

Customize Approach to Conservation of Modern Art, A Reflection

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ABSTRACT

Art is show case of growth of any civilization through which we can associate our self overall challenges faced by the societies in general. They are languages that all people speak that cut across racial, cultural, social and educational, and economic barriers and enhance cultural appreciation and awareness. Modern movement in art is important time span when so many advancements done in society and changed totally human race through its off beat systems from the traditional ones. Modern art embraces a wide variety of movements, theories, and attitudes whose modernism resides particularly in a tendency to reject traditional, historical, or academic forms and conventions in an effort to create an art more in keeping with changed social, economic, and intellectual condition Modern architecture arose out of the rejection of revivals, classicism, eclecticism, and indeed all adaptations of past styles to the building types of industrializing late 19th- and 20th-century society. Conservation of modern movement in my view point is essential to understand journey of transforming of forms and mediums through its connection with heritage. For scholars have available platform to analyze the pros and cons of experiments and play between thin line of traditional or set rule and adventurous journey towards new creations. Conservation of modern art is played a vital role in the development of new art creations by providing references and evidences...in the meanwhile it is dangerous and unexpected to be claimed as conserved art still growing and developing. Methods of conservation may be explored as per mediums applied that again venture out in new horizons. This paper will also elaborates on distinct approaches to conservation of art design that have evolved. Understanding of framework for the various forms of conservation techniques .how it has been developed, and is used to discuss the distinct advantages and disadvantages inherent to the concept.

Keywords: *conservation, heritage, material, techniques, environment.*

1. INTRODUCTION

Modern Art is generally considered as progression of intellectual aesthetical and philosophical art works created after twentieth century. Artists are exploring new way of expressions to represent the ideas and thoughts to the society without much fuss for set rules.

Now they are ready to play with new materials, new techniques and new subjects. Introduction of computer and other digital techniques are now tools for modern artists.

Continuous challenges to the traditions of art making in the nineteenth century gave rise to the term Avant-garde. Avant-garde referred to artists who were considered to be ahead of their time and challenged established art-making traditions. Artists such as Vincent van Gogh, Paul Gauguin, and Paul Cézanne were among the first to be called avant-garde because of their unique ways to representing the world. Some avant-garde artists criticized political and social ideologies in their work; others taken a more introspective path, examining and critiquing set rules of existing artistic principles and elements.

To understand the phases of development in Modern art ,Art historians and critics have classified the representative developments of modern art into a classification of movements and ideas.

Impressionism—A late nineteenth-century art movement that sought to capture impressions of fleeting moments by representing the new subject as daily city life and application of climatic conditions on surrounds Impressionist artists include Claude Monet, Edgar Degas, and Gustave Caillebotte.

Postimpressionism—A movement that developed in response to impressionism.

Post impressionist artists sought to represent modern life by revealing its emotional and psychological aspects. Leading artists in this movement include Paul Gauguin and Vincent van Gogh.

Fauvism—From the French word fauves, which means “wild beasts,” fauvism was an early twentieth century movement that explored the use of vibrant, bold color as the primary formal element in a composition. The representative artists Henri Matisse, and Maurice de Vlaminck.

Expressionism—An approach to art making that reflects the artist’s unique personal vision and emotions about world. Two important German expressionist groups were Die Brücke (The Bridge) and Der Blaue Reiter (The Blue Rider). Artists associated with expressionism include Wassily Kandinsky, Ernst Ludwig Kirchner, and Oskar Kokoschka.

Cubism—A style of art that explored new strategies for creating the illusion of space, such as perspective, and instead presented three-dimensional forms with abstract, geometric shapes,often offering several views simultaneously. Pablo Picasso and Georges Braque are generally credited with developing cubism at the turn of the twentieth century.

Futurism—A movement founded by a group of Italian poets, painters, and sculptors who advocated social and artistic reforms. Artists such as Fernand Léger and Umberto Boccioni represented the speed and dynamism of the modern machine age in their work.

Abstract art—Art in which no recognizable subjects are depicted. Instead, color, shape, and line are relied upon to convey meaning. Artists such as Wassily Kandinsky, František Kupka, and Robert Delaunay were at the forefront of abstract art in the early twentieth century. Since then, hundreds of modern artists have made abstract works using a variety of styles and approaches.

Dada—An art movement based on deliberate irrationality and the rejection of traditional aesthetic values. Marcel Duchamp and Hannah Höch, among others, are associated with dadaism; they were part of a loosely allied group of artists unified by their collective disillusionment after the brutality of World War I.

Surrealism—Considered by some scholars to be a successor to dada, surrealism was an intellectual, literary, and artistic movement that explored ways to represent in art the world of dreams and the unconscious. René Magritte, Salvador Dalí, and Meret Oppenheim are associated with this movement.

Abstract expressionism—The first major avant-garde movement to emerge in the United States, abstract expressionism (sometimes called action painting) took root in the late 1940s.

The artists associated with the movement—such as Clyfford Still, Helen Frankenthaler, and Lee Krasner—

Minimalism—A movement that some scholars see as a direct response to the critical and popular success of abstract expressionism. Minimalist artworks are characterized by a severe reduction of form and an emphasis on the viewer's physical relationship to works of art as seen in the sculpture of Tony Smith and Donald Judd.

The media (non-traditional)

To represent their unique expressions, the modern artists never hesitated to use new media which can be non-traditional as raw or recycled natural materials, metals, digital tools such as computer, camera etc. This whole method of exploration throws a real challenge for conservationists about gathering as much knowledge on the material as possible in order to better understand its material properties and improve documentation of the work.

Also they work hard to determine the most suitable methods of storage and display of the work.

The treatment approach

In order to ensure a well-founded decision on the conservation treatment of the work may be achieved, taking into account the material, visual, conceptual and historical values of the work, after involvement of various the key stakeholders as painters, government, funding agencies and people. As part of these processes, to find out a range of possible treatment approaches considered including standard consolidation techniques to reduce the risk of further media loss in addition to traditional toning and retouching techniques in order to reduce the aesthetic impact of the damage.

Further to these processes, New way of conservation towards the modern art will be the involvement of the artist to repair the area of damage in consultation with the conservation department.

The artist, through many years of working and experimenting with these non-traditional medium, is most familiar with its properties Another justification for the choice of treatment was that, by having the artist involved in the repair process, both the material identity and integrity of the work would be maintained.

Now the hidden dangers of this way of conserving art with the involvement of artist is connection to the artwork and chances of modification as per his or her current contexts. he may be change or modify the earlier version as per his present status.

Identification of issues :

For the process of conservation Initially it is essential to focus on the the artist's intentions in the work and the artist's use of non-traditional materials and techniques(their significance and meaning).It is required to get the artist's opinions and recommendations on conserving the work into the future.

Ideally it became clear to conservators that approaches to dealing with contemporary art challenges differ greatly to those of traditional art. Today, the intentions behind many artworks are very often defined by the materials and techniques used to create them – a symbiotic and interdependent relationship, which must be acknowledged as such.

Any intervention to aspects or component parts of contemporary artworks thus will most certainly affect the integrity of the work and potentially alter its meaning. By gaining a greater understanding of artists' intentions through correspondence, discussions and interviews, the significance behind artists' choice of materials and techniques can be established and recorded. In turn, by ensuring the material properties of artworks are fully understood through academic and

scientific research, conservators can make informed decisions on suitable conservation approaches. Through working and collaborating with colleagues and key stakeholders via an interdisciplinary approach, not only is the knowledge input maximised but a greater weight and authority is given to the decisions made, and balanced outcomes are achieved.

2. CONCLUSION

Without doubt the role of the conservator is changing and expanding, particularly in the area of contemporary art. A much greater focus is now required on documentation, particularly in instances where 'change' plays an integral part in the meaning of an artwork. Conservators must accurately record artists' intentions relating to future conservation and presentation of artworks in order to establish suitable boundaries. Conservators must be prepared to meet the ever-changing needs of contemporary art by thinking outside the box, particularly in instances where standard and traditional conservation approaches are inappropriate. Most importantly conservators must be fully informed on the material values of works, the visual, conceptual and historical values also, in order to ensure that these important values are being fully addressed.

The conservation profession is forever evolving, particularly in the area of contemporary art, which continues to present more complex and multifaceted challenges for conservators.

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