

Conserving
the Past for
the Future



A Conservation
Tour of the
Permanent
Collection

Stories from the
permanent collection
featured on the
CMA Web site

Conservators and curators at the Cleveland Museum of Art have identified several objects in the permanent collection that are particularly interesting in terms of conservation issues.

The map on the reverse will help you locate these objects in the museum's galleries. You might begin your tour in the Egyptian galleries, nos. 203–205, on the second floor.



The objects will also be identified by this icon. Below is a brief description of the detailed information you will find in the exhibition *Conserving the Past for the Future* and on the CMA Web site at www.clevelandart.org.

Gallery 203

Nome Gods Bearing Offerings



The two blocks of stone comprising this relief sculpture were acquired by the museum 15 years apart. The gap between the stones was initially filled with painted plaster, which did not have the appearance of stone.

Recently the old fills were removed. Minor fills along the edges were made with a pigmented spackling compound that better matches the stone's color and texture.

Gallery 204

Cosmetic Jar in the Shape of the God Bes



Faience is a mixture of silica (sand), plant ash or desert salts, lime, and a metallic salt such as copper ore, fired to a lustrous finish. Variations in composition and technique may change the appearance of the finished faience.

Gallery 205

Shawabty of Nectanebo
Shawabty of Ank-Hor



Gallery 210

Icon of the Virgin
Satyr and Maenad

Exposure to light causes textile fibers to degrade and dyes to fade. These works are rotated on and off display to minimize the damage so that future generations will be able to enjoy them. Low light levels also help preserve fragile textiles.



Gallery 214

Belt for a Lady's Dress
Preservation of works of art begins with controlling light, temperature, and relative humidity in the museum's galleries and storage areas. The environment within each display case can also be controlled. Here, specially treated cloth has been placed beneath the green display

cloth to prevent tarnish from forming on this belt.



Gallery 215

The Mass of Saint Gregory
Examination of this painting with a camera sensitive to infrared light allows the conservator to see below the layers of paint and study the underdrawing. Color notations written in old German provide evidence that assistants worked with the master to create this painting.



Gallery 216

Hours of Queen Isabella the Catholic, Queen of Spain
Light can be especially damaging to dyes and pigments. To minimize the damage to individual pages and yet keep this most important manuscript on display at all times the pages are turned on a regular basis.



Rotunda

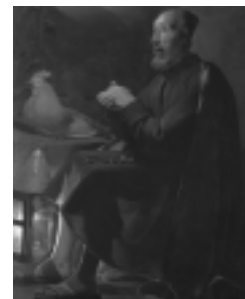
Arm Reliquary of the Apostles

Recent technical examination of this medieval *Arm Reliquary* helped conservators and curators better understand how the object was made and used. One large fragment of an arm bone—believed by the creators of the object to be the bone of a saint—was found in the reliquary.



Gallery 219

Saint Peter Repentant
Recent varnish removal showed that an extensive amount of overpainting had been done (approximately forty years ago) to hide a relatively small loss in the area of the lantern. Minimal retouching now disguises the damaged area and allows all of the original subtle nuances of the painting to be seen.



Gallery 220

Christ and the Virgin in the House at Nazareth

The appearance of Francesco de Zurbarán's painting today is a result of the way the artist applied the paint, as well as the type of canvas and the color of the ground layers chosen by the artist. Over time, the appearance of this painting has changed, as the oil paint has become less

opaque, revealing changes in the composition.



Gallery 221

Tieleman Roosterman
When the museum acquired this painting in 1999, it included a visually distracting coat of arms in the upper right corner. Conservation examination showed that the coat of arms contained pigments dating to nearly a century after the painting was completed. To restore the portrait's original appearance and yet preserve its history,

the coat of arms was concealed using paint that can easily be removed.



Gallery 223

Armchair

When this chair entered the museum's collection it had lost all of its original gilding and upholstery. To recreate the original artistic impact of the chair, it was regilded and reupholstered using non-invasive upholstery techniques.



Gallery 236

Male Torso

Constantin Brancusi was concerned with both the texture and the form of his sculptures. Many of his works include highly polished surfaces, but he also enjoyed juxtaposing smooth stone or metal with rougher stone or wood. CMA conservators have worked with curators to determine the best plan for the long-term well being of this sculpture and to maintain Brancusi's intended highly polished surface.



Gallery 243

Lot's Wife

Anselm Kiefer used a variety of unconventional materials—sheet lead, salt, and burnt canvas covered with spackling compound—to produce this powerful image. This combination of materials results in small losses and changes to the painting over time. This deterioration is part of Kiefer's aesthetic intent.

