

# Expression imposed or superposed. Reintegration of paper-based artifacts according to the custodian's needs

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the expression of the conservator expression that serves to enhance the meaning

what do contemporary theory of conservation  
and contemporary conservation treatment methodology  
say about  
**conservation ?** interpretation

intervention that might affect the object's appearance and structure  
secures the values of the artifacts' custodians

different articulations, one of which inevitably prevails,  
because otherwise it would be impossible to complete  
the treatment

negotiatory  
mediation

**NOW** conservation is described with terms

value-led conservation  
functional conservation  
highly adaptive  
social



Anonymous photographs, not dated, private owner. Left: reconstruction by adding (retouching)  
right: reintegration by reducing (removing the deposits)

conversatation



The first Polish stamp, issued in 1860, private owner  
The shape of the perforation was reconstructed according to very detailed instructions of the owner



The photographs from the second half of 20th century, the Rediscovered Music Foundation (private). The curators requested minimal intervention which they understood as securing irregular losses with „neutral” infills, with no retouching.

## Conclusions

satisfying different curators' needs implies  
different treatment decisions. one object  
can possibly be treated in several ways,  
giving different outcomes.

contemporary theory of conservation  
and conservation treatment methodology  
entitle different solutions conforming  
different approaches to the image  
of the artifact, whether it is

a historic evidence or  
an artwork.

Decision-making requires  
flexibility and

understanding to the  
complexity of values of  
the object. The values

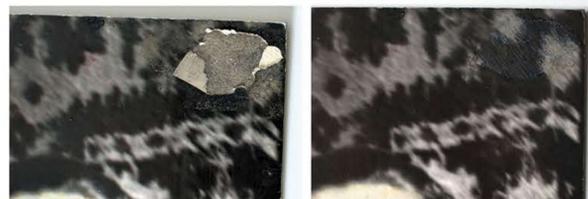
have to be fully  
recognized

and appreciated before  
initiating intervention of

a conservation treatment.



Stefan Norblin, film poster *Bezimienni bohaterowie*  
owner: Poster Museum in Warsaw, 1932.  
The poster was heavily damaged. The conservator negotiated with the owner to use *tratteggio* as a reintegration method compromising the fact of big losses and the history of the object. The object was prepared to be exhibited.



Work of Teresa Gierzyńska, *Czy takie były siostry?...*, 1976  
The work was prepared for the exhibition in a private gallery, Pola Magnetyczne in Warsaw.  
The *tratteggio* retouch was done according to artist's request to reconstruct the damage in the upper right corner.