

# One-day conservation exercise at the graphic collection of the Abbey of Heiligenkreuz, Austria

## A summary report

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### Introduction

This summary report describes the activities undertaken by four members of the academic staff of Institut Seni Indonesia Yogyakarta (ISI Yogyakarta): **Prima Dona Hapsari, Indiria Maharsi, Wiwik Sri Wulandari** and **Warsono** being at the graphic collection of the Abbey of Heiligenkreuz.

Under the supervision of Dr. Patricia Engel, the Indonesian scholars who were on internship with Donau-Universität Krems held a practical exercise in surveying a graphic art collection, in this case, the collection of the Abbey of Heiligenkreuz, Austria. The event was organized by three institutions, Institut Seni Indonesia Yogyakarta, Indonesia (ISI Yogyakarta) and Danube University Krems, Austria and the Abbey of Heiligenkreuz under the program of SP24 sponsored by ASEA UNINET.

The work was performed on 10<sup>th</sup> February 2020 in Heiligenkreuz.

### The task

ISI Yogyakarta lecturers were tasked with

- Developing a concept of survey of a certain amount of works of graphic art
- Developing categories of items to be used in performing the next task: that of developing a comprehensive conservation concept of a more general level
- Developing a cataloguing system, to encompass description of the material and the condition of prints and drawings

### The method

The survey was conducted in visible (direct, raking and transmitted) light, without magnification.

The categorization was based on the material of the artefacts as well as techniques used, such as

- pencil drawing,
- aquarelle painting,
- wood-cut and lino-cut (Hochdruck) technique,
- intaglio (Tiefdruck) technique,
- flat printing (Flachdruck) technique,
- photography,
- copy technique.

In cases where a number of techniques used by one artist were identified, the corresponding works were kept together and not sorted according to technique or material.

The reason for choosing this categorizing approach is because the different works of art need certain conservation approach: drawings are most sensitive to abrasion, aquarelles are extremely vulnerable to light exposure, intaglio has fine surface relief, wood-cut and lino-cut also have sensitive surface, while the flat printing, as a more recent technique, involves using contemporary paper which is more sensitive to mould attack and tearing. Photographs need specific storage conditions.

The approach carried out was to observe the art, to perform the separation of the works based on the techniques used, group them by artists and dispose of folders and wrappers which are harmful for the articles.

We selected this method because each category needs different treatment in all aspects of conservation.

#### **Observation results:**

1. We observed all art works which were on top of the drawer closet and known now how many individual pieces representing each artistic techniques exist in this bundle.
2. We found there are famous artists' works in the collection, such as prints after Albrecht Durer, Paul Rubens, Tizian, Mark Chagal, and others.
3. We prepared the next steps by developing the method and system, which now can be applied to the entire collection.

#### **Next steps:**

1. We suggest that the whole collection be classified according to the system suggested.
2. We recommend developing a catalogue and documentation system or model.
3. We recommend preparing a description of the types of decay present in the collection.