

Exhibition Record Book

Tangite me: Reconsidering Conservation during the Pandemic



KUAC-C46/KeMCo Exh.3

我に触れよ

(Tangite me) :

コロナ時代に修復を考える

慶應義塾大学アート・センター

慶應義塾ミュージアム・commons

Tangite me:

Reconsidering Conservation during the Pandemic

KEIO UNIVERSITY ART CENTER

Keio Museum Commons

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Bronze Studio	Hirotake Kurokawa	Hiroshi Miura
Art Restoration Studio 21	Yuji Takahashi	Kazuo Kitamura
Minato City Onarimon Junior High School	Yasuaki Miyazaki	Shiro Iwata
Keio Yochisha Elementary School	Nagisa Kawata	Takeyuki Tokura
Keio Junior High School [Chutobu]	Shuhei Narita	
Fukuzawa Memorial Center for Modern Japanese Studies, Keio University	Takashi Watabe	
	Yutaka Higano	

Introduction

Tangite me : Reconsidering Conservation during the Pandemic was an exhibition designed to introduce the work of conservation through Keio collections. Artworks in university collections are often not recognised as works of art because they are encountered within the context of daily academic life. This brings with it the risk that they will not be conserved as artworks, or worse, that they will be lost. The first step, then, is to make these works visible. In 2002, Keio founded Keio Art Committee, which has been attempting to identify, care for, and disseminate information about artworks on campus, not only through the university but also through the Keio schools. This exhibition was also an opportunity to see the results of these activities.

So, how do we think about “conservation”? We cannot do so without handling artworks. Normally, we appreciate artworks by looking at them; keeping our distance from them. Any contact with the work is considered taboo. But for conservation, contact is essential.

Furthermore, we realised that we cannot overlook the fact that this exhibition takes place in the fall of 2021. With the onset of COVID-19, contact has become something we avoid, and no-contact considered vital to the protection of life. As avoidance of contact has become the norm, we wondered whether it was slowly being threatened, and whether it therefore required careful reconsideration. We felt that this was the time to consider conservation as an act of “touching” through an exhibition that allowed viewers to confront artworks, and so we curated: *Tangite me (Touch me): Reconsidering Conservation during the Pandemic*.

When we try to understand conservation from the perspective of contact, the cooperation of conservators, who are the

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ones engaged in the very act of “touching” is indispensable. This exhibition would not have been possible without the tremendous help of conservators. Their shared view on the matter highlights a difficulty at the heart of conservation: “conservation practice involves contact; this both entails caring for the work, and at the same time, we must acknowledge that it also involves constant destruction”. The ambivalence of “conservation” is inherent in both the healing and the destructive nature of contact itself. The symposium and other workshops held as part of this exhibition have provided a valuable opportunity for participants to go beyond usual ways of discussing conservation, and to explore the fundamental concept of conservation, as well as the role of preparation and judgment in the act of conservation.

By choosing the theme of conservation and “touch” as key to the workshops, we believe participants were led to a deeper viewing experience beyond that of visual appreciation.

In order to organise this exhibition, we decided to compile a record book, which would not be an exhibition catalog prepared in advance of the exhibition, but a record of the practice of related events and essays based on the experience of the exhibition.

We hope that this book will encourage you to encounter new works of art from the perspective of “conservation” and provide you with an opportunity to reconsider what it means to “touch” during COVID-19.

March 2022
Keio University Art Center
Keio Museum Commons

Keio Museum Commons

Exhibition

Tangite me: Reconsidering Conservation during the Pandemic

Monday 18 October – Friday 3 December 2021

South Venue: Keio University Art Space (South Annex 1st Floor, Keio University Mita Campus)

East Venue: Keio Museum Commons (East Annex, Keio University Mita Campus)

Organisers: Keio University Art Center (KUAC), Keio Museum Commons (KeMCo), Keio Art Committee

Cooperation: Art Restoration Studio 21, Bronze Studio

Events

[Public Open Days of the Ex-Noguchi Room]

Date: Monday 1 November – Saturday 6 November (except 11/3 Wed.)

Venue: Ex-Noguchi Room, Keio University Mita Campus

[Why Do We Keep It? How Do We Keep It? : Workshops Thinking about Conservation with Children]

Participant: Minato City Onarimon Junior High School “Art Club”

Date: Tuesday 2 and 9 November

Venues: Keio Museum Commons, Keio University Art Space, and Keio University Mita Campus

Lecturer: Yasuaki Miyazaki (Art Restoration Studio 21)

Facilitators: KUAC/KeMCo Staff

Participant: Keio Yochisha Elementary School “Fun with Art Club”

Date: Thursday 18, 25 November and Thursday 2 December

Venues: Keio Museum Commons, Keio University Art Space,
Keio University Mita Campus, and Keio Yochisha Elementary School

Lecturer: Yasuaki Miyazaki

Facilitators: KUAC/KeMCo Staff

[Wash, Polish and Admire the Sculptures. Haptic Workshop]

Participants: Students from the Keio University

Date: Friday 5 November, 10:00–12:00/13:30–15:30

Venue: Keio University Mita Campus

Lecturer: Hirotake Kurokawa (Musashino Art University/Bronze Studio)

Facilitators: KUAC/KeMCo Staff

[Symposium | *Tangite me: Reconsidering Conservation during the Pandemic*]

Date: Saturday 6 November, 13:00–17:00

Venue: Zoom Webinar (free/advance reservation required)

Pannelists: Asa Ito (Tokyo Institute of Technology), Hirotake Kurokawa, Yuji Takahashi (Bronze Studio),
Yasuaki Miyazaki, and Yohko Watanabe

* The recording is available on the KUAC and KeMCo websites (only Japanese).

[Gallery Talk | Take a Closer Look at an Artwork with Conservator:

Miniature Lightbouse, Gifted in Celebration of Fukuzawa Yukichi's 60th Birthday]

Date: Wednesday 17 November, 17:00–18:00

Venue: Zoom Webinar (free/open to anyone)

Lecturers: Yuji Takahashi and Yohko Watanabe

* The recording is available on the KeMCo and KUAC websites (only Japanese).

[Projects Organised and Operated by the Members Based at KeMCo StudI/O]

The “KeMCo StudI/O” is a digital fabrication studio located in the Keio Museum Commons.

During the exhibition, the student staff members (KeMCoM) from the studio took the lead in planning, developing, and managing “digital-flavoured” contents that supports onsite exhibition visits.

[KeMCoM Workshop]

Participants: Students from the Keio Chutobu Junior High School

Date: Tuesday 26 October and Thursday 18 November

Venues: Keio Museum Commons, Keio University Art Center, and Keio University Mita Campus

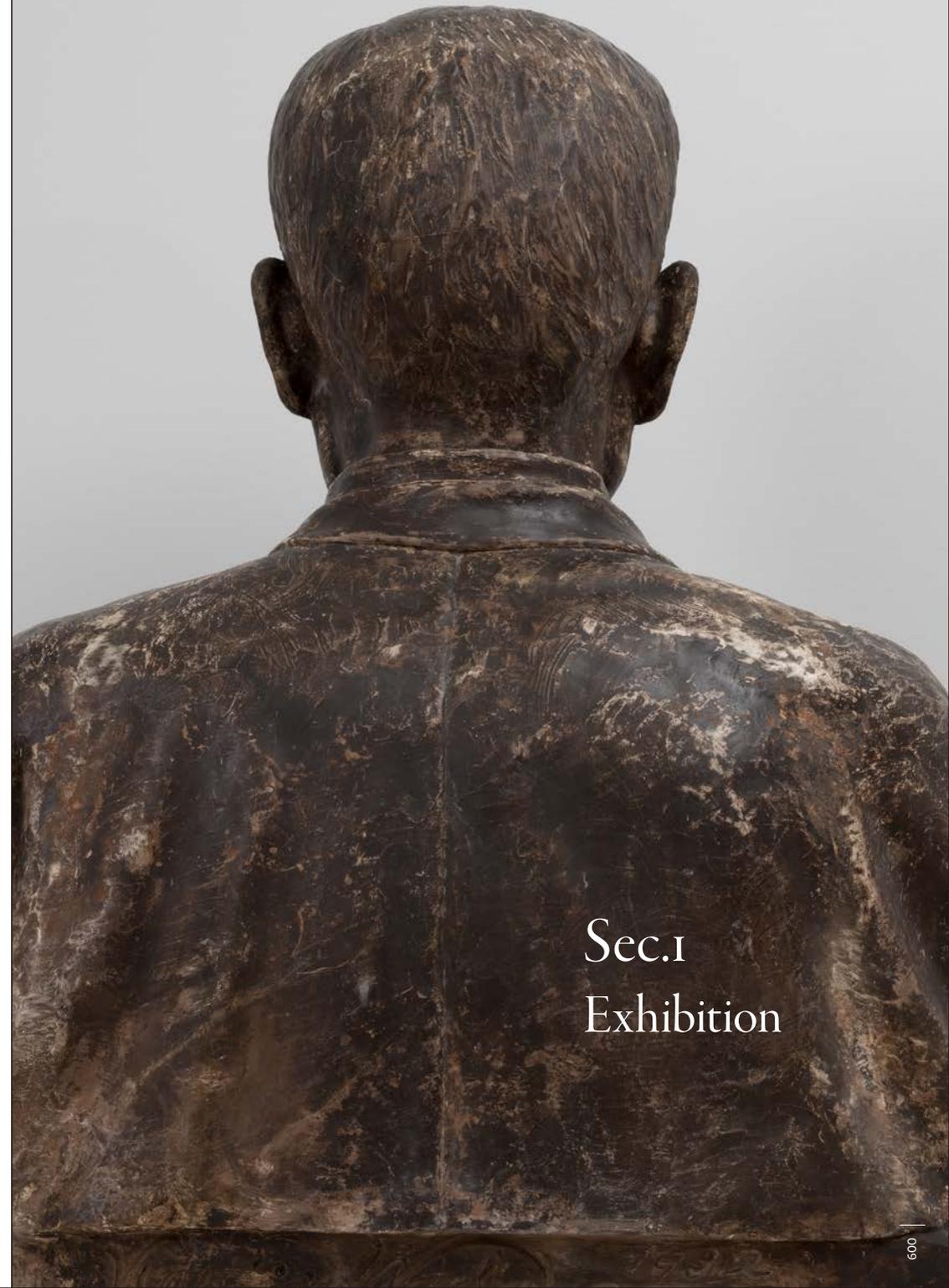
Facilitators: KeMCoM and KUAC/KeMCo Staff

[*Tangite me: Exhibition's Mobile Guide App*]

Date: From Monday 18 October to Friday 3 December

Venues: Keio Museum Commons, Keio University Art Center, and Keio University Mita Campus
System Development and Operation: KeMCoM

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Sec.1 Exhibition



South Venue | KUAC

Photo by Katsura Muramatsu (Calo works)

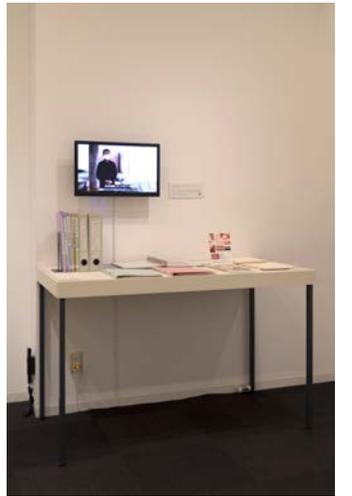




List 2



List 2-1 List 2-2



List 3

Keio University Art Center

Keio Museum Commons



List 1







我に歸れよ (Tanjite me): コロナ時代に修復を考える

Tanjite me - Reconsidering Conservation during the Pandemic

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List 8 List 7



List 9

Keio Museum Commons



List 4



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Keio University Art Center

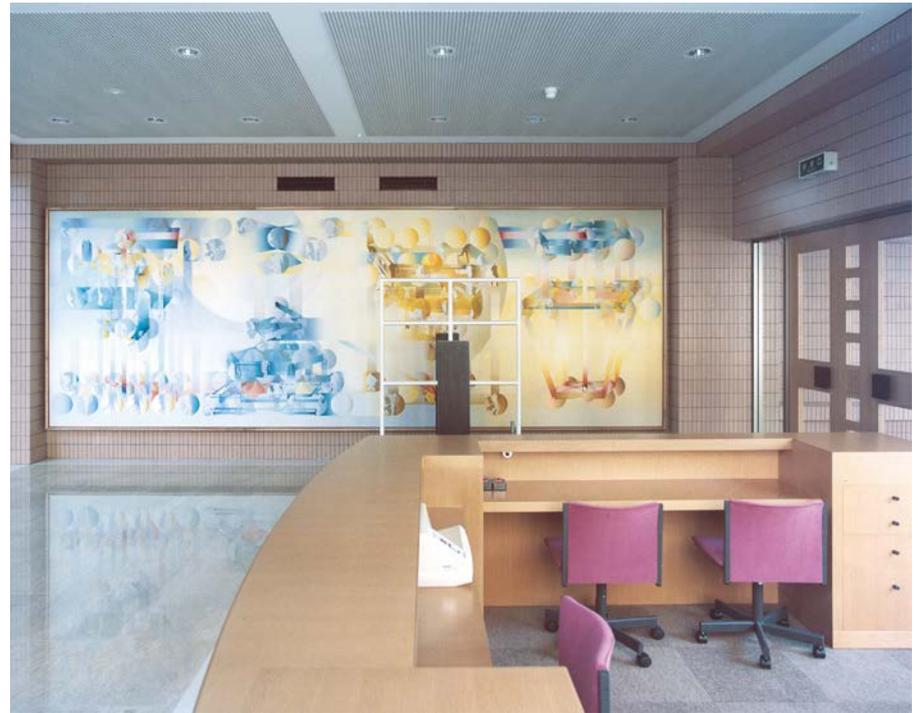




Photo by Shu Nakagawa

Keio Shiki Senior High School List 10

Keio Museum Commons



(Photo: Keio University Library)

Keio University Library (the New Library, Mita Media Center) List 12



List 11 Keio University Library (the Old Library)

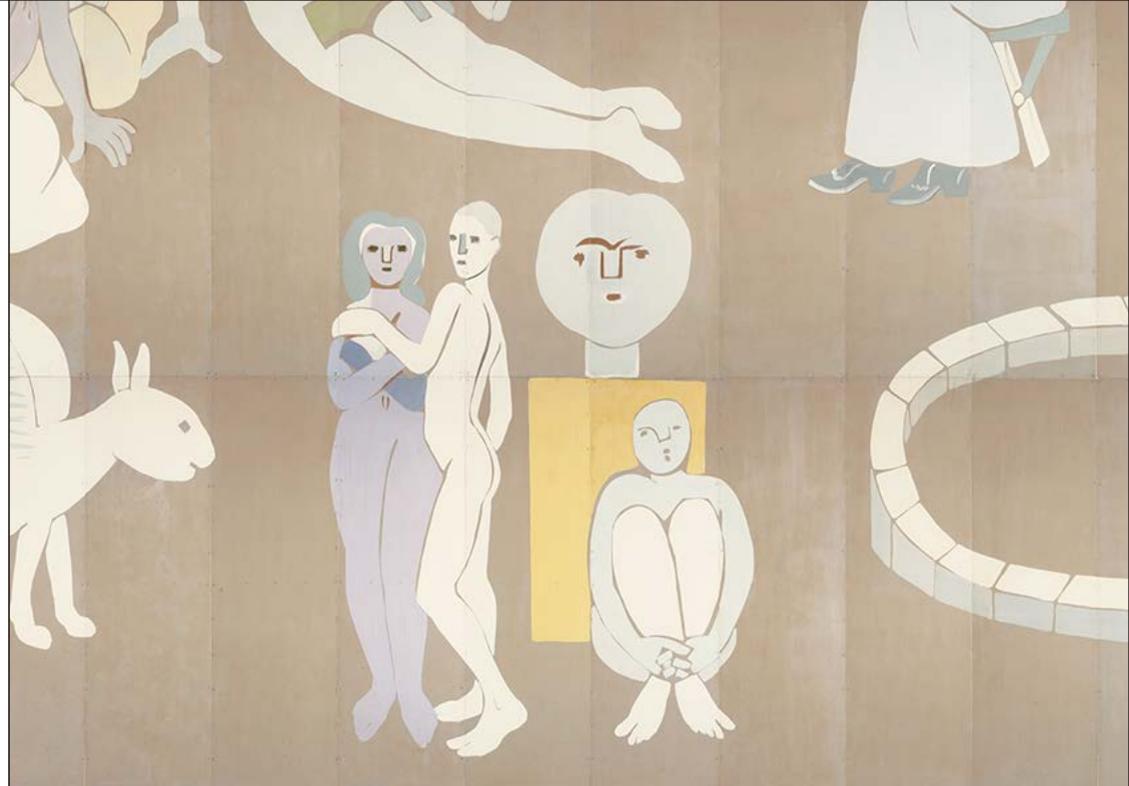
Photo by Ryota Atarashi

我二誰れよ (Tangle me) : コロナ時代に修復を考える

Tangle me - Reconsidering Conservation during the Pandemic



List 13 Murals installed in a cafeteria



Keio University Art Center

List of Works

Artist	4
Title	Ujihiro Okuma and Chokichi Suzuki
Year	<i>Miniature Lighthouse, Gifted in Celebration of Fukuzawa Yukichi's 60th Birthday</i>
Material	1897
Size: cm (H×W×D)	Silver, copper, and various alloys
Jurisdiction	80.5×45.0×45.0
Conservation year	Fukuzawa Memorial Center for Modern Japanese Studies, Keio University
Conservator	2008–09
–	Bronze Studio
1	5
Natsuyuki Nakanishi	Kaheiji Wada
<i>Danshi so katarogu</i>	<i>Bust Figure of Fukuzawa Yukichi</i>
(<i>General Catalogue of Males</i>), 1963	1932
1963	Tinted plaster
Cyanotype scroll	115.0×103.0×60.0
Approx. 1200.0×78.2	Keio University
Keio University Art Center	2017–18
2012–13, 2014	Bronze Studio
Art Restoration Studio 21	
2	6
Isamu Noguchi	Eisaku Hasegawa
<i>Stool</i> [furniture in the Ex-Noguchi Room]	<i>Injo</i>
1951	1917
Wood	Wood
H. 36.4×D. 29.9	168.5×62.5×54.5
Keio University	Keio University
2007, and regularly maintained	2008
Art Restoration Studio 21	Bronze Studio
2-1	7
<i>A Layout Drawing of the Second Faculty Building</i>	Michisei Kono
1955	<i>Ashinoko Lake Scene, Hakone</i>
Pencil, paper	Oil on canvas
56.7×84.0	50.3×60.7
Keio University	Keio Yochisha Elementary School
2-2	2005
<i>A Detailed Drawing of a Table and a Bench in the Noguchi Room</i>	Kobayashi Art Conservation Studio
Pencil, paper	8
39.0×61.0	Hisashi Suda
Keio University	<i>Ducks</i>
3	1947
Junzaburo Nishiwaki	Oil on canvas
<i>Untitled</i>	80.1×116.1
Watercolour on canvas	Keio Chutobu Junior High School
117.0×91.5	1999
Keio University Art Center	Kobayashi Art Conservation Studio
2013	
Art Restoration Studio 21	

Keio University Art Center

9
Kozo Inoue
Flower: Grand Swing
Acrylic resin paint on canvas (polyester, flax), a five-piece set
*Three of the five pieces are on display.
Each 194.0×130.4
Keio University
2010–13
Art Restoration Studio 21

10
Enrico Isamu Oyama
Keio Shiki Senior High School Mural
2003
Acrylic aerosol paint, concrete block
182.0×982.0×15.0
Keio Shiki Senior High School

11
Shikai Kitamura
The Maiden Tekona
c.1909
Marble
169.0×82.0×78.0
Keio University
2005–07
Bronze Studio

12
Keiji Usami
Eventually They All Come into a Circle No.1
1982
Oil on canvas
238.9×679.7
Keio University
2019
Art Restoration Studio 21

13
Genichiro Inokuma
Democracy
1949
Oil on three-layered plywood
East Wall: 442.2×652.3×0.8
West Wall: 447.1×646.0×0.8
Keio University
1988 (Restoration by students of Keio University under the supervision of the artist)
1992, 2008–09 (Art Restoration Studio 21)



List 1



List 4



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List 10



List 11



List 2



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List 5



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List 12

Natsuyuki Nakanishi *Danshi so katarogu (General Catalogue of Males), 1963*

Conservation Year: 2012–13, 2014 | Art Restoration Studio 21

This 12-metre-long artwork made of several sheets of cyanotype paper is a life-size back photograph of Hi-Red Center (hereinafter HRC) members: Natsuyuki Nakanishi, Genpei Akasegawa, and Tatsu Izumi. The photographs were taken during the “Shelter Plan” by HRC, an event which took place on 26 and 27 January 1964 in the old building of the Imperial Hotel. The aim of the event was to measure and record the bodies of guests and sell their life-size “shelters”. The work came to Keio University in connection with the Hijikata Tatsumi Archive (in Keio University Art Center).

For the exhibition *Tatsumi Hijikata + Natsuyuki Nakanishi — Back* (in 2012, Keio University Art Center), a restoration of the work was planned. The work, composed of some sheets of paper, was severely damaged by the past displays. There is a slip of paper on the back of it with the names of the artists involved, indicating that the work had been repaired after every exhibition. In order to preserve the original texture of the work and its documentary value, the appearance had been kept as is. Before the exhibition, the tape traces were removed, and the damaged parts and joints of the connected papers were restored with washi paper and shofunori (wheat starch paste) to withstand installation. After the exhibition, a new storage box made of acid-free paper was prepared for long-term preservation. [SH]



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中西夏之《男子総カタログ'63》

Natsuyuki Nakanishi: *Danshi so katarogu (General Catalogue of Males), 1963*

イサム・ノグチ、谷口吉郎

《旧ノグチ・ルーム》[第二研究室 談話室]

Isamu Noguchi and Yoshiro Taniguchi: *The Ex-Noguchi Room* [A common room in the Second Faculty Building]



©Keio University Art Center / Photo by Ryota Atarashi



Isamu Noguchi and Yoshio Taniguchi
The Ex-Noguchi Room [A common room in the Second Faculty Building], 1951 (partially relocated in 2005)

Conservation Year: 2007, and regularly maintained | Art Restoration Studio 21

The “Noguchi Room” was a common room on the first floor of the Second Faculty Building on Mita Campus created in 1951, designed through a collaboration between the sculptor Isamu Noguchi and the architect Yoshiro Taniguchi.

The Second Faculty Building was dismantled for the construction of the South Building in 2003, and was partially relocated to the roof terrace on the third-floor of the South Building in a different form. The “Ex-Noguchi Room” underwent a major restoration in 2007, when the stool and other furniture were loaned to the Isamu Noguchi Foundation and the Garden Museum in New York.

Research conducted during the restoration revealed that the materials used by Noguchi, which were commonly used in Japan in the 1950s, are now hard to find. So, the materials matching the original were sought. In addition, it was confirmed that the furniture was deteriorating due to direct sunlight from the relocation to the roof terrace. Therefore, furniture covers were made to protect them from sunlight. Also, UV-blocking film was affixed to the window. These countermeasures slow down deterioration, and are very effective for preserving the works.

Since then, the furniture has been under continuous care, with experts inspecting its condition once a year, cleaning it, and applying protective wax. At present, the Ex-Noguchi Room is usually closed to the public, but it is periodically opened to the public and users are given guidelines on how to use it. We are striving to inherit architectural spaces while maintaining a balance between preservation and utilisation.

[MK]



Junzaburo Nishiwaki

Untitled

Conservation Year: 2013 | Art Restoration Studio 21

Junzaburo Nishiwaki was a poet and English literature scholar who was active in the Taisho and Showa eras. As a child he had aspirations to become a painter, and even after he gave up on being a professional, he often continued to make paintings. In recent years, many of these works have been exhibited and presented, but Nishiwaki continued to make paintings not as a painter, but as an amateur; many of his works, such as portraits of acquaintances, were made in a casual manner. On the canvas used as a support for this work, which is usually used for oil paintings, he painted with a very quick brushstroke touch. In addition to the heads and bodies of human figures, there are also some animals and plants in this artwork.

By the time of the donation of this work, most of the layers of paint had cracked and fallen away, probably due to the fact that the water-based paint used had failed to adhere to the base. Thus, it was difficult to store the work in the collection in its original state and immediate restoration was considered. Because of the extent of the peeled areas, priority was given to preserving the painting in its original state, and the fragile layers of paint were not filled in or painted over, but rather the adherence was strengthened. The spalled surface still remains painfully visible today. [KY]



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西脇順三郎《作品》

Junzaburo Nishiwaki: *Untitled*



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Ujihiro Okuma and Chokichi Suzuki
*Miniature Lighthouse, Gifted in Celebration of Fukuzawa
 Yukichi's 60th Birthday, 1897*

Conservation Year: 2008-09 | Bronze Studio

This miniature lighthouse was donated and produced to celebrate Yukichi Fukuzawa's 60th birthday. The sculptor Ujihiro Okuma, a leading person of Western-style sculpture in the Meiji era, made the mould for this work. Its casting was done by Chokichi Suzuki, the metalworker who inherited metal casting techniques from the Edo period. This work's significance lies in its unique expression of the Meiji era, where Western techniques were combined with traditional Japanese ones. The body of the lighthouse has a five-layered pattern made from two different types of alloy. The rough waters in the lower part are silver, crashing against elaborate rocks of copper. These indicate Okuma's mastery of dynamic expression and Suzuki's exquisite craftsmanship.

Although the work had remained damaged for a long time, its restoration started to prepare for the exhibition *Fukuzawa Yukichi: Living the Future* (2009, Tokyo National Museum and others). Each process was carefully followed through with the help of its blueprint and photographic documentation (printed materials from the Meiji era, kept at the Fukuzawa Memorial Center for Modern Japanese Studies, Keio University) attached to the work. With exhibition in mind, the basic policy of the conservation was to reconstruct the appearance of the missing and deformed metal parts without seeking to match the original materials. The parts were reconstructed with reference to accompanying documents, using materials easy to obtain and work with such as brass and polyester resin. Its mechanical parts were unrepaired, their colours left in the state of metal oxidation due to ageing. [SH]



大熊氏廣、鈴木長吉
 《福澤諭吉還曆祝灯台》

Ujihiro Okuma and Chokichi Suzuki: *Miniature Lighthouse, Gifted
 in Celebration of Fukuzawa Yukichi's 60th Birthday*

Keio University Art Center

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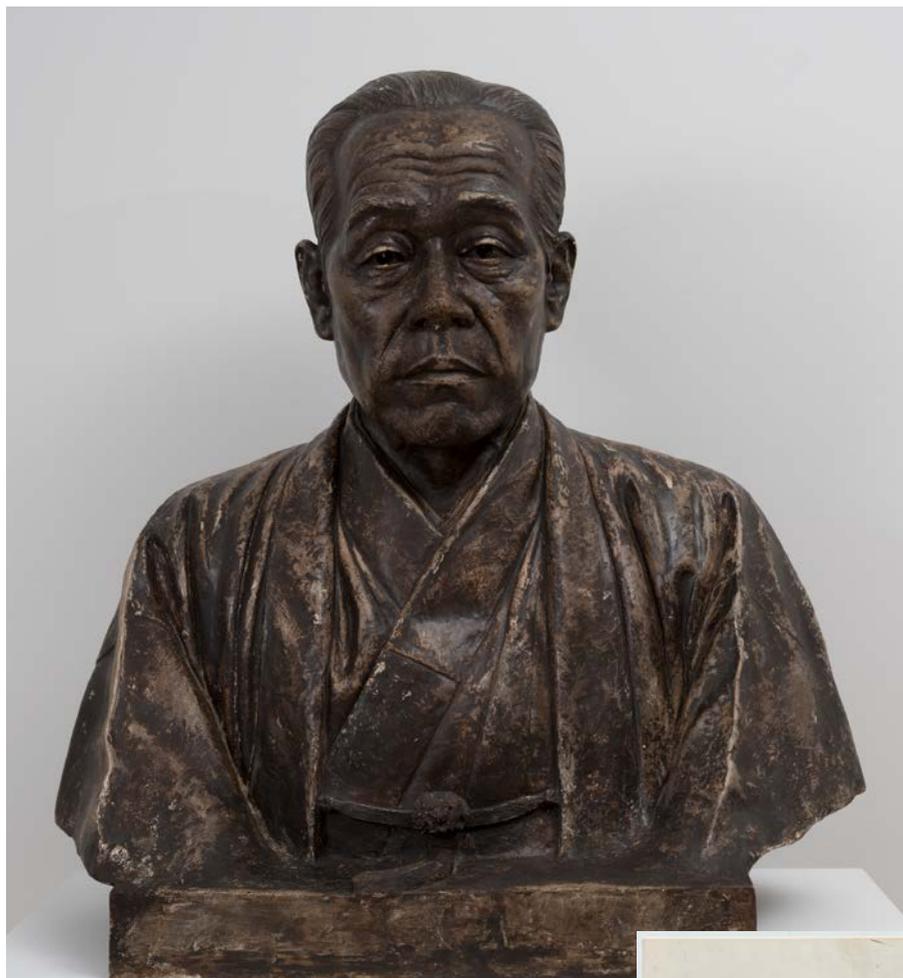
Kaheiji Wada *Bust Figure of Fukuzawa Yukichi, 1932*

Conservation Year: 2017-18 | Bronze Studio

This is a plaster model for the *Bust Figure of Fukuzawa Yukichi* that was placed in the Yukichi Fukuzawa former residence in Nakatsu City, Oita Prefecture. The bronze statue was lost due to the government's metal contribution during World War II; only the plaster model remains and conveys its original appearance.

This particular plaster statue was displayed in the canteen of the Keio University Rowing Club's training camp. Plaster being a fragile material, the statue had been damaged in many places over the years, including the nose, ears, and protruding sleeves, and had been temporarily glued together with unknown material and transparent tape. For the restoration, the old repair marks were removed and the original shape was restored with appropriate plaster. Using the silicone mould taken from the restored plaster statue, another statue consisted of fibreglass-reinforced-plastics was installed in the training camp in its place. During the restoration procedure of the plaster statue body, its bottom part was flattened and stabilised. Ensuing final shape correction and supplementary colouring, it was stored in Mita Campus.

The bronze statue in the Yukichi Fukuzawa former residence was rebuilt after the war by Kaheiji Wada, and the plaster model of the new statue is also in the Keio University collection, thanks to a donation from his family. Wada, who created the statue of Fukuzawa twice, was a sculptor who graduated from Tokyo University of the Arts in 1908 and was active before and after World War II, but not only Wada's works but also many other bronze statues of the same period were lost in the war. Therefore, the conservation of the plaster model has an important value in the history of modern Japanese sculpture. [NS]



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和田嘉平治 《福澤諭吉像》

Kaheiji Wada: *Bust Figure of Fukuzawa Yukichi*

Photo by Katsura Muramatsu (Colo works)





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Photo by Katsura Muramatsu (Colo works)

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長谷川栄作《引接》
Eisaku Hasegawa: *Injo*

我ニ融れよ (Tanjite me): コロナ時代に修復を考える | Tanjite me: Reconsidering Conservation during the Pandemic

Eisaku Hasegawa *Injo*, 1917

Conservation Year: 2008 | Bronze Studio

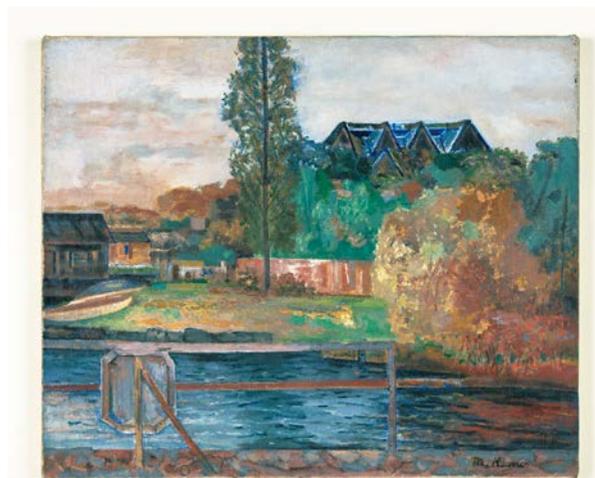
This sculpture was awarded the Special Top Prize at the 11th Bunten Exhibition (a Japanese annual arts exhibition sponsored by the Ministry of Education) in 1917. In the same year, Eisaku Hasegawa withdrew from the Japan Sculpture Society and established a woodcarving organisation, the Sendansha. He was inspired by the Yakushi Nyorai statue at Shinyakushiji Temple in Nara, and pursued a deep spirituality through the wood carving technique of ancient Japan to attain a new approach to expressing nude women. The title “Injo” is a Buddhist word meaning the way Buddha takes people by the hands to save them. The palm facing the viewers looks like a mudra, evoking several characteristics of Buddha statues.

On the other hand, it is presumed that there had been some application of white colour serves as a way to differentiate expression of female nudity from Buddhist statues. In 2008, a conservation treatment, in which several white residues along with the difference in colour tone of the hair and the pedestal were carefully observed, was carried out. After a detailed investigation, by carefully and repeatedly correcting the brightness, the texture of the wood carving was restored. The little finger of the left hand was also missing, but fortunately its fingertip was carefully preserved and restored during the conservation.

This work was donated along with the Fujiyama Memorial Hiyoshi Library (present Fujiyama Memorial Hall, which became the memorial hall with the construction of the new Hiyoshi Library in 1985), and is assumed to have been in the library until the new library was built in Hiyoshi. It had been stored in the warehouse of the new library, but was restored when it was transferred to Mita Campus. [NS]



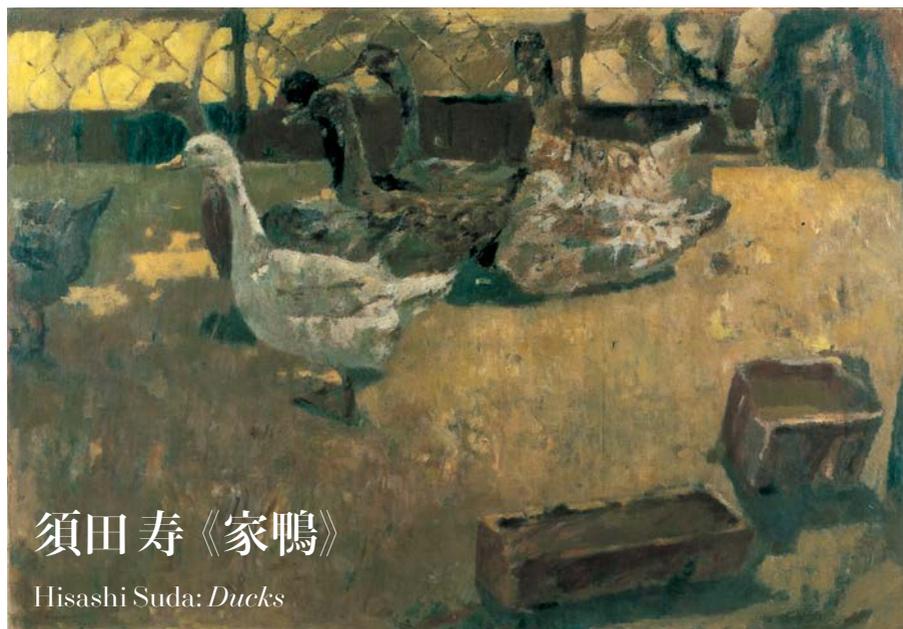
Keio University Art Center



河野通勢 《箱根芦ノ湖風景》

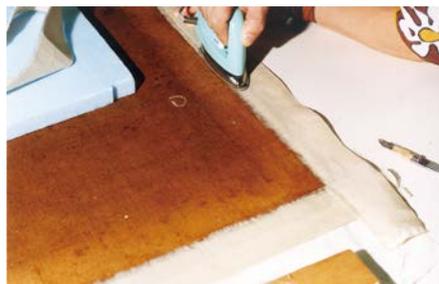
Michisei Kono: *Ashinoko Lake Scene, Hakone*





須田寿 《家鴨》

Hisashi Suda: *Ducks*



Keio Museum Commons

Michisei Kono, *Ashinoko Lake Scene, Hakone*

Conservation Year: 2005 | Kobayashi Art Conservation Studio

Mishisei Kono was known for his detailed oil painting style and for the many illustrations he created in his later years. He was a member of the art group, Sodoshia led by Ryusei Kishida, and was appointed teachers of the art department at Keio Yochisha Elementary School along with his fellow Sodoshia member Hitoshi Seimiya in 1923 by Kishida's recommendation. In 1927, Kono was replaced by Sadao Tsubaki, and this work was donated to the Yochisha as a memorial of his teaching career. The exact dates of creation and donation are unknown, but the stylistic features suggest that it was painted in the late Showa era.

When the painting was restored in 2005, it was found to have numerous cracks in the painting, and the coloured layer on the trees had fallen off. The report also stated that the frames used to protect the work were weak, that the hanging brackets and strings were not strong enough, and that the glass had mould. Due to such predicament, it was decided that the restoration would consist of "minimal symptomatic measures", such as the removal of dirt as well as the application of anti-seizure and fillers to the damaged areas, along with replacement of the frame and the improvement and reinforcement of the fixation of the work to the frame. [KY]

Hisashi Suda, *Ducks*, 1947

Conservation Year: 1999 | Kobayashi Art Conservation Studio

Hisashi Suda's early works were characterised by oil paintings with a distinct essence of Academism. However, after the end of World War II he absorbed the Cubist styles of Picasso and transformed himself into an artist with an entirely different style. This work was accepted for exhibition in the 3rd Nitten Exhibition (a Japanese annual fine arts exhibition) in 1947, and was donated by the artist to Keio Gijuku in 1948. From 1949 to 1952, Suda was a teacher of art techniques at Keio Chutobu Junior High School.

The restoration report of 1999 showed that the painting had not been adequately protected and that dust and mites had stained the painting, affecting its colour. It also reported that the paint layer was fragile and in a "very dangerous condition" due to ageing. As a result, there was a decision to clean the painting, keep it from flaking, reinforce and reattach the painting cloth, and improve the framing. After the restoration, the colour tone of the painting was improved and the rippling of the cloth was reduced. Spacers were also added to the frame to strengthen the work's hold. Today, the work is still hanging in the Keio Chutobu Junior High School. [KY]

Kozo Inoue *Flower: Grand Swing*

Conservation Year: 2010-13 | Art Restoration Studio 21

Kozo Inoue moved to France after graduating from Keio University in 1960. After studying at the Académie de la Grande Chaumière, he worked mainly in Paris. Inoue's style is characterised by the concise form and delicate shading of the motifs. Starting with silkscreen prints, he left behind many works in the field of environmental art, including murals and designs.

This work was a wall decoration for the Fujiyama Memorial Hiyoshi Library. The work is a five-piece set, but when it was removed after the library was relocated, it was divided into two and three pieces and stored separately. Some of them went missing for a while, but were found later. All pieces were damaged, and some of the canvases were stained with graffiti because the lower part of the work was at an accessible height. Therefore, the five pieces were repaired together. As it was difficult to remove the graffiti written in pencil, watercolour was used to make up for it. Damaged parts of the support were repaired with flax fibre.

The number of colours in this work is small, and the expression of shading in the repeated motifs is slightly different in each of the five paintings. In addition, since the five paintings had been soiled to various degrees, the conservator had to carefully adjust the complementary colours, requiring a great deal of time for restoration. [MK]



Keio Museum Commons



井上公三《花 グランドスイング》

Kozo Inoue: *Flower: Grand Swing*



(Photo: Office of Communications and Public Relations, Keio University)

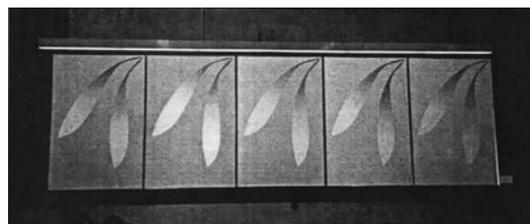




Photo by Shu Nakagawa



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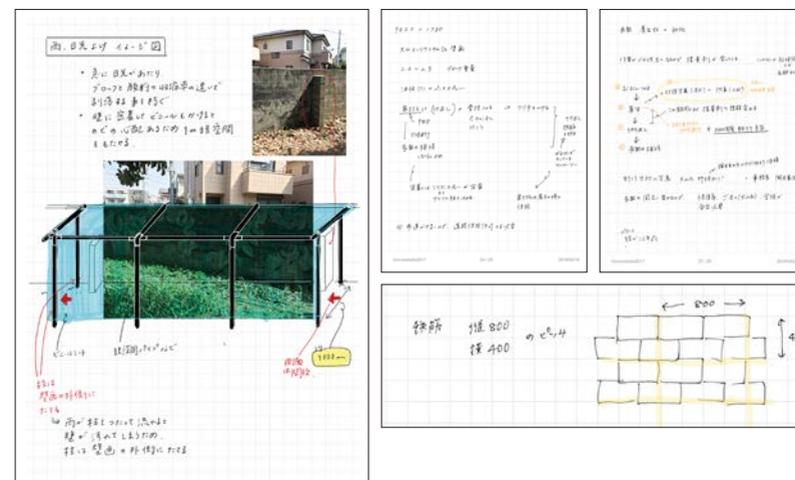
Keio Museum Commons

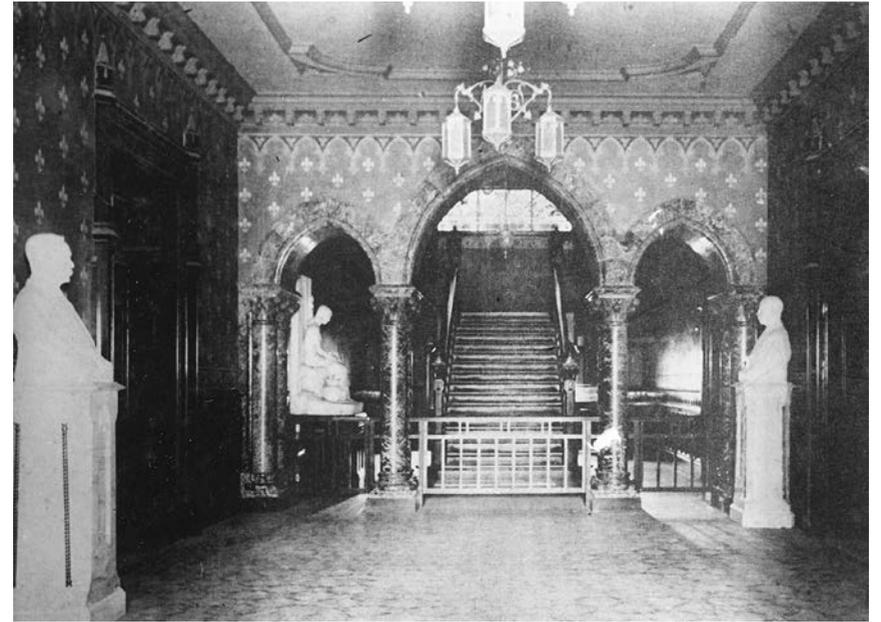
Enrico Isamu Oyama *Keio Shiki Senior High School Mural, 2003*

Conservation project continues since 2019.

This artwork was created by Enrico Isamu Oyama, a contemporary artist who developed his own motif “Quick Turn Structure” (hereinafter QTS) when he graduated from Keio Shiki Senior High School. This is one of the artworks which marks his starting point as an artist. He has had a strong interest in writing culture since his high school days, and this work developing as an abstract form, although it remains somewhat literal, serves as an allusion of QTS’ cultivation.

Painted on the school’s block wall, this work stands in a particular area of the schoolyard for many years. However, due to deterioration of the concrete wall by the ageing, it has to be replaced; followed by the Keio Shiki Senior High School’s proposal to enact a conservation project of the work. In 2019, field surveys were carried out by conservators of sculptures because the supporting medium is a three-dimensional block wall and by conservators of paintings because of the aerosol painting. Based on their reports, several people, including the teachers and staff at the Keio Shiki Senior High School, department staff of the building construction in Keio University, internal art experts, external conservators, and the artist himself, have been discussing the conservation policy of the artwork. This project could be considered a challenge to conserve contemporary art from the perspectives of preserving street art, artworks as a part of buildings, and artworks in the education field. [SH]



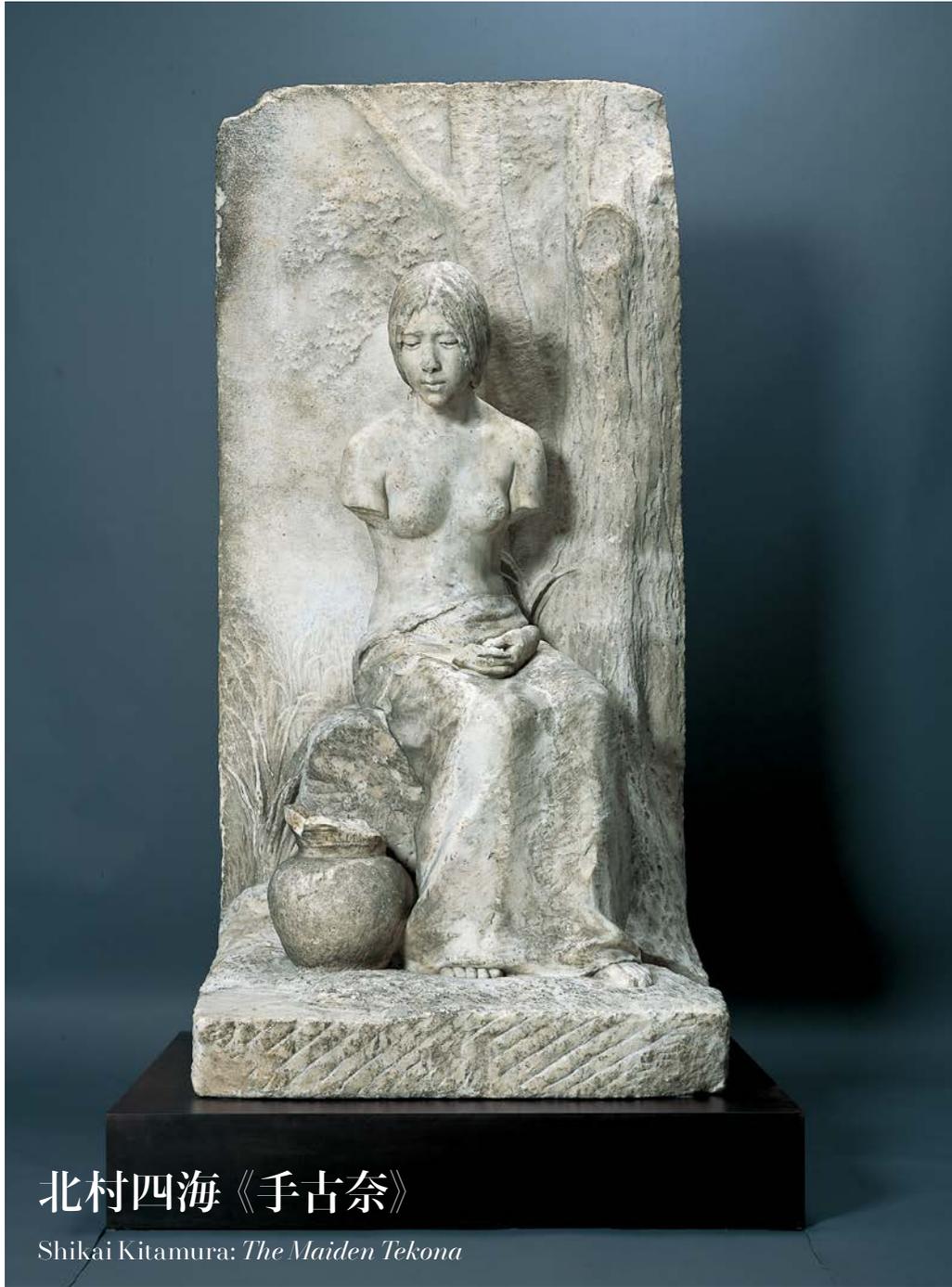


The entrance hall of the Old Library before the war.
(Photo: Fukuzawa Memorial Center for Modern Japanese Studies, Keio University)



The entrance hall of the Old Library immediately after Great Tokyo Air Raid.
(Photo: Fukuzawa Memorial Center for Modern Japanese Studies, Keio University)

Keio Museum Commons



北村四海《手古奈》

Shikai Kitamura: *The Maiden Tekona*

Photo by Ryota Atarashi

Shikai Kitamura *The Maiden Tekona, c.1909*

Conservation Year: 2005-07 | Bronze Studio

This is a marble sculpture by Shikai Kitamura, who was active during the Meiji and Taisho eras. “Tekona” was a beautiful girl who was described in the *Man'yōshū* (8th century anthology of Japanese poetry) as the girl from Mama (a place name in Ichikawa City, Chiba Prefecture), based on a legend that she drowned herself because she was saddened by the fact that the men who wanted to marry her were fighting over her. Created for a public exhibition, this work is highly valued as it exemplifies Kitamura’s artistic statement of melancholic female beauty based on ancient Japanese myths and legends.

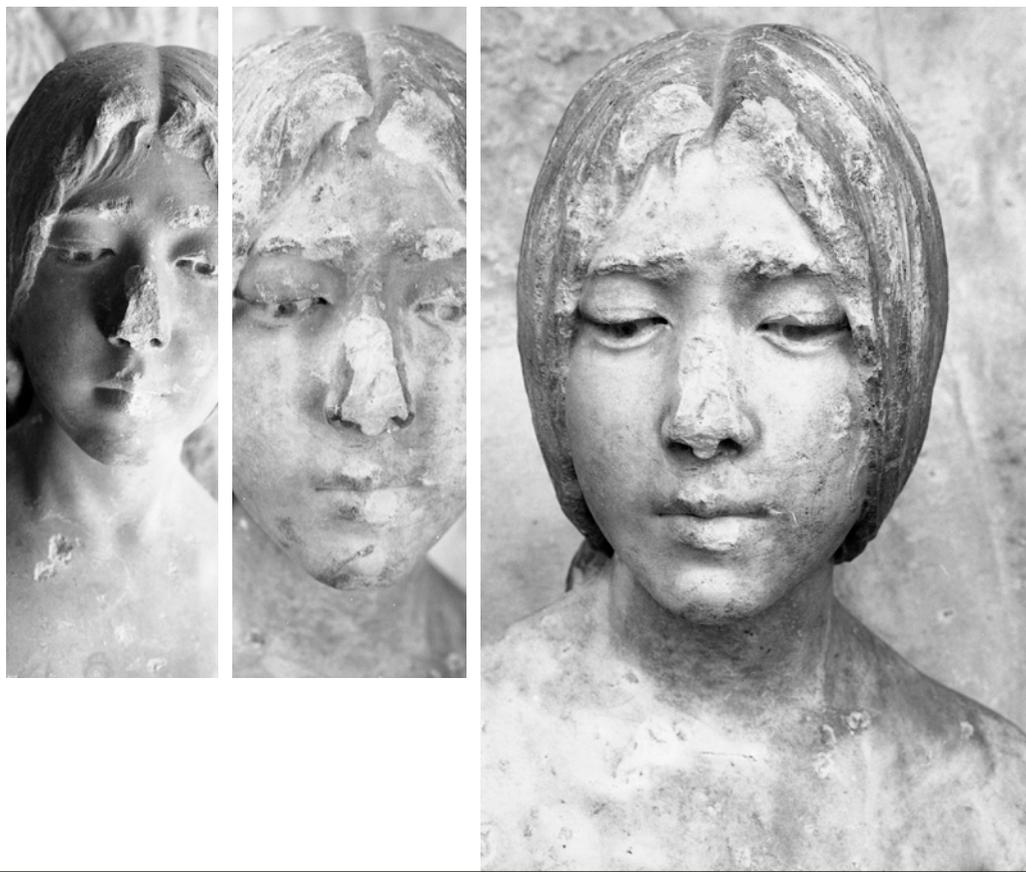
The sculpture was donated to Keio University by Kitamura for the library (now the Old Library) built to celebrate its 50th anniversary. It was displayed in the staircase hall on the first floor of the library, but was damaged in the Great Tokyo Air Raid in 1945. The masterpiece, 170cm high and weighing 1 ton in total, was unable to stand on its own due to deep cracks and losses. Therefore, it was stored laying down, never to be seen again for 60 years.

Not restoring the arms and not completely removing the soot from the incendiary bombs was chosen as its method of conservation; notwithstanding the casualty, its aesthetic value as well as its historical value as a war survivor will not be lost. *The Maiden Tekona* is now once again placed in the entrance hall of the Old Library, passing on its tragic history to the newer generation. [NS]



The Original figure, it was first produced. From *Manbusho dai 3 kai Bijutsu Tenrankai: Zuroku Seiyoga oyobi Choso no bu* [The 3rd Exhibition Catalogue of the Ministry of Education, Western Painting and Sculpture Department], Shinbishoin, 1909.

(Photo: Tokyo National Research Institute for Cultural Properties)



Keio Museum Commons

Keiji Usami
Eventually They All Come into a Circle No.1, 1982

Conservation Year: 2019 | Art Restoration Studio 21

Keiji Usami is an artist known for his use of four human figures extracted from photographs of the Black riots in Watts, Los Angeles, published in *LIFE* magazine. This work is the first in a series of murals commissioned by Fumihiko Maki, the architect of the Keio University's new library. It is the first work in the series of the same name. From the image of four human figures enclosed in a circle, it can be regarded as a continuation of "One Hundred Drawings" series that began in 1978. According to Usami, the composition of the work was inspired by "the composition of a picture scroll, with repeated images in a horizontal line" in mind, in order to respond to the flow of people coming and going in the library entrance lobby.

The work is not framed with any sort of protection such as acrylic panels as the artist insisted that the viewer should always be able to see the painting directly. Furthermore, due to the work being installed close to a doorway, as well as it being a large painting that reaches towards the floor, there were signs of staining and peeling, possibly caused by people passing in front of the work. In order to determine the best method of restoration, a part of the painting was subjected to a cleaning test and the cleaning method was carefully studied. Reversible paints were used to cover the flaking areas. [KY]



宇佐美圭司

《やがてすべては一つの円のなかに No.1》

Keiji Usami: *Eventually They All Come into a Circle No.1*



Keio University Art Center

Keio Museum Commons



猪熊弦一郎《チモクラシー》

Genichiro Inokuma: *Democracy*

Genichiro Inokuma at the completion ceremony of the Student Hall.
(Photo: Fukuzawa Memorial Center for Modern Japanese Studies, Keio University)

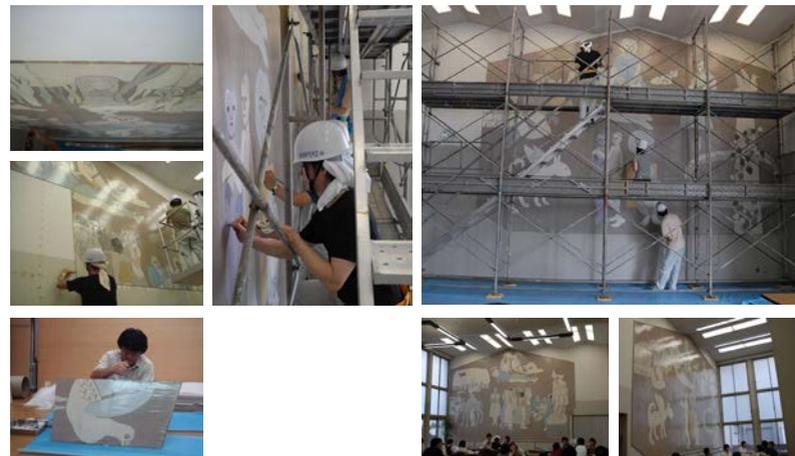
Genichiro Inokuma *Democracy, 1949*

1988 (Restoration by students of Keio University under the supervision of the artist),
1992 and 2008–09 (Art Restoration Studio 21)

At the request of the architect Yoshiro Taniguchi, Genichiro Inokuma produced this work as murals for the east and west walls of the Student Hall that Taniguchi designed and completed in 1949 on the Mita Campus of Keio University. The mural depicts young people's carefree attitude with Inokuma's wish to "give the students a feeling of liberation without being particular." Due to the shortage of materials after the war, this work was painted on plywood using a mixture of oil paints and fat paints.

It is currently installed in the cafeteria of the west school building. This work has been restored three times so far, including the course of relocations. In 2008, it was observed that the surface was stained and the varnish applied during the old procedure had yellowed to a light brown colour. There was also a lot of delamination of the plywood. In order to restore the large painting, which is approximately 4.5 metres long and 6.5 metres wide, scaffolding was first erected and the panels were removed from the wall one by one. Then, the detached supports were glued, the surface was cleaned, the old varnish was removed and re-varnished, the paint layers were filled and shaped, and supplementary colours were applied. Since the mural was installed in a cafeteria, regular maintenance would be required in the future. In order to reduce the load during installation and removal, and to ensure air permeability, a grid of Japanese cypress cubes was attached to the mural. [MK]

Keio Museum Commons

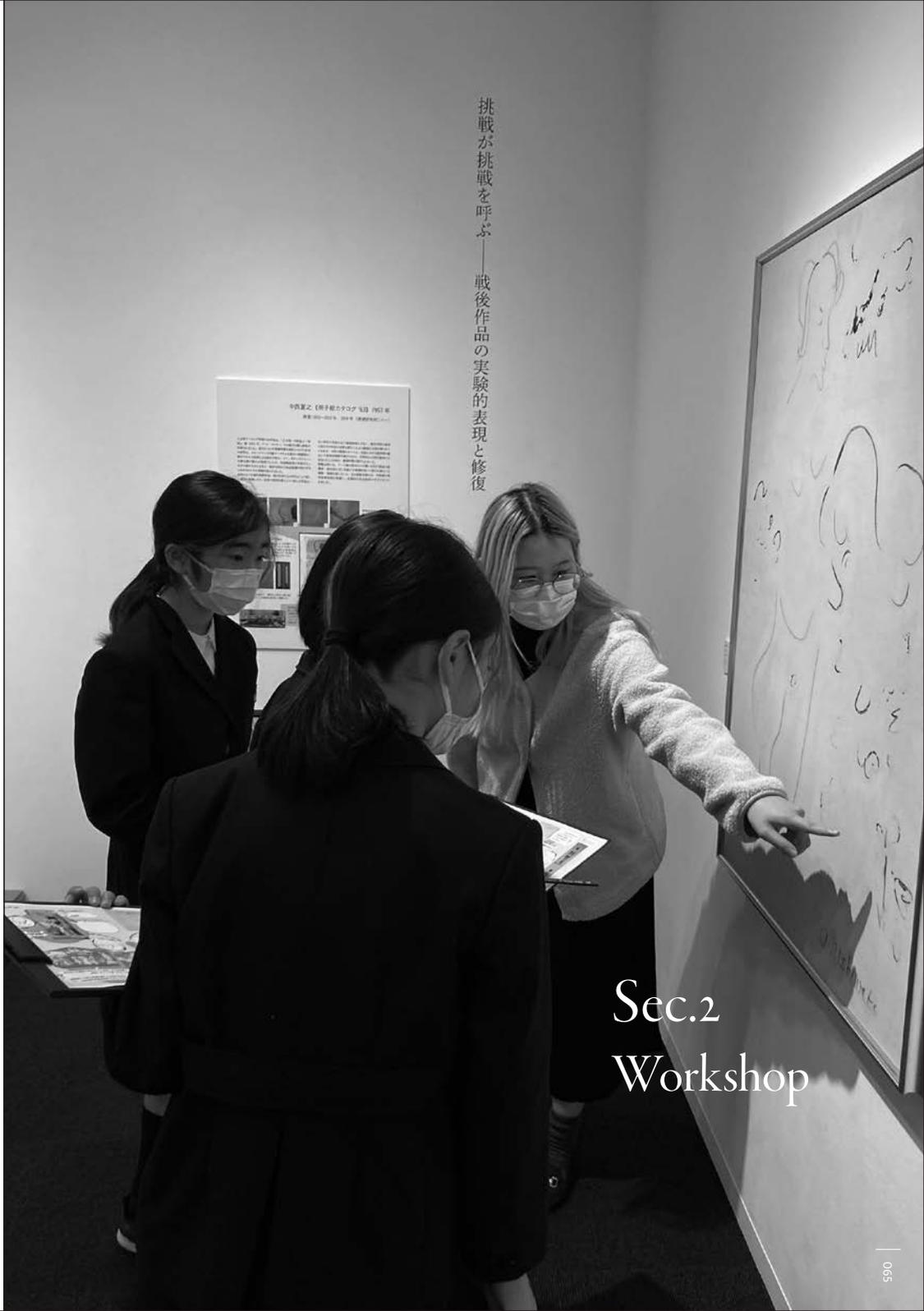




表紙 (表紙) : コロナ時代の修復作業
Tangible - Reconsidering Conservation during the Pandemic



Visible the Conservators



挑戦が挑戦を呼ぶ——戦後作品の実験的表現と修復

Sec.2 Workshop

Why Do We Keep It? How Do We Keep it? Workshops Thinking about Conservation with Children

Mayu Hashimoto

The conservator Yasuaki Miyazaki (Art Restoration Studio 21) was a guest speaker at workshops for children from Minato City Onarimon Junior High School's "Art Club" and Keio Yochisha Elementary School's "Fun with Art Club", where students were encouraged to think about the conservation of fine art. The restoration of individual pieces require meticulous care in accordance with that work's specific issues. But what approach is such restoration based on? What kind of procedures are carried out? Tools used in actual restoration projects and other reference materials were passed around, and an analysis was made of the process of restoration for artworks including sculptures, murals, and paintings.

After the workshops were held, participating children and students were asked to write an essay giving their own impressions. These are included in the Japanese edition of this publication.



Keio University Art Center

Minato City Onarimon Junior High School “Art Club”

Workshop Outline

1st Session

Date: Tuesday 2 November 2021, 16:30–18:00

Venues: Keio Museum Commons, Keio University Art Space, Keio University Mita Campus

Participants: 11 students, 2 teachers

Facilitators: KUAC/KeMCo Staff

2nd Session

Date: Tuesday 9 November 2021, 16:30–18:00

Venues: Keio Museum Commons, Keio University Mita Campus

Lecturer: Yasuaki Miyazaki (Art Restoration Studio 21)

Participants: 13 students, 2 teachers

Facilitators: KUAC/KeMCo Staff



The workshop for children from Minato City Onarimon Junior High School’s “Art Club” was held over two sessions. In the first session’s introduction, basic campus information was given to those students visiting Mita Campus for the first time. Next, restoration was introduced using the example of medical care, so students could consider the concept while substituting it with something familiar from their own experience. They were then called to view the exhibition, and to ask themselves, “What has been restored?” After they’d had some free viewing time in the Keio Museum Commons room, staff drew the students’ attention to the works *Injo*, *Bust Figure of Fukuzawa Yukichi*, and *Miniature Lighthouse, Gifted in Celebration of Fukuzawa Yukichi’s 60th Birthday*, as well as giving some commentary; though their explanations were not a one-sided discourse intended to impart knowledge, instead the students were asked questions, and in the process of answering them, could begin to think about conser-

vation independently. In the Old Library building they viewed *The Maiden Tekona* from the perspective of “conservation and the memory of war”. It was explained that the statue had been damaged and its arms lost during air raids and the chaos of war, but rather than being returned to a state of perfection, it had been restored in a way that retained the memory of that conflict. One of the students wrote in their essay afterwards, “There are things that can’t be expressed simply by fixing them,” showing how deeply they’d reflected on this. Finally, in the Art Space, students viewed *Danshi so katarogu (General Catalogue of Males), 1963*, and *Untitled* by Junzaburo Nishiwaki, and using them as examples, learned about contemporary art’s diversity of expression, and the restoration of modern pieces.

The second session was held with the conservator Yasuaki Miyazaki. In a slide-show lecture he described the “important aspects of conservation” as being basic objectives and attitudes such as “treating ob-

Keio University Art Center



jects with care”, “observing”, “recording”, and “listening to a multitude of opinions”. He also presented reference materials and photographs, then gave a detailed explanation of the restoration process for *Flower: Grand Swing*, and *Democracy*. Students then moved to the exhibition rooms, and under Mr. Miyazaki’s direction learned how to use various tools. The children seemed fascinated by these, and were keen to pick them up to see how they felt. Afterwards, they viewed some works alongside Mr. Miyazaki. They were struck by the scale of restoration in the mural *Democracy*, and in *The Ex-Noguchi Room* [A common room in the Second Faculty Building] they considered how Spatial Art could be preserved, restored, and passed on to future generations.

Throughout the two days, students saw many works and could know actual areas of restoration. They gazed with fresh eyes, not just at the artworks, but the university buildings and environment as they moved around the campus. It was impressive to see how politely and enthusiastically they interacted with their surroundings, even though it was all new to them. Their essays communicate just how valuable the workshop was as an opportunity to meet an actual conservator and learn about his

occupation. Hopefully, we can continue to engage in such educational activities in collaboration with local schools.

Keio Yochisha Elementary School “Fun with Art Club”

Workshop Outline

1st Session

Date: Thursday 18 November 2021, 15:00–15:15

Venue: Keio Yochisha Elementary School

Participants: 6 students, 2 teachers

Facilitators: KUAC Staff

2nd Session

Date: Thursday 25 November 2021, 15:00–16:10

Venues: Keio Museum Commons, Keio

University Art Space, Keio University Mita Campus

Participants: 7 students, 2 teachers

Facilitators: KUAC/KeMCo Staff

3rd Session

Date: Thursday 2 December 2021, 14:35–15:45

Venue: Keio Yochisha Elementary School

Lecturer: Yasuaki Miyazaki (Art Restoration Studio 21)

Participants: 8 students, 2 teachers

Facilitators: KUAC/KeMCo Staff

The workshop for children in Yochisha’s

after-school club “Fun with Art” was held over three sessions. Following on from the first session’s introduction, in the second session students visited the Mita Campus and viewed various artworks. Their movement around the Keio Museum Commons and Art Space took the form of a self-guided exploration, without commentary from the staff, in order to encourage a proactive relationship with the works. A worksheet was produced to aid their appreciation. On this was printed every work exhibited, along with a question for each, picking out a specific point to consider. For example, in the case of *Bust Figure of Fukuzawa Yukichi*, the question was asked, “Before his restoration, Fukuzawa Sensei was hurt in many places. Can you see where?” Also, to get students to move about and view works in both the Museum Commons and the Art Space, and to see *The Maiden Tekona* in the Old Library building and *Democracy* in the student cafeteria, a stamp station was placed in each of these four locations. The participants stamped the spaces on their worksheet, and through this additional mechanism, were able to better acquaint themselves with the campus environment. Children were seen clasping their worksheets and taking in those works they found most interesting, sometimes on their own, or sometimes while talking with friends or staff.

A week after the second session, the workshop’s third session took place with the conservator Yasuaki Miyazaki at the children’s own school. Mr. Miyazaki gave a detailed lecture on the restoration process of Seiji Fujishiro’s large piece *Foals Flying the Nest in Shadows and Sunbeams* (2008) which adorns the side wall of Yochisha Elementary School’s main entrance, as well as the work *Democracy* which the children had viewed the week before. He explained how during the first work’s 2019 restoration, picture cutouts and paper that



had risen up from the supporting framework had been repeatedly fixed back in place by hand, one-by-one, and how the background fluorescent lights had been replaced with LEDs. After the lecture, the children viewed the actual piece, under Mr. Miyazaki’s guidance. It was an opportunity for them to learn anew about the creation of such a familiar work, and through its restoration, how it had come to be there in its present condition. Finally, the children returned to the modeling room and watched Mr. Miyazaki make an appraisal of two pictures from Yochisha’s

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Worksheets distributed to children (designed by Shiho Hasegawa).



Keio Museum Commons

collection with the view of restoring them. He shone a light from the side to inspect which areas of paint were peeling off, and considered what treatments were needed with the children.

While the workshop at Keio Yochisha Elementary School was linked to the efforts of the Keio Art Committee, which is responsible for the care of works held by Keio University, it also made good use of Keio’s particular status as a fully integrated educational institution (going from elementary to higher education). Many

works are exhibited in Yochisha’s school buildings, and Mr. Miyazaki referred to these when he said, “A great number of pieces at Yochisha were made by artists with a connection to Yochisha and Keio University, which is why they are imbued with such feeling. Each carries a passionate message from the artist.” These words, from someone in the position of a conservator with hands-on experience, must have deeply engraved themselves on the children’s minds.

Wash, Polish and Admire the Sculptures. Haptic Workshop

Miho Kirishima

Workshop Outline

Date: Friday 5 November 2021

Morning session: 10:00–12:00

Afternoon session: 13:30–15:30

Lecturers: Hirotake Kurokawa (Professor, Musashino Art University/Bronze Studio)
Mirai Shinozaki (Outdoor Sculpture Conservation Researcher/Former Curator of the Kodaira City Hirakushi Denchu Sculpture Museum)

Naoto Takashima (Steering Committee Member of the Japan Institute for the Survey and Conservation of Outdoor Sculpture)

Participants: 8 students in the morning session, 4 students in the afternoon session.

Facilitators: KUAC/KeMCo Staff

[Works maintained at the workshop]

Morning session: Fumio Asakura, *Heiwa Kitaru (Coming of Peace)*, bronze, 1952.

Afternoon session: Kaseki Shibata, *Bust of Fukuzawa Yukichi*, bronze, 1953; Kazuo Kikuchi, *Youth*, bronze, 1948.

In the morning session, all the participants carried out maintenance work on *Heiwa Kitaru* after an explanation of the procedure.

In the afternoon session, the lecturers demonstrated the maintenance procedure and method for the *Bust of Fukuzawa Yukichi*, after which everyone carried out maintenance on the *Youth*.

Planning background

Keio University undertakes bi-annual outdoor sculpture maintenance on each campus and Keio schools as one of the activities of the Keio Art Committee. On the occasion of this exhibition under the theme of restoration and contact, we decided to organise the outdoor sculpture maintenance programme as a related programme to this exhibition, in which sculptures are cared for while being directly touched by the workers. Therefore, we have set up the maintenance period on the Mita Campus during the exhibition period and organised the workshop with Hirotake Kurokawa of the Bronze Studio, who will give a lecture, and who has long been involved in the maintenance of the University's outdoor sculptures. The target was Keio University students, and we hoped that this would provide an opportunity for them to look at the familiar artworks on the campus grounds in a new light.

Workshop process

First, the Art Center staff informed the participants that the University and Keio schools have outdoor sculptures scattered around the premises, and Mr. Kurokawa, the lecturer for the workshop, has been maintaining them for many years. The workshop began with the lecture by Mr.



Keio University Art Center

Kurokawa, followed by the maintenance procedures — prewashing with water, washing with detergent, waxing and polishing. In the lecture, Mr. Kurokawa spoke about sculpture in the context of art history. The maintenance work began with his words, “Feel the essence of haptic art.”

A preliminary observation of the condition of the sculptures was made and recorded by Mr. Kurokawa, during which Ms. Shinozaki explained the overall workflow and the tools used, such as detergent and brushes. Then the participants were encouraged to touch the sculptures and feel their temperature. Everyone felt the warmth of the sculptures exposed to sunlight. The participants were surprised to learn that surface temperatures can reach around 80 degrees Celsius in summer. Then they washed the sculptures with water. A hose with a shower nozzle was used to remove dirt from the artworks. Three different water output levels, high, low and misting, were tested. After being taught by the instructor how to appreciate pouring water over sculptures, the participants, with their eyes, followed and stroked the water flowing over the surface of the pieces. Then, they checked how the sculptures had cooled down after the water had been poured over them. The next step was washing with detergent. Detergent was applied to large, medium and small brushes and the sculptures were scrubbed. The participants were advised to use different brushes for different areas, such as a large brush for large, smooth areas, and a small brush or toothbrush for the smaller areas such as the face and between the fingers. The whole group was surprised to hear Mr. Kurokawa’s remark that “a toothbrush can change the world” as he cleaned the sculptures with the brush. Everyone experienced the fascination of touching artworks through a tool, noting, for example, that they could



“clearly see the unevenness” and “feel the difference between the bones and muscles”. Afterwards, the detergent was thoroughly washed off, and surface moisture wiped off with a cloth and then dried with a blower. Waxing is the next step in the process. After the components of the wax were explained, a brush was used to cover the sculptures entirely with wax. The next step was to polish after the wax had dried. The sculptures were partially glossed

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while keeping in mind the composition and framework of each sculptural work. Gloss affects how the sculptures appear, so how the gloss is used is related to the interpretation of the artwork. After hearing this, the participating students began to take the task very seriously. Finally, all the participants appreciated the artwork and realised the differences in expression before and after maintenance, and their original beauty. Mr. Kurokawa said, “Joy is created from intimacy with artwork. You must have sensed some sensation in your bodies that came from deep within you...” In response to these words, the participants reflected on their individual tasks. The staff concluded the workshop by explaining that the maintenance that everyone had worked on this time would protect the sculptures for the next two years.

Students, conservators, and their attachment to the sculptures

The participants felt that the sculptures’ expressions changed from time to time during the process of watering, waxing and polishing. Each task was simple and uncomplicated. However, it was refreshing and full of discovery to touch sculp-

tures that we usually have no chance to and to do the tasks with our own hands and directly feel the changes in the sculptures. What the participants were particularly enthusiastic about were making the gloss adjustments to create expressions in the sculptures. The excitement that the participants felt in deciding the look of the sculptures for the next two years created a sense of unity among them.

In everyday university life, there were few opportunities to face the outdoor sculptures head-on, even though they were regularly passing by them. However, the students’ impressions show that they have become more familiar with and attached to these sculptures as a result of this workshop. It was not only the novelty of touching the outdoor sculptures that enabled the students to actively engage in the work. They were also encouraged by the conservator, Mr. Kurokawa, who spoke affectionately about the artwork. After this workshop, the students may see the campus landscape through new eyes. The sculptures, which have been well-cared for, will enrich the campus landscape and will be admired by other students. Having an intense experience with the artwork while at the university and schools

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will be a valuable experience for the students. Taking advantage of the educational institution setting, and from the con-

tinuous practice of care, we keep striving to create such opportunities in the future.

Sec.3 Symposium





[Watanabe] *Conservation begins with the work's invitation for touch — “tangite me”.*



[Ito] *You see a completely different human image through touch than through sight.*



[Kurokawa] *Cleaning a work with a toothbrush can deepen appreciation and change the world.*



[Takahashi] *With polishing, what you have to be careful of is where to stop.*



[Miyazaki] *Exploring the work before restoration is like the time spent preparing for a bungee jump.*

You can watch videos recorded the symposium on our YouTube channel below.
(Only Japanese)



Session 1 and 2



Session 3

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Speakers

Asa Ito (Tokyo Institute of Technology)
Hirotake Kurokawa (Musashino Art University/Bronze Studio)
Yuji Takahashi (Bronze Studio)
Yasuaki Miyazaki (Art Restoration Studio 21)
Yohko Watanabe (Keio University Art Center/Keio Museum Commons)

Programme

Session 1: Considering “Touch” in the Arts
Yohko Watanabe, “Discovering, Caring for, and Promoting Artworks”
Asa Ito, “Caring Hands”

Session 2: The Practice of Conserving Artworks
Hirotake Kurokawa, “Cleaning Sculptures and Haptic Appreciation”
Yuji Takahashi, “Thoughts of a Conservator”
Yasuaki Miyazaki, “What Matters for Conservation”

Session 3: Discussion
Asa Ito
Hirotake Kurokawa
Yuji Takahashi
Yasuaki Miyazaki
Moderator: Yohko Watanabe

This is the summary report of the individual panel presentations that took place as part of a symposium held on Saturday 6 November, 2021. The symposium was organised into three sessions and addressed the importance of “touch” in handling artworks, taking a number of conservation case studies as an opportunity to consider “touch” from both a practical and theoretical perspective. The discussions brought together experts from various fields.

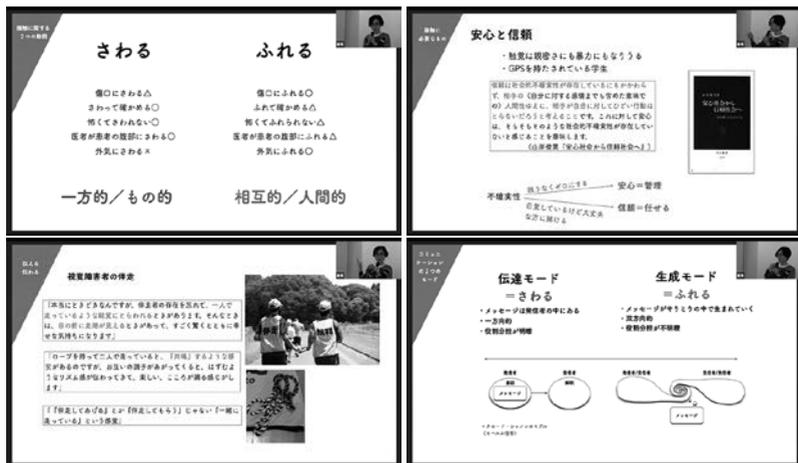
Session 1: Considering “Touch” in the Arts

The first session, “Considering ‘Touch’ in the Arts”, brought together exhibition curator Yohko Watanabe and art theorist Asa Ito.

Yohko Watanabe, “Discovering, Caring for, and Promoting Artworks”

Yohko Watanabe opened the symposium with an overview of the exhibition and the ongoing work of the Keio Art Committee. She identified three key areas in the care and management of artworks within a university that differ from the operations of public museums: “discovery”, or finding and acquiring artworks; “care”, or the preservation of acquired artworks; and “promoting awareness”, or explaining the processes of preservation and creating the conditions through which the importance of artworks can be understood.

In the related exhibition, our aim had been to begin with the idea of “touching” artworks to “restore” them in order to establish a framework for restoring through “touch”. Taking this theme of “touching” as a way into the labour of conservation, Watanabe suggested the hope was to open up new ways of thinking about conservation which could challenge received modern approaches. The aim had been to show both sides of “touch” — as a force for “healing” and “destruction” — at a time when, due to the pandemic, “touching” had itself become something to avoid. In relation to this, Watanabe discussed the differences between two Japanese terms for touch, *sawaru* and *fururu*, drawing on Asa Ito’s work *Te no Rinri* (*Ethics of Hands*, 2020). She proposed we experience touching as *fururu* when we encounter works within



Ito Slides

exhibition environments like art museums; a suggestion which segued organically into Ito's presentation.

Asa Ito, "Caring Hands"

Asa Ito began by introducing her research on human touch in terms of the difference between *sawaru* and *fururu*, which she elucidated through a series of case studies. Though both differ according to cultural context and each person's embodied perspective, *sawaru* tends to invoke a one-directional object-oriented notion of touch, where *fururu* implies a mutual intersubjective one, with the former corresponding to a "communicative mode" (a one-directional communication of a message from sender to receiver), and the latter corresponding to a "generative mode" (a person-to-person exchange out of which a message is born). Ito highlighted the importance of both verbal communication and non-verbal touch-based communication between the carer and cared-for

in the context of nursing homes and other environments where caregiving takes place. She suggested there were multiple ways through which human relationships emerge from touch — stirring up memories, facilitating recognition, and communicating information. Ito drew on several examples to illustrate the importance of touch for caregiving relationships. She described the flow of information from one person's body to another through the use of tools or objects, such as when a carer uses a thread to co-run a marathon with a blind person, or a dancer uses a stick to guide a person with cerebral palsy; she highlighted the persuasive power of *sawaru* in the context of attending to someone on their deathbed, where people are often handled with an uncaring or inhuman touch; and she discussed the loss of tactile feelings and memories which can arise, say, with the death of a guide dog. In relation to the exhibition title, "*Tangite me* (Touch me)", she suggested we might consider ideas of "touch" in human relationships — in terms of *sawaru* and *fururu* —

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Kurokawa Slides

as a way to help encounter artworks less as "objects" than as other beings.

Session 2: The Practice of Conserving Artworks

In this session, we invited presentations from three conservators who work with Keio Collections. The session, titled "The Practice of Conserving Artworks", involved a discussion of the physical work of conservation in the context of related theories and ideas.

Hirotake Kurokawa, "Cleaning Sculptures and Haptic Appreciation"

The conservator responsible for cleaning and restoring sculptural works throughout the Keio University campuses, Hirotake Kurokawa, proposed that sculpture conservation could be an occasion for aesthetic appreciation. He began with the example of Fumio Asakura's *Heiwa Kitaru*

(*Coming of Peace*) (1952), which he began restoring in the late 1990s, to illustrate the corrosive effects of air pollution on bronze sculpture. To remove the dry deposits of pollutants that had accumulated in the 1970s and 1980s, Kurokawa used a three-stage process: first he removed an acidic substance on corroded areas, then he regulated the sheen on the sculpture, and then he protected its surface. Since then, the work has been regularly cleaned and a protective wax coat reapplied. Any patina that may have developed beneath the wax has also been carefully monitored.

During his presentation, Kurokawa showed slides of a workshop he had conducted with students the day before in which they learned how to use water and brushes to clean the sculpture, apply the wax, and polish the sculpture to bring out its sheen. These workshops not only presented an opportunity for students to learn conservation techniques, but also to appreciate the works — to enjoy them whilst preserving them. The cleaning was a chance to understand how to both ap-

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Takahashi Slides

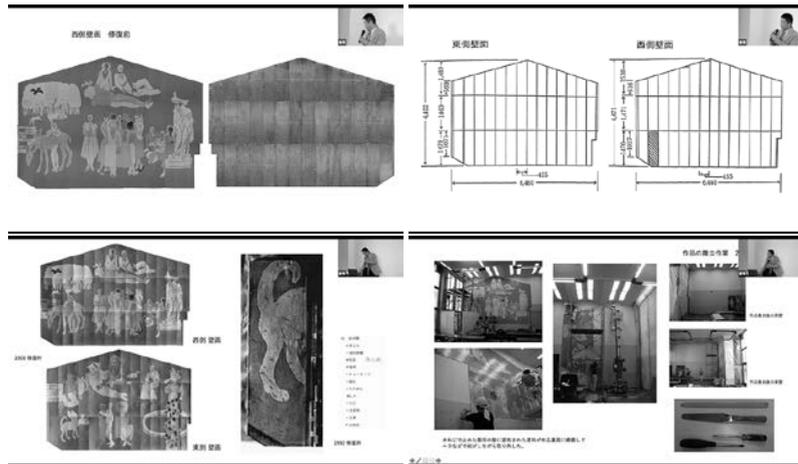
preciate *and* preserve artworks. It allowed for the development of “haptic” appreciation, an understanding of the texture of artworks through using tools (brushes etc.), as well as an enjoyment of the detail of artworks. This enjoyment of detail is fundamental to the appreciation of artworks more generally.

Yuji Takahashi, “Thoughts of a Conservator”

Yuji Takahashi has been involved in the conservation and restoration of sculpture for many years. Taking the example of his restoration of a sculpture by the Italian artist Arnaldo Pomodoro, *Gyroscope of the Sun* (1988), kept at the Museum of Contemporary Art, Tokyo, he asked: “what does a conservator think about when restoring a work?” Takahashi considered this question from several angles, asking “what is conservation on the one hand and what is a sculptural work on the other?” He discussed the importance of un-

derstanding the cultural context of the work, the artist’s characteristic style, and the background of the conservator themselves. When restoring a large sculptural work over the course of 2–5 years, the first year is spent taking time to research and internalise the particularities of the work and the style of the artist. In the later stages of restoration, the focus is more exclusively on the practical side of restoration: on, that is, using one’s hands. When the work is large enough to require disassembly and reconstruction then the conservator must both assess the condition of the work and also consider how to execute the reconstruction safely. When there is serious damage, they must evaluate whether it is wisest to disassemble, reweld, and re-finish the work, knowing that it is just as important to understand what is *not* necessary as it is to understand what is. Illustrating his account with detailed slides, Takahashi explained how the work of restoration involves a series of local judgments which reflect various processes: an investigation into the condition of the

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Miyazaki Slides

work; its disassembly; the cleaning and polishing of the work in the studio; and its reconstruction.

Yasuaki Miyazaki, “What Matters for Conservation”

Yasuaki Miyazaki began his talk discussing his own relationship to conservation, introducing an example of his restoration of an oil painting by Genichiro Inokuma, *Democracy*. There is nothing natural about a work of art standing before us: we must be aware that this is only possible with the efforts of our predecessors. The conservator’s right to touch an artwork depends, above all, on the preparation and care they take with handling it. During the restoration work itself they must be careful to observe and record the condition of the artwork, and if any questions or problems arise they should not assume it is only their opinion that matters, but also consult the owner, the artist, the family of the artist, and academics. What mat-

ters is taking the time to stop, reflect, and draw knowledge from the continued work of restoration and conservation.

Democracy has been restored three times — the last two of which were undertaken by Miyazaki’s workplace, Art Restoration Studio 21. He shared documentation which showed the various tools used in the restoration process, and the condition of the artwork at different stages, discussing the particularities of caring for a work that is incorporated into a building’s design. He compared this to the restoration of a contemporaneous work in Ueno Station, *Freedom* (1951), reflecting on how different each was, despite the use of similar materials and techniques.

Session 3: Discussion

The final session in the symposium consisted in a discussion with all of the panellists. This roamed over a range of topics that had arisen in the first half of the symposium: the difference between *sawaru* and *fururu*, the “bungy jump” of the

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conservator when they make a decision to touch a work, cleaning as a work of citizenship-building, the appreciation and restoration of works, and the generative communication that arises when confronting a work. Responding to questions from the floor, the discussion was largely freeform, but the panellists were all invited to reflect on the title of the exhibition at the end: “*tangite me*” (touch me) — derived from a biblical phrase, “*noli me tangere*” (touch me not).

The panellists (Ito, Kurokawa, Takahashi, and Miyazaki) were invited to reflect on “touch” from the different approaches

of “conservation” and “care”, drawing on their diverse experiences and specialisms. This was an opportunity to shed new light on the practices of restoration and conservation in relation to “touch”; to reflect on the physicality of conservation; to discuss how to approach a work with integrity; to consider the moment-by-moment judgement involved in restoration; and to foreground the generative communication with a work of art that is involved.

For a more detailed account, please see the Keio University Art Center/Keio Museum Commons webpage for more information.

Reported by Shiho Hasegawa and Koyuri Sato

Keio University Art Center

Sec.4 Essay

Yohko Watanabe

On Care, Conservation, and the Value of “Touch”

Shiho Hasegawa

Sedimenting Interpretations:
the Layer of Conservation in the Life of an Artwork

Mayu Hashimoto

Art Appreciation and “Conservation”:
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Yu Homma

On Opening Access to Conservation Documentation

Miho Kirishima

Conservation and Communication:
Collection Care in Universities and Schools

On Care, Conservation, and the Value of “Touch”

Yohko Watanabe

Professor and Curator, Keio University Art Center
Vice Director, Keio Museum Commons

The Exhibition Space

“Please do not touch” is such a familiar sign in exhibition spaces people no longer even notice it. Everyone understands an exhibition space as somewhere to look but not touch; a place where looking is very much alive, but touch is prohibited.

There are two words to express “touch” in Japanese, one is *fururu*, the other *sawaru* — each is used with subtly different nuance in everyday contexts. Asa Ito, in her work *Tē no Rinri* (*Ethics of Hands*), has suggested there is a sense of mutuality expressed in *fururu*, whereas there is a more one-sided interaction communicated by *sawaru* — though she is careful to point out the two cannot easily be separated, and are related in complex ways^{*1}. Ito further suggests that “simply because the thing in front of you is human this does not ensure a human relationship.”^{*2} The sign I began with attempts to communicate a sense that “human touch is not desired because it will damage the work.” Nonetheless, it tends to be written: “please do not touch (using the verb *fururu*)” rather than simply “do not touch (using *sawaru*)”, which carries the slightly different sense of handling something in a human way. Even though the work is conceived of as an object, there is nonetheless an invitation to consider its value and particularity.

Conservation and Contact

Artworks are “not to be touched” in an exhibition space. This seems natural with aesthetic objects in that they are considered *visual* works. There are, however, certain processes which require a human touch: restoration and conservation cannot occur without touching an artwork. The artwork is not viewed at a distance, but comes under close scrutiny and analysis, for which it must be

*1 — Asa Ito, *Tē no Rinri* [*Ethics of Hands*], Kodansha, 2022, p. 5.

*2 — *Ibid*, p. 5.

physically handled. Conservation is very much responsive to the fact that an artwork has a physical reality as a thing. This makes the distinction between *fururu* and *sawaru* particularly important. Of course the artwork is a “thing”, but the conservator does not approach it in a one-directional way as though it were an object, so much as with the more human sense of *sawaru* — with the hope that some kind of communication can take place. Asa Ito writes of *sawaru* and *fururu* in terms of communication, with the former expressing a one-directional “communicative mode”, and the latter a “generative mode”^{*3}. When communication is “communicative” there is a clear division of roles between the sender and receiver of a message. When, however, it is “generative”, the division between sender and receiver is less clear, and the message emerges instead through mutual exchange.

To consider conservation a “generative” act because of the care with which artworks are treated may seem simplistic. Like medical care, conservation is often seen as a matter of healing damage that has occurred. When a doctor touches a patient it is, in fact, with a sense of *sawaru* more than *fururu* — that is, with a one-directional “touch”. They “touch” them (as *sawaru*) in order to heal them. They do, of course, attain information from the body through contact, but there is no ambiguity in terms of how the doctor and patient relate to one another: there is a clear physical division of roles, with the patient’s body transmitting information about their illness and physiology^{*4}. As long as there is this surgical sense of conservation, it seems a “communicative” conception of contact is unavoidable.

In the symposium held alongside the exhibition, Asa Ito joined conservators Hirotake Kurokawa, Yuji Takahashi, and Yasuaki Miyazaki for a discussion^{*5}. I was struck by their accounts of how long the preparatory work for conservation took. Takahashi, who is based at the Bronze Studio, thoroughly researches artworks before he takes them into the studio for restoration, however long it might take. The time required could be anything from a brief interlude to several years. Miyazaki, who works with Art Restoration Studio 21, compared conservation to a bungee jump: you have to make instantaneous decisions constantly, sometimes allowing you to jump quickly, other times taking longer.

A conservator must find a way to encounter and communicate with the artwork before they begin conservation. They must first research the artwork, listen to it, and gather information from it. This might, in a sense, be considered a “generative” form of communication. The bungee jump might not be a single mo-

*3 — *Ibid*, pp. 119–130.

*4 — *Ibid*, p. 6.

*5 — See Symposium Report (pp. 79–84).

ment of decision making that then leads to the conservation, so much as a decision which follows an extended period of communicative contact (in the sense of *fururu*). From this follows the “introduction to the artwork” that leads to conservation, at which point the artwork is treated as an object, which is when “touch” (in the sense of *sawaru*) takes over. This is consonant with Takahashi’s sense that having spent a long time reflecting prior to conservation, he stops using his head when he begins the physical conservation work. He suggested that if you overthink things during the process of conservation, there’s a risk of making decisions based on your own stylistic preferences rather than in response to the art object. Miyazaki’s suggestion that the process of conservation may have to be interrupted when there is a moment of doubt about how to proceed, indicates that it is not a simple development from one type of “touch” (*fururu*) to another (*sawaru*), but that there is an ongoing and complicated relationship between the two.

Restoration is not only a matter of looking at the physical properties and construction of an artwork, but is a condensed way of encountering the cultural context and background of an artwork’s creation, its relationship to provenance, and the whole expansive network of historical relations expanding out from it in space and time. This is because restoration also constitutes an intervention in the historical time of the artwork from a different point in time^{*6}. However thoroughly a conservator researches the object, reflects on possible approaches, and imagines possible results, there is no way to be completely assured of one’s decision. The conservator is confronted by the “thing” that is a work of art, and must engage in a “generative mode” of communication with it, which — however risky — involves a sense of “faith” before making the leap into conservation^{*7}. There is an inevitable proximity between conservation and destruction. The “contact” involved in conservation can heal a work, but it always carries the risk of destroying it; it can always become the act of destruc-

*6 — “Intervening is at the same time intruding in the natural life of the artwork, as an act that ‘interrupts’ the artwork visually, historically, and spatially.” Kaori Taguchi, *Hozon Shufuku no Gibou to Shisou: Kotengeijutsu, Renaissance Kaiga kara Gendai Art made* [Ideas and Techniques of Conservation and Restoration: From Ancient and Renaissance Paintings to Contemporary Art], Heibonsha, 2015, p. 151. This book has very much informed my understanding of conservation. It is based on Cesare Brandi’s theory that “existing approaches to conservation must be renewed with the concept of ‘value with age’”, which introduces “the importance of using critical judgement to intervene in art objects.” See Kaori Taguchi, “Hozon to Shufuku — Toki no Nagare ni sakaratte [Conservation and Restoration: Against the Flow of Time]”, *Encyclopaedia of Aesthetics*, Maruzen Publishing, 2020, p. 221.

*7 — Ito suggests “safety” is the tendency to attempt to eliminate uncertainty, whereas “faith” is to accept the possibility of uncertainty. The former tends to involve a mechanical and administrative approach, whereas the latter begins with touch, and involves leaping into a relationship without being over-rational. See “Dai 3 sho: Shinrai [Chapter 3: Trust]”, *Te no Rinri*, pp. 87–109.

tion^{*8}. This awareness and fear of destruction is always in the background of restoration work. “Touch” is always a double-edged sword: both restorative and violent, intimate and destructive. This becomes apparent when comparing touch to other senses like sight and listening. Touch is somehow a kind of “zero” sense — or a “minus” sense — in that it cannot arise with distance, and this can be deeply threatening; it can even threaten life. It is for this reason that it has been placed historically at the bottom of any western hierarchy of the senses, where vision is placed at the top.

Caring Hands

Ito’s keynote lecture during the symposium, “Caring Hands”, drew on the work of Takuya Maeda, and his idea that the relationship of care between a person with a disability and their caregiver is not one of being “by” one another but of being “in” a caring relationship. As Maeda put it:

If we take a “theory of a caregiver’s hands” when the caregiver is literally understood to be a pure means or tool for assistance they become someone who is “by” or is the means “by” which another person lives. Whereas, in fact, a caregiver should be understood in terms of being “in” a relationship instead.^{*9}

This understanding of the relationship between caregiver and cared-for is not dissimilar from that between a conservator and the work they conserve. In her “Afterword” to *Hozon Shufuku no Gibou to Shisou* (Ideas and Techniques of Conservation and Restoration), conservator and researcher Kaori Taguchi suggested that it was only when she began conservation work that she realised it involved leaving one’s ego behind and discovered the attraction of working behind-the-scenes. With experience, however, she began to doubt this initial impression:

Once I became actively involved in conservation, I started to doubt whether this abandonment of the ego was actually possible. When you consider a work of art as carrying traces of intervention and layers of restoration, then you realise that even when you try “not to intervene” you cannot help but leave your own distinctive “colour” or style on the artwork. Every instant of

*8 — Kaori Taguchi, “Dai 3 sho: Vandalism to Barnett Newman Ronsou [Chapter 3: Barnett Newman and the Vandalism Controversy]”, in *Hozon Shufuku no Gibou to Shisou*, pp. 126–144. “The Barnett Newman Controversy” in fact showed how two seemingly oppositional impulses — vandalism and restoration — can become in some sense “equal”. We see something similar in the 1990s “New Cleaning Controversy”. Taguchi, p. 133.

*9 — Takuya Maeda, *Kaigogenba no Shakaigaku: Shintaishogaisha no Jiritsuseikatsu to Kaijoshu no Reality* [Social Studies in Long-Term Care: The Lives of Differently-abled Persons and Caregivers], Seikatsu shoin, 2009, p. 84. Quoted in Ito, *Te no Rinri*, p. 145.

decision-making becomes another stroke propelling the artwork towards the future, which is then woven into the fabric of the artwork itself.*10

Whether discussing a caregiver or a conservator, when care is understood to be unambiguously one-sided then that person becomes functionalised as a transparent “tool”. This doesn’t mean that care is not considered important, obviously. But considering the caregiver as in some way transparent is problematic, in that care ought to evolve in a “place” where there is a reciprocal or “generative mode” of communication. As Taguchi suggests: “being in a position to touch (*fururu*) the work” means there is a moment of mutual contact in the act of touching (*fururu*). In this sense, the caregiver is not a transparent means “by” which care takes place.

Returning to the Exhibition Space

Returning to the exhibition space at this point: is it really the case that vision is the only sense operative in this space? Certainly, the exhibition space is one in which vision takes precedent; and certainly artistic awards are bestowed based on looking at a distance. But the exhibition space is also a physical space in which physical objects are displayed. In this sense, we might talk of exhibitions and the viewing of artworks as a very much physical and embodied experience. We certainly have to physically move to go out to an exhibition in a museum, and we certainly have to physically stand before a work in order to view it. We cannot eliminate the importance of physically going to *where* the artwork is in our appreciation of it. During the pandemic it became impossible to physically stand before an artwork: our physical movement was limited, we avoided touching things physically, and exhibition spaces were closed. This deprived us of the possibility of going to exhibitions and temporarily jeopardized the function of museums. However much we consider exhibitions to be “visual” experiences, they are evidently dependent on the physical experience of going to a place. Exhibitions rely on the experience of viewing *that* work in *that* place. There may be new experiments with creating virtual artworks for the internet, but the majority of exhibitions are developed with an intense reliance on the possibility of a physical exhibition space. We observe works under specific conditions which include: specific lighting, the temperature of the exhibition space, the distance at which we view the work, and the presence of other viewers. We view an artwork through an embodied encounter with it as a physical *thing* within a concrete environment. Even when considered from a visual perspective, viewing an artwork always involves the whole body.

*10 — Taguchi, *Hozon Shufuku no Gibou to Shison*, p. 302. In the symposium, the conservators expressed similar ideas to the “theory of a caregiver’s hands”.

Last Autumn, during the pandemic, there was an ambitious exhibition held from September 2nd to November 30th (2021) at the National Museum of Ethnology under the title: *UNIVERSAL MUSEUM: Exploring the New Field of Tactile Sensation**11. The exhibition curator, Kojiro Hirose, had this idea of a “Universal Museum” as a place where people might appreciate works *through* touch. In his catalogue essay, he suggested that to approach exhibitions through vision alone was a “confirmatory approach”, whereas a more open approach could be considered “exploratory”. As he put it:

The key words in this essay are those of “confirmation” and “exploration”. The person who sees easily walks along with a sense of security, saying to themselves “there’s nothing here”, or “it’s all ok”; whereas the person with impaired vision walks along with an unnerving sense of uncertainty and risk, saying to themselves: “perhaps there’s nothing — maybe it will be ok”. The different ways in which these two people walk along also surely affect their whole disposition towards life.*12

The key terms of “confirmation” and “exploration” relate back to the terms of “security” and “faith” which Ito suggested were oppositional. “Confirmatory walking” goes hand in hand with a sense of “security”, where “exploratory walking” requires a leap of “faith” to overcome the uncertainty of things not necessarily turning out ok.

Returning to the matter of the exhibition space: when we appraise works in a superficial way, we are approaching them in a “confirmatory” manner. Though we might claim to be *looking* at the artwork, all we’re actually doing is affirming something without taking risks. On the other hand, when we approach judgement in an exploratory way, even if we’re still using our visual sense, we open up to rich and varied forms of encounter. When we approach the exhibition space with an awareness of the care that has gone into conservation and the possibility of physically touching a work, when we understand the labour that has truly gone “into the artwork”, then a new horizon of appreciation opens up. This can become an entryway into a new form of communication with the artwork itself.

*11 — When I actually visited the exhibition, I was especially surprised by the aliveness of appreciating sculpture through touch, especially sculptures of human forms. This experience of touching awakened such a new sensation, it was even a little confusing. I certainly felt it changed the way I personally viewed the work from that point on.

*12 — Kojiro Hirose, “‘Michi no Chi’ ni fururu: Tokyo 2020 Olympic Paralympic no saki e [Touching ‘the unknown’: Beyond the Tokyo 2020 Olympics and Paralympics]”, in *UNIVERSAL MUSEUM: Exploring the New Field of Tactile Sensation*, National Museum of Ethnology, 2021, p. 14.

Sedimenting Interpretations: the Layer of Conservation in the Life of an Artwork

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Introduction

When someone faces an artwork and considers it, one interpretation is born. On site at conservation, too, when a conservator faces an artwork, is the moment when another interpretation is born*1. Standing before the existence known as an artwork, don't we sometimes feel an eternity, as if time has stopped within it? However, regarding an artwork as an object, since it was born to the world as a physical presence, the time it has spent is constantly engraved upon it, according to every law of nature, up until the moment of “now” “being” “here” “before me”. In the sense of interpreting an artwork, those layers also increase over time and according to the number of people encountering it.

This paper, handling the period of preparation of the exhibition through to its closure, is about the accumulation of time and interpretations that are rediscovered through communicating with specialist conservators, and also referring to their past records. It is, as such, an essay about how surveys and records, given occasion in artwork conservation and preservation, are research material, too.

Knowing the Factors Composing the Artwork, Here, Now

There are multiple processes that go into carrying out artwork conservation, but, often, first to be carried out is a condition survey of the artwork. A con-

*1—Regarding conservation and interpretation, quoted from Alessandro Conti and Hanna Jedrzejewska, indicating that conservation work is an extension of interpretation (Alessandro Conti, *A History of the Restoration and Conservation of Works of Art* [Atsushi Okada, Akari Kitamura, Chiyori Mizuno, Tadashi Kanai, Tomoo Matsubara trans.], Arina Shobo, 2002, pp. 74–75). Also, in the symposium that took place during the exhibition (refer p. 79–for details), the site of conservation was discussed as being in the sequence of interpretation and decision. Of course, that includes judgment about procedure as well as practical considerations such as judgments over safety when working.

dition survey, is, literally, knowing the “condition at present” (before the conservator’s eyes) of the artwork itself, and is the first step in determining the necessary procedure for an aim that presents itself from time to time. For conservators, although “examining” the condition of the actual artwork*2 is, of course, of most importance; knowing basic information about the artwork, its providence, information from related material, too, greatly helps in understanding the artwork*3.

One example is the *Miniature Lighthouse, Gifted in Celebration of Fukuzawa Yukichi's 60th Birthday* originating from Yukichi Fukuzawa, an artwork lying dormant in storage for a long time which was rediscovered, given the opportunity to be presented at an exhibition, and restored to its original appearance. When it was rediscovered, it was incomplete, with a large part of its upper part missing*4. The existence of a monochrome photograph attached to the artwork showing its appearance at that time and illustrative material giving the names of each part, measurements, types of metal alloy used, etc.,*5 (both housed in the Fukuzawa Memorial Center for Modern Japanese Studies, Keio University) helped achieve the aim of exhibiting it at an exhibition. Conservators and owners were able to determine how to reconstruct the missing parts, making it possible to restore it to its original appearance.

It is not difficult to imagine how this material from when it was made, and past material relating to it, were important determinants in deciding on its conservation, involving directly touching the artwork. At the same time, however, the conservation process itself, as well as the discovery, start to accumulate as material relating to the artwork.

*2—In the way that conservators are termed doctors of works of art, the resemblance has been pointed out in how they cure (mend) a bad condition, and prevent worsening of the physical (artwork's) condition. For example, Kaori Taguchi's work compares conservation action and medical action, and develops an argument quoting from Italian art historian, Ugo Procacci who used “illness” on the matter of conservation interventions (Kaori Taguchi, *Hozon Shufuku no Gibou to Shisou: Kotengeijutsu, Renaissance Kaiga kara Gendai Art made* [Ideas and Techniques of Conservation and Restoration: From Ancient and Renaissance Paintings to Contemporary Art], Heibonsha, 2015, pp. 17–18).

*3—On this point, in the symposium, panelist, Yuji Takahashi (Bronze Studio) referred to learning by surveying artwork himself, including reference to associated material and to the period of time before commencing conservation work in which he memorises with his own body the peculiarities of the hand of the artist. That time depends on the artwork, and differs from a week to a year.

*4—Referred in the 2009 conservation record about the *Miniature Lighthouse, Gifted in Celebration of Fukuzawa Yukichi's 60th Birthday* by Ujihiro Okuma and Chokichi Suzuki (the record housed in the Keio University Art Center). An outline is available on the Art Center website. [http://www.art-c.keio.ac.jp/research/collections-research/2010/2009-12-01-okuma/\(2021-12-25\)](http://www.art-c.keio.ac.jp/research/collections-research/2010/2009-12-01-okuma/(2021-12-25))

*5—Featuring on p. 39 of this volume.

The Conservator's Eye: Ascertaining Scope and Disassembling

When conservators make an “examination” of the condition of an artwork, as in the survey mentioned above, although it includes tactile exploration, the first stage is judgment relying, to a certain extent, on the conservator’s eye (by eyes which have amassed varied experience).

At the exhibition symposium, panelist, Asa Ito made the point that doctors, to a certain extent, observe and touch the human body as an object*6. The way doctors discover illness and treat it by viewing a human as an object and examining it objectively has much in common with conservators observing the condition of an artwork objectively. Also, Yasuaki Miyazaki, a conservator, referring to his own normal appreciation of artwork, said “I often look at artworks from an angle even outside of work”. When checking artwork condition, there is a method of checking intricate parts by shining light on the artwork at an angle to expose visible unevenness, flaking, etc., on the surface. Yet Miyazaki’s “Normal viewing of artwork” here might be perceived as an embodiment of this*7. There could be such a thing as a view of an object, and a direction of eyeline, by a conservator that is embodied in a certain way.

Before they actually touch an artwork, conservators carry out numerous experiments concerning the materials used and assumed technical methods. In other words, they put together a conservation plan through a simulation of the work process, which can often be completed through investigation based on observation. The viewpoint at that time, rather than “viewing it as an artwork”, is one of analysing and understanding the parts that compose the artwork and the elements of each one.

In recent years, the Object-Based Learning (below OBL) method has been advocated*8 as an approach for first steps to appreciation of cultural assets and their research. Rather than beginning art appreciation from the content of its meaning, and understanding of its commentary, it involves observing it as an object before the eyes (observing, here, depending on the object of focus, is not limited to sight, but endorses use of other senses like touch and smell). Starting from external elements such as texture and quality, presence of a written signa-

*6—“*Sawaru*” and “*fureru*”, which both mean “touch”, were discussed from the viewpoint of “artworks” to suit the theme at the symposium. For details, refer to Asa Ito, *Tē no Rinri [Ethics of Hands]*, Kodansha, 2020.

*7—An imaging technique involving shining a light at an angle and exposing surface unevenness and peeling is called oblique ray photography.

*8—For a detailed explanation of OBL, see Helen J. Chatterjee and Leonie Hannan, eds., *Engaging the Senses: Object-Based Learning in Higher Education*, Routledge, 2015. The Keio Museum Commons is involved in the practice of OBL for university-set lectures as part of appreciation, understanding, usage and training in works of art and cultural assets.

ture, etc., and size, observation and analysis begins to dig deeper. Information gathered from it is picked up, and points of note in line with specialist fields and interests of the observers are shared with others, thus sharing that abundant information as well as various viewpoints and interpretations of the object (and learning their own interests). This carries the merit of encouraging diversity in the viewing of objects. Doesn’t the eye of the conservator, however, possess an embodied gaze enabling thorough understanding of artwork as an “object”? They don’t only see an artwork as “artwork”, but also see a conglomeration of materials or parts to analyse. It is the eye making it possible to simulate searching for a layer/adding a layer.

Let’s look once again at the example of the *Miniature Lighthouse, Gifted in Celebration of Fukuzawa Yukichi’s 60th Birthday*. Structurally, this artwork was assembled from multiple parts, and in fact, conservation and preservation measures were carried out while disassembling it. The task of conservation was part of the cleaning process following the condition survey, and began by actually disassembling each of the parts. The part expressing raging waves at the bottom of the artwork, the lower part, middle part, upper part of the lighthouse body, each of the lantern room parts... Photographic records of each of the disassembled parts were left, and observations made of the colour of the back metal that remained out of contact with air and unoxidised on the joint of each part, and so on. This aspect, too, of the artwork, exposed by physical disassembling, will become precious material whose discovery was given opportunity by conservation*9.

Survey and Discussion Given Occasion by Artwork Conservation

There are times when information on an artwork is reinvestigated in detail, and surveys carried out for artwork conservation. Among artworks housed in Keio University, the conservation of *The Maiden Tekona*, for example, was completed in 2007. Artwork surveys by conservation specialists and Keio art specialists had been carried out from before the year 2000, and proposals for its conservation and redisplay issued from the perspective of its value as a work in art history, its ties with the university, envisaged preservation measures and display plan*10. Also, two artworks conserved in 2014, *Return of Commodore Perry, with*

*9—Things revealed when conserving, and things shared in records including work details are put to use in future artwork analysis and the next conservation. Regarding record archiving and sharing, see Yu Homma “On Opening Access to Conservation Documentation” collected in this volume.

*10—Regarding the proposal for conservation and redisplay of *The Maiden Tekona*, see Yasuhiro Yanai, “Kitamura Shikai ‘Tekona’ no Shufuku, Saitenji ni kansuru Teigen [Kitamura Shikai’s *The Maiden Tekona*: proposal for its conservation and redisplay]”, *Keio University Art Center Annual Report No. 7*, Keio University Art Center, 2000, pp. 6–17.

Officers and Squadron, from an Official Visit to the Prince Regent at Shuri, Capital of Lewkyu and Exercise of Troops in a Temple Grounds in the Presence of the Imperial Commissioners; attributed to Peter Bernhard Wilhelm Heine, were part of a collection of art material long housed in the library, whose existence was not known about in detail. As well as conservation, artwork surveys were carried out by the project curators, and their identification as works in art history investigated using scientific surveys like infrared imaging, as well as comparative studies with similar artworks housed in other institutions*11. It led to its loan to the exhibition 30th Anniversary of the Yokohama Museum of Art/160th Anniversary of the Opening of Yokohama Port, *Following the Path of Commodore Perry's Arrival through Images* Exhibition at the Yokohama Museum of Art in 2019. That concluded in finding common ground with related artworks outside the university.

In contrast, in contemporary art where conservation work is more difficult, consideration of preservation and conservation measures leads to a reconsideration of the existence and method of expression of the artwork itself. For example, the start of a conservation and preservation project for the *Keio Shiki Senior High School Mural* has seen on-site surveys get underway, but not only issues of practical care of materials and supporting structures are being considered. Acts of touching and intervening in the artwork itself, as are conservation and preservation, function as a clue to fundamental questions involving form of expression and genre, such as “How do we perceive the preservation of street art?”, and also to delving into the existence of that expression*12.

Interpretation, Judgment and Record

In the process of conservation, various investigations and judgments start to amass. There are some stages of the investigation, etc. that will only be simulated in the mind of the conservator, while there are other things that emerge from dialogue between those involved in the artwork, like owner and artist. The part we are able to access as the “discourse of the conservator” is represented by the conservation report, worded assuming its role as material as legacy

*11 — Fumi Matsuya, “Keio Gijuku Shozosakuin Chosa, Hozon Katsudo [Documentation and Registration of the Arts Collection of Keio University]”, *Keio University Art Center Annual Report/Bulletin* No.24, Keio University Art Center, 2017, pp. 52–59.

*12 — This point is discussed in Yohko Watanabe, “Oyama Enrico Isamu Sakuin Hozon Shufuku Project ni tsuite”, *Gendai Bijutsu no Hozon to Shufuku — Sono Rinen, Hobo, Jobo Network Koubiku no tame ni* [“Preservation and conservation project for the artwork of Enrico Isamu Oyama”, *Conservation and Preservation of Contemporary Art: For the Construction of Network of Ideas, Methods, and Informations*], Research Result Report (2015–2019 Grant-in-Aid for Scientific Research Basic Research (A) 15H01871), March 2020, pp. 73–84.

to future generations, recording that the conservation work has been carried out. The conservator’s report is completed in the form of recording the series of judgments, regarding various damage to the artwork, made in the conservation process and the reasons for them, as preventative procedure for concerning conditions in the future. It is written extremely objectively and in clear sentences. On the other hand, listening to conservators actually talking about their conservation and preservation work, they relate episodes in each job of their attachment to the details of an artwork, interest in the materials used and the trial and error in experiments when making interventions. So, a huge energy and tireless, inquisitive mind lie behind that objective wording, which can be glimpsed momentarily. That can only be experienced on the site of conservation, but can be understood to be deeply interesting if considered as one of the interpretations of an artwork.

The artist’s discourse is one important material relating to an artwork, but is not always sufficient words to argue for the artwork itself. The world woven together by various discourses — of viewers of the artwork, owners, critics, researchers, homage-payers — builds the surroundings for the artwork. In that sense, the number of people who touch the artwork (here, “touch” is not limited to physical contact) create that number of layers of interpretation. Among them, how much more unusual is the conservator’s layer of interpretation, there having been a moment of directly “touching” the artwork. It could even be described as a turning point in the life of the artwork.

Multiple discourses are formulated that emerge through conservation, such as about the necessary artwork surveys for the conservation, discussions and future developments. By re-perceiving them as the branches and leaves extending from artwork interpretation and research, could they bring a profound depth (as an aid) to the understanding of an artwork?

Conclusion

In conservation theory*13, the concepts of “reversibility” and “authenticity” give support to that. However, artworks are emerging, one after another, in new materials and mediums, and the social background of artworks and the environment surrounding them are changing every moment. Meanwhile, conservation is a field that is continuing to reform and seek out that general sense.

*13 — For basic theory on contemporary conservation, Italy’s “1972 Restoration Charter”, reflecting the thought of Cesare Brandi, is used as standard and for common recognition. However, in every actual instance of conservation, individual response is made according to the artwork and the situation surrounding it.

Art Appreciation and “Conservation”: Workshops with Children Providing Clues

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As the educational programme of this exhibition, we carried out workshops titled, “Why Do We Keep It? How Do We Keep It?: Workshops Thinking about Conservation with Children”. School children participated from Minato City Onarimon Junior High School “Art Club” and Keio Yochisha Elementary School “Fun with Art Club”. We welcomed conservator, Yasuaki Miyazaki as lecturer, who talked in detail about the actual conservation state of the exhibition artworks and artworks housed in Yochisa School that he had been involved in conserving. Although there were a few different artworks discussed in each school’s workshop, they were both carried out along the common themes of “Appreciating the artwork”, “Hearing explanation about its conservation” and “Once more appreciating the artwork”. In this paper, I raise, in particular, the issue of art appreciation from the workshops, and consider what appreciation is that incorporates the viewpoint of conservation.

When thinking about the appreciation by children here, firstly I would like to refer to scenarios of art appreciation put into practice with children as focus at art museums and schools. On these occasions, appreciation is done focusing on content and expression such as title, motif, elements of form, as well as conversation between featured characters, and season or time expressed in the artwork. The appreciation method widely adopted involves dialogue. Children state what they felt or noticed, their guides such as teaching staff or museum staff hear the children’s statements, allow them to exchange statements with others, share the content of the statements with everyone participating, and so deepening the appreciation^{*1}. This method of appreciation enhances the power of thought through participants’ independent appreciation. There are different ideas, depending on the aim of the appreciation, as to when to provide partici-

^{*1}—The way of thinking and method of “Visual Thinking Strategies” (VTS) is widely adopted in art museums and schools, and also features in conservation dialogue. Philip Yenawine, *Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines*, Harvard Education Press, 2013.

At the risk of making a misinterpretation: couldn’t the judgment on any artwork, decided based on the current state of the artwork by conservators or people involved in conservation, be perceived as one interpretation engraved on the artwork in “this moment” of a macroscopic view? For that reason, it is important that the interpretation of “this moment” leaves a record for judgment of right or wrong in the future.

Considering the opportunity of artwork conservation and the record produced from it as one discourse and one interpretation among those sedimented in the artwork, does not just remind us that ways of viewing an artwork are multifaceted, but also leads us towards a wide and deep viewpoint that is research in itself. Artworks are born and stay; interpretations of an artwork accumulate only for the time they are sedimented, and the seeds are sown for research. They are nurtured, and branches and leaves grow and extend, holding hidden the possibility leading to the great tree of artwork interpretation.

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pants with knowledge and information about the artist and artwork, or whether to let the appreciation progress without providing any such information.

Based on a similar method of appreciation, these workshops were on the theme of “Thinking about conservation”, so questions were set by staff such as, “Where do you think has been conserved on this artwork?” and “Where do you think were parts in bad condition?”. The latter was introduced using the expression, “parts in bad condition”, because at the beginning of the workshop, an artwork was compared to a human body. Artwork conservation is like our bodies; the areas of bad condition are healed by a conservator who is a doctor for artworks. By incorporating the viewpoint of “conservation”, children carry out their appreciation while noticing the materials and physical nature of the artwork. For a moment, they part from the world of the artwork’s content — its title and story — and appreciate the artwork with attention on its aspect as an object; but what kind of appreciation does that lead to? Below, I refer to actual scenarios with children, and consider them from the two perspectives of “an artwork’s physical nature” and “its conservation story”.

Touching on the Physical Nature of Artworks

I will first raise the example of *Miniature Lighthouse, Gifted in Celebration of Fukuzawa Yukichi’s 60th Birthday* by Ujihiro Okuma and Chokichi Suzuki. This work was displayed in a way to allow a method of direct artwork appreciation, rather than through a glass case, so that the children had the means to appreciate the artwork at close proximity. When asked, “Where do you think has been conserved?” children indicated the intricate parts such as the ladder or clock hands, and also the parts attached to the main body. Another work of sculpture, *Bust Figure of Fukuzawa Yukichi* by Kaheiji Wada, although displayed in a case, they were able to appreciate it by walking around it. Viewing the back of the figure carefully, too, they perceived the bust as a human body, telling us, “Aren’t the ears, nose and arms easily broken?” It is clear that the children sensed the skill in the artwork of the projecting parts and intricate expression, at the same time as its fragility as an object.

How, then, was their appreciation of flat-surfaced artworks? Shown examples displayed in the art space of *Untitled* by Junzaburo Nishiwaki and *Danshi so katarogu (General Catalogue of Males), 1963* by Natsuyuki Nakanishi, the children immediately spotted, in the former, the still peeling pigment about to fall off that is hardly fixed on the canvas, and in the latter, the repairs to tears in the backing, tape marks, etc. Neither artwork was in any way in good condition, but since the exhibition had the theme of conservation, they were displayed in their peeling condition and without being put in display cases. By immediately catching sight of the tears in the artwork, the children appear to have strongly

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sensed the physical nature of the artwork.

Reminding us of this physical nature of paintings are, for example, the artworks of Kazuo Shiraga (1924–2008) that fix the power of the paint along with traces of his body movements on the canvas*2, and artworks from the “Spatial Concept” series by Lucio Fontana (1899–1968) that involved cutting through the canvas. These artworks are all manifestations of the artists’ expressions as physical nature. On the other hand, artworks exhibited at the exhibition expose their physical nature in a condition unintended by the artist. It means that the appreciator, too, unintentionally confronts the artwork from the aspect of it as an object. By confronting the physical nature of artwork from the perspective of conservation, have the children realised that works of art are physical presences that rip and deteriorate in the same way as various everyday objects?

The Story of Conservation

I would also like to consider another type of appreciation; that is, the relationship between artwork interpretation and conservation. One junior high school student said, “All the artworks look very clean, and I was surprised to hear they have been conserved”. These words tell us that although all the artworks displayed had gone through conservation, as far as appreciation goes, it was difficult to pick out the conserved areas. In such an instance, we tried to contribute to the children’s understanding by showing photographs of the artwork before conservation, and material referred to during conservation. One of those artworks was *Flower: Grand Swing* by Kozo Inoue. Before conservation of this artwork, soiling was visible on its lower section. Since filling and careful supplementary colouring were carried out, the conserved areas are not noticeable enough to find. However, re-viewing the artwork from the perspective of “a conserved artwork” following Mr. Miyazaki’s slideshow, served to resurrect the time that had passed since it left the artist’s hands. The soiling had been due to name graffiti by a student of Hiyoshi Campus, and a memo thought to be recording a place for a meeting, which conveys to us that the artwork had been positioned within reach and had melted into the everyday lives of students. By knowing the conservation process of artworks, helps us sense the depth of the time encompassed by the artwork in front of us.

The Maiden Tekona by Shikai Kitamura was mentioned by several children from both schools as the artwork that left an impression on them. It is an example, which I shall raise here, of a deeper blending of the two viewpoints of

*2—— Known for his examples of foot painting involving holding onto a rope suspended from the ceiling and painting dynamically using his feet.

artwork appreciation combining the perspective of conservation already discussed, namely, “Touching on physical nature” and “Knowing the road trodden by the artwork through conservation”. The work is a marble sculpture by Shikai Kitamura who was active from Meiji into the Taisho Period, and is a precious example of an extant work. Conservation of this work, damaged in the Bombing of Tokyo in 1945, raised issues such as how far to reconstruct the missing sections of the artwork, and to what extent to remove soiling. Since these linked directly to the artwork’s expression, there was serious discussion among specialists before deciding on a conservation strategy*3. When the children were asked for their impression of the artwork, before anything else, they pointed out that it had no arms. Responding to the children’s reaction, we explained the thinking behind the conservation. At the viewing by junior high school children, they were also told about the legend of the “Girl from Mama”, the subject of the artwork. With the elementary school children, the subject matter was not explained, but they were given extra information about the weight of the artwork, and the era in which it was produced. In their reflections afterwards, an elementary child and junior high school child each wrote the following.

The artwork, *The Maiden Tekona* was a normal statue of a woman before conservation. Despite losing both arms in the war, the arms were never restored. When we asked why the arms were never restored, we were told it was to convey the horror and ugliness of war to future generations. Hearing that, I knew better than before what conservation is.

By not restoring all the missing parts, the hands that separated from the body and the sections that turned black like the background complement the sad expression of the girl. I understood well how the times progressed from 1945 to the present day, and what the story was up until the making of this sculpture.

These sentences convey that the children understood deeply the conservation strategy of maintaining the state that stopped at the memory of the devastation of war, and thus the lost arms were not reconstructed. At the same time, the story of its conservation reinforced the artwork’s original story, and we can detect that bringing appreciation in many layers among the children. By incorporating the perspective of conservation, an appreciation that includes a different story to what the artist intended manifests itself, in accord with the physical nature of the artwork.

*3—The following gives details of the way of thinking regarding conservation of this work. Yasuhiro Yanai, “Kitamura Shikai ‘Tekona’ no Shufuku, Saitenji ni kansuru Teigen [Kitamura Shikai’s *The Maiden Tekona*: proposal for its conservation and redisplay]”, *Keio University Art Center Annual Report* No. 7, Keio University Art Center, 2000, pp. 6–17.

Also, the Conservation Record (work record dated 5/7/2007) by Hirotake Kurokawa and Yuji Takahashi (Bronze Studio) records the basic policy and conservation history in detail.

As related above, these workshops have facilitated an appreciation treating physical damage, either suffered or imposed after completion of the artwork, as the individual value of an artwork. Furthermore, the newly added stories about its conservation connect deeply with people, history and time. An appreciation incorporating the perspective of conservation is one that includes the process of the artwork’s socialization, having left the hands of the artist. Indeed, the fact of stories attaching to an artwork that were unintended by the artist, suggests various events such as reevaluation and changes in ownership after their death. However, conservation has, more than anything, the physical condition of the artwork as prerequisite. As it is necessarily connected to the needs of the artwork as object, it ties directly to appreciation.

Furthermore, as items permitting touching in the exhibition, there was a display of the tools used by conservators, and at the workshop, Mr. Miyazaki introduced the tools that he usually works with. The children were very interested in these tools. They picked up the various tools, arranged by use, and it was impressive to see them enjoying testing their feel. The children who were involved in producing artwork on a daily basis in extracurricular and club activities appeared to be sensing something of the work of conservation, tied to their own experience, as they held and moved the tools in their hands. In this exhibition, tools were treated as an important motif mediating between conservator and artwork, but also served the role of linking appreciator and conservator.

By blending the two perspectives of “an artwork’s physical nature” and “its conservation story” further with the bodily experience of “Tracing the movements of the conservator’s hands” as seen so far, I think we can capture the nature of artwork appreciation carried out from the perspective of conservation in these workshops.

The University's “Excavated Ancient Artifacts” and “Inherited Ancient Artifacts”

Nodoka Shimada

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The artworks were lined up in the exhibition venue, their vying for public view leaving a deep impression. One exhibit at this exhibition, *Injo* by Eisaku Hasegawa, stood right at the back of the display room with a light shining upon it, and the emotion I felt when I saw it is hard to forget, as its expression looked different to normal times when it was stored in the corner of the repository.

In this exhibition, I was involved in displays and events under the title “Tangite me”, from its preparation period to final closure. There were various perspectives and realizations in coming into contact with cultural assets, and I also made many discoveries by listening to the opinions, impressions and words emanating from each different viewpoint. I study the history of Japanese Buddhist sculpture. Based on what I have noticed through my involvement in the exhibition, here I would like to investigate the meaning of the artworks — especially works of modern Japanese sculpture — which exist alongside the university, being offered for display, and being passed down from person to person.

“Conservation” and “Restoration”

The reason for this issue was the use of words in the commentary texts. I led the writing of commentaries for the sculpture works, and inadvertently used the word “restore” in my drafts. However, on this point, I was corrected by the fact that works of art are “conserved”, not “restored”, which made me think of how many people in the field of Japanese art use the word “restore”.

The preservation treatment of works of art or cultural assets is, indeed, called “conservation”. The difference between it and the “restore to working order/repair” when, say, an electrical appliance is broken, is a comparison often used to explain it. However, in the field of Japanese Buddhist sculpture, the term “restore” is not uncommon. The Bijutsu-in Restoration Studio, which leads much of the conservation of the Buddhist statues, etc. designated national treasures and important cultural assets in Japan, uses the word “restore” exclusively, and

has the Japanese word for “restore” in its official title. In reports about Buddhist statues that have been conserved, we find both “conservation” and “restoration” used to describe the projects. The Association for Conservation of National Treasures, which leads the conservation of paintings, etc. among the ancient cultural assets of Japan, also uses the word “restore”, so it is clear the issue is not one of being three or two-dimensional. Does that mean that the restore of Buddhist statues and the conservation of modern sculpture are different activities? I surmise that the clue lies not in the content of the activity, but the status of the artwork in question.

The terms “Excavated ancient artifacts” and “Inherited ancient artifacts” are used to describe the status of cultural assets. “Excavated ancient artifacts” are historical cultural assets buried in the earth, while, in contrast, “Inherited ancient artifacts” are historical cultural assets handed down through people. Forgotten objects are excavated from the earth or the bottom of the sea, and draw renewed interest. The majority of ancient artifacts of China and Central Asia, Greece, Rome, Egypt, etc., came via this route, and are now exhibited in museums. In contrast, Buddhist statues and the like, dedicated in the main building of Japanese temples and carefully guarded by one generation after another of chief priests, are “Inherited ancient artifacts”. Japan has an overwhelmingly large number of “Inherited ancient artifacts” compared with other regions, and consequently the view of artifacts is not always one of archaeological interest. The characteristic of “Inherited ancient artifacts” is the memories of old from a place, and the religious element that they hold.

The concept of present-day conservation is fostered in the cultural realm of “Excavated ancient artifacts”, and that way of thinking is also applied to the conservation of ancient cultural assets in Japan. Satoshi Yabuuchi argues the greatest concept in conservation of cultural assets is prioritizing authenticity, or originality, and also explains the following about the principles that should be guarded to maintain authenticity in the repair of Buddhist statues.

1 Top priority of original parts

Preservation is prioritised of parts originating in the time of the creation of the Buddhist statue. It is strictly prohibited to shave these parts, or conceal them with irremovable material.

2 Maintaining present state

The present state of a Buddhist statue has its historical journey engraved upon it, so it should not be simply removed. Restores of around 30 years ago involved removing all later elements added over the following generations, but now they are largely left in their present state.

3 Reversibility

Despite what might be seen as the best conservation material and technology in the present day, in some decades' time, better material may emerge. Or perhaps another conservation concept will prevail. For those times, we must perform a conservation of elements so that it can be returned to its former state.

However, in the conservation of Buddhist statues which still continue today to hold a function as objects of worship, it is often necessary to give priority over these principles to the finishing touches that retain the image of the “Revered Buddha”, such as making pitiful cracks on the face less noticeable. It is virtually impossible to satisfy all of the above three concepts at the same time, and Yabuuchi tells of these usual contradictions and conflicts in cultural asset conservation*1.

On the other hand, Buddhist statues had been inherited from ancient times through “restoration” by Buddhist sculptors, which differs from the concept of cultural asset conservation in the present day. For example, the Great Buddha of Todaiji Temple in Nara, soon after its consecration in the year 752, met with the catastrophe of a fallen head in 855 (*Veritable Records of Emperor Montoku of Japan*). Imperial Prince Shinnyo, who led the restoration of the Great Buddha at this time, took up the position of “Government office supervisor of temple affairs to restore the Great Buddha of Todaiji Temple”. Also, construction for restoration of state-sponsored temples was borne by the government position called “Office of restore” established in 818. Buddhist statues, then, were protected and inherited from one person to another based on the act of “restore” as one element comprising a Buddhist temple complex.

Seen in this way, in the transmission of objects that are “Inherited ancient artifacts”, we can understand that it is not just the object that continues to be inherited, but also a coexistence with the knowledge and technology of the group surrounding it. The field of Japanese art that is the cultural realm of “Inherited ancient artifacts” frequently uses the word “restore”. Isn't this because there is an established understanding of the contemporary conservation of cultural assets based on its meaning as technology supporting the transmission of cultural assets, and also as future bearer of cultural assets? Depending on the nature of the object — how the focus of conservation came to be here now: is it an “Excavated ancient artifact” or “Inherited ancient artifact”? — there are changes in the concept of conservation priorities and the way of considering preservation.

*1— Satoshi Yabuuchi, *Kowareta Butsuzo no Koe wo kiku* [Listening to the Voices of Broken Buddhist Statues: Cultural Asset Preservation and Conservation], KADOKAWA, 2015.

The University's “Excavated Ancient Artifacts” and “Inherited Ancient Artifacts”

The story of “Excavated ancient artifacts”, “Inherited ancient artifacts”, etc. is one of several thousand years, but learning that these matters are surprisingly close to hand was one of the discoveries I made through the exhibition. I am sure there are many people with experiences like not wanting to throw away a strange object that your grandmother bought in a foreign country, or discovering during spring-cleaning a record you had even forgotten existed. Broadly speaking, these too are the beginnings of “Excavated ancient artifacts” and “Inherited ancient artifacts”.

Similarly, the works of art in the university are not necessarily stored in the ideal environment, or always placed for people to appreciate. Even among the artworks exhibited on this occasion were several that ended up being conserved following contact from storeroom caretakers or students, not usually connected with artwork.

Among the exhibits in the exhibition, *The Maiden Tekona* by Shikai Kitamura had surely gone through the most turbulent times before being conserved. The work received high praise in the 3rd Bunten Exhibition (a Japanese annual arts exhibition sponsored by the Ministry of Education) of 1909, and later was donated to Keio University Library (present-day the Old Library) completed in 1912, where it decorated the entrance hall*2. However, it was damaged in the Bombing of Tokyo in 1945, and lost extensive parts in the confusion after the war. Its following whereabouts cannot be traced by any record, and we can deduce from past surveys by Art Center curators that it had been recognised as lost for a long time. Its rediscovery was due to contact from a caretaker who was sorting the basement storeroom for refurbishment. Its conservation began properly in 2005, 60 years after being damaged.

Said to have adorned Fujiyama Memorial Hiyoshi Library (present-day Fujiyama Memorial Hall), *Injo* and *Flower: Grand Swing* by Kozo Inoue, are works of art that have lived through many changes in environment as the function of the facility shifted. *Flower: Grand Swing* is a set of five artworks, experiencing a time when just three of them were displayed, and after going missing, were discovered separately. When conservation started, *Injo* had noticeable staining and discolouration from lines likely caused by dripping water, suggesting that the storage over many years of the artwork was under conditions far from ideal

*2— Regarding *The Maiden Tekona*, refer chiefly to Yasuhiro Yanai, “Kitamura Shikai ‘Tekona’ no Shufuku, Saitenji ni kansuru Teigen [Kitamura Shikai’s *The Maiden Tekona*: proposal for its conservation and redisplay]”, *Keio University Art Center Annual Report* No. 7, Keio University Art Center, 2000.

for wood carving.

These artworks were, for a time, forgotten within the university, but due to their rediscovery, have undergone conservation and helped realise the exhibition. This route has almost been like that of “Excavated ancient artifacts”. In contrast, with a “Inherited ancient artifact”—like route has been the *Bust Figure of Fukuzawa Yukichi* by Kaheiji Wada. This work sat in the canteen of a boat training camp in Toda City, Saitama Prefecture. The reason for its conservation was a report from a student about its damage. It was an important discovery because the plaster master for bronze sculpture is valuable material in the history of art, too. Also, an investigation by surviving family revealed that, during the war, it had been evacuated to that city by the artist himself*3. It escaped war damage due to its evacuation, and was not forgotten, but displayed as a portrait sculpture, with material available thanks to the investigation by surviving family. It is as if the artwork has been passed down within a connection with people. We can imagine that many of the artworks existing in the various facilities and environments encompassed by the institution of the university have many other pasts to tell.

Based on the perspectives of “Excavated ancient artifacts” and “Inherited ancient artifacts”, let’s look here at how the above artworks have been conserved.

“Excavated ancient artifact”—like *The Maiden Tekona* had both arms largely missing, but conservation was completed without replacing them, and leaving the soot on its surface without returning it to the original white of the marble. The fractures to its back and front are still checked on clearly, and minimal measures have been undertaken to enable its redisplay. We know that one principle of conservation is to prioritise maintaining the present state. Yet in view of the principle of top priority of original parts, there must have been an option to completely remove the soot from the surface. What determined the judgment here is no doubt the history that *The Maiden Tekona* itself had experienced, incurring soiling and loss as a result of the war.

Injo, on the other hand, despite a similar “Excavated ancient artifact”—like route, top priority of original parts has come before maintaining present state, since as much as possible of the visible streaking all over the statue has been removed. As preparation for the actual task of supplementing colour, careful investigation was carried out which included research of Hasegawa’s production method, collection of photographic material from the time of its original completion, and analysis of the traces of colouring on its surface. In this way,

*3—Masahiro and Kiyomi Wada, *Kotei wa Shunsui no gotoku: Wada Kabeiji no Chokoku Sakubin Chosa Kiroku* [A Creative Process Like a Snow-fed Stream: Investigation Report of Kaheiji Wada’s Sculpture], Masahiro Wada, 2019.

we were able to witness in the display room, the soul of the Bunten Exhibition specially selected, top award-winning work, set free by the revived surface of the sculpture*4.

The *Bust Figure of Fukuzawa Yukichi*, which reaches us today amid a connection of people in the way of an “Inherited ancient artifact”, saw a complement of missing parts that is generally not carried out in the conservation of cultural assets. Relying on old photographs of the bronze figure in the Fukuzawa Memorial Hall that was lost at metal contribution during World War II, and the molding of the second Fukuzawa Memorial Hall statue reconstructed by Wada, it was returned to its original appearance at the time of production, with no cracks or omissions. Therefore, this plaster master is also a material for remembering the first bronze figure. By adding new plaster to the original parts of the plaster, and giving the whole figure a sympathetic coloured finish, it could be said to have lost its reversibility. It has also parted from both concepts of top priority of original parts and maintaining the present state. However, through this conservation, the *Bust Figure of Fukuzawa Yukichi* has enhanced its appearance as a portrait sculpture.

Thus, the principles and concepts given importance at the time of conservation differ according to the artwork, and we might even say the three had their own three ways. “Excavated ancient artifacts” and “Inherited ancient artifacts” raised here is merely one way of looking at things, while the main matters for making judgments in conservation are, rather, the condition, original material and technique of the artwork. However, learning conservation together with the history surrounding the artwork, I believe, will, from now on, prove closely connected to consideration of how an artwork should be.

Touching People’s Attention

Universities and schools are not facilities with the main aim of exhibiting. The cases of the artworks mentioned above, I think, tell of the difficulty of keeping works of art alive in these places. I heard words of sympathy from a former curator who had viewed the exhibition: “Even though at the time when the artwork is displayed in an office or factory it is appreciated with enthusiasm by those concerned, once several decades pass, and the person in charge is gone, it becomes something difficult to deal with”. Nevertheless, the purpose of works of art is not just to place them in a display room. Neither do they exist to be kept

*4—Regarding *Injo*, refer chiefly to Yuji Sakouchi (Commentary) “V-7 *Injo*” (Shuji Tanaka, ed., *Kindai Nihon Chokoku Shusei, Dai 2 kan, Meiji-koki, Taisho hen* [Collection of Modern Japanese Sculpture Vol. 2: Late Meiji-Taisho], Kokshokankokai, 2012).

Imitate to Copy: Thinking about Conservation by Making Art Education at Keio University as a Clue

Katsurako Yamada

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At the Beginning

Ashinoko Lake Scene, Hakone which is hung in a room in Keio Yochisha Elementary School, is a work by Michisei Kono who was a member of an art group, Sodoshia and is now evaluated highly as a painter of Taisho realism. In addition, Sadao Tsubaki's *Mt. Fuji (Lake Kawaguchi)* is hung in another room of the same school building. They are common not only in that they were the members of Sodoshia, but also in the fact that they were art teachers at this Keio Yochisha Elementary School. The same thing is also true for Hisashi Suda who painted *Duck*. He also taught as an art teacher of Keio Chutobu Junior High School, and was involved in the education of Keio University. At Keio Schools, this principle of attaching importance to art education has been inherited as a long tradition. Besides the above, there are Takehiko Mohri who taught at Senior High School, Kinpei Senba at Keio Futsubu School and others*1.

Such a tradition of Keio schools' education is supposed to have started when Michisei Kono and Hitoshi Seimiya were employed as the art teachers in Yochisha Elementary School, and it was not unrelated to these historical facts that the works above stated were brought to Keio University. Kogoro Yoshida said about those days as following.

When Sumie Kobayashi became the chief of Yochisha Elementary School, there came a number of excellent teachers like Chiyu Kikuchi, Zenzo Oikawa, Seichiro Samezima, Hitoshi Seimiya, Michisei Kono, and Hitoo Yokota. Kobayashi attached importance to subjects of self-expression as soon as he assumed the post, and by paying his particular attention to such subjects of composition, art, handicraft and so on., he invited the teachers above named

*1——Keio Museum Commons (ed.), *One Hundred Treasures of the Keio Collections*, Keio Museum Commons, 2020, pp. 149–172.

in a storeroom equipped with the ideal environment. Isn't an artwork-like existence one where, in a location where many different people come and mix, it is brought to life forever as it is handed down from person to person involved in it? I sense that the artworks within the university are concealing considerable potential of this kind.

The act of viewing artworks from the perspective of conservation as put into practice in this exhibition was, in fact, a look back on the time the artwork has traced, and on history. Also, it was a great delight to be able to touch with the fervor of the people involved in the artworks through reports and investigation documents brought together on the occasion of conservation. Times when conservation and exhibition are perceived as a part of the never-ending relationship between people and artwork, are, I believe, moments of "touching" the artwork.

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Keio University Art Center

in particular.*2

Since then, Keio schools have inherited their own education that values art to the present day.

In this paper, I overview the relationship between Keio Yochisha Elementary School and Sodosha first, and then, by incorporating the viewpoint of conservation along with the word “copying” as a keyword, think about the problem of the appreciation and preservation of works at educational institutions.

Keio Yochisha Elementary School and Sodosha

Behind the invitation of Kono to Keio Yochisha Elementary School as an art teacher, there was the growing social interest in art education centred on the free painting movement of Kanae Yamamoto*3. Yamamoto was once impressed by children’s free paintings which he saw during his stay in Moscow, and has been actively working after returning to Japan to spread them in Japan. Then, what Yamamoto criticised in particular, was the way of art education like in government-published textbook at that time, in which teachers taught pupils to paint pictures by referring to existing ones, and in contrast, in the free painting education that Yamamoto preached, it was encouraged to free the children from the restraint of tracing such examples and to freely paint their original pictures that express the natural shapes and colours they perceive. Yamamoto’s insistence spread all over the country soon through his lectures and exhibitions, and caused controversy over the pros and cons.

Ryusei Kishida who was a main figure in Sodosha and held his own view of art, took a critical position against free painting education, and therefore developed a different educational theory from Yamamoto’s and made also such statements.

In Yochisha Elementary School around the same time, the chief, Sumie Kobayashi, took the lead in introducing and practicing new educational methods, and various reforms were carried out*4. Kanae Yamamoto was also invited to give a lecture at Yochisha Elementary School around this time, and by such a fact, it proves that Yochisha Elementary School itself has been interested in free painting as art education. Under these circumstances, Zenzo Oikawa, one of the teachers at Yochisha Elementary School at the time, who had a strong sympathy

*2— *Kobon Keio Gijuku Yochisha shi* [A Variorum of History of Keio Yochisha Elementary School], Keio Yochisha Elementary School, 1965, p. 448.

*3— Shuji Yashiro, *Art education by Sodosha group*, Mita Tetsugakukai, 1989, pp. 105–131.

*4— *Kobon Keio Gijuku Yochisha shi* [A Variorum of History of Keio Yochisha Elementary School], Keio Yochisha Elementary School, 1965, pp. 95–96.

for Kishida’s view of art, proposed to invite Ryusei Kishida as an art teacher*5. Regrettably, Kishida did not accept this request, and it was Hitoshi Seimiya and Kono Michisei who took charge of the painting department of Yochisha Elementary School at the recommendation of Kishida and instead of him.

Characteristics of Sodosha’s Art Education

With this personal affairs as a trigger, Yochisha Elementary School after that became a place for practicing Sodosha’s own art education. For example, in August 1924, a lecture-meeting for elementary and junior high school teachers, “Art Workshop/For Educational Practitioners and Art Researchers,” was organised by Yochisha Elementary School, in which not only Seimiya and Kono, but also Ryusei Kishida, Shohachi Kimura, Kazumasa Nakagawa participated. All of them were painters related to Sodosha*6.

The characteristic of Kishida’s those days’ insistence was in his thought that the primary purpose of art education was “tokuiku (moral education)”, and that he adopted the appreciation education and “jiyu ringaho (free copying method)” as the core for this. Based on such Kishida’s thought, Yashiro pays his attention to that Kishida’s educational theory not only recommends to appreciate a lot of masterpieces from the past to the present, but also its important point was put on the positive copying of them*7.

This characteristic was also inherited by the educational methods of Seimiya, Kono, and Tsubaki, who conducted education based on those Kishida’s ideas. For example, Kishida says about Kono’s teaching method in his text “Art Education at Keio Yochisha Elementary School”, as following.

Mr. Kono also says that children cannot know the beauty if free to leave. Therefore, at the class of sketching, he kept in mind to show the beauty of material one by one, and he himself sometimes drew its beauty on the blackboard. Also, he says that he respected a kind of free painting, and in case there was no model for it, he drew still life and other things on the blackboard actually, let children copy and colour these freely, and he showed various beautiful painting and let them copy freely, too.*8

*5— Naoko Kikuchi, “Tracing the History of the Homespun Works of Oikawa Zenzo,” *Bulletin of Morioka Junior College Iwate Prefectural University*, Vol.23, 2021, pp. 1–14.

*6— *Kobon Keio Gijuku Yochisha shi* [A Variorum of History of Keio Yochisha Elementary School], Keio Yochisha Elementary School, 1965, pp. 485–487.

*7— Shuji Yashiro, *ibid.*, 1989, pp. 123–124.

*8— Ryusei Kishida, *Zuga Kyoiku Ron* [Theory of Drawing Education], Kaizosha, 1925, p. 121.

serve the work with his/her own eyes first and understand it. For that end, it is requested to be familiar with the techniques and materials of the painted works very well. Because the appropriate treatment for restoration is carried out by this, it is very natural that restorers are very particular about painting techniques and materials. For restorers, copying is one of the important acts in order to understand the work to be restored and, at the same time, to restore it appropriately. *12

In this time's exhibition, tools related to restoration were especially exhibited. Most of them are based on commercially available tools and materials, and they have been used properly to the needs on the time and case, and if necessary, added ingenuity to themselves. It reflects the restorers' concerns caused by each work and based on their judgment of each time. Kijima also says an interesting viewpoint about the experience acquired by copying.

They may say that knowledge of old painting techniques and materials is not necessary for appreciating paintings, and even if anyone is interested in it, it is too specialised and difficult to approach. However, the work of copying makes it possible for the person who copies practically to capture elements that cannot be understood by just looking and observing, and, at the same time, that cannot be understood without copying. [...] The act of copying is a work of verifying through copying, what kind of material the painter used for his painting and how he painted it. It contains an element of research. [...] Then, what can we make clear by copying? [...] For example, we can indicate the pigments' overlapping, thickness, mixture, kind or type, transparency and opacity, hardness and stickiness, brushwork, painting procedure and so on. They are delicate elements that are only understood by painting it practically, and therefore, the real pleasure of copying is just in the concrete experience of such delicate feelings.*13

What is understood from this is that, even if standing actually in front of a work and looking at it, there is a rich world that cannot be touched without moving hands. Kijima says that, when copying by trial and error, it is surely important to read past technique books well, but further, he says "Those who copies, find innumerable elements not described in the technique book, and by them, can get closer to the charm of the original work"*14. While the act of copying includes elements of research and learning, it certainly makes clear a new aspect of the original work which cannot be known only by standing in front of it and looking at closely, but can be glimpsed only through the experience of moving hands.

*12—Takayasu Kijima, "The Beginning of the Classical Painting Technique Study Group" in ex.cat. *An Exhibition of Copies*, Okawa Museum of Art, 2018, p. 14.

*13—Takayasu Kijima, *ibid.*, 2018, pp. 12–14.

*14—Takayasu Kijima, *ibid.*, 2018, p. 14.

Although there are small differences among Kono, Seimiya and Tsubaki's teaching methods, they are common in that they sometimes drew their own examples on the blackboard and let the children learn the pictures based on them*9. Their emphasis on copying nature and high-quality paintings might have been a consequence of the fact that Kishida and Kono were inspired by painters such as Cezanne, Van Gogh, and Dürer, and enthusiastically absorbed and learned Western painting techniques on their own. Kono has been also influenced by his father and an art teacher, Jiro Kono, and familiar with a large number of art books from his early age*10.

And further, when Kishida talks about the driving force of art production, he emphasised the influence of established works. If following his opinion, someone who learns a new way of looking at by established works, is inclined to review nature with his/her own hands and eyes, and the moment, the imitation instinct is demonstrated in him/her*11. For this reason, he believed in children's ability to observe and express, and tried to develop it.

What is Acquired by Copying

The act of copying benefits only those who produce art, and it seems a useless act for others particularly. But it doesn't necessarily seem true. Let's take a look at the exhibition *An Exhibition of Copies* held at the Okawa Museum in 2018. In this exhibition, copied reproductions of classical paintings by painters and restorers who participated in the "Koten Kaiga Giho Kenkyukai (The Society for Research on Old Master Painting Techniques)" were exhibited.

Takayasu Kijima, a restorer and professor of the Department of Cultural Properties, Graduate School of Fine Arts, Tokyo University of the Arts, says about the relationship between the act of copying classical paintings and the one of restoration as following.

You might have noticed that this exhibition *An Exhibition of Copies* includes many restorers'. There is a reason for that. Restoration is a job where people can touch the original works daily. What is important for a restorer is to ob-

*9—It can be read from the past descriptions that both Seimiya and Tsubaki drew pictures on the blackboard as samples for the pupils. Shuji Yashiro, *ibid.*, 1989. See Note 9. In addition, Yoshida looks back on that time and writes as following. "Maybe it was a rare case in Japan for elementary school pupils to paint oil paintings in art class. Every week, Pupils often sketched the flowers from flower shop and fruits from fruit shop." Kogoro Yoshida, *ibid.*, 1984, pp. 95–96.

*10—Ex. cat. *Michisei Kono* [A rare Genius of Taisho, Michisei Kono, Focusing on New Discoveries], The Japan Association of Art Museums, 2008.

*11—*Complete Works of Ryusei Kishida*, Iwanami Shoten, 1979.

At the End

In Mita Campus, there are other paintings that can be viewed at close range in crowded places. One of them is Keiji Usami's *Eventually They All Come into a Circle No.1*. This mural work was produced by Usami requested from the architect, Fumihiko Maki when building a new library in Mita Campus. As the installation place for this work has been specified in advance, Usami determined this work's composition according to the nature of the place of entrance lobby with the flow of people coming and going^{*15}. However, in spite of the bad condition of installation location, as the protection by acrylic plates and so on, was not done by the artist's intention, a lot of damages caused by people were found in the process of the observation of recent restoration.

In this way, many works are left at Keio University, and among them, even the works that many people can usually see, are not a little in danger of being damaged or lost. One of the reasons may be that, because the installation place is not one like exhibition room that presupposes appreciation, people do not have their intention to pay attention to it, and another reason may be that, before that, because it is difficult to recognise those works as art works, they don't know how to appreciate them. However, as discussed in this paper, the way to appreciate art works is not only to look at them and pay their attention to their beauty. Even if the art historical value of the work is not known at that time, the elements that seem simple and trivial are linked to a certain aspect of the work.

At Keio Yochisha Elementary School, while inheriting the prewar education, efforts to clean the outdoor sculptures in the school have been made together with the pupils in recent years^{*16}. In addition to production and appreciation, by bringing the perspective of the relationship with works, works and memories are inherited, and new relationships are formed with the times, so I believe.

*15 — Ex. cat. *Keiji Usami Retrospective Exhibition*, Sezon Museum of Art, 1992, p. 163.

*16 — In Keio Yochisha Elementary School, the prewar departments of "art" and "handicraft" remains in the today's education system the traces of which are confirmed in that "art department painting room" and "art department workshop" are established, and full-time teachers have been assigned to both of art class and handicraft class respectively. Ken Iwata, "Sengo no Zuga Kosaku [Postwar Art and Handicraft]" in *Kobon Keio Gijuku Yochisha shi* [A Variorum of History of Keio Yochisha Elementary School], Keio Yochisha Elementary School, 1965, pp. 490–496.

Can't Know Only by Looking at

As examined in the previous section, Kijima touched the popular opinion that the knowledge necessary for copying and the experience gained by copying are so specialised and high-level that they are not always necessary for appreciating the work, and then, suggested that such a prejudice has kept people away from their interest in copying. Truly, the elements such as "paints' overlapping, thickness" and "paints' [...] transparency and opacity" are those ones confirmed visually, and therefore, they seem what can be viewed without the act of copying. Then, is it true that features and charms of these works cannot be known only by looking at them?

The first thing to notice is that the information obtained by standing in front of the work and relying solely on vision is too limited. Needless to say, this will be an obvious fact. For example, the information obtained from the weight and feeling of the work on holding it, is a basic and important factor that makes up the work, but many people cannot have the opportunities to touch such feelings. Even if there were, it is prohibited to touch it innocently, accordingly the act of copying is required. These acts should be allowed without extraordinary interests in the object, whether it is of materials, of techniques or of the beauty of the work,

Next, when someone attempts to get information about a work, there are sometimes such cases as being unable to look at the work itself sufficiently. I recall that Kijima said that, when copying, it is important not only to observe closely, but also to refer to technique books. The same is true for actual cases of restoration. For example, Genichiro Inokuma's *Democracy* is a mural painting on wooden panel which now decorates the east and west of the university cafeteria. Looking at the whole, the upper part of this work is in the shape of a triangle, and the left and right sides of the lower part are cut out diagonally or in the shape of overlapped rectangles respectively. This is because the shape of mural was determined to fit the building of the "Student Hall" which was the original exhibition place, namely along the shape of the roof at the top, along the railing of the stairs at the bottom left, and along the railing of the balustrade at the bottom right. Mr. Miyazaki, who was in charge of the restoration of this work, says while recalling that time, "There were few materials to refer at that time. Therefore, why the shape of the mural was like this, was not understood only by looking at the picture of the work." And further, he says that, when looking at the pictures of the student hall, it became clear not only that it was made according to the shape of the architecture, but also that the dirt seen at the bottom was caused by its installation location. In this way, each piece of information that is easily overlooked, gradually becomes an important and precious material to think about the work, by actually moving hands, going to check or listening to various stories.

On Opening Access to Conservation Documentation

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Introduction

The world is changing, so it is natural that opinions on documentation are different now than they were 30 years ago, but it is very important to create a place where it can be discussed. [...] I think it's essential to keep a record of what you've done, honestly and truthfully, so that everyone can view it.

(Yasuaki Miyazaki)

I believe that reports prepared after thorough research are documents to be passed on to the next generation. [...] I disclose all the materials and chemicals that I use. I think that openness makes our hard work worthwhile.

(Yuji Takahashi)*1

During a discussion at a symposium held in November, Yasuaki Miyazaki from the Art Restoration Studio 21 and Yuji Takahashi from Bronze Studio each spoke about how important it is to create research and work records and to share these records in conservation and restoration. In retrospect, the exhibition *Tangite me: Reconsidering Conservation during the Pandemic* was itself an exhibition with an emphasis on documentation. Next to each restored work was placed a reconstructed commentary based on the photographs and descriptions in the restoration report. On the shelves lined with restoration tools, restoration reports and publications summarising the activities of the restoration studio, which have been kept by the Keio University Art Center, were presented.

Therefore, I would like to consider the records of restoration — conservation

*1—Transcribed from the symposium video recordings and edited by the author. The recording can be viewed at the following link. Symposium “*Tangite me: Reconsidering Conservation during the Pandemic*”, Part 3, 2021. https://www.youtube.com/watch?v=cFwce_gEZ14 (accessed: 2022-01-11)

documentation*2, with a particular focus on the sharing of documentation. First, the current status and issues surrounding the sharing of conservation documentation is reviewed, and a provisional proposal for the steady promotion of sharing is presented.

Importance of Conservation Documentation

Key points regarding the importance of collecting, recording and maintaining a record of the information gained in the course of conservation and restoration activities are shared among national and international experts*3. Conservation documentation is an inseparable part of artwork, as it “preserves a record of everything that could be lost*4” in a potentially irreversible restoration process, and as a guarantee of the integrity of the artwork*5, it must always exist with the artwork and last as long as the artworks themselves. For restoration professionals, it is also a practical resource that enables them to verify restoration work carried out in the past and serves as a basis for the transmission and development of techniques.

Therefore, the creation and management of conservation documentation are required procedures in the ethical code of professional restoration organisations in Europe and U.S.A., such as E.C.C.O. (European Confederation of Conservator-Restorers Organisations), and AIC (American Institute for Conservation)*6. In Japan, the Japan Society for Conservation and Restoration of Cultural Property has the following code of conduct. “[...] To ensure the reliability of investigation, research, conservation and restoration procedures, appropriate re-

*2—Michelle Moore, “Conservation Documentation and the Implications of Digitisation”, *Journal of Conservation and Museum Studies*, Issue 7, 2001, pp. 1–2.

*3—Kaori Taguchi, “Documentation in the Field of Restoration-Conservation: Focusing on the Cases in Italy” [in Japanese], *The Bulletin of Japan Art Documentation Society*, Issue 20, 2013, p. 4.

*4—Alessandro Conti, *Manuale di restauro*, Einaudi, 1996, p. 63.

*5—Moore 2001, p. 8. In his discussion, Moore describes ‘integrity’ as a state in which the physical, functional, and semantic qualities of a work are preserved. Integrity has recently been treated as an important concept along with authenticity in the field of cultural heritage conservation, but its specific meaning remains under discussion. KYOTO Design Lab Conservation and Revitalization Research Group. Bunkaisan ni okeru Authenticity to Integrity no Honsitsu wo kangaeu [Considering the Essence of Authenticity and Integrity in Cultural Heritage]. 2018. <https://www.youtube.com/watch?v=eGjZD9PLX2g> (accessed: 2022-01-09)

*6—“European Confederation of Conservator-Restorers Organisations”. <https://www.ecco-eu.org> (accessed: 2022-01-12) “American Institute for Conservation & Foundation for Advancement in Conservation”. <https://www.culturalheritage.org/> (accessed: 2022-01-12) For codes of ethics in professional organisations in different countries, see Laura McCann, “Conservation Documentation in Research Libraries”, *Library Resources & Technical Services*, vol. 57, no. 1, 2013, p. 30.

cords and reports are prepared, properly preserved, managed and published*7.”

While there is a certain uniformity in national codes of ethics, which could be described as international standards, there is a wide range of record formats; published as articles in academic journals and reports. Some are not released to the public and are kept with the work as archive files, and others are just photographs and data from individual investigations and procedures.

Discussion on Sharing of Conservation Documentation

The need for conservation documentation to be shared among a wide range of professionals or with the wider society, rather than being kept in the hands of the stakeholders such as owners and conservators, has been discussed from early on. The 1972 Restoration Charter, which strongly reflects the ideas of Cesare Brandi (1906–1988), who laid the foundations of modern restoration theory, states that records of restoration “shall be kept partly in the archives of the competent Superintendence of Cultural Property and partly sent to the Central Restoration Institute*8”.

The debate on sharing documentation has been active in recent years following rapid advances in digital technology. A precursor to this were the conferences held by the Andrew W. Mellon Foundation between 2006 and 2007, entitled “the Issues in Conservation Documentation: Digital Formats, Institutional Priorities, and Public Access*9”. The conferences were attended by restorers and museum professionals and discussed the digitization of accumulated conservation documentation and the support of digitally based documentation which rapidly develops in future. According to the conference report, while the value of documentation sharing was commonly recognised, concerns about various challenges were also expressed. Among the challenges, documentation standards and terminology, and scope of information to be shared were considered to be the most important.

*7—“Bunkazai no Hozon ni tazusawaru Hito no tame no Kodo Kihan [Code of Conduct for Persons Engaged in the Conservation of Cultural Property]”, The Japan Society for the Conservation of Cultural Property, https://jscp.or.jp/abstract/regulate_o8.html (accessed: 2022-01-09)

*8—Y. Morita and H. Toriumi (Otake), “Honyaku ‘1972 Shufuku Kensho’ [Translation of the ‘1972 Restoration Charter’]”, Tokyo National Research Institute for Cultural Properties. https://www.tobunken.go.jp/japanese/publication/italy/jatrn_s_carta1972.pdf (accessed: 2022-01-10) For more information on the “1972 Restoration Charter”, see Hidemi Toriumi, “Itaria no ‘1972 Shufuku Kensho’ [On the Italian ‘1972 Restoration Charter’]”, Tokyo National Research Institute for Cultural Properties. https://www.tobunken.go.jp/japanese/publication/italy/esay_carta1972.pdf (accessed: 2022-01-10)

*9—For an overview of the conference, see A. Rudenstine and T. Whalen, “Conservation Documentation in Digital Form: A Dialogue about the Issues”. https://www.getty.edu/conservation/publications_resources/newsletters/21_2/news_in_cons.html (accessed: 2022-01-10)

Documentation Standards, Terminology, and the Scope of Information to be Shared

Currently, no internationally shared documentation standards exist in the field of conservation documentation*10. Metadata standards such as CDWA (Categories for the Description of Works of Art), which are often used in museums, provide a section for collecting restoration and treatment histories. However, it assumed that the section is designed to only accommodate a history and a brief description of restoration. As methods of restoration and treatment vary greatly depending on the production period and medium of the target cultural property, there is a danger that the use of overly generic standards may interrupt the creation of records on site and cause lack of documentation*11. For this reason, documentation is currently carried out by reference to guidelines for individual areas and sites, rather than setting international documentation standards. Such documentation is ensured to be interoperable through mapping to a shared ontology in the cultural property domain, such as the CIDOC-CRM (CIDOC Conceptual Reference Model)*12.

Terminology for restoration of cultural properties has been debated since the 1980s, but a broad consensus has not yet been reached*13. In recent years, Linked Conservation Data, a project that attempts to convert conservation documentation into LOD (Linked Open Data), has been working to unify terminology. It involves international restoration organisations such as ICON (The Institute of Conservation) and IIC (The International Institute for Conservation of Historic and Artistic Works)*14.

The scope of information to be shared, namely the decision on what to share and what not to share out of the conservation documentation, is the most sen-

*10—D. Kouis and G. Giannakopoulos, “Incorporate Cultural Artifacts Conservation Documentation to Information Exchange Standards — The DOC-CULTURE Case”, *Procedia — Social and Behavioral Sciences*, vol. 147, 2014, p. 495.

Kazuko Fukuyama, “A Study of the Documentation of Treatment for Conservation of Dyed Textile Cultural Goods: The Record of Treatment for Dyed Textile Cultural Goods of the Tokyo National Museum”, *Hokusei Review*, no. 1, 2014, p. 27.

*11—D. Green and R. Mustalish. Digital Technologies and the Management of Conservation Documentation: A Survey Commissioned by the Andrew W. Mellon Foundation. 2009. p. 11. <http://mac.mellon.org/mac-files/Mellon%20Conservation%20Survey.pdf> (accessed: 2022-01-05)

*12—Kouis 2014, p. 499. Athanasios Velios, “Towards an Open Conservation Documentation Service”, *Journal of the Institute of Conservation*, vol. 44, no. 1, 2021, pp. 74–75.

*13—Moore 2001, p. 14.

*14—“Linked Conservation Data”. <https://www.ligatus.org.uk/lcd/> (accessed: 2022-01-10) Proposals on terminology are available on Github: Conservation Vocabularies. Linked Conservation Data consortium. 2021. <https://github.com/linked-conservation-data/conservation-vocabularies/tree/master/vocabs> (accessed: 2022-01-10)

sitive factor when promoting sharing, and potentially the issue that can be a major barrier to sharing. At the aforementioned conferences of the Andrew Mellon Foundation, many experts expressed concern about the possibility for restorations to be misinterpreted or inappropriately followed due to the sharing of raw data, which is information that remains unprocessed. Information to be shared may also be limited for simpler and more practical reasons. For example, information relating to locations, monetary values or the names of individual staff members cannot be shared for security or privacy reasons*15. Therefore, at the conferences, while assuming that data openness is important, it was recognised that the first stage of sharing should be “mediated access”, where the documentation is judged and edited by the governing body*16.

Examples of the Sharing Conservation Documentation

For documentation sharing, as explained earlier, the discussion extends to highly open forms of sharing, such as the LOD project. On the other hand, the actual sharing is mainly provided through “mediated access,” such as publication of academic papers or restoration reports edited by documentation management organisations.

In the case of Japan, the most comprehensive guide to finding conservation documentation is the National Diet Library’s research navigation “Bunkazai no Shurihoukokusho wo sagasu [Finding Restoration Reports on Cultural Properties]”*17. In addition, conservation documentation is published in the form of articles and reports in specialised academic journals such as the journal of the Japan Society for the Conservation of Cultural Property (JSCCP) and “Science for Conservation” by the Center for Conservation Science of the National Research Institute for Cultural Properties, Tokyo, as well as in the publications of restoration workshops.

Although there are only a few cases of digital data being made available to the public, here are some examples. The British Museum provides textual descriptions of restoration histories and summaries of treatments accompanying information on works*18. The Netherlands Institute for Art History (RKD)

*15 — Marija Radin, “Management of Conservation Documentation”, 2011, p. 2. <https://cidoc.mini.icom.museum/archive/past-conferences/2011-sibiu/> (accessed: 2022-01-11)

*16 — McCann 2013, p. 32.

*17 — “Finding Restoration Reports on Cultural Property [Bunkazai no Shurihoukokusho wo sagasu]”, National Diet Library, RESEARCH NAVI. https://rnavi.ndl.go.jp/research_guide/entry/heritage-report.php (accessed: 2022-01-11)

*18 — “Treatment; 14 Sep 2012; Remove front to gain access to the interior; Metals; Organics”. The British Museum. <https://www.britishmuseum.org/collection/search> (accessed: 2022-01-11)

provides data on scientific research to the public, through RKDtechnical*19, a database of technical records held by RKD and other cultural institutions, including records of treatments, infrared and micrographic photographs.

How Can We Further Promote the Sharing of Conservation Documentation?

Considering the current situation of conservation documentation, to steadily promote its sharing, establishing a mechanism for smoother publication of the documentation is important starting point. Only a small percentage of conservation documentation currently produced is available in the form of academic journals or published reports in Japan. Most of the documentation is probably housed in internal, non-published material at various institutions.

In order to open access to unpublished material, it is necessary to establish a reading system equivalent to Archives. However, this would place a very heavy burden on documentation management institutes such as museums and restoration studios. On the other hand, publishing conservation documentation as papers takes a long time and requires a large amount of effort. Based on this, one effective way to increase the number of published documentations would be to take an intermediate form between articles and non-published materials, by viewing conservation documentation as research data, and establishing a mechanism for its publication*20.

Research data refers to data generated in the course of research and development. From the perspective of open science and research fairness, which have made remarkable progress in recent years, the disclosure and management of research data are being discussed*21. In the area of humanities and social sciences, the Japan Society for the Promotion of Science (JSPS) published “A Guide for Data Sharing in the Humanities and Social Sciences: Toward Building a Humanities and Social Sciences Data Infrastructure”*22. In this guide, the key points related to the sharing and utilization of research data are extensively explained, including the significance and technology of data sharing as well as the

*19 — “RKDtechnical”. RKD Explore. <https://rkd.nl/en/explore/technical> (accessed: 2022-01-11)

*20 — The aforementioned ‘Linked Conservation Data’ attempts to position conservation documentation as research data and to further share it in the context of open research data.

*21 — Y. Kumazaki, Y. Minamiyama et al., “Development of Guideline for Specifying Conditions of Use in Research Data Publishing” [in Japanese], Preprints of the Information Professional Symposium 2020, p. 60.

*22 — JSPS Program for Constructing Data Infrastructure for the Humanities and Social Sciences, “A Guide to Data Sharing in the Humanities and Social Sciences” [in Japanese], 2021. https://www.jspcs.go.jp/j-di/data/guide/tebiki_p.pdf (accessed: 2022-01-11)

legal issues involved.

The discussion on research data has several points in common with the discussion on sharing conservation documentation. In 2017, the “Survey on Research Data Disclosure and Open Access to Research Papers” published by the National Institute of Science and Technology Policy (MEXT) identified the following barriers to data disclosure. Career risk (possibility of being used without citation), lack of incentives, legal issues (intellectual property rights), ethical issues (confidentiality, etc.), and concerns about misunderstanding, misuse, and abuse^{*23}. These barriers have much in common with concerns on conservation documentation sharing. Therefore, if we regard conservation documentation as research data, then it would be possible to gain insights from practices in the area of research data, which are currently being actively discussed.

Conclusion

Not only in the area of restoration, but also in general activities related to cultural properties, individualised measures must be taken in accordance with each object. Therefore, rather than conceiving a generic model that can be adapted to any object, it is important to start gathering specific practices in each area in order to share conservation documentation. University museums, with research and learning at their core, are very compatible with “starting anyway”.

In this article, based on the current status and challenges of sharing conservation documentation in Japan, I proposed to regard conservation documentation as research data and to adapt discussions over research data management. In the future, by taking advantage of the two university museums, the Keio University Art Center and the Keio Museum Commons, I would like to connect our activities and the practice of other institutions, while advancing studies related to research data.

^{*23}—— U. Ikeuchi, K. Hayashi and S. Akaike, “A Survey on Open Research Data and Open Access” [in Japanese], Science and Technology Foresight Center, National Institute of Science and Technology Policy (NISTEP), MEXT, 2018, vol. 268, p. 55, table 8. <http://doi.org/10.15108/rm268> (accessed: 2022-01-11)

Conservation and Communication: Collection Care in Universities and Schools

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Introduction

When checking the conditions of a piece of art, curators make observations akin to listening to the voices of the artwork. If the work seems different from usual, and if the message coming from it is something that should not be missed, then the curators contact conservators. However, the situation is a little different regarding artworks casually located on school grounds as part of the environment or held in warehouses forgotten by everyone; to begin with, these compositions should be perceived as art. In such cases, not only curators but also every person who spends time on school grounds must be involved with these compositions and listen to the voices of the works. This includes awareness and understanding of their existence throughout the schools.

This paper discusses the preservation and management methods of the Keio Collections performed by Keio University Art Center by looking back at the efforts of the university to preserve its collections and examine the *Tangite me: Reconsidering Conversation during the Pandemic* exhibition.

Displaying Restored Artworks

Natsuyuki Nakanishi, Michisei Kono, Isamu Noguchi, Ujihiro Okuma, Chokichi Suzuki... The works of these artists who would not typically be put in the same room are now gathered together in the same exhibition space. Every one of these works has been preserved and restored at Keio University, and the theme for the exhibition is *conservation*. As many as two hundred art pieces have been preserved and restored at Keio University^{*1}. Many of these works were damaged due to their long history or location on the university campuses. For example, the murals which were relocated to the cafeteria where they are still displayed,

^{*1}—— Includes the number of regular maintenance.

or the library sculptures damaged during the bombing of Tokyo that were held in warehouses for several decades. This exhibition discussed thirteen of these works and the different issues they present. A discussion like this and bringing up the examples of preservation and restoration raises awareness of various trials rather than simply showing the final restoration results. These compositions tell how Keio University and Keio schools have tried to preserve and maintain the art entrusted to them.

The Keio Collections is quite diverse and is composed of various works that have been collected through the years because of the connections they might have had with the university itself. These include paintings, sculptures, murals, and even architectural spaces. For example, Shikai Kitamura's marble sculpture *The Maiden Tekona* was donated to the school by the sculptor himself as a celebration gift for the construction of the school library (now known as the Old Library), Genichiro Inokuma's mural *Democracy* which was displayed in the student hall designed by Yoshiro Taniguchi, or Michisei Kono's oil painting *Ashinoko Lake Scene, Hakone*, located at Keio Yochisha Elementary School*2. The lounge, known as the Noguchi Room, was created through the collaboration of Yoshiro Taniguchi and Isamu Noguchi; it is a piece of modernist architecture of the post-war era, which after having been partially relocated is still preserved on campus grounds in a modified state and is currently referred to as the Ex-Noguchi Room. These works of art are a message directed at Keio University students; they represent the deep connection between the university and these artists and are essential art resources that have spent a long time alongside the university. However, many of these works are placed in an environment unique to schools and universities. As a result, they have not been treated appropriately, and their value and significance have gradually been forgotten. This exhibition has in some sense exposed the art situation at Keio, which provided a new perspective regarding the existing issues. This paper will discuss the conditions of art preservation at Keio University.

The Dangers of Art Preservation on University/School Grounds

Unlike museums and galleries, schools do not act as facilities equipped with the appropriate means of taking care of artworks. Moreover, these works are always at the risk of being discarded. Let us discuss one example from this exhibition: *Flower: Grand Swing*, which consists of five paintings that originally decorated the walls of Fujiyama Memorial Library (now known as Fujiyama Memorial Hall) on the Hiyoshi Campus. However, as the New Library was built, out of five paintings, only three were left, and eventually, three of the pieces were sep-

*2—Kono also taught art at Keio Yochisha Elementary School.

arated from the other two. One day, Keio University Art Center was contacted by a warehouse in Hiyoshi inquiring about two large paintings. The warehouse wanted to know if they could throw these away as they looked old. When the Art Center staff inspected the paintings, it became clear that these were a part of the five-piece *Flower: Grand Swing*. While these pieces narrowly escaped the fate of being disposed of, it is not uncommon for many compositions to get lost, forgotten, and eventually thrown away when kept on school grounds. In schools and universities, the artwork is usually scattered and stored in various places, and it is tricky to identify who is responsible for their management and care. Thus, it is not easy to talk of the existence or value of art kept on school grounds. *Flower: Grand Swing* was an accompanying piece for the architecture it was placed in; its pieces eventually were separated from each other. When a building is demolished or renovated, many art compositions initially positioned there are misplaced or discarded. The Fujiyama Memorial Library was not demolished, but *Flower: Grand Swing* was split into pieces and misplaced as the building lost its functions as a library.

Efforts of the Keio Art Committee

With the situation at hand, it is necessary to heighten the awareness regarding the artworks kept at school. Throughout the university, it should be understood that art should be taken care of. Keio Art Committee (referred to as "Committee" below) is in charge of managing and operating the art kept on school grounds. The preservation and restoration of these art compositions are also the responsibility of the Committee*3. The Committee was established in 2002 to manage and operate the artworks preserved and owned by Keio. The Keio University Art Center and the trust fund united their efforts to act as the executive office of the Keio Committee. The Committee's responsibility is to

*3—For further information on Keio University's efforts towards art preservation and restoration as well as the Keio Art Committee, see Yohko Watanabe, "Daigaku no Collection — Igi no Hakkutsu", *Kyushu Daigaku P&P Daigaku to Art — 'Kokyosei' no Shiten kara, Kenkyu Seika Hokokusho* ["University collections — finding significance", *Kyushu University P&P University and Art: from the perspective of 'publicness' Research Report*]. Kyushu University Research and Education Program/Research Center Project, March 2008, pp. 50–64; Yohko Watanabe, "Oyama Enrico Isamu Sakuhin Hozon Shufuku Project ni tsuite", *Gendai Bijutsu no Hozon to Shufuku — Sono Rinen, Hobo, Jobo Network Kochiku no tame ni* ["Preservation and conservation project for the artwork of Enrico Isamu Oyama", *Conservation and Preservation of Contemporary Art: For the Construction of Network of Ideas, Methods, and Informations*]. Research Result Report (2015–2019 Grant-in-Aid for Scientific Research Basic Research (A) 15H01871), March 2020, pp. 73–84; Miho Kirishima, "Daigaku no Korekushon wo Tsunagu — Keio Gijuku no Bijutsuhin Kanri Unyo Iinkai no Torikumi", *Mita Hyoron Tokushu Daigaku no Museum* ["Connecting University Collections: Efforts of Keio Art Committee", *Mita Review Special Feature: University Museums*], no. 1254, March 2021, pp. 42–45.

sustain art preservation and act as the manager for the assets kept on school grounds. The Keio Committee is a cross-sectional organisation which includes the departments concerned with artworks at the university and those in charge of Keio Schools. The Committee secures the budget for art preservation and restoration every year; biannual meetings are held where the information regarding the art collections is shared, preservation and restoration issues are conferred, and exhibition methods are discussed. The information exchange does not occur only at these biannual meetings, and if deemed necessary, the Art Center may contact conservators to request a thorough inspection. Then the restoration process will begin. The process of art preservation is not accomplished only through the Committee members. The Committee acts as a consultation desk regarding the preservation and restoration of art throughout all of Keio. As observed in the case of the above-mentioned *Flower: Grand Swing*, the Art Center is contacted before the people in charge make decisions regarding the value or further fate of artworks. This case alone proves that the Committee is perceived as a consultation desk. The university consists of a multitude of departments. Thus, understanding all of the works preserved and owned by these departments alone is not an easy feat. Therefore, it is essential to have a space where the information regarding the art held on school grounds can be exchanged, where artwork can be rediscovered, and solutions for how to treat art can be discussed. The ability to care for art spreads throughout the school and ceases being solely the responsibility of the curators thanks to maintaining a connection and solid communication on school grounds.

Keio University Art Center

Collaborations with Conservators and Faculty Members

The Ex-Noguchi Room and the outdoor sculptures are maintained on the Keio Art Committee budget. Let us discuss the case of the Ex-Noguchi Room. The furniture and the interior of the Ex-Noguchi Room displayed some damage, so after being carefully assessed by conservators in 2007–08, the restoration works began. A full restoration was performed, and materials closest to those used originally were acquired and utilised in the restoration. Currently, the Ex-Noguchi Room is usually closed to the public. However, classes and tours are held here from time to time, allowing the students and the general public to visit this unique space. Conservators carry out annual maintenance. The Committee also functions in a way that enables the creation of sustainable and lasting connections with the conservators. According to one of the conservators who has worked with Keio for a long time, the Ex-Noguchi Room is “a prime example of how good conditions have been maintained thanks to the [many repair requests] University made immediately and consistently^{*4}” The improved conditions were achieved by continuing communication between the curators and the conservators, even after completing the restorations. Through trial and

error, the high quality of the educational field that allows flexibility is also utilised. A collaboration of this kind creates a connection between the people of different generations. They get to touch, repair, and pass on the furniture and the interior designed by Isamu Noguchi.

The conservators submit detailed reports on the maintenance and restoration processes held at and utilised by the Art Center as valuable materials related to the compositions^{*5}. In addition, these reports are presented in annual reports and uploaded to the official website of the Art Center^{*6}. It is common for reports regarding restorations and repairs to be kept only by the art owners and the conservators; however, their disclosure ensures transparency about the performed repairs and at the same time contributes to the exchange of helpful information inside and outside the university. Keio University is an educational and research institution. Thus, the accumulation and the circulation of this information is promoted.

Moreover, the interactions with the university’s faculty and staff frequently present opportunities for revisiting and reviewing the Keio Collections. The workshop held at this exhibition was attended by many children and students of Minato City Onarimon Junior High School and Keio Yochisha Elementary School^{*7}. But this workshop also created a perfect chance to organise meetings with the teachers of both schools and set up guidelines. The workshop’s stance and the focus of the art appreciation were decided through a consultation with the teachers, where they presented their observations of the students and their demeanour. What could contribute and be beneficial for the students’ growth

Keio Museum Commons

^{*4}—— For example, after getting confirmation that the deterioration of furniture had accelerated due to the influence of direct sunlight, an ultraviolet protection film was attached to the areas from where the light penetrates the room as well as a special light-shielding covers were made to match the shape of each piece of furniture. Covering the furniture when it is not used has significantly improved the preservation efforts. In addition, as the conservators confirmed damage due to improper handling of Isamu Noguchi’s “Stool” in the Ex-Noguchi Room, the Art Center compiled a manual that summarises the precautions when using the Ex-Noguchi Room. The conservators’ advice is at the core of the efforts to preserve the unique space created by Noguchi. Furthermore, an online course on the “FutureLearn” platform was also created. See, “Invitation to Ex-Noguchi Room: Preservation and Utilization of Cultural Properties in Universities”.: <https://www.futurelearn.com/courses/invitation-to-ex-noguchi-room-e>

^{*5}—— For detailed information on the restoration and utilisation of the Ex-Noguchi Room, see Yohko Watanabe, “Kioku kara Sozo e — Noguchi Room no Shufuku wo toshite”, *Digital Archive — Sono Keisho to Tenkai* [“From memory to creation: through the restoration of the Noguchi Room”, *Digital archive: its inheritance and development*], Keio University Digital Archive Research Center Report (2006–09), 31 March 2009, pp. 181–86.

^{*6}—— See, Keio University Art Center’s website, regarding “Collections Research”.: <http://www.art-c.keio.ac.jp/research/collections-research/>

^{*7}—— For information on the workshop, see pp. 66–71 of this record book.

was also discussed. The curators use this sort of communication to develop ideas on the perspective of introducing the compositions or even notice new aspects of those works. Thanks to the exchange, the Keio Collections was given a unique outlook through the communication mentioned above. Incorporating the ideas of the teachers who have a deeper understanding of the students alongside the content proposed by the curators bring up the advantages of the educational system.

The Eyes that Imagine the “Care”

This exhibition tried to convey the art restoration and repairs process by discussing the basics of the preservation and restoration of on-campus art, conducting interviews with the conservators regarding their work, and conveying ideas, explorations, and readiness through the exhibits. The students had the opportunity to visit the exhibition as a part of their classes or through participation in the workshops; however, many of the students were unaware of the existence of the artwork displayed on the school grounds. They were surprised and showed great interest when they learnt that their schools, where they usually spend their time, hold many works of art and that restoration was being carried out. Some of the students’ impressions even captured the essence of the exhibition. As they voiced their newly gained viewpoint, they came to think not only about the restoration process but also considered the significance of conveying these works of art to future generations. The students also expressed unique and compelling opinions. One of them said:

Having learnt that the works of art do not exist eternally in their original form and have to be maintained and repaired from time to time, I came to feel as if art is a breathing and living entity. I was given a chance to reaffirm my appreciation of art.

Learning about the restoration process and raising awareness about the history of art led this student to regard the compositions as individual entities and deepen their respect for the works themselves. It can be concluded that the individuality of each piece of artwork grew as the students concentrated on the work itself instead of the information about the creator or the meaning expressed by the artwork. Looking at art from a new layer of perspective must have made a novel impression on the students’ minds. One of the most important first steps in art preservation is becoming familiar with each of the compositions displayed in our proximity. This student became conscious of the efforts of a conservator and became aware of the care that goes into preserving art; we could say that they acquired “the eyes that imagine the ‘care’” when looking at works of art.

Keio University Art Center

Conclusion

While it might seem surprising, it is challenging to be aware of the artwork we encounter in our daily lives and in places where we usually spend our time. However, whenever we get involved with the art around us, the picture around us may change drastically regardless of what may have triggered this involvement. Above all, in places like schools and universities, where people study and are met with different incentives and motivations daily, the “relationship” with the works of art placed on campus can only enrich one’s experiences as a student. These works of art are messages directed at the students by artists such as Isamu Noguchi or Genichiro Inokuma. It is a given that each person’s outlook and care of the artwork placed around them carries great energy and serves as a straightforward answer to such questions as “what is the reason for preserving art on school grounds” or “how should it be kept.”

This exhibition created an opportunity to open people’s eyes to how they deal with familiar works of art placed on school grounds by viewing them from the perspective of restoration. Keio University is hoping to increase the opportunities for people to interact with artwork through exhibitions, outdoor sculpture maintenance efforts, and distribution of restoration records and collection databases. Creating a system that provides a variety of communication methods throughout the school network and the Keio Committee will simplify the accomplishment of this goal. Universities make it possible to utilise art while developing connections with a wide range of different fields. Finally, keeping continuous communication and regularly reviewing the art entrusted to the university will only further enrich the Keio Collections.

Now then, let us hear the voice of art.

Keio Museum Commons

[Exhibition Record Book]

Tangite me : Reconsidering Conservation during the Pandemic

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