DEPARTMENT OF CONSERVATION

PRESERVING ARCHIVE

- A Theoretical Study of a Site-specific Composite Installation Artwork

Sofia Ekre

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ABSTRACT

This thesis is a theoretical study of the installation artwork *Archive* exhibited at the Gothenburg Museum of Art. The artwork is site-specific and is created by about 240 different objects, all found in the non-public spaces at the museum. The thesis aimed to investigate the different aspects of the artwork that needs to be considered for a conservation treatment, how the variations of the materials in the artwork may be preserved as well as how a de-installation and re-installation can be executed. Through a combination of literature studies, interviews and analysing of photographic documentation, information about the artwork was documented. The collected information was chosen by consulting a documentation method created for installation artworks. The results showed that the artwork has to be understood in a complex way, including not only visual and material aspects, but also the relation to the site, the history of the objects and the relation between the artwork and the viewer. The result also showed the variety of properties in the materials, and how this might pose a risk to the artwork as a whole. Problems with the structural composition was identified, as the objects in the artwork are secured in each other and in a supporting framework in an unsystematic way. An assumption could be drawn from photographic documentation in what order the objects are placed, and a suggestion of this order was presented. Conclusions drawn were that, before a conservation treatment, all of the aspects of the artwork must be considered, and how the treatment may affect them. Treatments that appear controversial within traditional conservation theory may be acceptable if it is done to benefit the artwork as a whole, and such ideas are investigated in a development of conservation theory for contemporary art. The variety of the materials showed that some of the objects in the artwork benefited more from the climate conditions, while others may be in higher risk of deterioration. There were also some uncertainties about the materials, as the chemical composition is unknown and as the majority of the materials are hidden from sight. A conclusion was drawn that further material analysis should be executed, and that a condition assessment should be done concurrent to a de-installation to understand what material state the artwork is in. The uncertainties around the structure and assembling of the artwork lead to a conclusion that a de-installation is possible, but that detailed planning is necessary. These uncertainties would also puts the artwork and the objects at risk, and the importance of conservators being involved was established.

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Preface

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1. Introduction

1.1. Background

The installation artwork *Archive*, made by Michael Johansson, is exhibited at the Gothenburg Museum of Art. The artist created the work on site in 2014, and it is made of material found in non-public spaces at the museum. The installation is built in two arcs in one of the stairwells of the building. In these arcs, the objects have been packed closely together, so that they fill the spaces in the arcs completely. The objects vary in material, shape and original function, as objects such as desk drawers, folders, packing boxes and plaster of Paris reliefs are present in the artwork. On the information sign it is written: "The site-specific work reveals the museum's memory and hidden work processes, at the same time as it changes the perception of the room" (Gothenburg Museum of Art 2014). Currently, there is no installation guide for the artwork, i.e. a document that can instruct how a de-installation and re-installation could be carried out. A de-installation could be actualized during future renovations of the museum building (Sundström 2018; Söderqvist och Hyltze n.d.), or other unexpected changes, that would force the artwork to be removed.

1.2. Problem formulation

The artwork holds a complexity that raises several questions for a conservator. *Archive* is site-specific, as it created for the site, and the artwork has become part of the architecture, or perhaps the architecture has become part of the artwork. However, site-specific has come to be a broader term. If the artwork was to be moved to another site, the change of value or meaning of the artwork must be assessed. A de-installation of *Archive* would also pose some issues, as the construction of the artwork is made by closely packed objects that are assembled in an unsystematic way.

Archive is a composite artwork made by objects with a lot of variations and materials with different durability and from different times. Each object placed in the arcs holds its own space, and if one object was randomly removed, it could lead to a disruption of the entire structure. Some of the objects, such as the stone bench or the rigid metal boxes, will surely survive a longer time than the already worn paper boxes. How can a variety of this sort be approached by a conservator? The objects cannot simply be regarded building stones, they

each hold a value of its own. They have a history of use, and a shared history of being used in the museum. A conservation treatment of *Archive* would mean conservation of a range of materials, and a consideration of each object.

1.2.1. Research questions

- How can *Archive* be interpreted from a preservation standpoint in a way that aligns with conservation ethics and the artist's intentions?
- What are the risks for deterioration of the objects and materials in the artwork?
- How can *Archive* be de-installed and re-installed in a way that aligns with conservation ethics and the artist's intentions?

1.3. Purpose and objective

The purpose of this thesis is to, through literature studies, artist interview and theoretical discussion, come to an understanding of what aspects of the artwork needs to be considered for preservation of the artwork, as well as remedial treatments and measures, such as a de-installation. The purpose is also to come to a conclusion of how this can be done without conflicting with the artist's intent or conservation ethics.

The objective of the thesis is to function as a theoretical pre-study for a potential de- and re-installation of the artwork, which hopefully can be of use to the Gothenburg Museum of Art.

1.4. Methodology

This study is based on a combination of literature review, information about the artwork as viewed by the artist through interview, photographic documentation, information collected by the museum such as written and photographic information and interviews with museum staff, as well as others who in some way has been involved in the artwork.

1.5. Limitations

Informants contacted are exclusively people who have been involved with the artwork *Archive* by Michael Johansson. It should be mentioned that other museums were contacted with the aim to find information about conservation methods applied to other artworks by

Michael Johansson. This is not included in this thesis since the result was futile, as none of the artworks in question had been treated or registered other than basic information.

This case study was originally planned to include a material analysis using a portable XRF, to identify some of the materials in the artwork. This was not possible due to restrictions resulting of the ongoing pandemic.

2. Theory

2.1. Conservation theory

The conservation profession is continuously evolving, as is its theoretical framework. This chapter aims to briefly review some of the cornerstone theories, charters and notions from which conservation theory has derived. This is important to give an understanding of how the field has evolved, and to understand why conservation of contemporary art may be in need of new theories and ideas.

The Modern Cult of Monuments: Its Essence and Its Development by Alois Riegl, first published 1903, is still considered as an important contribute to the theoretical body in the conservation field (Muñoz-Viñas 2005, p.37). In this text, art historian Riegl (1996) categorizes different values that could be assigned to monuments of different characteristics. Riegl stated that these values are assigned by the viewers, rather than the monuments having inherent, objective values (Riegl 1996, p.72). The categories of value are *age value*, *historical value*, *deliberate commemorative value*, *use value* and *newness value* (Riegl 1996, pp.72-80). How the monument is supposed to be preserved depends on these assigned values that we, the viewers, have given the monument. For example, Riegl (1996) means that a monument with age value reveals its value by signs of deterioration. A conservation treatment or an action to try to stop the deterioration processes would thus not preserve the monument's value, rather it would be against the interest of the age value to do so (Riegl 1996, p.73). Likewise, a monument with historical value is valued for its original appearance and material and signs of a historical man-made creation. Signs of deterioration or structural damage is not desired, rather the historical value is increased the less affected it is. A monument of historical value should therefore be protected as much as possible, and deterioration processes should be stopped or slowed down (Riegl 1996, p.75).

Theory of Restoration by Cesari Brandi was first published 1963. Brandi discusses what restoration means, depending on what it is that is being restored, and what the aim of the restoration is (Brandi 1996, p.230). Brandi defines restoration as "(…) the methodological moment in which the work of art is appreciated in its material form and in its historical and aesthetic duality, with a view to transmitting it to the future" (Brandi 1996, p.231). He states that a restoration cannot be made without an understanding of the duality of *structure* and the

appearance. This is exemplified by a description of a painting on wooden panel. The structure is the panel and the appearance is the painting – however they cannot be completely separated from each other as the same painting on a different surface would probably alter the appearance (Brandi 1996, p.232). Restoration cannot be made without an understanding that history is not reversible (Brandi 1996, p.232). Neither can restoration be executed in in a secretive way or without relation to its time, since the act of restoration should be regarded as a part of the artwork's history (Brandi 1996, p.233). The restoration is a human action, as well as an act of ensuring the artwork's future (Brandi 1996, p.233).

Brandi (1996) writes about the unity of artworks, which he exemplifies by describing a mosaic artwork. A tesserae, removed from the form of the artwork the artist has created, does not represent the unity of the artwork that it was once in (Brandi 1996, p.339). A work of art that is fragmented exists as a *potential whole* in its fragments (Brandi 1996, p.340). Brandi states three practical principles on how to achieve unity with restoration. The first is that any treatment or addition should always be recognizable in the artwork, so that it is always possible to distinct original and added materials from each other (Brandi 1996, p.341). The second principle is that materials can only be substituted if it contributes to both the structure and the appearance. The third principle is that every restoration treatment should enable future restorations (ibid.).

The Venice Charter was created during the IInd International Congress of Architects and Technicians of Historic Monuments in 1964 and was adopted by International Council on Monuments and Sites [ICOMOS] in 1964 (ICOMOS 1964). *The Venice Charter* states that the intention of conservation and restoration of a monument is to preserve it both as work of art and as historical evidence (ICOMOS 1964:3). A monument cannot be separated from its history or from its setting (ICOMOS 1964:7). The aim of a restoration is to reveal aesthetic and historic values, and the treatments should always be based on a respect for the original material (ICOMOS 1964:9). In case of replacement in a restoration should always be possible to distinct from original material to prevent falsification (ICOMOS 1964:12). The charter also states that all kinds of restoration or preservation work must be documented in detail, both in reports as well as drawings and photographs (ICOMOS 1964:16), and that in order to conserve a monument, all sciences and techniques which might contribute to the process should be sought (ICOMOS 1964:2).

The Burra Charter was adopted by Australia ICOMOS in 1979. The charter is meant to give guidance for conservation of cultural significant places, and has been a vital document for conservation theory, due to its emphasis on cultural significance. Article 1 in the Charter gives definitions for commonly used terms, in which cultural significance is defined as "(…) aesthetic, historic, scientific, social or spiritual value for past, present and future generations" (Australia ICOMOS 1979:1.2.). The aim of conservation should be to preserve said cultural significance of a place (Australia ICOMOS 1979:2.2.) and should be based on respect for original material as well as associations and meanings assigned to the place (Australia ICOMOS 1979:3.1). Restoration should aim to reveal culturally significant aspects of the place (Australia ICOMOS 1979:18). Conservation should include identification of all aspects of cultural significance, but not emphasizing any values at the expense of others (Australia ICOMOS 1979:5.1). Any knowledge, skills and disciplines that can be of use for conservation should be utilized (Australia ICOMOS 1975:4.1). The identification and understanding of the cultural significance should be made by collecting and analyzing information. This should be done before any decision making or treatment (Australia ICOMOS:6.1). Maintenance is a fundamental part of conservation, and is necessary to preserve the cultural significance (Australia ICOMOS 1975:16). *The Burra charter* states that change is undesirable if it reduces the cultural significance of the space, but can also be necessary to preserve cultural significance (Australia ICOMOS 1975:15.1). All records of conservation should be permanently stored (Australia ICOMOS 1975:32.1), and original material that is removed from its original place should be catalogued and protected (Australia ICOMOS 1975:33).

Reversibility became a commonly used concept in conservation from the 1960s, due to a larger awareness of fallible conservation treatments (Caple 2001, p.63). To avoid conservation treatments that could potentially damage the object in the future, reversible conservation actions aimed to do treatments that could be undone and use materials that can be removed (Caple 2001, p.64). However, full reversibility is not a realistic aim, and full reversibility in all conservation treatments is not possible (Caple 2001, p.64; Muñoz-Viñas 2005, p.186). Muñoz-Viñas (2005) writes that reversibility can be a useful concept if one is aware of the limitations (Muñoz-Viñas 2005, p.188). Caple (2001) writes that reversibility has gradually been exchanged to the notion of minimum intervention, but states that reversibility can be seen as the 'mother' of ethical conservation, and that the notion is still useful when speaking of aims in conservation in general (Caple 2001, p.64).

Minimum intervention is a commonly used term and notion in conservation theory and can be understood as a principle that conservation treatments should be kept to a minimum (Muñoz-Viñas 2005, p.188). Minimum intervention points out the risks of conservation treatments, and what potential risks a treatment might expose the object to (Muñoz-Viñas 2005, p.190). However, there are some limitations to the term. Caple (2001, p.65) points out that the term is incomplete, as it does not answer what the minimum intervention should achieve. The same object could have different minimum intervention, depending on the aim of the intervention. His conclusion is therefore that minimum intervention must be defined for each object for a given set of conditions and for a given time (ibid.). Muñoz-Viñas has also discussed the term, and the lack of a clear definition. He concludes that the term is useful to rule out unnecessary treatment of an object, as well as highlighting that conservation treatments are not always positive for the conservation object (Muñoz-Viñas 2005, p.190).

Muñoz-Viñas describes a trend of alternative ideas and critical thoughts towards aforementioned traditional conservation theory beginning during the 1980s, which he addresses in *Contemporary Theory of Conservation* (Muñoz-Viñas 2005, p.7). He describes this *contemporary theory* as a conceptual tool, that has been commonly used before his own publication (ibid.).

In *Teoria Contemporanea de la Restauración* Muñoz-Viñas (2003, cited in Muñoz-Viñas 2005) came to the conclusion that traditional conservation theories define the purpose of conservation as to reveal an object's *true nature* or *integrity* (Muñoz-Viñas 2003, cited in Muñoz-Viñas 2005, p.65). Classical theories value four factors of integrity; its material components, its perceivable features, the producer's intent and its original function (Muñoz-Viñas 2003, cited in Muñoz-Viñas 2005, p.66). Muñoz-Viñas means that different theoreticians hold certain integrities as higher than others, but that the classical theories share the view of conservation as a truth-based activity (Muñoz-Viñas 2005, p.66). The problem in these theories lies on the impossibility of preserving all these integrities, without affecting each other (ibid.).

Muñoz-Viñas (2005, p.95) writes that one important flaw in traditional theories of conservation is the idea of *authenticity* and an object's *true nature*. An object cannot however have one single true nature, since the object, if it exists, always is *true*. If it existed in another condition, that condition cannot be less true than the current state (Muñoz-Viñas 2005, p.92). The true nature may mean different things in different theories, as it is more related to the

artistry and aesthetics in aesthetic theories, and related to material characteristics in scientific conservation (Muñoz-Viñas 2005, p.92). Ideas of authenticity and true nature are quite established within conservation theory and practice, but are not logical (Muñoz-Viñas 2005, 93). Muñoz-Viñas writes; "(…) the real, existing object can be altered through conservation to make it coincide with, or come closer to a different, preferred state, but the object will be no more *real* than it was before" (ibid.).

There is also a confusion regarding damage and alteration, which do not always differ in a clear way (Muñoz-Viñas 2005, p.101). One common definition is that the alterations that reduce the object's value is considered damage (ibid.). However, values, or artist intentions, are not material factors and cannot be defined by scientific facts. Thus, damage is another subjective term commonly used in conservation theory, that needs to be defined if used (Muñoz-Viñas 2005, p.102).

Muñoz-Viñas suggests an *inter-subjective* approach, which allows the subjective to correspond with conservation theory (Muñoz-Viñas 2005, p.152). An object is not a conservation object because of some inherent characteristics, but because a number of people has associated the object with meanings (Muñoz-Viñas 2005, p.152f). If no-one associates these meanings to the object, the object ceases to be a conservation object, or an object of meaning. That would also mean that the responsibility of the conservator falls on the affected people. The objects are not preserved for the objects themselves, but for the people to which the object is considered valuable (Muñoz-Viñas 2005, p.153). An inter-subjective approach results in a shift of focus from the truth of the object, to the meanings and to its ability to communicate these meanings. Muñoz-Viñas writes that truth may still be pursued in conservation, but in cases where *some type of truth* is of meaning for the communicative ability of the object (ibid.).

2.2. Conservation theory of installation art

Glenn Wharton (2006, p.163) presents some challenges that arise when conserving contemporary art. He states that part of the ethical and professional standards for conservators may come in conflict with the aim of contemporary art (Wharton 2006, p.164). He presents two values that he finds central in conservation theory, *preservation ethics* and the idea of *true nature*. Central in preservation ethics, Wharton means, is the preservation of the materials an object is made of. However, this could conflict with the artist's wish to let the

work deteriorate, or to hold the concept as a higher value than the authenticity or originality of materials (ibid.). The idea of true nature is something that has already been presented by Muñoz-Viñas (2005, p.92). Wharton (2006, p.164) means that in fine art, this true nature lays in the artistic intentions and the materials and techniques the artist has used to express this. The artist is often consulted on his/her intent for the artwork. Here lies another potential conflict, as the artist may change opinions of the artwork over time, suggest treatments or suggests conserving the artwork themselves with methods that are not aligning with conservation ethics, or have wishes that contradicts the wishes of the owner (Wharton 2006, p.165).

Materials used in contemporary art extend beyond the traditional media and could be a mix of found objects, modern polymers and technology, and new and unknown materials to conservation professionals (Wharton 2006, p.166). Materials of more or less ephemeral nature may be used by the artist with no intention of being short-lived, while others use them deliberately, and deterioration or change may be a part of the conceptual idea (Wharton 2006, p.167). However, these materials may lead to treatments that challenge conservation ethics (ibid.). Substituting the original material, or replacing elements could constitute an acceptable conservation option. Material replacement is in direct conflict against respecting the integrity of the authentic object, a vital part in current conservation ethics (ibid.). This is an example where conservation theory fails to direct conservation practice (ibid.). Wharton calls for a rethinking of standard methodology in conservation, applicable to new materials and conceptual art. He writes that a conservation treatment does not need to have absolute focus on preserving the authentic object (Wharton 2006, p.173). Rather, a conservation treatment can for example be to document the elements needed in an installation, archiving the original used material and review acceptable substitute materials (Wharton 2006, p.171). Wharton concludes that conservation still holds on to its professional ethics but is forced to become a practice more shaped by contemporary technologies and culture (Wharton 2006, p.175).

Monika Jadzińska (2011a) writes in *The Lifespan of Installation Art* that the authenticity of an installation artwork lays in the maintenance of all the artwork's elements and the relationship between them (Jadzińska 2011a, p.28). These include both material and intangible elements, which are invisibly linked to each other, and together creates the installation artwork (ibid.). Installations is a mix of ideas, forms and meanings, which incorporates new media and technologies as well as space and sensory stimuli, which together creates the unity of the

installation (Jadzińska 2011a, p.21). The materials used may only be a carrier of the concept or the meanings, and can as such self-degrade or be replaced without revoking the artworks meaning (ibid.). The material has come to have a subsidiary role in installation artworks, and is no longer as irreplaceable as in traditional art forms (Jadzińska 2011a, p.22).

If the installation artworks are site-specific, the artwork and the site are integrated with each other, as the site is chosen with regard to its specific characters. Therefore, Jadzińska means, the same work with the same materials and objects, exhibited in another site would have a different meaning for the work (Jadzińska 2011a, p.23). Jadzińska comments on classical conservation doctrine, and its inability to transfer to conservation of installation art (Jadzińska 2011a, p.27). This is partly because commonly used concept within classical conservation theory, such as minimum intervention, preservation of original material and reversibility, are not always transferable to conservation of installation art (ibid.).

Conservation of the artwork's material should not be executed for its own sake, but with the purpose of preserving the meaning of the artwork intended by the artist (Jadzińska 2011a, p.27). Jadzińska writes about the lack of theory for understanding *external factors*, such as the space or sensual stimuli, as these factors may be most vital for the authenticity of an installation artwork. If the materials are preserved without an understanding of external factors, there is a risk of an *artificial freezing* of the artwork according to Jadzińska (ibid.). However, the requirement to consider each artwork individually, which is a common idea in traditional art conservation, is even more so important for installation artworks (ibid.). She points out that some installations must be preserved in the exact form which the artist has indicated, and change of the form or context may not be acceptable. Other installations may be more open to interpretation and to change (Jadzińska 2011a, p.26).

The diverse nature of installation art requires interdisciplinary analysis of the artwork (Jadzińska 2011a, p.27). Jadzińska (2011b, p.4) writes that in order to preserve installation art, conservators may need to step out of traditional dogmas in the conservation field. She points out the impossibility of establishing rules for preservation of installation art, as each case study is different, both in the appearance but also concept and materiality (ibid.). Her conclusion lands in the importance of interdisciplinary work, which would include materials science, technical skills, as well as have a functioning collaboration and contact with the artist in question, combined with philosophy and ethics (Jadzińska 2011b, p.7).

3. Previous research

3.1. Research on installation artworks

In 1993, a committee of curators and conservators from six museums of modern and contemporary art was founded in the Netherlands. This was the start of a large interdisciplinary research project about conservation of modern and contemporary art, under the name *Conservation of Modern Art.* The aim was to find a methodological approach to conservation that better answers to the complex issues that arise when working with contemporary art and modern materials (Sillé 2005, p.14). Except of conservators and curators, the project was formed by art historians, scientists, philosophers and experts in certain technical fields (ibid.). Artworks with certain unsolved problems were picked out as case studies and were categorized in four groups; *mixed media*, *kinetic objects*, *plastics* and *monochromes* (Sillé 2005, p.15). One of the outcomes was the creation of a registration model and a decision-making model (Sillé 2005, p.17). The aim of these models was to make sure that there is a methodology within conservation of contemporary art where vital information is not lost or goes unconsidered (Sillé 2005, p.16). None of the artworks selected were installation art, but the project was published together with seminars and lectures, in the publication *Modern Art: Who Cares?*. Installation art, as well as challenges in conserving them were discussed in some of these lectures and seminars (Malhevy & Groenenboom 2005, pp.341-346; Urlus 2005 pp.346-348).

The question raised was if an installation intended to be temporary, made by ephemeral materials, made for a site that does not enable installation anymore, or does no longer exist except for in drawings or written information, maybe it should not be re-installed at all (Urlus 2005, p.346). Such a work could perhaps live on through photographic and video documentation instead (Urlus 2005, p.347). Even without these specific issues, re-installing an installation artwork is complex and could result in problems at different levels (Urlus 2005, p.346). Regardless of if the installation is to be re-installed or if it is viewed as an ephemeral and temporary artwork, the importance of documentation of all aspects of the artwork was stated (Urlus 2005, p.347). This information can be used during a de-installation and re-installation. As there is no general method or policy on how to actually carry out these actions, the important part is to judge each installation artwork individually on what is needed during a de-installation or re-installation, and if it is even possible (Urlus 2005, p.348).

Research of conservation and preservation of installation artworks has been executed mainly through case studies. One of the largest and most extended research project is published in *Inside Installations: preservation and presentation of installation art* (Scholte & Wharton 2011). The research was conducted by a group of members in the International Network for the Conservation of Contemporary Art [INCCA] with the aim to review some of the most common and important challenges within installation art (Scholte 2011, p.12). 33 case studies of installation artworks were performed, each with significant problems. To generate results that can be applied to other cases, the working group created a research matrix, where each case study was categorized under subordinate *activities* (Scholte 2011, p.13). These were *Preservation of time-based media installations*, *Collaboration with the artist*, *Documentation and archiving strategies*, *Theory and Semantics* and *Knowledge management and information exchange* (Scholte 2011 p.14).

The *Documentaire Installazioni Complesse* [DIC] project developed between 2006 and 2008 as a collaboration between five art institutions in Italy (Ferriani & Pugliese 2013, p.181) The project aimed to provide further experience and knowledge about installation artworks in Italian museums. The DIC project had no funding, which led the working group to develop a method for documenting complex installation artworks that would be easy to use and that could be adopted by institutions with poor or no funding. The aim was to find criteria for documentation that would be applicable for all types of installations, which could secure the future of the installations. The documentation would define parameters for the identification of the work, regardless of the characteristics of the different installations (Ferriani & Pugliese 2013, p.181). The method is presented in section 4.1.

3.2. Research on site-specific artworks

Site-specific artworks are artworks that are created in relationship to a specific site (Saaze 2013, p.116). Originally, site-specific was interchangeable with irremovable, in the sense that if the artwork was moved, the meaning of the artwork would change (Saaze 2013, p.116). With time this notion has become significantly broader and the term has come to mean that, although the artwork has an important relation to the site, it can be movable under certain conditions (Saaze 2013, p.116). However, Jadzińska writes that the site in a site-specific installation artwork is an integral part of the artwork, as it is chosen due to its specific

characteristics (Jadzińska 2011a, p.122). A change of site would mean a change of the meaning (ibid.).

Most of the research within the conservation field of site-specific artworks so far have been case studies, one of which will be presented here. However, Tatja Scholte delivered her PhD *Insite/Outsite* on site-specific artworks in February 2020. The book is to be published later this year (INCCA 2020).

The case study of *The Wider, the Flatter* (1972) made by Ger van Elk presents some problems in relation to site-specificity (Stigter 2005, pp.367). The artwork consists of strips of aluminium in a triangular frame. It is created to fit into a specific corner at the Kröller-Müller Museum, and is thus a site-specific artwork (ibid.). On the artwork, a photograph of the walls of said corner is mounted, enhancing *The Wider, the Flatter*'s relation to the site (ibid.). To the museum visitors' eyes, the corner becomes straightened out by the artwork (ibid.). The artwork originally had another appearance, to match a corner at the Van Abbemuseum where the artist had a solo exhibition in 1972. When the artwork was acquired by the Kröller-Müller museum, the artwork was altered to fit the new corner, which was chosen by its significant characteristics by the artist himself together with the current museum director (ibid.). Years later, the artist states that the corner in the Kröller-Müller museum is no longer necessary for the identity of the artwork, and that it can be placed in any corner (Stigter 2005, p.368). However, Stigter writes that van Elk often renews his own artworks, and to open up the definition of the site, increases the exhibition potentials of the artwork (Stigter 2005, p.369). The question is then, if the artwork was meant to be moveable, even if the artist suggested otherwise when the Kröller-Müller museum acquired the artwork, or if this is an example of how artists may change their opinions over time, and a way to reinvent older artworks. Stigter means that conceptual and site-specific artworks especially raise questions in a later stage of their life, as they may have been interpreted in various ways resulting in different re-installations of the artworks, influenced and altered by different owners or perhaps the artists themselves (ibid.).

The case of *Tilted Arc* made in 1981 by Richard Serra presents a controversy concerning site specificity. The artwork was situated crossed over the Federal Plaza in Lower Manhattan, an artwork made by a steel slab almost 37 meters long and 4 meters high. It was commissioned by the U.S. General Services Administration [GSA], who commissioned a large-scale and permanent artwork as part of a program. Serra wanted to engage the space in the artwork.

Tilted Arc did disrupt the space as people walking on the plaza would have to alter their route, and create a new relationship between the viewers and the space and sculpture. *Tilted Arc* would also appear differently depending on the viewers position, as it could seem like a barrier from certain points of view, or as a lyrical curve from others. As the artwork was specifically designed and engaged with the space of Federal Plaza, it was site-specific, and could not work as an artwork in another site (Dosch n.d).

However, the artwork became a controversy, as employees of two government divisions working in the buildings at Federal Plaza started collecting signatures to remove the sculpture. The cause was brought up in a public forum in 1984. Those who were opposed of the sculpture claimed that the sculpture was a rusting eyesore, that it was ugly and attracted graffiti (Mundy n.d.). Those who were in favor of the sculpture stated that, since the artwork is site-specific, it could not be removed, and if so it would be destroyed as an artwork. Moreover, they claimed that the removal of the sculpture would infringe the freedom of speech of the artist. The jury voted to remove the sculpture, resulting in Serra then suing the GSA based on violations of the contract, Serra's copyright as well as his right to Free speech (Dosch n.d.). The court judged that the government owned the artwork and could do what they pleased with it. The artwork was removed and cut in parts in 1989, and its remains is placed in storage. Serra has stated that the artwork is now destroyed, since it is removed from its intended space (Mundy n.d.).

3.3. Research on composite material artworks

The sculptural artwork One Space, Four Places (1982) by artist Tony Cragg is constructed by several every-day objects that has been discarded as rubbish, and collected by the artist by the river Rhine in Germany (Guldemond 2005, p.79). The objects are threaded on welded iron, in shape of a table and four chairs (ibid.). The working group identified several conservation and technical issues due to the artworks character: different materials deteriorate in different rate and different ways, and some objects had already deteriorated to the extent that the welded iron was visible (ibid.). The questions raised were; is the work as a whole more important than the authenticity of each individual object? Is it acceptable or in line with the artist's intentions to have some materials deteriorating (Guldemond 2005, p.80)? By doing an artist interview, some of these issues could be charted (Beerkens 2005, p.83). Cragg stated that the deteriorated objects could be replaced, if they align with the works original pieces. For example, the order of the objects are of importance. Two objects with familiar function, shape

and colour should not be placed next to each other. (Beerkens & Berndes 2005, pp.84-85). Visible deterioration does not align with his intentions, however he stated he can accept it, as long as the objects do not deteriorate fully and disrupt the full picture of the artwork (Beerkens 2005, p.84). Replacement of the objects was thus acceptable, but Cragg admitted that there has to be a limit, since the authenticity of the whole work decreases for each replaced object (Beerkens 2005, 85).

It was concluded that it was more important that the artwork would be seen as a whole, and the authenticity of each object was subordinate (Beerkens & Hummelen 2005, p.88). Different technical and conservation options for the artwork were compiled and each option was valued according to what the treatment or measure would mean for the artwork and its meanings (Beerkens & Hummelen 2005, pp.88-89). The result was that one of the objects was replaced, and some objects were supported with ring clips, to lighten the weight on some objects (Beerkens 2005, p.91).

3.4. Artist Interview

The artist interview has become an important method for conservators working with temporary art (Beerkens et al. 2012, p. 9; Rivenc, Van Basten & Learner 2017, p.2).

The aim of an artist interview is to get further insight into the artist's working methods, as well as understanding the choices the artist has made, such as the meanings of the materials, the techniques used, the conceptual idea etc. The conservator / interviewer gets an understanding in the consequences of certain degradation processes and how that may affect the meanings described by the artist (Beerkens et al. 2012, p.14).

There has been some critique and discussion concerning the term "artist's intention". If the interview is used to solely focus on the artist's intention, it might result in overlooking other important values of the work, as well as other stakeholders (Rivenc, Van Basten & Learner 2017, p.2). Artist's intention is a broad term that might refer to a broad meaning of an artwork, but also to the personal opinions of the artist concerning conservation treatments for example (ibid.). Wharton (2015) questions that the term artist's intention is used by conservators, as it in an ambiguous term with such a broad inclusion (Wharton 2015, p.9). He stresses that a strict definition of the terms is needed for it to be used (Wharton 2015, p.10). One problem is that artists might change their opinion over time, or may answer the question

according to the question or the specific context influenced by the interviewer (Wharton 2015, p.99).

The interview project *The artist dialogues* focused on three main factors in the artist interviews (Rivenc, Van Basten & Learner 2017, p.3). The artists were asked to describe the aesthetic aims and about the overview of the artwork, the materials, techniques and working processes, and their overall views on conservation and aging of the artwork(s) (ibid.).

Transparency is vital when using the interview as a method in research. Beerkens et al (2012) presses that the interviewer must be aware of how circumstances can affect the answers and the information collected in the artist interview (Beerkens et al. 2012, p.15).

4. Method

4.1 Methodological framework

The documentation method created by the DIC project is here presented as a methodological framework, to give an understanding of the subsequent methodological decisions of this thesis. The method presents what information is vital to document for conservation of installation artworks. The method aims to identify, define and document all parameters of the artwork that is needed to ensure that conservation treatments and reassembling (re-installation) of the artwork will be executed correctly (Ferriani & Pugliese 2013, p.181). The parameters stated are *authorial data*, *historical data* and *technical data* (Ferriani & Pugliese 2013, pp.181-182) and are defined as following;

Authorial data
Information, definitions, declarations, projects, interviews and contracts with the acquirer of the work and documents created by the artist or by their representative that defines what the work of art consists of, and who has legal rights to it (Ferriani & Pugliese 2013, pp. 181-182).

Historical data
Information drawn from analysis of photographs, catalogues, reviews, descriptions and from all archival material that documents previous installations of the work. In short, all information that is needed to understand the history of the artwork and how it has changed over time (Ferriani & Pugliese 2013, p.182).

Technical data
Information acquired through the analysis of the work itself, such as measurements, information about the materials, the condition of the installation and assembly sequence. This information should result to what the writers call "instruction leaflet", which could be equated with an installation guide. The technical data should be supported by photographs and/or video documentation (Ferriani & Pugliese 2013, p.182).

The information should be structured and documented in a reference scheme (ibid.). It should include information about the artist and the artwork, any archival material found of the artwork, exhibition parameters, guidance for storage and transport and inventory of the

material parts of the artwork as well as condition reports on its present state (Ferriani & Pugliese 2013, p.183). Due to installation artwork's complex nature, each element should be individually documented. Element refers to both material and immaterial elements, which is needed to fully understand the relationship between them. Thus, the relationship between the artwork and the site, as well as the relationship to the spectator is considered an element (Ferriani & Pugliese 2013, p.182).

The information and data of *Archive* was collected according to these parameters. This was done by literature review, interview with the artist, consultation from informants and photographic documentation explained in sections 4.2 – 4.5.

4.2. Documentation of the artwork

The possibilities of documenting *Archive* in full detail were limited. The artwork was photographed on the 24th of January 2020, and in more detail on the 18th of March 2020. The aim of the second photo documentation was to have clear photographs of each object and element in the artwork. This proved more difficult for the objects placed on high levels.

4.2.1 Illustration of the artwork

The photographs were used as a basis to create illustrations of the artwork in Affinity Designer (macOS, Version 1.8). The illustrations show the outlines of the artwork, as well as of every object. Each object outline was numbered, which enabled documentation of each object (see appendix 2). The numbering also suggests the order in which the objects can be removed during a de-installation, and is partly based on photographic documentation of the creation of the artwork provided by the Gothenburg Museum of Art (see section 4.3). Same photographic documentation also enabled illustrations of the weight-bearing structure of the artwork.

4.2.2. Documentation of objects and materials

In order to get an overview of the object and material representation in the artwork two tables, one for each side of the artwork, was created in Microsoft Excel (macOS, Version 16.35). The table states the number of the object, corresponding to a number in the illustrations. The type of object, if distinguishable, was documented as well the presumed materials, which was established through ocular observation. Other information, such as labels that might help

further identifying the object was also documented. The objects were divided into material categories: *wood*, *metal*, *textile*, *electronics*, *paper & cardboard*, *stone*, *basketry*, *glass*, *plaster of paris*, *plastics* and *composite*. Many objects are of course made of composite materials, but were in such cases placed in both its main categories as well as in the composite category (see table 1). Electronics is per definition a composite category in itself, but since the artwork contains a significant amount of electronic objects, it was decided to make this as a separate category.

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ Cardboard	Stone	Leather	Textile	Glass	Plaster of Paris	Composite
1	Wood object		x										
2	Plastic object				x								
3	Plastic object				x								
4	Plastic object				x								
5	Bradawl (tool)			x	x								x

Table 1: A section from the table of objects for side A (appendix 1). Object no. 5, "Bradawl (tool)" is placed in the material categories of metal, plastics as well as composite

The tables are presented in Appendix 1. They should not be read as a registration tool, but merely a method to get an overview of the objects and materials in the artwork.

4.3. Informants

To get a better understanding of the artwork and to collect historical and technical data, the conservators at Gothenburg Museum of Art were consulted. They provided information about the artwork, climate conditions of the exhibition hall and specific issues they face. This was done by telephone conversations as well as by email. A former museum technician, who was assisting the artist during the creation process of *Archive*, was also consulted about the construction by email.

The conservators at Gothenburg Museum of Art also shared pictures of the artwork as it were created, showing the backside of the artwork and parts of the construction, as well as the process of creation.

4.4. Interview with artist Michael Johansson

4.4.1. Preparations

Research about the artist and his artistic practice was done by reviewing the artist's website, previous interviews and exhibition catalogues. Interviews with the artists were found through Google using a combination of keywords such as *Michael Johansson, Artist, Interview, Article, Exhibition*. Several exhibition catalogues found as pdf documents on the artist's website were consulted. On Vimeo, filmed material about the artist were found and transcribed (Helsinki Contemporary 2015; Kultur i Väst 2015; The Vigeland Museum 2013).

4.4.2. The interview and ethical considerations

The artist interview with Michael Johansson were held in Swedish at the 5th of May 2020 over Skype, and was recorded by two recording devices, with the artist's permission. The interview was transcribed the same day. The questions asked were about the meanings of the artworks, the material aspects as well as the construction of the artwork, and about conservation treatments and his views on longevity and deterioration.

The written results from the interview were sent to Johansson via email at the 21st of May 2020 for review. Johansson had no objections of the content.

4.5. Literature review

The literature used is focused on preservation and conservation of contemporary art. Art historical and art critical literature about installation art has thus been excluded, since the interest of this thesis is about conservation of installation art. The literature used about the materials presented in the artwork is focused on the properties of the materials, how climate conditions may affect them and preventive measures. No active or remedial conservation treatments for the different materials have been reviewed.

5. Results

5.1. Archive

5.1.1 The Artwork

Archive (2014) is an installation artwork situated in Gothenburg Museum of Art. It was created within the project *In dialogue with the collection*, which was initiated in 2012 at Gothenburg Museum of Art. Contemporary artists are invited each year to comment on the museum collection by exhibiting art within the permanent exhibitions (Arvidsson & Nilsson 2015, p.14). The project is a part of the museum's aims of working actively with their collection (Arvidsson & Nilsson 2015, p.14), and to create new contexts that will add to the museum and to the exhibited works (Arvidsson et al. 2013, p.14). In 2014, Michael Johansson was one of the artists invited to *In dialogue with the collection*, and then created *Archive* made of objects found at the non-public spaces in the museum. The objects are stacked and build to fill two arcs that are part of the building's architecture, creating *Archive*, a site-specific installation piece. The artwork was acquired by the museum the same year (Arvidsson & Nilsson 2015, p.47). The sides of the artwork are labelled as Side A and Side B in the following of this thesis (see fig 2 and fig 3).

Figure 1: Photograph of Archive with both sides viewed

Figure 2: Photograph of one side of Archive, here labelled as A.

The artwork is composed by a range of materials, from plastics and electronics to wood and paper. They have all had another original function, and have been used and aged accordingly. As a result, there is no recorded history of them; in what conditions they have been

stored, if they have any structural damage, or surface damage etc. Another important aspect of this is that due to the composite material in the artwork the materials will deteriorate differently in different conditions.

Figure 3: Photograph of one side of Archive, here labelled as side B

The artwork can be said to be site specific in two ways, or at least both site-specific and site related. Since all the objects are collected from the museum's buildings, they share a history, both as a collection of objects, and with the building. The artwork can be seen as a witness of the museum activity that have, until now, been hidden from the visitors. Each object is also significant for the artwork, since they perfectly fit in their assigned place and thus contribute to the artwork as a whole. If one object was to be removed, the artwork would be more or less structurally disrupted. The objects can also be significant as *ready-mades*, since the artist picked them out and transformed their purpose.

The artwork measure 390 x 200 and 370 x 200 cm and is labelled as GKM 2014-81 in the museum collection (Arvidsson & Nilsson 2015, p. 47).

5.1.2. The artist

Michael Johansson (1975) was born in Trollhättan, Sweden and is currently based in Berlin, Germany. He began his education at Malmö Art Academy in 2003 and has since studied at Art Academy in Trondheim, Royal College of Art in Stockholm and Kunsthochschule in Berlin-Weißensee (Johansson n.d.). He has publicly displayed his artworks since 2000 (ibid.).

Michael Johansson has often described a fascination about irregularities in daily life (Johansson 2010; Konrad 2018). He describes this as an appreciation of the shift in focus in the daily routine. Examples of this might be when two objects in the same space have the same colour or pattern, or the same actor appearing in two different movies in different TV-

channels at the same time (Konrad 2018). He calls this creations of an exaggerated form of regularity. This shift of focus is something he wants to express in his artworks (ibid.).

In an interview with Kultur i Väst, Johansson describes how he usually collects objects in flea markets or in second hand stores, and after months of collecting he uses them in his works. He finds it interesting that these objects, who have already had a life and a function, are put into another system and in a new context (Kultur i Väst 2020, 01:53-02:23). He explains how this may create a false identity of someone who has not existed (Kultur i Väst 2020, 02:11). He also describes the satisfaction of putting these irregular objects together in a way so that everything has its designated place, in a specific order (Kultur i Väst 2020, 02:33). This feeling of something being completely finished is not often found in life (Kultur i Väst 2020, 02:43). The process of creation does not leave him much control. The objects have a form and features that are unadaptable, which leads Johansson to adapt his works according to the objects. Being flexible and partly without control when creating is something that appeals to Johansson (Kultur i Väst 2020, 03:11). He describes this further in an interview from 2018, in which he means that filling of the void is not the main focus, but rather "(…) finding a state of mind where you feel nothing can be added or taken away" (Konrad 2018). Johansson describes this as a form of calmness or silence (ibid.).

In the catalogue *Objects Subjected*, Johansson writes that one part of the exploration of found objects has been to free these objects from their original function. In his works the objects are placed in a context where their functions are removed (Johansson 2010, p. 5). He also speaks of the changing meaning of the object; the object may gain value or lose value depending on the context. In his work *Tipi* (2007), he used a ladder, which was originally used when the exhibition lights would be corrected, and thus the object had lost its value in the new context (Johansson 2010, p.17). On the other hand, an object that would seem worthless can quickly become valuable, for example due to its uniqueness. Johansson states that the object is not valued by its form, material or function, but by its context (Johansson 2010, p.17). Another reason to why he uses everyday objects is to invite people, who might not have a great interest of art, to take part of his works. He says that you don't even have to call it art – it could be an experience that people can chose to take part of (Kultur i Väst 2015, 14:02). The important thing is that the artwork helps to break a custom behaviour in everyday life (Kultur i Väst 2015, 14:18).

Johansson has created similar artworks as *Archive* before, among these is *Tetris* (2013), an artwork made for his exhibition *Familiar Abstractions* at the Vigeland Museum (Nielsen 2013, p.7). It is made of objects found in the non-public spaces at the Vigeland Museum, as well as from the museum's apartment basement. The objects fill an opening between two of the exhibition halls in the museum, and can be seen from two sides (ibid.). The process of creation is partly caught on film, in *Michael Johansson, "Tetris – Vigeland-museet", 2013,* where an organic process of placing the objects in a conforming structure is showed (The Vigeland Museum 2013).

5.1.3 Values in the artwork

Michael Johansson (2020) describes that *Archive* could be seen as a way to show what happens "behind the scenes" in the museum. The objects used are material evidence of a part of the museum's history that have not been shown to the public. The objects are from different time periods and different parts of the museum activity, which might create a frozen picture of the museum. When asked if the artwork has a central meaning, he replies that he hopes so, but is not sure what it might be specifically. One reason of why Johansson enjoys working with everyday objects, is that everyone has a connection to these things from before. It might lead the visitor to lower their guard. The artwork can open up for meetings with people who might not have a significant interest in art, or create a reaction from museum visitors who might think "is this really art?". However, Johansson describes some downsides to this effect; visitors using his sculptures as a place for their wine glass or pulling handles on drawers to see if it is really attached. One aspect of working with these objects is that Johansson can't really control how people convey the works, or what connotations they have with certain objects. The work invites the observer to draw from their own experiences and read into the artwork. Johansson says that he himself enjoys works that might offer an alternative view of everyday life. Everyone have their habits and patterns, and if you meet something that contrasts from that, it might open up new way of thoughts (ibid.).

The visual aspect is also of importance, something Johansson works with as much as the characteristics of the material (Johansson 2020). The artwork should be an aesthetical experience, that might attract the visitor to further look and search the contents of the artwork and what thoughts and associations it may lead to. The words *harmony* and *balance* came up several times during the interview (ibid.).

5.1.4. Site specificity

The site was chosen together with curator and acting CEO Anna Hytze, who suggested the space (Johansson 2020). Johansson describes the site as un-active, as there was nothing going on there. This also opened up for a possibility of keeping the artwork there for a longer time, as there was not much competition for the space. There might have been other sites that were contemplated, but when this suggestion came it appeared as an excellent site, and there was not really a discussion after that (ibid.).

The site of *Archive* is significant to the artwork (Johansson 2020). Johansson found the site exciting, as the arcs would become a challenge to fill since he usually works with right angles. The site also plays part in the name – *arcs* became *archive*, a part of the museum history within the architecture of the museum. Within the arcs there was a space of a room, that no longer is a room. Johansson comments this and says that the artwork takes up a big volume with the few means that were used. The artwork is based on the exact format and condition of the site (ibid.).

Johansson discussed a theoretical scenario of moving the artwork, for example if the museum would lose the building but still wanted to keep the artwork. Practically, there would be huge difficulties, as one would have to build structure with similar shape as in the original site. Ultimately, the artwork would lose quite much of its original intent, as the original site and the arcs is the reason the artwork exists in the first place (Johansson 2020).

5.1.5. Construction

Johansson describes that he began with the identification of objects that had bearing characteristics, were big and had a good structure. With these, a composition of objects with bearing function was created. Johansson states that the big areas create the conditions for what could happen later in the process of creating the artwork (Johansson 2020). The process of creating the artwork is partly documented by Gothenburg Museum of Art (see fig 4), and these pictures enabled a documentation of the objects that were placed first, creaging the weight bearing structure of the artwork, as seen in figure 7 and 8.

Figure 4: Photograph: Gothenburg Museum of art. Photographic documentation showing the process of building Archive

Archive is supported by a wooden framework on the backside (Informant 1; Informant 2; Johansson 2020), as seen in figure 5. The objects are partly secured on this, both with screws and glue depending on the object's material characteristics (Informant 2; Johansson 2020). Johansson states that some objects might even be attached direct to the building walls, but he is not certain (Johansson 2020). The objects are also mended together, with either glue or screws. Lose parts or details on objects, such as drawers and handles, are secured with glue to prevent visitors from pulling and destroy something. There is no systematic way of how the objects are secured together, although some pictures were taken during the process. Johansson believes that it would be possible to de-install the work and re-install it again, however some things might be difficult, due to the unsystematic way the

Figure 5: Photograph: Gothenburg Museum of Art. Photographic documentation showing the backside of Archive, and the supporting framework supporting the artwork.

objects are fastened (ibid.). The pictures show that the framework does not go all the way up to the top, but approximately to where the arcs starts to curve.

There is a hatch door in the artwork. One big box in the bottom of side A has one side which was kept open until the artwork was finished, to enable entering the backside of the artwork (Johansson 2020). This is also showed on the documentation photos from Gothenburg Museum of Art (see fig 5).

Figure 6: Photograph: Gothenburg Museum of Art. Photographic documentation showing the hatch door, constructed by a box without a bottom, enabling entering to the backside of Archive

Some of the objects are supported with other material. The artist has for example mounted wooden bricks in the folders to make them right-angled. (Kultur i Väst 2015, 00:10). Johansson says that he might have supported the cardboard boxes and similar objects with something, but he is uncertain of this (Johansson 2020). This is something he has done more in his recent practice, as he has discovered problems with works subsiding and losing height (Johansson 2020).

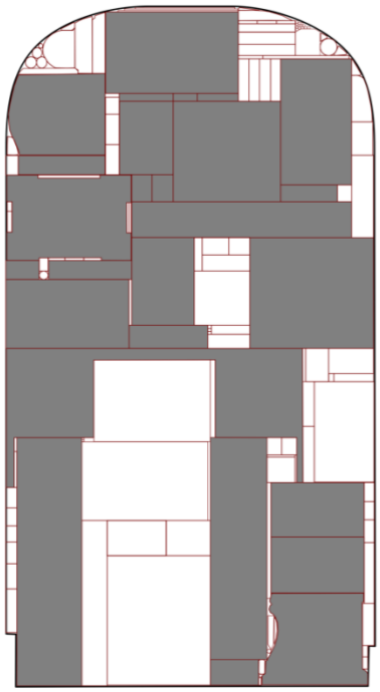

Figure 7: Illustration of the structural base on side A. Each object is outlined, and the objects that creates the structural base are filled in

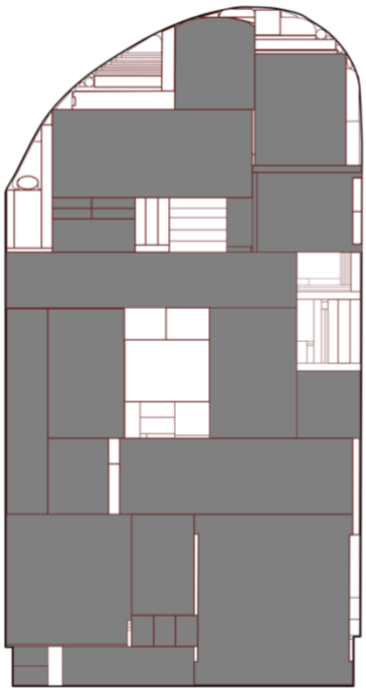

Figure 8: Illustration of the structural base on side B. Each object is outlined, and the objects that creates the structural base are filled in

5.2. Deterioration and materials

A complete review of every object, its condition and a forecast on deterioration processes and life span is outside the scope of this thesis. Instead, this chapter aims to give a general image of the different characteristics of the materials, and how they may behave differently to the current conditions and risks.

5.2.1. Climate conditions and maintenance

In Skulpturhallen (the Sculpture Hall), where *Archive* is situated, the relative humidity is 50% +- 8%. The climate is monitored continually and the museum has a climate alarm when the value goes outside the limits. The relative humidity is then changed manually (Informant 3). The temperature has a mean value over a year of 19°C, and the interval is between 16°C and 24°C (ibid.). The light exposure of *Archive* is up to 150 lux at side A, and up to 90 lux at side B, as measured during regular exhibition lighting in the 14th of May 2020, and UV light is filtered by UV-film on the windows (Informant 4).

The museum works with AntiCimex, a company that works with pest control and climate control. AntiCimex take care of pest traps twice a year (Informant 4). The museum usually puts Kiselgur, a desiccant powder to inhibit pests such as silverfish, behind artworks before they are mounted (Informant 4). This is done following recommendations from Anticimex (ibid.). However, *Archive* was installed before this routine became regular. Other than regular pest supervisions and climate control, there is no continuous maintenance work for *Archive* (Informant 4).

5.2.2. Risks

One risk of the deterioration for *Archive* lays in the nature of the artwork, as it is made out of objects of various materials and different properties, as well as a lot of the objects being composite themselves. Each material group have different characteristics and deteriorate in different ways at the same conditions. There is a risk that one material group, or one specific object, will deteriorate faster than others.

Adding to this, the work is in the permanent exhibition, which causes further exposure of the more fragile objects, whilst other objects made of more durable materials might stand fine

against potential agents of deterioration. For example, the objects made of metal are not at high risk of a pest infestation, whilst objects made of paper or objects of plant materials could be severely damaged. The stone objects may not be affected by being exposed to light during a long time, whilst paper objects and textile might be at risk of deterioration.

There is also a risk of deterioration not being noticed, as it is a difficulty of supervising the objects and materials that are placed high up. Another aspect is of course, that only one side of each object is visible. Deterioration due to biological growth or pest infestations could go on for a long time on the backside of the artwork without it being noticed until too late. It is possible that a micro climate have been created in the "room" behind the artwork, creating new risks for the objects and materials in the artwork.

Most of the objects don't have a recorded history, as is common with many conservation objects. The prime interest of the artwork is not the history of each object. It is not always known in what way the object has been manufactured or how it has been used in the museum, or in what conditions it has been stored or used. Thus, we do not know possible risks for each specific object, deriving from manufacturing, history of storage, current condition and earlier treatments.

Another risk is mentioned by the artist; that the visitors may interact with the artwork in a way that may come destructive, e.g. pull handles, touch fragile objects etc. Objects on floor level and up to two meters can thus be said to be in a higher risk of physical damage.

One of the conservator (Informant 4) stated that some objects, for example the old basket and objects of cardboard and paper material, were quite deteriorated already and were concluded to be in higher risk for pest infestations. The structure of the artwork also results in small spaces where dust and dirt accumulate. This makes it difficult, and sometimes impossible to clean when the artwork is installed (ibid.).

5.2.3. Materials

The agents of deterioration most relevant to the objects are discussed below. Of course, many objects would suffer greatly from fire or water leakage, and if there were to be a huge fluctuation in the relative humidity, more objects than just paper and textile would suffer from this. However, the deterioration agents mentioned in each category are those who could be actualised in the current location and climate.

Plastics

Plastics are polymer-based materials which are either natural, synthetic or semisynthetic (Shashoua 2008, p.1). Each polymer has different physical and chemical characteristics, depending on the polymerization reactions, on shaping processes and additives that are added for certain properties (Shashoua 2008, p.39). Earlier types of plastics are more unstable than plastics produced after World War II (Shashoua 2008, p.152).

Plastics degrade due to physical, chemical and biological factors, however biological growth is less common in museum collections (Shashoua 2008, p.153). Chemical degradation leads to structural changes of the polymers, such as chain scission, crosslinkage, development of chromophores and development of polar groups (Shashoua 2008, p.164). The main chemical process that results in deterioration is oxidation (Pettersson 1999, p.243). Depending of the type of polymer, chemical deterioration of the polymers results in different ways. The material can become sticky and attract dust, split or crackle, or crumble to pieces (Pettersson 1999, p.245). Most plastics are resistant to biological degradation, but additives can be susceptible (Pettersson 1999, p.244). Light is an important agent of deterioration for plastics, mainly UV-light, but visible light can cause deterioration of surface colorants (Pettersson 1999, p.243). It is important to keep a stable climate, as the plastics are exposed to mechanical stress resulting in crackles and splits if the temperature or relative humidity fluctuate too much (Pettersson 1999, p.250).

Wood

Wood used in furniture has been dried to over its fiber saturation. Fiber saturated wood is when all the free water in the wood has been removed, and the moisture content of the wood is between 20-30% (C. Björdal, 1999, p.117). After the wood has reached its fiber saturation point, it is the bound water in the cell walls that evaporates. Wood is sensitive to relative humidity over 75%, resulting in the moisture content in the wood going over 28% which enables risk of fungi infestation (C. Björdal, 1999, p.120) and mold growth (Francén 1999, p.224). High relative humidity values also enables pests infestations (ibid.). If the relative humidity is too low, the wood object is of risk of drying resulting in damage and splits in the material. The relative humidity should therefore not be below 30% (Hedlund 1999, p.212). Painted wood is susceptible to big fluctuations in temperature and relative humidity, as the paint layer will be stressed by the wood ground swelling and drying resulting in craquelure and loosening. The paint layer is also at risk of drying in low relative humidity values

(Hedlund 1999, 212). A stable climate of minimum 40% relative humidity and maximum 55%, and a temperature between 10°C-18°C is recommended (Francén 1999, p.232). Painted wood surfaces also risks deteriorating when exposed to light, both UV and visible. The light affects the binders which can result in discoloring or powdering. The amount of light should be reduced as much as possible, both in intensity and exposure time (Barclay 2017). For older sensitive wood objects and wood painted with transparent paint layers, a lux value of maximum 150 lux is recommended (Francén 1999, p.232; Hedlund 1999, p.216)

Paper and cardboard

The condition of paper is affected by the compound of fibers and additives, the manufacture process, climate conditions in storage and how the paper has been handled as an object (Erhardt &Tumosa 2005, p.153). The primary deterioration agent in paper, except for pest infestation is hydrolysis which leads to depolymerization of the cellulosic chains, resulting in loss of strength in the fibers (ibid.).

The chemical degradation of paper is mainly two mechanisms; hydrolysis and oxidation. (L. Björdal, 1999, p.145). The degradation is increased if there are metal ions present in the compound, as well as the compound of the ink (L. Björdal 1999, p.146). Heat, humidity, air pollution and light are important agents of deterioration (L. Björdal 1999, p.146). Low temperature slows the deterioration rate of paper, but a temperature up to 21°C is acceptable. A relative humidity over 60% speeds chemical and biological deterioration, why it is recommended that paper is stored and exhibited in a relative humidity under 50%. However, low relative humidity may cause the paper to become more fragile, and great care should be taken to objects stored in dry environments (Canadian Conservation Institute n.d.). A stable climate of 18 ±2°C in temperature and relative humidity values of 30-40% ± 5% is recommended, as fluctuations in climate may accelerate degradation processes (L. Björdal, 1999, p.151). Light affects wood pulp paper more than rag paper, as they have a higher content of lignin. The energy from light induce chemical reactions which leads to acidification and discoloration (L. Björdal, 1999, p.146). In storage as well as in exhibition, both UV-light and IR-radiation should be avoided. A recommendation is a maximum of 50 lux for fragile paper material, and a maximum of 150 lux for paper overall (L. Björdal, 1999, p.152). The amount of exposure time should also be considered, as years of exposure leads to discoloration, even if the lux value is according to recommendations (L. Björdal, 1999, 152).

Plaster of Paris

The duration and stability of a Plaster of Paris object is partly dependent on the producing method. Gypsum and water is mixed in a specific ratio, which determines the properties of the finished object. Too much water results in a fragile porous material and too little water will result in a material with low cohesion properties, thus increasing the risk of physical fractures and crumbling (Canadian Conservation Institute 2007). Plaster of Paris is sensitive to high moisture levels and water, as it is hygroscopic. Water will create staining, including moisture and oil from the skin. Gloves should therefore always be worn during handling (Canadian Conservation Institute 2007). Due to its high absorption properties, any dirt in the water will be absorbed into the structure as well (Hansson 1999, p.107). If the object has iron or other metal reinforcement, a high relative humidity or presence of water may lead to corrosion of the metal which can lead to cracks or structural disruption of the object. A temperature over 60°C softens the gypsum and the structural strengths is reduced (Hansson 1999, p.107). Objects of plaster of Paris are at risk during handling and transportation. Before lifting or moving, the weight of the object should be assessed and the object should be lifted at decisively strong parts and supported from below. During transportation, a plaster of Paris object needs special protection, as they are exceedingly susceptible to vibration (Canadian Conservation Institute 2007).

Stone

Air pollution can be said to be one of the most important agents of deterioration for stone objects (Doehne & Price 2010, p.10). However, stone is quite a stable material in indoor climates, as long as the temperature is over 0°C (Hansson 1999, p.107). The most common damage on indoor stone objects happens during handling or transportation (Hansson 1999, p.109). Stone objects may have hidden cracks that can split when exposed to stress (Hansson 1999, p.109). Salts is another agent of deterioration that can cause great damage to stone objects, but this is a greater risk for outdoor objects (Doehne & Price 2010, p.15). However, stone objects stored or exhibited indoors still have a risk of being saturated with salt, which may lead to damage if the humidity is too low (Hansson 1999, p.107). If salt crystals or stone fragments are found at the stone object, crystallisation processes of salts have begun in the stone (ibid.). With the climate conditions in the Sculpture hall, there is low risk of this happening.

Electronics

There is not much research in the conservation field about preservation of electronic objects, except for when they have a use function. Much of the published literature focuses on how to store electronic media objects such as CD-discs, hard discs or DVD-discs (Canadian Conservation Institute 2020) or how to replace devices that no longer serves the purpose as a projector or display (Tykwer 2011; Wharton 2018).

Electronic equipment from before July 2006 may contain compounds that are classified hazardous, such as chromate, lead and cadmium (Friege 2012, p.5), which is important to consider when handled. In the guidelines for museum storage presented by Swedish National Heritage Board [RAÄ], it is stated that electronics should be stored in 5-10°C, between 30 and 40% relative humidity and with a dehumidifier, climate lock and an extractor fan. It should be stored dark with a maximum of 150 lux (Fjæstad 1999, Appendix 7, p.443).

Textile

Textiles are compounded by fibres, which are divided into natural fibres and man-made fibres. This division is made according to the origin of the fibres (Lundwall 1999, p.129). These groups are then further classified (Lundwall 1999, p.130). Due to its hygroscopic properties, textile have a high capacity to gain and lose moisture. If the relative humidity is unstable, it can lead to mechanical damage on the fibres (ibid.). A good climate for textiles lays between 40% - 60% relative humidity and in a temperature between 9°C – 18°C (Lundwall 1999, p.140). Mold may be growing on textile if the relative humidity is 68% or over (ibid.). Light and heat are also important agents of deterioration. When the temperature reach over 25°C there is a larger risk of pest infestations (ibid.). Exposure to light can lead to colour change as well as mechanical damage in the fibres. The recommended lux value is 40 lux (ibid.).

Metal

Every metal and metal alloy have its properties. Since it is not known what metals are represented in *Archive*, the recommendations are based on an educated assumption that a significant part of the objects contain aluminium, especially the electronic equipment, as well as steel. All metals react with oxygen (Fjæstad & Norlander 1999, p.71). An oxide layer is produced at the surface of the metal, which can function as a protective coating prohibiting further deterioration (Fjæstad & Norlander 1999, p.71). Aluminium is quite stable in indoor climate and do not usually corrode in a relative humidity under 70% (Selwyn 2004, p.46).

Nevertheless, indoor pollutants may still lead to corrosion, particularly acidic organic gases and acidic or alkalic dust particles (Selwyn 2004, p.46). Aluminium is not a strong metal, and other components are often added to increase the strength (Selwyn 2004, p.41). It is therefore good to be aware of scratching and mechanical damage that may be caused during (for example) a de-installation. Steels are iron alloys that are usually categorized based on their chemical composition and properties, as carbon steels, alloy steels and stainless steels (Selwyn 2004, p.96). In indoor climate, iron and its alloys are generally stable at a relative humidity below 65%. However, impurities in dust and acidic pollutants may induce corrosion processes in indoor climates (Selwyn 2004, p.104). Iron objects should therefore be kept from dust as much as possible (Logan 2007a). In general, relative humidity is an important agent of deterioration for metals, as high humidity lead to faster corrosion processes. It is recommended to keep the relative humidity as low as possible, between 35% and 55%, and should ideally not reach over 55%. Objects with active corrosion should be separated from other metal objects and kept in a relative humidity value under 35% (Logan 2007b). Temperature and relative humidity effect painted metals (Logan 2007a). A low level of relative humidity is better for the metal, but the paint might become more brittle and more susceptible to damage by handling. Higher relative humidity values also affect the paint, since corrosion in the metal will lead to flaking or breaking of the paint (McKay 2015).

Leather

There is a possibility, that the objects labelled as "leather" in this text might be artificial leather/faux leather, i.e. material manufactured to resemble leather. Artificial leather can be made of fabric, plastics or paper, but will not be discussed in this section.

The properties of leather objects differentiate depending on what animal species the skin comes from and the manufacturing and finishing methods used to produce the leather (Dignard & Mason 2018). Traditional tanning methods include smoke tanning, vegetable tanning and alum tanning (Skans 1999, p.158). Smoke tanned leathers are one of the most fragile leather types, but in the 20th and 21th century, industrially produced leather is made from mineral tannings, mainly chrome tanning (Dignard & Mason 2018).

An important agent of deterioration of leather is handling (Dignard & Mason 2018). Fragile leather objects may be damaged badly if mishandled or if it has poor support which will be important to consider if de-installed and re-installed. Additionally, the oils from fingers can cause stains on the leather, especially light-colored, and gloves are always recommended

when a leather object is to be handled (Dignard & Mason 2018). Metal details on leather objects can also affect the deterioration, as the oils from the leather can attack the metals and induce corrosion processes, which then will then stain or attack the leather (Dignard & Mason 2018). Ideally, leather should not be in climates where the temperature is over 18°C, since high temperature speed up oxidation processes (Skans 1999, p.162). A relative humidity over 60% leads to a higher risk of microbiological growth (ibid.). Fluctuations in relative humidity may lead to shrinkage and swelling in leather objects, as leather respond to the humidity levels by losing or gaining moisture (Dignard & Mason 2018). Too low values in relative humidity, below 30%, leads to increased loss of moisture in leather, which results in higher risks of structural damage (ibid.). Leather is sensitive to light, both visible and UV. Long term exposure of high light levels can result in photochemical degradation in the material, which leads to physical weakening (ibid.).

Glass

If glass has been manufactured successively, it is quite a stable material (Bohm 1999, p.92). The most common reason for damage is resulted in bad handling, where it is of risk of being dropped or bumped into hard surfaces (Bohm 1999, p.92). Glass objects should be handled with plastic gloves, due to its sleek surface. Fingerprints are not significantly damaging to glass, but appear quite visibly and may disrupt the aesthetic aspect of the object (Bohm 1999, p.94). The climate tends to not affect glass objects significantly, but the recommended relative humidity value is set to between 30% and 50%, and a temperature between 18-20°C (Bohm 1999, p.95).

Basketry & Plant materials

Because plant materials are a living material, basketry and other object made of plant material is rarely homogenous in its properties. The material has adapted and shaped according to the environmental changes during its growth, which influence the structure and properties in the used material (Kronkright 1990, p.139). The methods and treatments used during manufacturing also influence what type of deterioration may happen later to the object (Kronkright 1990, p.142). Manufacturing treatments such as steaming, swelling, cooking, deforming etc. cause physical deterioration of the material, which will affect its life (Kronkrigtht 1990, p.146). No deterioration process of plant materials occurs isolated (Kronkright 1990, p.142). For example, deterioration from light sources, high temperature or fluctuating relative humidity will lead to a more fragile structure in the object, which may

lead to physical breakage (Mason 2018). Physical deterioration is the most vital agent for plant materials. Objects with no inner support, for example baskets are vulnerable to structural breakage, and once some part has broken, the structure of the entire object becomes even more fragile and the risk of more breaks is increased (ibid.). Basketry and plant material objects are susceptible for light, both visible and UV. The material may weaken and discolour. It is recommended to have a lux value of 50 when exhibiting plant materials (ibid.). It is important to keep a stable value of relative humidity, as basketry may react to even short periods of too low or too high relative humidity. High relative humidity may lead to mould growth (over 65%) and to softening and reshaping of the material. Relative humidity below 40% leads to brittleness (ibid.). Due to the high risk of structural breakage, it is recommended that baskets are supported during storage, and during exhibition if possible (ibid.).

Material	Relative Humidity	Temperature	Lux value
Basketry & Plant materials	Under 65%, over 40%.	Stable. Lower temperature slows down chemical degradation.	50 lux
Electronics	30%-40% (recommended for storage)	5-10°C (recommended for storage)	150 lux
Glass	30%-50%	18-20°C	-
Paper and Cardboard	30-40% ± 5%	< 21°C	50 lux (fragile material) ≤150 lux
Plaster of Paris	Stable	Stable, < 60°C	-
Plastics	Depends on the polymer type.	Depends on the polymer type	Should be stored in the dark
Stone	-	> 0°C	-
Textile	40% - 60%	< 25°C	≤ 150 lux for fragile wood material
Wood	40%-50%	10°C-18°C	150 lux for painted and fragile objects
Metal	35-55%	Stable. Fluctuating temperature will affect the relative humidity which might induce corrosion processes	-
Leather	30%-60%	<18°C	Depends on the fragility of the material. Fragile objects should be stored in the dark

Table 2: The table shows the different climate conditions in which the material categories are benefited from.

As viewed in table 2, most of the materials in *Archive* are durable in the climate conditions of the sculpture hall, as long as the climate is kept stable. Materials that might be at higher risk in this conditions are paper and cardboard, which would benefit from a lower relative humidity and less light exposure, and objects of basketry or plant material, which are sensible to light exposure. However, other factors such as structural durability should also be

accounted for. Glass, paper, basketry and leather objects in the artwork are susceptible for structural damage. The plastic objects are an unknown factor, as each polymer type will benefit or deteriorate from different climate conditions.

5.2.4 The artist's view of deterioration and conservation

Johansson does not mind scratches or markings on the artwork, as it is a sign of the object's history of use. However, he says that once an artwork is exhibited, it feels more important that it does not change too much. Johansson describes when he was transporting some of his artworks to an exhibition and were not too careful with them, just put them in the car and brought it to the exhibition space. However, after the exhibition when some of the artworks had been sold, he remembers being more careful and packing the artworks with blankets and more support, as to protect it from further potential damage. It was fine that the artwork had visible tears and scratches, but when the artwork was no longer his, he felt that the artwork should not be exposed to any more damage (Johansson 2020).

When collecting objects, Johansson deliberately neglects those that are too broken or have lost their original form. Neither does he change the appearance or structure of the objects, as he wishes to keep the characters of them.

Johansson says that if the whole work would fade evenly, it would not be a problem. There is however a limit to how visually deteriorated the artwork can be. If one or a few objects would fade severely, the balance in the colour composition would be lost, which would be an issue. When speaking generally about change in his artworks, Johansson declares that he does not always find it important that things last forever. He speaks of similar works, where artworks have been created with objects found on site, and then taking the artwork down at the end of the exhibition (Johansson 2020).

Johansson has been asked to restore his works before. In some cases he has been asked to mend an artwork again, when objects have come lose from the artwork. Other times entire objects have been lost and there has been a need to replace it. Most commonly he has done replacement of objects, which he finds an acceptable treatment option if done right. It might be so that the object is such a significant part of the artwork that it would become difficult to find a suitable replacement. Johansson describes a case where three Shakespeare books were destroyed in an artwork bought by a private collector. Fortunately, Johansson had three books

from the same series in his object collections, so he was able to replace them, but if that were not the case, he does not know how he would have restored it, as the books were a vital part of that particular work. At another occasion he had allowed replacement of objects in an artwork that had heavily deteriorated. However, the people doing the treatment had misunderstood and replaced large objects with several small objects. Johansson says that he felt that the intended composition was lost and thus also the harmony and balance of the artwork. The work, he says, changed too much from the original expression (Johansson 2020).

Johansson stated that the important thing is that the artwork has the same balance as it originally had, if something happens and a treatment is needed. If a restoration treatment would be needed for *Archive*, he would like to be asked to do it himself or help out. However, he declares that he has limited knowledge, if the treatment in question would be to regain a colour hue or to restore a completely broken cardboard box, and says that it would be interesting to see how that would work. Some objects are of bigger importance to the overall artwork, as it may be more visually noticeable. If such an object were to be lost, he says it would be a more difficult task to restore the artwork. As long as he is able to, he would like to be involved in conservation processes, to be asked for opinions or to seek new objects if there is to be a replacement (Johansson 2020).

6. Discussion

6.1. Interpretation of the artwork

Jadzińska (2011a, p.28) suggests that all elements, and the relationship between them, must be considered when interpreting an installation artwork before conservation. An interpretation could be that each object in the artwork, as well as the site, is an element. This chapter aims to break down these elements and relations in order to further understand the artwork.

As a starting point, each object has a relation to the site. They have a shared history of being used in the museum before, something that is communicated more in some objects than others. For example, the stamp tool with the text "Tillhör Göteborgs Konstmuseum" (property of Gothenburg Museum of Art), or folders with labels such as "GKM's utställningskataloger grafik" (Gothenburg Museum of Art, graphics for exhibition catalogues). Other objects, such as pencils or a pack of plastic ropes may not have the same direct communication ability, instead the context puts them in position of representing the museum.

The shape, size and color composition of each object are also in relation to each other. As Johansson stated, the form of the object dictates the possibilities of the artwork, but the visual aspect and composition is also of importance (Johansson 2020). Thus, an object could be replaced with another object of the same shape and size without any *practical* issues, but the visual color composition and the relations between the other objects would be disrupted and changed. A conclusion can be drawn that an object with strong communicative ability, or an object that is more prominent for the visual composition, will be difficult to replace without changing the appearance and values of the artwork. This is further discussed in section 6.2.

The meaning and values of *Archive*, as with other artworks, is up to the viewer. Here each object plays an important role in the relation with the viewer. Johansson stated that an important aspect of working with everyday objects is the already existing connection between the objects and the viewer (Johansson 2020). Each viewer may recognize the objects in different ways, and as such, each object can be said to contribute to the viewers experience and comprehension of the artwork. Another aspect of the objects is their history of the use and their characteristics as everyday objects. The history of use is visually presented in the scratches, lost fragments of surface paints and other minor damages in the surface. If each

object looked brand new, this aspect would be lost. This is important to consider before any treatment is executed.

When discussing damage, an important aspect to consider is how damage is defined. Johansson said that some signs of damage, such as surface scratches or markings might not disturb the artwork as a whole. He deliberately rejects using objects that are structurally broken in his artworks. Here we can find part of an answer to Muñoz-Viñas' reasoning about damage as a subjective term (Muñoz-Viñas 2005, p.101). The objects in the artwork can be changed to some extent, as long as, as the artist puts it, the *balance* and *harmony* is not lost. Balance and harmony are subjective terms as well. However, it can be established that a certain definition of damage for *Archive* would be if objects became structurally damaged, as it would disrupt the artwork as a whole. Deterioration resulting in another visual appearance, such as a change of color in some of the objects, would also disrupt said balance and harmony.

Another important element of the artwork is the site. The relationship between the artwork and the site is vital. This is indicated by the artist stating that the reason for the creation of *Archive* is the specific form and space of the site, as well as the fact that the objects of the artwork is literally supported and framed by the architecture of the arcs. The medium used in the artwork, i.e. objects found in the museum, further constitutes the specificity of the site. Furthermore, the site is reflected in the name of the artwork. Jadzińska (2011a, p.122) means that site specific artworks are integrated to the site, and the site thus becomes a vital part of the artwork rather than being a place for exhibition. This is clearly constituted in the case of *Archive*.

6.2. Material conditions, replacements and artist's involvement

This thesis has presented an overview of the materials and some of their significant characteristics and behaviours in a specific climate conditions based on theory. But as commonly known in conservation work, theory does not equal reality. The larger part of almost all the objects are hidden from bare sight, since there is only one side visible when the work is installed. There is no easy access to the backside of the artwork, which prevent regular supervision of the objects.

A condition assessment of the objects should therefore be carried out during a future de-installation, when the objects are fully exposed. A de-installation of this artwork will probably be a rare occasion in the artwork's life, which motivates such a work even more. A condition assessment would also make clear how the objects are affected by being installed in such conditions, as well as how they are affected by de-installation. Any damage that has been due to the de-installation and de-attaching and how further damage can be prevented during future installations should be reviewed. The condition assessment should also make clear if the object's structural strength is sufficient for a new installation without more support. If the object is judged to be fragile, a decision about structural support should be made. The assessment should also state whether any objects are so heavily deteriorated that it is in need of conservation treatments in the near future. As shown in the results, some of the material categories are more fragile and susceptible to the exhibition climate conditions. A suggestion is that these materials would be checked on more regularly. Similar to a collection survey, a certain number of objects within each material category could be reviewed on a regular basis.

Replacement of objects is a practice that has been used in conservation of contemporary artworks (see Beerkens 2005, p.91). According to traditional conservation theory, it would be viewed as an invasive treatment and a conflict against the integrity of the original material, rather than the desired minimum intervention. However, as Wharton has stated, conservation of contemporary art should not have total focus on the material integrity, since the concept of the artwork might be held as a higher value than the materiality (Wharton 2006, p.164). Jadzińska states that the material in installation artworks may act as a carrier of meanings in such a way that it can be deteriorated or replaced without disrupting the intent of the artwork (Jadzińska 2011a, p.21). Johansson has carried out replacement as a treatment of his own artworks (Johansson 2020). However, an inconsiderate replacement that results in a big visual change would also be defined as damage or loss of the artwork's integrity, as discussed in section 6.1. If such a treatment were to be a legitimate option for *Archive*, it is important to raise the questions, how will this affect the artwork? And: how should it be done?

The artist has not only offered but also expressed a wish to be a part of such a treatment. As described by Wharton (2015, p.9) the involvement of the artist in the conservation of an artwork is not problem free. The artist could have a change of opinion, or wish for a method that does not align with conservation ethics (ibid). If a conservation treatment of an object of the artwork would be needed, a possibility is that the artist would suggest a replacement,

where the conservator believes another conservation treatment would be more suiting. Or, the artist and conservator may both agree that a replacement is needed, but the artist suggests a replacement object that the conservator finds disrupting of the intent of the artwork. Even though Johansson himself spoke about the importance of the replacement object, and that a replacement may not always be possible or suiting (Johansson 2020), it is an important discussion to keep in mind. It is of the *interest* of the artist that the intent of the artwork is respected and preserved. However, it is the *duty* of the museum to preserve *Archive* as an art institution and legal owner of the artwork. Thus, the conservator could make decisions that conflicts with the artist's own opinions, in order to ensure the artwork's preservation.

6.3. De-installation and re-installation

According to the model produced by the DIC project, the technical and historical data collected should enable a creation of an installation guide or a document with instructions about the technical aspects of the installation artwork. Each element should be individually documented, which this thesis has aimed to do to the extent it has been possible (Ferriani & Pugliese 2013, p.182). However, there was little historical data to collect, except for information such as the year of creation and acquisition, as the artwork has not been altered and has been exhibited in the same way since creation.

When trying to construct a document for *Archive*, one is immediately faced with some problems. All the objects are either screwed or glued to each other, or to the wooden framework. In addition, this was not made in a structured or systematic way. However, there are some starting points. Firstly, the hatch door in the artwork can be opened, which makes it possible to further study the construction from behind. Secondly, the weight-bearing objects were placed first and can therefore be said to be removed last.

Based on the photographic documentation, a suggestion for the order of removing the objects is presented in appendix 2. However, before a de-installation is executed, further study and planning is needed. Preferably, material analysis should be made before de-installation and storage, as materials such as plastics and metals will have different characteristics and needs. A de-installation means a risk for the objects as they will be handled and de-attached from a structure. The unknown aspects must be accounted and planned for, especially the unsystematic attachment of the objects. For example, it is possible that some objects cannot

be removed from the structure without being severely damaged, or that objects are better removed in blocks.

Each object should be handled with care and caution should be taken to not damage the object during handling. When removed, the objects should be packed properly according to its material and condition, and the surface should be protected to avoid abrasion and accumulation of dust. The planning should include a strategy for how the objects are to be stored, and how they should be packed for transportation. Ideally, the objects should be stored in different conditions that is beneficial to the materials' preservation, instead of being stored together. However, the unknown factors must be accounted for here as well. An object that seem to be in structurally good condition can be shown to be heavily deteriorated and need of a conservation treatment before being packed and transported. If the objects are to be removed in blocks, with materials that are ideally stored in different conditions, a decision has to be made of how it should be stored.

Each object should be labelled with a number, and measurements as well as the structural and surface condition should be registered. A suggestion for labelling is to use the numbers used in the tables and illustrations, together with the inventory number of *Archive*, for example GKM 2014-81-A1. GKM 2014-81 is the inventory number, A refers to the side the object is placed and 1 refers to the number which is connected to the position the object has in the artwork, as shown in the illustration (appendix 2). This would simplify a future re-installation, as well as enabling the objects to be stored separately. To further document the de-installation the process should be documented by a video camera. This documentation would be helpful for future de- or re-installations as it will show the process in full.

There are some occupational safety risks to the practical work of de-installing and re-installing the artwork. There are big sized and heavy objects in the artwork, several placed on a high level. The artist and technician used ladders when building the artwork, but for a de-installation, appropriate scaffoldings should be used, so that two people can stand when removing a heavy object. Caution should also be taken when an object is removed to make sure that no surrounding objects fall down due to being attached or supported by it. Another risk lies in the wooden framework behind the artwork. We do not know if it is still stable, or how supportive it currently is. When a certain number of objects are removed and the framework is visible, this should be assessed, both for the safety of the working staff and for the objects.

It is vital that conservators are involved in both the planning and execution of the de-installation. The conservator has knowledge about the sensitivity of objects and materials, as well as technical skills that are needed in a de-installation of the artwork. The artwork, the objects and materials are at risk, both because of being handled, but also because the uncertainty of how the objects are affected by the methods of assembling. The knowledge and skills of a conservator is needed to make judgements, decisions and possible treatments that will be necessary to eliminate or avoid potential damage and risks of the artwork.

Before a re-installation, it would be a good idea to monitor the climate conditions in the "room" that is created behind the artwork. In that way it is possible to know if there is a micro climate and to supervise changes in climate that could possible damage the artwork. Kiselgur, as recommended by AntiCimex, should also be placed in this room to prevent pest infestations in the future.

The artist has stated that a re-installation at the same site can be done without his presence, as long as it is executed by professionals (Johansson 2020). The interpretation made in this thesis is that the site is integrated with the work, and that a change of site would change the meaning of the artwork. However, if the site was to be changed, there is a necessity of involving the artist again, to discuss the risks and the possibilities of a new site.

As with a de-installation, a re-installation must involve conservators. New information about the artwork will probably have been obtained during the de-installation, and should be accounted for when installing the work again. The method of re-assembling the artwork should be assessed, as it is possible for example that the glue used is harmful for some of the materials and should be replaced with something that is more suiting, or that some objects are in need for structural support. The order of the objects can be drawn from how the de-installation was done, in the sense that the object removed last in the de-installation will probably be the object to be positioned first in a re-installation. The wooden framework that supports the artwork should also be assessed, and altered if needed. A strategy for documenting the re-installation should be created, where the construction of the artwork is structured and made clear. Detailed planning will enable the work to be re-installed in a way that ensures the safety of the materials and the meanings assigned to the artwork.

6.4. Future research

Material analysis of the artwork is needed in order to ensure the preservation of *Archive*. This is especially important for objects made in plastics and metal, as they are broad material groups that can vary enormously in chemical composition and properties.

Research about the physical properties of materials should be further obtained within the conservation field, as contemporary artworks such as *Archive* utilizes non-traditional materials that are put in weight-bearing positions. Although the structural properties of traditional sculptural materials such as metal and stone is known in the field, the weight bearing strength of mediums such as cardboard boxes, baskets or books have not been excessively explored.

7. Summary

Archive is a site-specific installation artwork made of composite materials, which offers complex challenges for the conservator. The artwork was created on site in the Gothenburg Museum of Art in 2014 and has since not been moved or treated. Due to future renovations of the museum, the artwork might be de-installed. This thesis has aimed to investigate what aspects of the artwork are needed to be considered for the preservation of the artwork, as well as the risks the materials are exposed to. It also aimed to investigate how a de-installation and re-installation can be executed.

To investigate this, a combination of literature review, interviews, consultation of informants and photographic documentation was used, within a framework of documentation specifically created for installation artworks. The literature review gave answers to how the materials may react to the climate conditions they are exhibited in, and to potential risks. Information about the climate conditions, museum routines and the museum's role in the process of creating the artwork were obtained by consulting informants. The interview with the artist presented the artist's opinions of his own artwork, the importance of the objects and the site, information about the construction and his views of conservation, deterioration and longevity. It also called attention to unknown factors that are important to consider before a de-installation, for example the unsystematic method in which the artwork was ensembled, and the limited knowledge about the conditions of the objects and have they are affected by the installation.

The discussions presented an interpretation of the artwork, which included aspects that should be considered before a conservation treatment is made. The discussion also presented a theoretical discussion about the conditions of the materials, potential conservation treatments, damage and involvement with the artist. The discussion concluded that a de-installation and a re-installation of the artwork can be done, but that further study of the structure of the artwork, and detailed planning is needed to avoid potential damage of the artwork. Finally, further research could be done on the effects on the untraditional materials being used as weight-bearing in contemporary art.

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Appendix 1: Documentation of objects and materials

Documentation of objects and materials for Side A

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ Cardboard	Stone	Leather	Textile	Glass	Plaster of Paris	Composite
1	Wood object		x										
2	Plastic object				x								
3	Plastic object				x								
4	Plastic object				x								
5	Bradawl (tool)			x	x								x
6	Light bulb					x					x		
7	Object with plastic lids				x								
8	Scale			x									
9	Plastic object				x								
10	Plastic object				x								
11	Typewriter (possibly)			x									
12	3 cardboard boxes	Manufactured Fabriquées in USA by Arrow Fastener Co.. Inc. Saddle Brook. New Jersey 07662					x						
13	Pens with plastic caps				x								
14	Folder, black						x						
15	Folder, brown	Label:					x						
16	Folder brown	Label:					x						
17	Plastic object with metal parts			x	x								x
18	2 gloves									x			
19	Cardboard box						x						
20	Unknown												
21	Unknown												

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ Cardboard	Stone	Leather	Textile	Basketry	Plaster of Paris	Composite
22	Textile object						x			x			x
23	4 books	From left to right: “Bonniers Lexikon 1 A-B”, “Bonniers Lexikon 2 C”, “Bonniers Lexikon 3 D”, “Bonniers lexikon 4 E-F”					x						
24	Basket										x		
25	Book	“Bonniers Lexikon 5 G”			x								
26	Black cardboard box												
27	Book/Folder						x						
28	Textile object									x			
29	Cardboard box						x						
30	Cardboard box						x						
31	Cardboard box						x						
32	Wooden chest, red	Metal details	x	x									
33	Roll of strap, red									x			
34	Unknown												
35	Stereo					x							
36	Cardboard box						x						
37	Brown chest			x									
38	Plastic tool				x								
39	Cardboard box for light bulb						x						
40	Wooden box	Metal details, ”Göteborgs konstmuseum"	x	x									
41	Relief sketch											x	x

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ Cardboard	Stone	Leather	Textile	Basketry	Plaster of Paris	Composite
42	Folder, red	Finland Åbo Konstföreningen 1913-					x		x				
43	Cardboard box						x						
44	Toolbox				x								
45	16 books/pamphlets, green						x						
46	Cardboard box, blue						x						
47	Casette tape				x	x							
48	Wooden bureau, grey		x										
49	Unknown												
50	Transportation box, wood	MTAB	x										
51	3 cardboard boxes	Manufactured Fabriquées in USA by Arrow Fastener Co.. Inc. Saddle Brook. New Jersey 07662					x						
52	Cashbox			x									
53	Metal box	"Göteborgs Konsis(?)miareförering"		x									
54	Cardboard box						x						
55	Plastic object				x								
56	Unknown object wrapped in plastic				x								
57	Book upside down	”Svenska akademiens Ordlista över svenska språket”					x						
58	Cardboard box, upside down.	“Staples staples”					x						

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ Cardboard	Stone	Leather	Textile	Basketry	Plaster of Paris	Composite
59	Cardboard box, burgundy	“Arrow staples”					x						
60	Film projector	“Kodak Carousel S-AV 1000”				x							
61	Frame with rattan		x								x		
62	Wooden box, grey		x										
63	Chest	Black metal details	x	x									x
64	3 pens with plastic caps				x								x
65	Book	”Svensk-Engelsk ordbok Skolupplaga. Svenska Bokförlagets ordböcker”					x						x
66	Cardboard box with metal nails			x			x						x
67	Music player	JVC				x							x
68	Hole puncher		x	x									x
69	Book, green	"Tysk-svensk ordbok"					x						
70	5 pencils		x										x
71	Cardboard box for light bulb						x						
72	Knife			x			x						
73	Folder, green						x						
74	Folder	"SMF Meddelanden Mars 1951 (18) Dec 1959 (53)" - Filled with paper					x						
75	Speaker					x							x
76	Object covered in textile									x			x
77	Wooden box, black	Metal details	x	x									
78	Desktop, wood	Metal handles	x	x									x

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ Cardboard	Stone	Leather	Textile	Basketry	Plaster of Paris	Composite
79	Two plastic objects, red				x								
80	Plastic object				x								
81	Stack of paper						x						
82	Book	"Terraforming"					x						
83	Cardboard box, yellow	“Arrow Staples”					x						
84	Cardboard box, burgundy	“Arrow Staples”					x						
85	Plastic foam, Neopolen	Placed by museum staff			x								
86	Staples			x									
87	Stone object							x					
88	Object covered in textile									x			x
89	Wooden box, black	Metal details	x	x									
90	Three folders, brown	From the bottom up: “Schweiz Zürich Diverse A-M”, “Schweiz Zürich Diverse N-Ö”, “GKM:s Utställningskataloger Grafik”					x		x				
91	Three books	From the bottom up “Bonniers Lexikon 13 Smalfilm–Säflund”, ”Bonniers Lexikon 10 NOP Mjölksaft-Panorering”, ”Bonniers Lexikon 7 IJK Halter-Kapitalism”					x						
92	Metal box			x									

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ Cardboard	Stone	Leather	Textile	Basketry	Plaster of Paris	Composite
93	Wooden box, red		x										
94	Object covered in textile									x			
95	Knife			x	x								x
96	Pen with plastic cap, blue				x								x
97	Plastic foam, Neopolen	placed by museum staff			x								
98	Transportation box, wood	MTAB	x	x									
99	Leather casing								x				
100	Pen with plastic cap, black				x								x
101	Cell phone					x							x
102	Four books	Müller Singer Allgemeines Künstler-Lexikon From bottom up: “I Aachen bls Pyt”, “II Gaab bas Lezla”, “IV Raab bas Vezzo”, “III Lherie bis Oultry”					x						
103	Cardboard box						x						
104	Cardboard boxes	“Manufactured, Fabriquees in U.S.A. By Arrow Fastener Co.. Inc. Saddle Brook, New Jersey 07662”					x						
105	Cardboard box	“Gunnebo Spik”					x						
106	Faber-Castell Corporation artist’s vita kneadable eraser 7650-U.S.A.												

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ Cardboard	Stone	Leather	Textile	Basketry	Plaster of Paris	Composite
107	Book						x						
108	Filing cabinet, metal			x									
109	Cardboard boxes for light bulbs	“OY AIRAM AB FINLAND”					x						
110	Painted wood object		x										
111	Folder, brown						x						
112	Painted wood object		x										
113	Book	”Bonnier Lexikon; 11, QR Pansar-Romell”					x						
114	Cardboard box for light bulb						x						
115	Stone bench							x					

Documentation of objects and materials for Side B

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ cardboard	Stone	Leather	Textile	Basketry	Glass	Composite
1	Plastic object				x								
2	Plastic object				x								
3	Textile									x			
4	Textile									x			
5	Glove									x			
6	Metal box			x									
7	Bakelite phone				x	x							x
8	Textile									x			
9	Unknown												
10	Unknown												
11	Office storage object, red				x								
12	Plastic cord				x	x							x
13	Leather casing								x				x
14	Unknown												
15	2 picture frames, gold coloured	15 - 21 forms a stack of frames with increasing size	x										
16	Picture frame, gold coloured	See 15	x										
17	2 picture frames, gold coloured	See 15	x										
18	Picture frame, gold coloured	See 15	x										
19	2 picture frames, gold coloured	See 15	x										
20	2 picture frames, gold coloured	See 15	x										
21	Picture frame, gold coloured	See 15	x										

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ cardboard	Stone	Leather	Textile	Basketry	Glass	Composite
22	Electrical Fuse					x							
23	Handle to radiator				x								
24	Electrical Fuse					x							x
25	Object covered in textile									x			
26	Wood box, red		x										
27	Plastic rope, blue	Probably polypropylen			x								
28	Wood chest, metal details		x	x									
29	Unknown												
30	Book	“Bonniers lexikon 12”					x						
31	CD-casing				x								
32	Object covered in textile									x			
33	Unknown												
34	Transportation box, black with metal details			x									x
35	Unknown												
36	Unknown												
37	Plastic rope, blue	Same as 27			x								
38	Glove									x			
39	Tool			x									
40	Earmuffs				x					x			
41	Radiator			x									
42	Tool		x										

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ cardboard	Stone	Leather	Textile	Basketry	Glass	Composite
43	4 books	Top left ”Bonniers lexikon 15 X-Ö” Bottom left ”Bonners lexikon 6 H” Top right ”Bonniers lexikon 14 TUV” Bottom right”Bonniers lexikon 9 M”					x						
44	Cardboard box						x						
45	2 file holders	Left to right: “Studies in conservation 1974-1975”, “Studies in conservation 1971-1973”					x						
46	3 folders, brown						x						
47	2 folders, black	“USA Toledo”					x						
48	Film projector	“Sanyo”				x							x
49	Wooden plank		x										
50	2 pens, red												x
51	Unknown												
52	Stereo equipment					x							x
53	Textile object									x			
54	Folder, green									x			
55	Tool box				x								
56	Books/pamphlets						x						
57	Cardboard box, red						x						
58	Objects covered in textile									x			x
59	Green sign	"Reservutgång"											

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ cardboard	Stone	Leather	Textile	Basketry	Glass	Composite
60	4 small cardboard boxes						x						
61	Cardboard box	"Yrkesfoto"					x						
62	Bureau		x										
63	Hole puncher	With instruction note		x			x						x
64	6 books/ Pamphlets, green						x						
65	Book	Upside down, “Svensk-tysk ordbok”					x						
66	Brush												
67	Unkown												
68	3 books, blue	“Close your eyes and tell me what you see”					x						
69	Transportation box, wood	MTAB	x	x									
70	2 blue folders						x						
71	Blue folder	“Kataloger”					x						
72	Unknown												
73	Unkown												
74	2 books, blue	Same as 68											
75	Cardboard box with nails			x			x						
76	Staplers			x									
77	Stamp tool	"tillhör Göteborgs konstmuseum"	x										x
78	Cardboard box						x						
79	Wooden object	Painted white	x										
80	Metal cabinet			x									

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ cardboard	Stone	Leather	Textile	Basketry	Glass	Composite
81	4 cardboard boxes	From the bottom and up: ”Ragnar Sandberg”, ”Åke Göransson”, ”Birger Simonsson”, ”Bror Hjorth”					x						
82	Cardboard box	Blue, "Sormat"					x						
83	Cardboard box	Orange, "Sormat"					x						
84	Office storage object				x								
85	Wooden frame with rattan		x	x							x		x
86	Wood chest, red	Black metal details	x	x									x
87	Black box with metal details		x	x									x
88	CD-casing				x		x						x
89	2 cardboard boxes with metal nails			x			x						x
90	Wooden box	"Återlämnade diabilder"	x										
91	CD-casing				x		x						x
92	3 black books/pamphlets						x						
93	4 layers of electrical wiring				x	x							x
94	Plastic casing for drill bits			x	x								x
95	Cardboard box	”Kodak Carousel S-AV 2000 Slide Tray”					x						

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ cardboard	Stone	Leather	Textile	Basketry	Glass	Composite
96	Wooden box with metal details		x	x									
97	Filing cabinet in metal			x									
98	3 wood planks		x										
99	Object covered in textile									x			
100	Electronic object with wood casing	”ELFI” Levererad av: Ingenjörsfirman K.O. Krohn Johannebergsgat. 18 Tel. 031-160560	x			x							x
101	Cardboard box						x						
102	Metal casing for pens			x									
103	Cardboard boxes	“Arrow”					x						
104	3 cardboard boxes for light bulbs	Philips					x						
105	Three pens with plastic caps	from the bottom up: black, red, gold			x								x
106	Cardboard box	“Arrow”					x						
107	Wooden box		x										
108	Wood plank		x										
109	Wood plank		x										
110	3 pens with plastic caps	1 big 2 smaller			x								

No.	Object(s)	More information	Wood	Metal	Plastics	Electronics	Paper/ cardboard	Stone	Leather	Textile	Basketry	Glass	Composite
111	2 Speakers	"Power Speaker 25W Integrated Amplifier and Speaker system"			x	x							x
112	8 books/ pamphlets	Order: 3 black, 1 white, 1 black, 3 white											
113	Wood object		x										
114	Cardboard box						x						
115	Cardboard box for light bulb						x						
116	Cardboard box						x						
117	3 pens with plastic caps, black	1 big 2 smaller			x								x
118	Cardboard box	“Arrow”					x						
119	Transportation box, wood	MTAB	x										
120	Plastic foam, Neopolen	Placed by museum staff			x								

Appendix 2: Numbered illustrations of *Archive*

Numbered illustration of *Archive*, side A

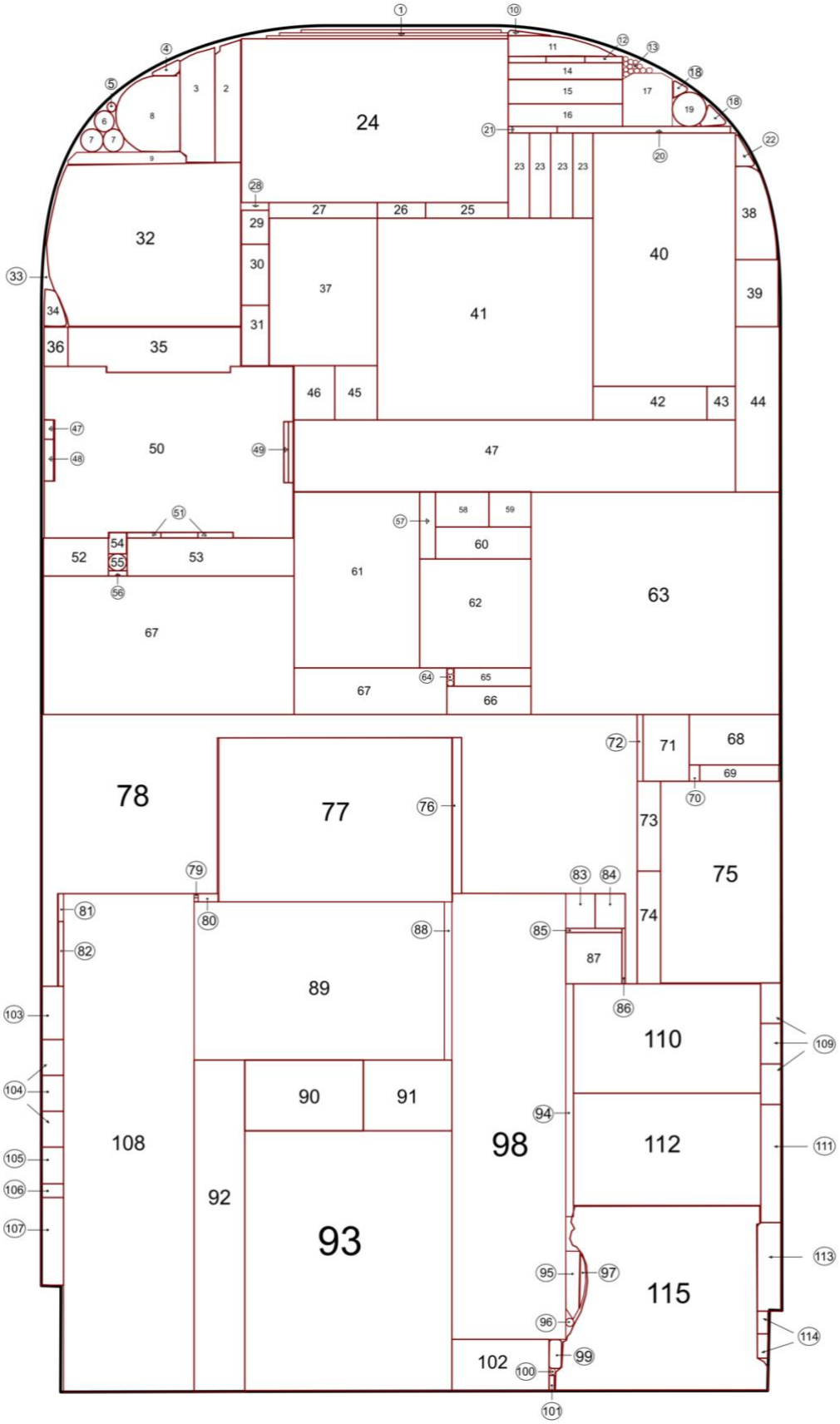
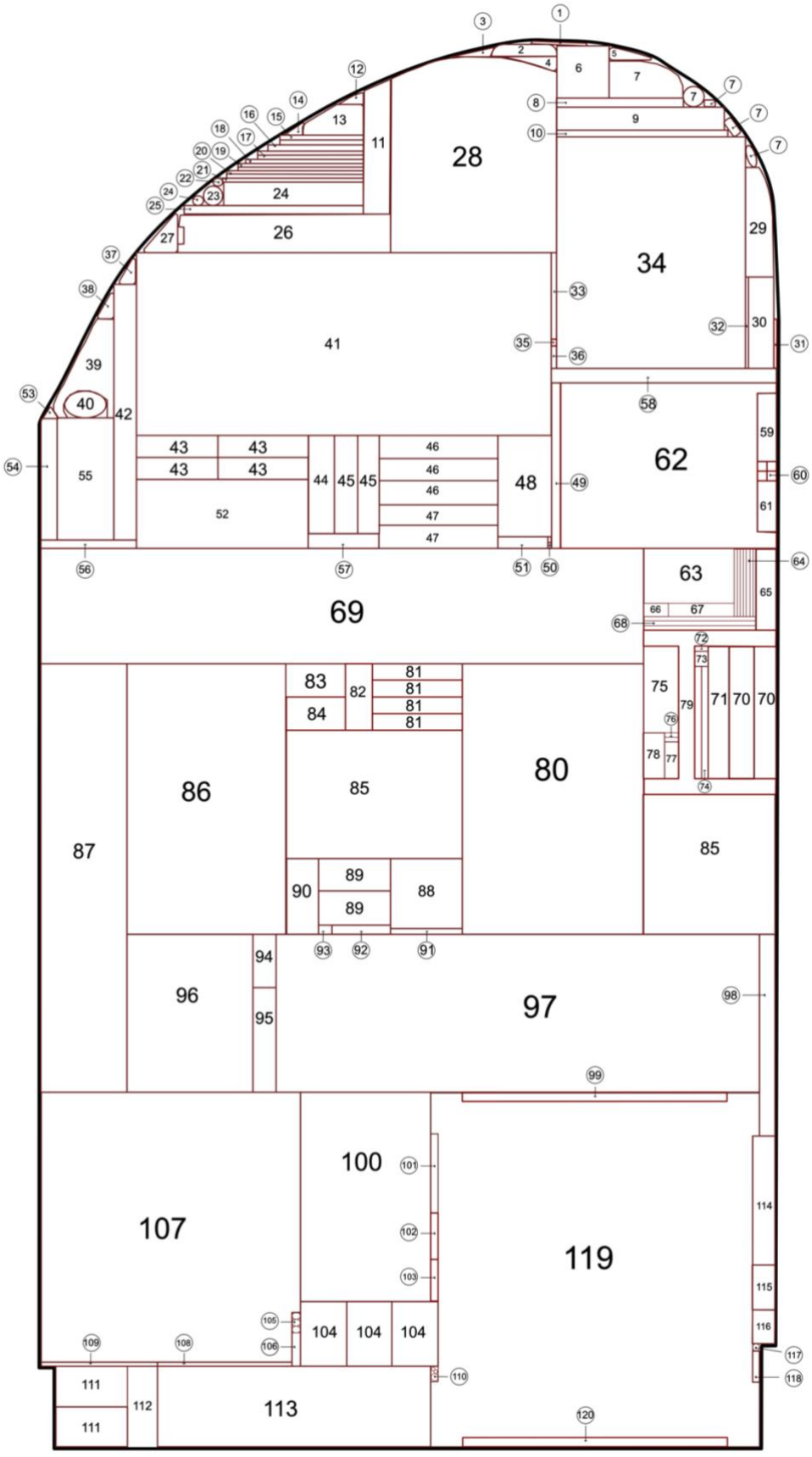


Illustration of Archive, side B



Appendix 3: Transcription of interview with Michael Johansson in Swedish

Kommentar: Transkriberingen är redigerad för att texten ska bli lättare att läsa. Vissa utfyllnadsord och upprepningar är därför borttagna, men i övrigt är transkriberingen nära till inspelningen. Ord som inte är helt hörbara i inspelningen har markerats inom parantes.

Sofia Ekre: Hur skulle du beskriva verket?

Michael Johansson: Det är ju som ett – jag har gjort en serie liknande verk då som egentligen är en – nästan försökt att visa det som händer bakom kulisserna så att säga. Det är ju ett – jag har gått runt och samlat och tittat och letat i olika skrymslen och vrår som då (ohörbart) hitta de här delarna som – eller materiellt bevis på att det faktiskt finns en historia i museet och, som då inte vanligtvis visas upp för allmänheten. Så det blir ett sätt att försöka göra en – med hjälp av då saker från olika delar av – eller tidsepoker och olika delar av museets historia helt enkelt. visa fram då en slags frusen bild av det som har skett bakom kulissen, kan man säga.

SE: Skulle du säga att det finns en central mening eller betydelse som är viktig att få fram?

MJ: Alltså ja, vad ska man säga med det? Ja det hoppas jag ju. Men exakt vad? Jag gillar ju att jobba med vardagsföremål för det är saker som vi alla har en koppling till, från förut, från tidigare. Det är nånting vi alla känner igen och det kan vara ganska så avdramatiserat känner jag att arbeta med föremål i konstsammanhang. För att det – jag tror det får besökaren att sänka sin gard lite grann, kanske. Nu är detta i och för sig på ett konstmuseum så de som kommer dit har ju en ganska öppen attityd till att se på konst, men även utanför den miljön så känner jag ibland att det kan va på gott och ont då – att det kan skapa möten med människor som kanske inte ens är intresserade av att se på konst. Och självklart också många som tycker att det här, vad är det här – är det här verkligen konst? Tror jag att det kan vara så när man går på museet, och sen när man möter någonting som inte är måleri så är det fortfarande en tröskel man måste över. Så jag känner väl lite grann att jag – ja, dels tycker jag det är spännande att jobba med det materialet för att det finns en - jag kan inte riktigt styra över vad människor tänker och känner när de ser saker som man har en koppling till, för det bjuder in till att man också då, läser in sina egna erfarenheter i verket helt enkelt. Men för mig handlar det mycket om att försöka skapa – på ett sätt jobbar jag ju med det visuella aspekten lika mycket som jag jobbar med innehållets andra karaktärsdrag och möjligheter och så. Jag vill ju att det ska bli en estetisk upplevelse som man ser, som man kanske har lockat in med att försöka läsa, leta, titta och se vad det kan ha för slags – ja vad innehållet kan leda en till för tankar och platser. Så det är väl så att – jag brukar tänka så att jag uppskattar mycket verk som kan erbjuda mig en alternativ tolkning av min vardag, saker som jag går runt i – ja man har ju sina cykler och sina vanor och mönster och sånt som man följer, när man möter någonting som man kanske inte ens (ser/inser) där och då, men förstå att det kan leda till nånting, att man kan öppna upp i de tankebanorna, utan att det kanske är nånting som händer långt senare, att man kan minnas nånting. Så jag tänker väl att förhoppningsvis kan man då få bara en liten – inbjudas till att kanske se – tänka lite grann vad - annorlunda på det som man har omkring sig i vardagen. Jag vet inte om jag svarade på din fråga nu men..?

SE: Jo absolut. Jag har lite frågor om platsen och det platsspecifika. Först då, hur valde du specifikt den här platsen?

MJ: Det var lite som ett – jag var inbjuden då till, jag tror det hette ”verket i fokus” någonting sånt där tror jag det hette? Som egentligen handlade om att man skulle göra då – ofta är det att konstnärer gör något verk som relaterar till något annat på museet. Och då bjöd Anna Hyltze (?)[1] som var utställare på Galleri Andersson/Sandström och tyckte det skulle vara kul att jag gjorde nånting där. Och då pratade vi lite om olika platser och sånt först, men hon hade förslag på en plats, för den var ganska så – en icke-aktiv plats, det var bara – det var ingenting där. Det var några bänkar som stod lite grann som att folk – inte använde sig av tror jag. Och då föreslog hon tror jag, att man kunde göra nånting med det, för att då fanns det också möjlighet att verket kunde vara kvar lite längre, som var ganska (ohörbart), för hade jag gjort annanstans så hade det ju tagit upp (ohörbart) som vanligtvis kanske då används till vissa andra saker. Det här var ju inte så stor konkurrens med just det, och då fanns det också möjlighet att tänka att man kunde göra något som – även om det inte blev permanent så – att det blev någonting då som skulle kunna vara kvar ett tag. Och det var också en spännande plats, eftersom det var arkiv, eller dom här bågarna, det blev också namnet på verket, att det var en ”arc” som då blev arkiv, så det var därför jag tyckte det passade, det här med att det att man visar upp då en del av museets historia i en del av museets arkitektur så. Och det var en utmaning att göra allting med dom här bågarna för det är ju som sagt – jag är ju ganska så rätvinklig av mig i mina, i den här sortens verk, så därför blev det spännande att försöka göra nånting med helt enkelt. Det är ju fortfarande ett rum där bakom som då inte är – är ett rum längre. Så det skapar ju en volym också som blev en ganska – ja gjorde det ganska stort nedslag med ganska – dom få medlen som (ohörbart) hade för utställningen så.

SE: Det här går ju in lite i samma fråga men – tror du att det här konstverket skulle kunna fungera på en annan plats i museet? Var det någonting du övervägde?

MJ: Alltså det, jag gillar ju när - en slags begränsning i utställningsrummet så att säga, för det skapar en sluten form som – med en början och ett slut. Jag har också gjort fristående kuber exempelvis och sånt, och fristående verk. Men då är det ju, då blir det mer flyttbart och då kan man ju ställa tillbaka (ohörbart). Det hade säkert gått att göra någon annan stans också såklart, men som, för vi hade egentligen ingen diskussion om det för det förslaget kom, och det fungerade fint och det kändes som att det var en utmärkt – en plats för det helt enkelt. Men jag hade ju kunnat gjort det på andra sätt också.

SE: Men då hade det vart ett annat konstverk även om det var samma objekt?

MJ: Ja jag pratade lite grann om att man skulle katalogisera föremål och sånt och kunna bygga upp någon annan stans, men så inser vi att det är inte helt möjligt så, för det är ju plastspecifikt och därför är det ju då omöjligt att göra om – då får man ju då göra om – man kan ju använda beståndsdelarna såklart på något sätt, men man kan ju inte (ohörbart) bygger på dom här exakta formaten och de här exakta förutsättningarna och så.

SE: Har du förändrat eller manipulerat några av objekten på något sätt? Exempelvis skrivbordet såg ut att vara lite avsågat…?

MJ: Nej men det tror jag inte. Det måste jag kolla på. Men det kan, ibland så är det ju, på baksidan kan det hända att det finns saker som är fastsatta på olika sätt och så. Men – och egentligen har jag inte någon sån här – jag målar inte om saker för att jag tycker att - jag vill

[1] Författarens kommentar: Anna Hyltze är tillförordnad museichef och enhetschef för utställningar och samlingar på Göteborgs Konstmuseum.

inte ändra karaktärerna på föremålen för att jag tycker det är – jag vet inte, nu har jag jobbat ganska många år på det här sättet och jag tror att ett av dom anledningarna till att jag har kunnat fortsätta att tycka det är spännande att jobba på det här sättet är att varje gång jag kommer till en ny plats så är det då de här sakerna – föremålens förutsättningar som får – tvingar mig att hitta på ett verk som passar dom snarare än att jag gör om sakerna så att jag kan göra exakt så som kanske hade varit enklast. Det skapar någon slags ständig – tvingar mig att fortsätta och ständigt förändra mig på olika sätt så. Och jag tycker också det att – det är såklart med format och olika andra – det finns ju en funktionell del av dom, en praktisk del av hur man bygger upp ett verk också, det måste vara saker som faktiskt har en slags bär-egenskap och att (det) har en bärande funktion exempelvis, och sen får man ju hitta olika lösningar så att verket håller helt enkelt under (ohörbart). Inuti har vi ju förstärkt lite saker och vi har satt ihop saker och sånt här. Men jag måste kolla på det här med skrivbordet, men det tror jag faktiskt inte att jag… Sen är det ju vissa saker som – man får dom ju inte helt, de är ju kanske gamla och jag har försökt undvika saker som ser trasiga ut på så sätt så att de inte har kvar sin form. Alltså, det är skillnad mellan att saker är slitna och har en historia, jag tycker ju om repor och spår och sånt för att visa att sakerna har varit med och har karaktär och sånt, men att om saker är avkapade och sånt så då förlorar dom sin, sin strikta form och då tycker inte jag det är lika bra att använda längre

SE: Okej. Du kom in lite på min nästa fråga i hur objekten är monterade, är dom fastsatta i det här trä-regelverket på baksidan eller är dom fästade i varandra?

MJ: Både och. Nu minns jag inte exakt hur mycket regelverk vi har på baksidan, jag tror det är – ingenting är nog fast – det kan hända till och med att något är fastborrat i väggen. Nej men det var så pass längesen vi gjorde den nu, men det var ju tänkt då som ett slags – när vi byggde den så visste vi inte att den skulle vara kvar, då var det inte något avtal att det skulle vara en del av samlingen och såhär, då var det bara till utställningen. Och då försökte vi bygga på ett sätt som blev hållbart men förhoppningsvis då att det skulle kunna vara kvar länge. Och det finns ju – det är väl någon lucka som vi sparade, en dörr som – på något skåp som vi gjorde så att vi skulle kunna gå in i det sista som vi har limmat igen det sista. Men det går ju också - det är klart då att komma in i den på något sätt men nu kan inte jag minnas exakt hur – det har jag väl en bild någonstans kan jag tänka mig.

SE: Men är det skruvat eller limmat eller allt möjligt?

MJ: Det är olika, allt möjligt. Olika saker som funkar bäst för olika – nu vet jag också – jag har varit där några gånger och sett – det är ju vissa handtag och sånt som folk lyckas att ta upp även om jag har limmat fast dom. Folk är ju nyfikna så, det är ju också det här med att man har saker – folk skulle inte gå fram till en skulptur eller ett måleri och känt ifall det satt fast, men om det är ett handtag så vill folk känna om det sitter fast. Jag har inte helt förstått det, för om man – jag förstår inte riktigt vad man kan vinna där, för om man går fram till någonting och känner om någonting sitter fast, om det gör det, så gör det ju det. Och gör det inte det så har man ju förstört någonting. Men det är ändå såhär att jag tror det är det här det har hänt så många gånger med utställningar att folk har använt min skulptur och ställt vinglas på, eller verkligen vill försöka att öppna saker och såhär, och går in för det. För det är ju saker som har haft en praktisk funktion innan. Men jag tycker om att den –att den distansen man har för något vanligtvis kanske bryts ner lite grann. Men just – det kan ibland bli så pass illa så att faktiskt folk lyckas att förstöra saker. Jag tror inte någon gjort det på museet men det är ju saker som har hänt, så det är ju därför vi var ganska noga med att försöka limma fast allting så mycket vi kunde för att det inte skulle hända.

SE: Var det några särskilda egenskaper eller kvaliteter som du letade efter när du samlade in objekten?

MJ: Ja, alltså först och främst brukar jag tänka att jag (behöver) hitta några föremål som är så pass stora och har en sån struktur som man kanske kan – som man har (ohörbart) den här storleken, så man då kan få en funktion – en bärande funktion också och skapa någon slags grundkomposition som – dom stora ytorna skapar ju förutsättningar för vad som kommer sen så att säga. Så om man hittar en balans mellan dom ytorna så brukar jag känna mig ganska trygg då att det kommer funka att - både rent praktiskt och även då visuellt, att skapa en komposition av ett verk som helt enkelt hänger ihop så. Men sen var det ju mycket, alltså i början var jag ganska öppen och bara hittade saker som kändes spännande och – men sen blir det ju så att man – när vi började – lägga in den gula flyttlådan exempelvis som är, som att man vill ha lite fler saker som funkar i den färgtonen för att kunna balansera (ohörbart) komposition och sånt. Så det är egentligen, jag brukar nog ha en sak (ohörbart) någonstans, men sen hur det hela utpekar sig - det kommer alltid hända någonting under processen och så. Som sagt var, jag tror att om man har grundstommen klar så känns det som att man har en trygghet att det ska gå vägen, men med allting man fyller på, det blir ju en (ohörbart) med själva den visuella aspekten att man lägger in saker. Men sen var det ju kul att vi kunde få såna saker som den här gipsoriginalet i den fresken som var ganska spännande att man kunde använda för verket– det var kul att man kunde få saker som hade en spännande och ganska betydelsefull historia. Som ändå då adderar någonting, som blev publikt men ändå var kvar i museets ägo men som ändå vi kunde – ja lägga beslag på så att säga. Och så var det mycket att – också vissa gamla förråd och så, förråd med teknisk utrustning fanns det – alltså videoutrustning och sånt från kanske då –20 år gamla som hade då när dom köpte in det här - har kostat fantastiskt mycket och nu inte var värt nånting längre för ingen använder det. Såna saker har vi också kunnat – ganska kul att faktiskt kunna veta vad – det blir ju någon slags katalogisering också över vad som har använts förr och som inte används längre. Det är säkert så att folk som har arbetat på museet och som kommer dit och ser någon gammal pärm som har (känner igen) något så. Så det finns ju såklart också en intern historia som inte besökaren förstår, vad det faktiskt –vad saker har använts till, som också är ganska kul om det kan finnas något sånt som kommer fram. Och det är ju sånt som jag inte heller vet så mycket om.

SE: Var det några särskilda föremål eller objekt som du prioriterade, alltså att det var saker som ”det här vill jag få plats med”, och så får jag förhålla mig kring det?

MJ: Ja, det brukar alltid bli så mot slutet framför allt. Eller egentligen hela tiden för det är ju – har man någonting i större volym – när man har fyllt på det så går det förvånansvärt snabbt innan vissa saker inte får plats längre. Och även då när man går in med mellanstora objekt, så är det samma där, att man försöker hålla koll på att man inte missar någonting som man vill ha med för att det inte får plats. Men jag kommer inte ihåg exakt vad, jag kan kolla igenom bilder sen om det var något exakt föremål som – men det är ju ofta såhär att det kanske är någonting som bara har en spännande färg eller form eller någon detalj som sticker ut, eller någonting som - någon text som känns spännande i sammanhanget. Men ibland är det kanske en papplåda, en gammal spikkartong, som kan vara lika viktigt för att få ihop verket som kanske någonting som en gång i tiden var väldigt värdefull, eller som har en väldigt speciell form eller färg så det – i slutändan blir ju allting ganska neutralt så att säga. Jag brukar ofta ibland fråga om det finns några verk[2] som borde prioriteras så att man ser till att dom faktiskt

[2] Författarens kommentar: objekt.

kommer med – och då kan man ju försöka att hjälpa så att dom kommer in innan då, innan storlekarna inte får plats längre.

SE: Jag har en fråga om föremålen är stöttade på något sätt, eller fyllda med någonting? Till exempel de små kartongerna, om de har något innehåll för att stötta upp?

MJ: Vissa saker tror jag (att) jag gjorde det. Jag har lite såhär olika, jag har blivit bättre på sånt sista tiden, framför allt eftersom jag har haft lite dålig erfarenhet av vissa saker. Särskilt papplådor och sånt, jag har ju gjort några verk som man har – kanske inte heller har tänkt att de ska vara permanenta, så har man beslut om att det ska vara kvar, och så har man sett det då någon månad senare så har allting sjunkit ner några centimeter. Så där är det väl så – men det är också – här är det också en miljö som är lite så här – jag tror inte folk kommer gå bärsärk där inne så att – kartongerna är säkert en del förstärkta med någon skiva eller något sånt – men kanske inte alla, det kan jag inte riktigt minnas heller.

SE: Då har jag lite frågor om nedbrytning och förändring. Påverkar åldrande och nedbrytning av material och objekt konstverkets mening eller konstverket som helhet?

MJ: Ja, det har varit tillfällen där jag har sett verk som har stått i solljus exempelvis, där saker har bleknat väldigt mycket. Och då kan jag ibland känna att det förlorar sin, ja att det förlorar en kvalitet som färgerna – balansen i färgkompositionen helt enkelt försvinner. Eller jag har gjort ett verk som, enbart vita verk exempelvis som dom måste haft i ett – ja i solljus för att det var på en utställning, och då såg det bra ut, och det är ju gamla saker jag har använt så att det åldras ju inte så – alltså har det åldrats så har det oftast åldrats innan jag hittar dom. Men då visade dom bilder på att någonting har hänt och då hade vissa saker blivit väldigt gula. Och då kände jag att jag måste faktiskt korrigera det, för att det fungerar inte längre som det var tänkt. I det här fallet känner jag mig inte så orolig för här är inget direkt solljus, och det är – ja jag vet inte exakt hur det skulle – på vilket sätt det skulle åldras där inne. Men det kan vara saker som, såklart - jag gjorde ett verk som hade en – jag använde ett askfat i grön marmor, och det hade, när jag fick tillbaks det verket, (det) skulle lånas till utställning, så inser jag att marmorn hade börjat utsöndra något slags gul vätska på något sätt som jag inte förstår hur det hänger ihop. Och där försökte jag också hitta en lösning, för det ser helt enkelt inte bra ut, det ser ut som att det har – ja – jag gillar ju att saker har åldrats, och det här – att det har repor och olika märken så. Men det får liksom – det finns en gräns känner jag ibland, för att om det, om ett objekt sticker iväg mer än något annat exempelvis, då tror jag det – men om allting, exempelvis om färger skulle blekna eller så i det här verket, om det skulle bli ganska jämt över hela verket, så känner inte jag att det hade vart ett problem – utan det är om något föremål sticker iväg mer än något annat. Och det är också det – jag kommer ihåg det första verket jag gjorde som jag sålde till ett museum, det var också något liknande, jag gjorde fem olika låd-kub-former så som jag – jag tog det bara till utställningen, så slängde jag bara in det i bilen och kom dit och ställde upp det. Och sen, efter utställningen när det hade sålts så kom jag ihåg att jag verkligen packade in det i filtar och sånt, var väldigt försiktig med saker, för att då fick det inte – det var okej att det var repigt och att det var synliga skador innan men när det helt plötsligt inte tillhörde mig längre så var det inte riktigt – då kände jag att jag var tvungen att se till att det inte skedde ytterligare saker med det helt enkelt. Det är detsamma där med det här verket att det är ju – nu är det ju på något sätt ett verk som har en speciell – ja en utställning helt enkelt. Och då tror jag det är – det känns viktigare nu att saker inte – att det inte förändras för mycket liksom.

SE: Om ett föremål i verket skulle vara helt nedbrutet, eller förändrats väldigt mycket – hur tänker du kring konservering? Skulle du själv vilja åtgärda det eller skulle du be konservatorerna göra det?

MJ: Än så länge när saker har hänt så har jag ofta blivit förfrågad om jag har kunnat hjälpa till på något sätt. Och det såklart tycker jag är roligast eller bäst. Men det är också såhär att om det skulle vara så att man skulle försöka återskapa – eller få föremålen tillbaks i bättre skick – det har ju inte jag någon kunskap kring alls. Det hade varit spännande att se hur det hade – om det hade gått att göra. Om det exempelvis är en pappkartong som har – som någon har sparkat in så att den har gått sönder exempelvis – eller om det är en gul ton som går att få bort – det hade också såklart varit intressant. Så egentligen – för mig är det bara viktigt att verket i så fall återfår ungefär samma, vad ska man säga, att man lyckas att skapa den balansen som det hade. Det är ofta inte så att varje – vissa verk kanske, vissa föremål har större betydelse. Om det – om då någonting som är mer visuellt markant kanske förstörs eller försvinner, då kanske det är svårt att faktiskt återskapa verket. Men om det är mindre saker som, eller ytor som inte är lika iögonfallande så, så tror jag det är lättare att man – att man hittar något annat eller så.

SE: Om ett objekt är så förstört att det inte går att konservera på något sätt med det materialet, hur ser du på att ersätta objekt?

MJ: Jo men det väl egentligen det som jag har gjort mest än så länge, om något har gått sönder eller försvunnit eller på något sätt har – då har jag försökt hitta ett objekt som har lyckats att – ja att återskapa det så mycket som möjligt. Det var en dansk samlare som köpt mindre verk av mig som – jag fick ett mejl, han var förskräckt för att hunden hade ätit upp en del av konstverken. Och det var då en serie bokband med Shakespeare med tre böcker så. Så man tyckte det var lite komiskt att så – att det var en dansk hund som hade (ätit) Hamlet, eller Shakespeare. Men då hade jag faktiskt sån tur att jag hade lyckats hitta – jag hade ursprungligen hittat 6 böcker i den serien. Så jag kunde bara – då hade jag efter lite letande hittat de andra 3. Och då kunde jag ersätta det, och så fick jag liksom göra någon slags snygg – där var det också någon pappkartong – så då lyckades jag göra en lösning som inte blev så markant synlig helt enkelt. Så det funkade. Men hade jag inte hittat dom så hade det ju blivit ett annat verk kände jag. För det var ett sånt tillfälle som böckerna var så pass stor del av verket, så det vet jag inte exakt hur jag hade löst det. Men annars så är det så, det är några tillfällen som – ofta är det kanske att saker lossnar helt enkelt, så att jag blir tillfrågad om jag kan sätta ihop det på nytt. Men är det saker som har gått sönder så är det ganska – då är det lite mer komplicerat. För då är det – om man inte lyckas hittas samma sak så även om det inte blir sämre så blir det ett annat verk. Så det är väl mest det. Men som i det här verket så är det ju också så pass stort, så det är också ganska stora ytor och många saker så. Så det är också – det beror väldigt mycket på vilken del av verket som skulle då behövas bytas ut, tror jag.

SE: Men det viktigaste med en sån åtgärd skulle då vara att det är samma objekt?

MJ: Eller motsvarande. Ofta är det så att – jag har ett verk som jag gjorde i Trondheim, och det består av, vad är det, 16, nej 18 kuber tror jag som är 1 gånger 1 meter, som är fyllda med saker. Och det var tänkt egentligen från början att det skulle bli ganska mycket – att det skulle förfalla under åren. Men sen skulle dom (ohörbart) ta hand om det verket, och dom gjorde inte det. Så då är det vissa saker som, som blev väldigt illa väldigt fort då. Och då var det några som skulle ta hand om det och vi hade en dialog att dom skulle göra – ta ut de värsta kuberna och försöka byta ut några av de områden som hade gått sönder. Tyvärr så missförstod dom tror jag för dom reparerade som dom ville och bytte ut saker och satte tillbaks det. Så det

kändes – efter det blev det inte alls samma sak, för dom hade inte – speciellt vid en stor yta hade de hittat massa småsaker som ersättningar – så det handlar ganska mycket om den här kompositionen känner jag, hur stora ytor möter små ytor och så, och vad det – detaljer och sånt. Jag gillar ju att saker har balans, att det är utspritt över en större yta så att det skapar ett lugn, en harmoni så. Och om inte det (ohörbart) så är det så tycker jag, att mycket förloras. Än så länge så har jag – det här tillfället, det känns ju inte så kul när jag tänker på det verket längre, för det har ju – det känns som att det har förändrats för mycket från mitt originalutförande så. Så ett sånt (ohörbart) på museet också – så länge jag finns kvar och kan vara med och tycka till, eller om jag kan hjälpa till och ersätta någonting då, så hade jag ju, det hade ju kunnat vara ganska problematiskt, så är det bara att leta till man hittar något som har – en eller ett par föremål som har motsvarande färgskala, som skapar ett – ger ungefär samma uttryck så.

SE: Jag har lite frågor om själva processen och skapandet av verket. Om du vill beskriva själva från början till slut hur det gick till att göra det?

MJ: Ja vi hade en dialog om det här, jag var på museet och tittade på platsen tror jag. Och vi kom fram till att det var en bra – och vi gick även runt och tittade lite grann i gångar och så, för att se om det fanns någonting som över huvud taget kunde funka. Och sen så kände vi bara, ja men det kommer gå bra. Och sen hade jag två veckor på mig tror jag, under själva produktionsperioden, då var det ordnat så att jag kunde bo ganska när museet och jag kunde då jobba dom ordinarie arbetstiderna, plus helgen tror jag att jag kunde vara där på egen hand. Så då började vi egentligen bara med att gå runt och leta, samla saker. Det var både där på museet och så hade dom ett externt förråd någonstans som jag kunde åka och titta på. Och då hittade vi en del saker som, stora saker till helt enkelt, till att börja med. Jag hade hjälp av musei-teknikern, och vi försökte helt enkelt göra en struktur med de större sakerna som gjorde att det blev en hållbar lösning som skapar då en mindre, en samling mindre områden som sen gick att fylla med mellanstora saker, och sen höll vi på så tills allt var fullt helt enkelt. Men sen var det också – vi började samla saker och försökte forsla dit, och sen när man behövde mer så fick vi gå några rundor till, och sen blev fler folk på museet involverade och tillfrågade om dom hade någonting i sina gömmor, och sen helt plötsligt kanske man kom dit så står någonting stående där som någon hade hittat då, så det är mycket så att det, ja det är spännande att jag fått se så många konstiga delar av museum och konsthallar och sånt som kanske inte så många har (besökt). Som i Danmark, Sankt Nikolaj som är en gammal kyrka, fick jag gå runt ovanpå takklockan och leta saker och se, såna grejer som egentligen är ganska kul också, så det är ju kul - om man har en lång process så är det ju större chans att man får se ganska många delar av museet. Dels var det ju, ju fler dagar jag var där och jobbade desto fler på museet är också involverade i processen så att säga.

SE: Hade du någon sketch eller något nedskrivet om hur strukturen skulle se ut, eller var det ett organiskt arbete?

MJ: Det var organiskt. Jag kan nog bara – jag har vid något tillfälle använt mig av en skiss men det håller – fungerar aldrig riktigt så. För det är så, även om man har exakta mått på nånting – exempelvis skrivbord är ofta ganska – bordsskivan är ofta större än benen och det sticker ut på olika sätt. Så det är väldigt svårt att veta exakt hur saker funkar, i och med att man inte har en (avpassare) eller så. Men det är klart att man mäter en del och sånt innan man – jag lyfter inte upp något väldigt högt och tungt innan man försöker kolla om det faktiskt skulle funka så.

SE: Lite frågor igen om förändring – hur mycket kan hela verket förändras utan att det blir ett helt nytt verk eller har förändrad mening?

MJ: Jag tror man skulle – jag tänker att jag hade ju kunnat göra det här verket också på ett annat sätt. Där känner jag inte att det blir ett helt nytt verk för den sakens skull kanske men – ja det är svårt vad man ska – jag tycker kanske inte det är så viktigt att saker och ting består exakt heller alltid. Jag har gjort många av dom här verken i den här serien - har jag gjort bara på en utställning och sen rivs dom, och dom (objekten) får gå antingen till att folk då, eller att museet eller utställningsplatsen tar tillfället i akt och rensar ut förrådet och slänger saker, eller att det återgår då till där man hittade det. Så det att saker ska vara för evigt känner inte jag är så viktigt heller. Det gör inte så mycket ifall det ändrar sig i karaktär och sånt, det kan ändå, ja det kan ändå vara mer eller mindre som verk. Men sen vet jag inte - det är ju också intressant och så för det är ju museet som äger verket. Men det är väl fortfarande min upphovsrätt på något sätt. Rent lagligt sett kanske man skulle säga att det blir en intressekonflikt då om saker och ting skulle förändras mycket. Men utifrån min personliga uppfattning så känner jag inte att det är – att det blir – alltså det är väl såhär, ja om man skulle flytta det till en annan plats, om museet skulle förlora sin lokal exempelvis, men vill ha kvar verket, då blir det ju en slags omöjlighet då. Då får man så bygga upp i exakt samma (format), och då tycker jag att det förlorar ganska mycket kanske av det taktiska, eller vad ska man säga, skälet till att verket finns. För det byggdes ju utifrån den här platsens exakta förutsättningar, och har man gjort - om man hade skapat ett rum exakt som man skulle vilja, i de bästa förutsättningarna, så hade man kanske gjort det i en helt annan – så det är väl den aspekten som är mest intressant då kanske att tänka på hur – om man skulle vilja byta plats på verket till ett annat ställe helt enkelt. Då hade det blivit problematiskt att försöka känna att det finns kvar, i alla fall i den formen. Sakerna kan man ju fortfarande använda men då får man hitta någonting.

SE: Det är liksom en för stor förändring kan man säga då?

MJ: Ja, på något sätt. Eller ja, inte för stor, men en stor förändring helt enkelt, som man får lägga in och se vad man gör av.

SE: Om verket skulle plockas ner och byggas upp på samma plats, hur skulle du se på det?

MJ: Jo men det går säkert. Jag tror att det faktiskt, det kan hända att saker och ting blir – en del saker är svårare än andra att göra så med – men det känner jag väl, det hade man till och med kunnat göra – då skulle inte ens jag behövt vara med, utan att man har personer med erfarenheter av att göra någonting liknande, och att man tar (ohörbart) och försöker katalogisera så mycket man kan så att man – och det kan ju kanske hända – blir det en vattenläcka där så kanske man måste göra så. Det har jag gjort några gånger själv, det funkar oftast. Risken med att limma saker är ju att det – och när man skruvar fast saker och sen limmar på en lucka efteråt är ju att – det är ju lite bökigt att hitta alla – för jag har ju inte gjort något enkelt system för det att man ska kunna följa, det har ju vart lite bilder då och då men vi har ju inte, det hade vart ett heltidsjobb att bara gå runt och markera och göra någon slags plan för det.