# Restoration and Conservation of Works of Art

## Prof. Silvio Mara

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to provide students with an overview of the subject matter, tracing its history and adopting an approach based on historiography and documentary evidence in order to understand its purpose and perspectives. By examining and illustrating the cultural events pertaining to the restoration and conservation of works of art, from the beginnings of the discipline in the 16th century to the present day, the course aims to provide students with some of the tools required for completing their degree. At the end of the course, students will have developed a sensibility and critical sense through the in-depth study of the characteristics of portable artworks and the methodological tools of the discipline.

***COURSE CONTENT***

After a few introductory lectures on the history and theory of artwork restoration and conservation, including that of archaeological finds and Greco-Roman statuary, the lecturer will focus the course on the single subject of modern restoration techniques for paper and parchment-based artworks (ancient and modern drawings and prints, illuminated parchment codices). On a journey from the Renaissance to the present day students will learn the forms of taste and collecting with regard to these unique works. Through the study of the montages and material traces left on the works, students will be able to recognize the methods of conservation. The forms of conservation and restoration of these collections will also be discussed, with updates on the evolution of techniques regarding specific supports and conservation problems. In conclusion, the restoration of contemporary works of art will be addressed, with all its peculiarities, also in dissonance with the principles of traditional restoration.

***READING LIST***

M. Ciatti, *Appunti per un manuale di storia e di teoria del restauro.* *Dispense per gli studenti,* with the collaboration of F. Martusciello, Edifir, Florence, 2009.

or

A. Conti, *Manuale di restauro,* Einaudi, Turin, 1996.

 *Reading list for the single-subject course*

C. James, C. Corrigan, M. C. Enshaian, M. R. Greca, *Manuale per la conservazione e il restauro di disegni e stampe antichi,* Olschki, Firenze, 1991.

L. Fiorentino, M. W. Kwakkelstein, a cura di, *Disegni a pietra rossa. Fonti, tecniche e stili 1500-1800 ca.,* Edifir, Firenze, 2021.

L. Frank, C. Fryklund, *Giorgio Vasari, le Livre des dessins. Destinées d'une collection mythique*, , Lienart éditions, Paris, 2022.

S. Mara, *Giuseppe Bossi disegnatore. Per la riscoperta della bellezza antica fra tradizione e innovazione,* con un saggio di L. Binda, Nomos, Busto Arsizio, 2021.

S. Mara, *Il* Libro di disegni *della Biblioteca Ambrosiana* in *“Arte Lombarda”,* N. S. 158-159, 2010, pp. 74-118.

C. Palandri, S. Ferraro, *Studio di un lucido di Andrea Appiani tratto dall’*Uomo vitruviano *di Leonardo: analisi della tecnica e dei materiali a partire da un intervento di restauro*, in P. Salvi, a cura di, *Leonardo da Vinci e l’Accademia di Brera*, Silvana Editoriale, Milano, 2020, pp. 63-73.

G. Coccolini, C. Merelli, *Conservazione e restauro di opere d’arte su carta da lucido. Applicazione di nanotecnologie per la deacidificazione di disegni su carta da lucido impregnata* in “OPD Restauro”, N. S. 29, 2017, pp. 276-283.

Further specific readings will be indicated during the course of lectures.

***TEACHING METHOD***

Lectures. Guided visits to construction sites, restoration laboratories or conservation institutes will be offered. Interventions by specialists, restoration technicians and conservators will be also provided within the lectures.

***ASSESSMENT METHOD AND CRITERIA***

An oral exam to assess students’ grasp of the concepts covered in lectures and the basics of the subject matter, which students will have achieved through attendance of lectures and study of the texts on the reading list. In the exam the lecturer will use photographic images of exemplary cases to assess students’ preparation.

***NOTES AND PREREQUISITES***

Students are advised that good knowledge of the history of ancient and modern art will be beneficial in the exam. Any questions or requests for information may be directed to: *silvio.mara@unicatt.it*; during the course, students should also check the lecturer’s webpage and the University Blackboard platform for notices and study material.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.