely at the meaning of the very word itself. A

quick glance at any dictionary will lead from compensation to restitution; restoration to rejuvenation; and finally to repair - all having a direct link to re-establishing something lost. That "something" can be a physical part, a function, or a less tangible visual and aesthetic character like "intent". For the conservator of ancient artifacts these aspects are normally out of reach, which means that compensation in the realm of full restoration is out of the question. The distance spanned by time and often by culture and the lack of any hard evidence is far too great. Attempts at complete reconstructions often quickly lead to conjecture and the need to make that conjecture immediately and easily stand apart from the object itself can end in the object's visual subjugation to the compensation. Equally, our respect and even desire for evidence of antiquity through loss, damage, and alteration has grown into an expectation and an aesthetic, indeed even an *assurance* that what we are seeing is *real* and authentic. But it is here in the discussion that we must face the issue of how we define *real*. In an archaeological and strict sense the original is almost always lost, by subtraction or addition through the processes of deterioration, alteration, and accumulation of deposits. What comes to us represents what we understand through remaining evidence as well as our own research. Just as the conservator must be on guard against adding to the loss, they must also be vigilant not to influence that interpretation incorrectly.

There remains, nonetheless, for many ancient artifacts which are exhibited to the general public or are part of educational study collections, a need to present a more accessible object. These objects must offer a more legible version of their original state, form or intent. The challenge to incorporate this information directly on or with the object is, to my mind, one of the main reasons we carry out compensation of ancient artifacts. It is, after all, less often completed (and certainly less necessary) on archaeological excavations, since the archaeologist's need to study the form of a pot can be equally achieved through drawn profiles, (and the field conservator's time is best spent in the business of stabilization and preservation). It is also true that an informed scholar's eyes can accommodate a great deal of intrusion (such as an exposed structural support pin) without being distracted from the fragment itself. However the less informed eye, with less intimate knowledge of and familiarity with such material, requires visual assistance to realize the basic form and the more important visual attributes of the object. Hence compensation of antiquities is more commonly practiced in museums. In such cases compensation is meant to provide a unity, so that the object's original integrity can be brought into harmony with its present state and both can be appreciated, enjoyed, and studied. It is of course true that many fragments need no compensation at all and stand as clear and readable records of antiquity despite losses or damage. Indeed these objects offer other aspects of our appreciation of ancient form which would not have been part of their characteristics in ancient times, such as the effects of age and the implied aesthetics of an incomplete fragment, for example. In such cases damage, alteration, and an incomplete state provide a visual language which speaks of the historical record and of authenticity while still providing an appropriate aesthetic experience. These artifacts are one part of the *fractured* category, and though they stand apart from this discussion, they are not unrelated, since what makes them agreeable and valuable can be quite instructive in our efforts to create the same effect between the ancient artifact and the modern compensations.

This final category of *fractured* can also include an approach which has been increasingly applied at the J. Paul Getty Museum for the in-filling of losses and the construction of structural fills. Essentially the texture, color, and form of compensations are designed to produce the illusion of damage. Holes and gaps are transformed to spalled losses, fractures and cracks remain evident but are more shallow and less disruptive. Many structural components are designed to appear as far more extensively weathered elements. Fills in ceramic vases are, as in the recent past, flat. However they rise to the ancient surface and their color is not a single monochromatic ideal but a blending and layering of many subtle washes to achieve a depth more sympathetic to the ancient fabric. In such an approach there is a continual concern for the maintenance and enhancement of the visual patina. There is a unity sought among the ancient object, existing losses, and imposed compensations in order to provide a balanced aesthetic.

Our questions when addressing issues of type and degree of compensation have been how to provide sufficient visual unity to the object without crossing the line drawn between modern conservation ethics and past restoration practices. How can the compensation be made at one time clearly visible and necessarily discrete? How much sympathy for the visual characteristics of an ancient surface should the fill materials have and how visually distant should they remain?

In considering these questions it is worth noting that the introduction of compensations changes the overall visual "patina" in an additive manner, just as burial and the passage of time may form the patina through alteration and loss. With this view, one then realizes that in-filling and in-painting, reintegration and compensation combine to form a new visual patina, a new state in which the object is presented. What should be the overall goal of that state and what must be the restrictions? Cautiously and without the desire to present manifestos or to condemn other approaches, the main principles can be generally outlined as follows:

I. The compensation must be completely and easily reversible without adverse effect upon the original material. To achieve this we often create the in-fill as a separate part which is then adhered into place with Acryloid B-72.¹ For example, fills on ceramic vessels are formed using a Pliacré epoxy paste.² The support fill is shaped and cut to the appropriate size and then adhered into the ceramic lacuna with Acryloid B-72. Over the top of this structural fill is placed Polyfilla³ which is then painted with acrylic Liquitex paints.⁴ Fills on marble sculpture are either layered structures of Polyfilla (sometimes bulked with microspheres), or Polyfilla layered over the top of an ethafoam support core adhered in place with Acryloid B-72. Paper pulp fills made of cotton fiber pulp bound with methyl cellulose or mixed with Polyfilla have also been used. In all of these cases the complete fill is easily and completely removable in acetone or water.

II. To the greatest degree possible, the fills must remain stable. That is, the material should neither change dramatically over time or cause a change to the original artifact. This requires an evaluation of the material's chemical and physical properties, since it should not place any undo stresses or structural strains on the ancient fragment due to shrinkage, expansion or excessive weight. All the materials we use are fully evaluated and tested to assure that there will be no adverse reactions with the ancient substrates. As to the issue of alteration of the compensation material itself, everything ages. What we aim for is that this material should change as slowly as possible and that the longest serviceable life be guaranteed before it must be redone.

III. The fill should never overlap onto the ancient or worked surface, hiding or obscuring information about the artist's technique, sculptural process or intent. The fill should stop abruptly at the point where the worked surface or form begins.

IV. The fills will be visually *sympathetic* to the original material, that is to say, have the same or similar visual depth, tonality and often texture. Despite this, however, there should remain visual and accessible evidence of the modern origin of the fill as well as *detectability* through available techniques such as ultra-violet examination. What is meant here by *sympathetic* may differ from object to object. In the case of a vase it may be a matter of the in-painting color having a depth and complexity reflecting the same complexity of the mineral clay composition or the subtleties of the glaze. That is not to say the fill fully imitates a glaze, but rather that the in-painting is in visual *harmony* with the original material and shares many general characteristics with it. A lacuna on a stone object may be in-filled in a manner to mimic textured loss. In such a case the *original* surface and sculpted form are not replaced but the offending loss is minimized by presenting it as lesser damage. The goal is to minimize the visual impact of the fills so that they are not a dominant element but function as visual *unifiers* leaving the viewer free to experience what is left of the sculpture. These attempts at compensation should in no way interpret the original artist's or craftsman's hand or intent beyond what is directly accessible through existing evidence. Hence the detailed completion of figurative painting on a vase is, under the majority of situations, not acceptable. However the completion of the form of a vase may be justifiable as might the reconstruction of the general decorative scheme of the painted composition on its surface.

Ultimately this activity and the results are purely visual. The guiding principles may be described, understood or misunderstood through discourse but the actual effect is most clearly understood visually by both general and close examination. At best this paper can offer a few examples which will ultimately be limited by photographic medium and black and white reproductions. Still, by way of illustration, they may serve the need to better explain our efforts.

Examples Of Compensation From The Getty Museum

We can start by looking at ceramics. In most cases ancient ceramic vessels survive in an incomplete form, as a collection of fragments with occasional joins and associated non-joining fragments (usually termed *floaters* since their position in the assemblage is conjectural). Despite the generally incomplete state of most ancient vessels, sufficient fragments often remain to accurately determine the basic profile of the vessel, the contour, diameter, etc. This basic volumetric shape is a characteristic which has both chronological and aesthetic importance. Hence an attempt to recreate the profile or full volumetric form is often attempted. The vase form can be seen in two distinct ways: as a result of the potter's ability to create a three-dimensional expression of cultural aesthetics and/or as a curved *canvas* for the painter (sometimes the same craftsman or artist who potted the vessel) to express an idea or decorative motif. The recreation or restoration of the form not only gives a full volumetric expression of the original but provides physical bridges between extant fragments to form a *solid* vessel whose entrances and penetrations are only those intended by the craftsman and not those resulting from damage and happenstance. Reconstruction also allows a more coherent and fluid portrayal of the painting since the *canvas* is now more or less intact and the painting can be *read* in proper order and association. Added physical elements such as handles, spouts or other attachments may often also be recreated using existing evidence from the fragments.

For example, it was possible to recreate several lost elements of this Caeretan hydria (L.89.AE.45, 6th - 5th century BC, figs. 1-4). Sufficient evidence was preserved of both side handles to allow their full reconstruction, as was also true of the remnants of the central strap handle which was ultimately reconstructed. By reconstructing these elements, as well as the ring foot and the lacunae of the vase, a solid shell was formed to present a more legible expression of form and style (in other cases this will also result in a better understanding of function). Leaving the lacunae fills white (the color of the Polyfilla) however is ultimately visually disruptive and foreign to both the form and the painting. This may also be true if the fills are painted a monochromatic, flat color which holds no association with the ancient surface, material, and characteristics. Hence in the case of this vase a multi-layered color was achieved by airbrushing thin, almost transparent, coats of various tonalities over a basic under-color sprayed on top of the white fill. This provided considerable complexity and depth to the color which was, as a result, more sympathetic to the color and depth of the original material, though unmistakably different. A choice of what design elements were completed was established by both determining what could be completed using existing evidence and to what extent further completion might change the overall appearance of the visual *patina*. The main register bands were, for example, in-painted and established, losses or gaps in the grapevines entwining throughout the image were connected or completed when the gap was small, and left separated by losses in-filled and painted a reserve color when the gap was large enough to have accommodated a change in design or image. Areas of palmettes, if small, were recreated while the figurative drawings such as the face or other parts of the sea-creatures were left in reserve. In general the hydria now presents an immediate impression which is both representative of

aspects of the original condition and a harmonious balance between the extant fragments, the ancient form, and the altered artifact.

Reconstruction of form is perhaps best exemplified by a project in which two Attic vases of South Italian shape (81.AE.183) were reconstructed (figs. 5-7). Since the shapes were completely unique, little assistance could be won from examples in other collections or from the archaeological record. Fortunately sufficient fragments, providing evidence of each aspect of the two vases, were available in the total collection of the sherds. As is common in our work on ceramic vessels, the fills were constructed of *synthetic* sherds formed of Pliacré epoxy paste which, once fully cured, were adhered into place by Acryloid B-72. Polyfilla paste was applied over the surface of the Pliacré sherds and worked to a level consistent with the ancient surface. In-painting was achieved with airbrushed Liquitex paints, again applied as a series of subtly variant transparent washes to achieve a depth of color. Only basic registers in the vase designs were reconstructed. Figures were not restored although in some cases basic silhouettes were completed to some degree in order to visually *connect* aspects of the figure which were fragmented and to provide a basic sense of the figurative form in the composition. An example of completing a sculptural form on a ceramic vessel is shown in figs. 8 and 9. A double masked satyr kantharos from the fifth century BC (85.AE.263) was disturbingly incomplete and difficult to appreciate when the fragments were assembled but no fills had been completed. In the finished vessel the reconstruction was based on the immediate form and the natural symmetry of the sculpted face. Fills were painted in a manner which allows the viewer to appreciate the basic form of both the cup and the decorative elements of the mask but upon close inspection these remain obvious either by lack of detail (as in the missing inscribed lines on the beard fill) or subtle differences in tonality. Again all the fills are easily removable in acetone, as is the in-painting (Elston 1990).

The fills discussed so far have no specific texture and in that sense are consistent with the surface of ceramic vessels. We have found, however, that such flat fills are not successful when the surface of the original artifact is textured or weathered. In such a case a flat smooth fill will often not recede in visual importance but, quite the opposite, stand proud of the surface and focus attention. We have found that rather than attempting to mimic a weathered or textured original surface, texturing the fill to mimic a spall or surface loss is quite effective. The disturbing lacunae on this terracotta altar (figs. 10 and 11), one of a pair from Southern Italy dated to 400-375 BC (86.AD.598), intrude upon the beauty of the composition which is in itself quite complex and energetic. Without denying the damage, lacunae were filled and textured to mimic areas where fracturing had occurred parallel to the surface and resulted in recessed *chips* (Elston 1990). Damage is expected and accepted on the surface of antiquities (when viewed with our modern sensibilities). Hence the fill, which mimics minor damage, becomes harmonious with the visual qualities of the object and loses its power to conflict with the original form. A similar approach was taken with this marble grave stele of Pollis (figs. 12 and 13), of circa 480 BC (90.AA.129). A through-going fracture just above the helmeted head of the warrior was restored for the market prior to purchase by the museum. This restoration included in-filling

of a large disturbing loss around the fracture with pigmented epoxy paste. Unfortunately the fill extended beyond the damage onto the original surface and the color of the fill was quite mismatched and offending. The smooth texture of the fill (as well as its color) drew attention to the repair and visually dissected the stele. After purchase by the museum the previous fill was removed and the stele fragments disassembled to correct a misalignment in the join. It was decided that the gap caused by the fracture was unacceptably disruptive. A new fill was established mimicking a spalled surface similar to other areas of damage on the relief. Note that there remains in the mimicked area of damage a slight suggestion of the helmet form in order to visually establish a sense of the original composition. The fill was made by applying Polyfilla over a base of epoxy paste pre-formed shapes which were adhered in with Acryloid B-72. The final layer of Polyfilla was toned and in-painted with acrylic paints.

A challenging project was presented by a Hellenistic marble head dated to the mid-2nd century BC (91.AA.14), which had suffered an unfortunate fracture cleaving the *face* of the portrait from the bulk volume of the head and leaving a wedge-shaped loss, figs. 14 and 15. The separation of the two fragments was quite disturbing. Complete reconstruction was not possible since reconstruction of the style and subtleties of the hair and the complete form of the crown of the head would have been conjecture. Nonetheless the goal of the project was to minimize the disturbing character of the loss and provide some sense of unity to the two fragments. After several trial fills made with modeling paste a general form and extent of fill was decided upon. Paper pulp mixed with Polyfilla was formed, dried, and then adhered into place with Acryloid B-72. The final surface was carefully modeled to appear similar to the fractured marble surface on either side of the break. Though the two fragments remain clearly damaged, the unity of the portrait is somewhat regained and the relationship of the elements can be more easily understood. It is clear that a flat, untextured fill in this case would have imposed a prosthetic element, foreign to the antiquity and suggestive of a variety of associations.

The completion of elements lost has already been described in the project of the two vases. This same approach has been applied to other materials, such as the marble Neo-Attic krater (82.AA.170) dated to the 1st century BC in figs. 16 and 17. A major loss, seen near the rim and including several upper sections of two figures, had been filled using a recessed acrylic fill mixed with earth pigments and marble powder. The beaded rim form was recreated by molding part of the original and casting a section for repair. Stylistic and technical evidence pointed however to the existence of a foot which would have been part of the total original form. Exhibited without this element the krater could not be fully appreciated or understood. A campaign to measure and characterize all feet of marble Neo-Attic kraters from the same general date was undertaken. This study included measurements of restorations as well as ancient fragments such as those found with the Madia shipwreck. An *idealized* foot was created, a hybrid of all characteristics that were proportionately and stylistically appropriate. The form included some limited low relief features but nonetheless remained a purposefully simplified silhouette. It was carved in wood and plaster and then the finished form was cast in acrylic filled with marble dust and earth pigments. While the texture and color, as well as translucency,

of the modern foot was visually sympathetic to the original marble body, the differences (and the exhibition label) inform the viewer that it is a generalized reconstruction. The benefit is seen in a more proper stylistic format, one in which the krater rises to its full intended visual height rather than succumbing to gravity in an awkward and incomplete form.

Conclusions

In the first part of this paper I noted that the actions of a conservator, especially with regard to compensation and restoration, are very much subject to the fashion of his or her time. As an example we can see that many historically important restorations, which both reflected and formed the attitudes toward antiquities and aesthetics, have been removed and discarded. The collections of many museums are filled with disparate approaches, all assuming *correctness*, all affecting our approach to and experience of antiquities. We have spent a great deal of time recently reexamining one such case at the Getty, the Lansdowne Heracles. This Roman copy of a Greek original, figs. 18 and 19, was purchased by Lord Lansdowne in the late 1700's after its discovery and restoration. In 1974 the sculpture was removed from exhibition and the late eighteenth-century restorations removed. They were partially replaced by epoxy facsimiles in areas where structural supports were needed. It was thought at that time that these smooth, monochromatic elements, recessed from the ancient surface level, would both recede to the perceptual background and yet provide a unity to the object. In fact we believe that several sacrifices were made and that rather than unity, an anachronistic and confusing form resulted. The *minimalist* approach to compensation, which was applied, did not correspond with the desired impact or the final result.

The Heracles has recently been taken back to the lab and we are in the process of returning the earlier restorations to the sculpture. We believe that the historical and irreversible change that occurred in the 1700's cannot be denied and that attempting to return the sculpture to some illusionary *original* state by removing these additions is impossible. We will use the label and graphics, which will accompany the label, to inform the viewer of the presence and location of these restorations. In doing so the sculpture will be relieved of this burden of explanation. We are not advocating that all such restorations be put back, nor are we advocating returning to a practice which formed them to begin with. But in reestablishing one period's compensation in the case of this particular sculpture we feel there will be a clearer view of the antiquity and a preservation of historically important changes which it has undergone to date. The sculpture will be presented as both a document and as a work of art, not as a patchworked platform for competing philosophies and a collection of compensation approaches. It is perhaps this action which best represents our approach. We are attempting to respond to each object and to present it in the most appropriate manner. Conceptual distance is necessary, as are ethical guidelines, however the final product should result in a valuable document and an accessible experience. What is left to us is both a document of antiquity and a record of what has occurred due to the passage of time. These aspects must be presented in harmony with one another and not in visual conflict. Admittedly this is a matter of perception, fashion, and even taste. That we impose

such aspects which reflect our time is unavoidable, that we consider them carefully, for each individual object, is necessary.

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Endnotes

1. Acryloid B-72 is manufactured by Röhm and Haas Company, Independence Mall West, Philadelphia, PA 19105, and is available from Conservation Materials Ltd., 1395 Greg Street, #110, Sparks, NV 89431, (702) 331-0582.
2. Pliacr  is manufactured by Philadelphia Resins Inc., 130 Commerce Drive, Montgomeryville, PA 18936, (215) 855-8450.
3. Polyfilla is manufactured by Polycell Products Ltd., Broadwater Road, Welwyn, Garden City, Herts AL7 3AZ, England.
4. Liquitex acrylic emulsion paints are manufactured by Binney & Smith, Inc., Easton, PA 18044-0431, and are readily available at artists' supply stores.



FIG. 1-2 Caeretan hydria
During treatment showing unpainted fills and handle replication.



FIG. 3-4 Caeretan hydria
After completion showing inpainted fills and extent of integration.



FIG. 5 ATTIC VASE
One of two vases during treatment showing filled losses.



FIG. 6 ATTIC VASE
One of two vases after completion. Note that main registers are suggested by the completion of division lines, however the figures are not completed.



FIG. 7 ATTIC VASES
Both vases in completed stage.



FIG. 8 SATYR MASK CUP
Fragments assembled showing unfilled losses.



FIG. 9 SATYR MASK CUP
Finished cup with reconstructed and integrated fills.



FIG. 10 TERRACOTTA ALTAR
Assembled, showing disturbing losses.



FIG. 11 TERRACOTTA ALTAR
Completed altar showing integration
of textured fills.



FIG. 12 - 13 MARBLE GRAVE STELLE

Figure on left shows the disassembled joint with large loss area on either side of the fracture.
Figure on right shows the completed fill textured to appear as surface damage.

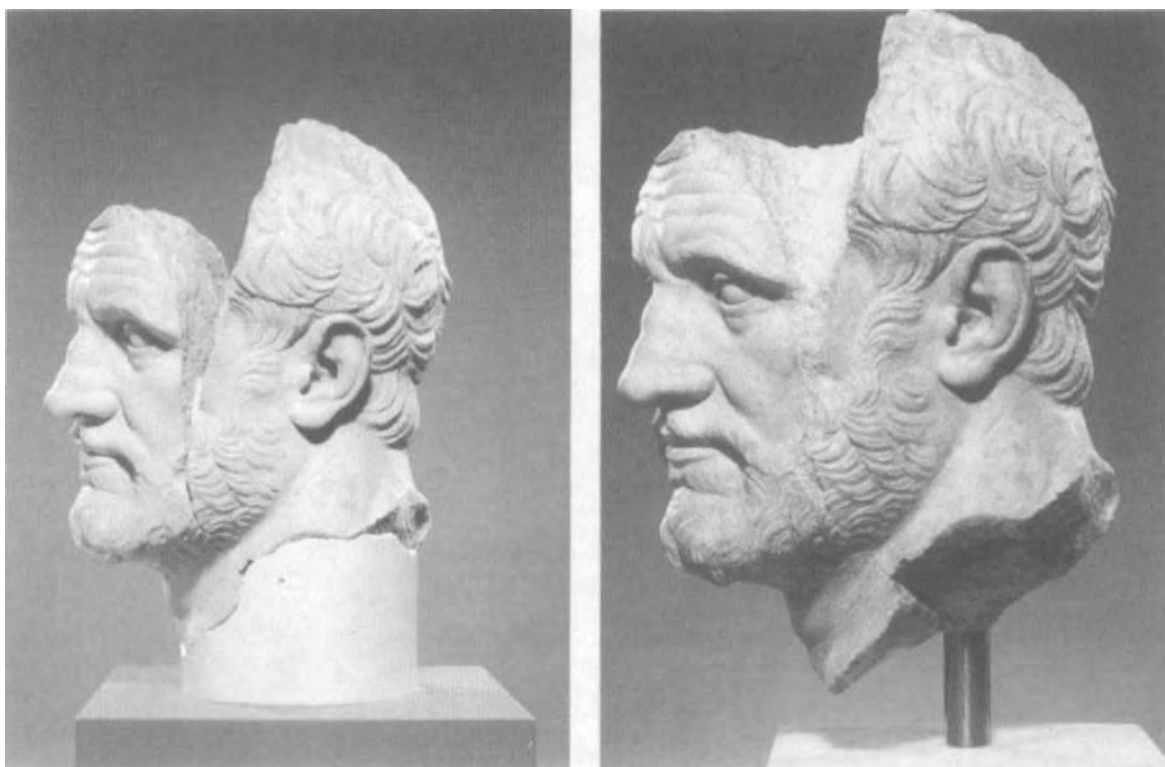


FIG. 14-15 MARBLE PORTRAIT HEAD

Two fragments assembled, note the visually disturbing loss caused by the fracture and (on right) head with infill to unify the two fragments.



FIG. 16 NEO-ATTIC KRATER
The upper body fragment of the
krater partially treated.



FIG. 17 NEO-ATTIC KRATER
Completed krater with reconstructed foot.

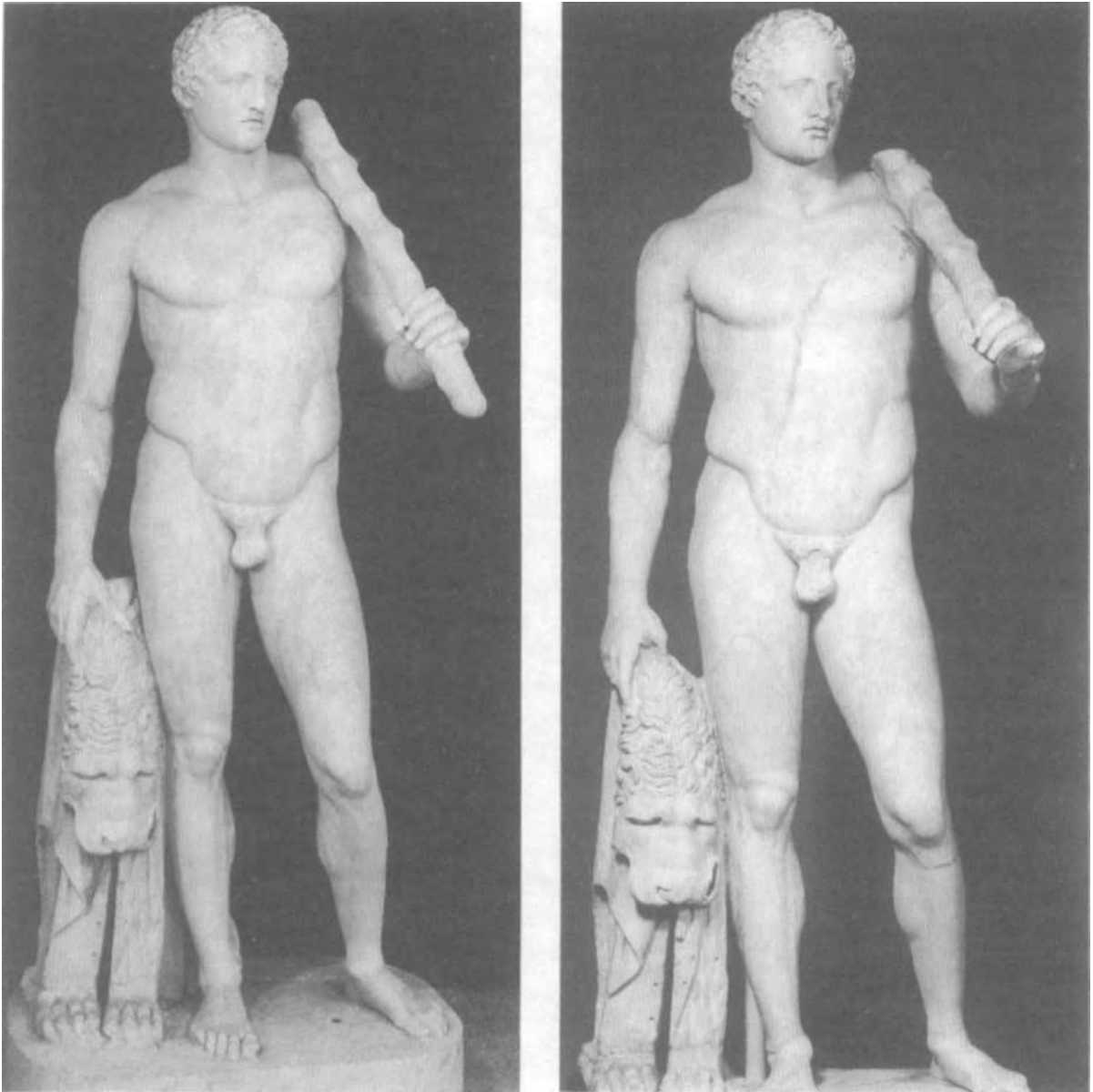


FIG. 18-19 LANSDOWNE HERACLES

Sculpture with 18th Century restoration intact (left) and the sculpture after early 1970's removal of the restorations and addition of synthetic segments and fills (right).