

臺北市立美術館典藏 何德來作品修復

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修復師在進行畫作修復以前應該對作品事先做些研究，如此有助於深入了解藝術家所使用的繪畫技巧和作品的狀況。經由這些必要的事先研究，修復師所獲得的資訊可以確保對作品正確地診治，而能採取成功的修復措施。然而，從材料的觀點來說，要保存好作品，只有兩種方法可避免作品劣化：預防性修復 (preventive conservation)，或是修補毀損、保存修復或介入 (conservation-restoration or intervention)。這兩者相輔相成，但修復畫作通常是因為事先缺乏適當預防受損而必須採取的結果。即使處於最佳環境之下，當媒材本身產生老化時仍必須介入。每天留意預防作品受損，因為修復作品的代價更高。然而，有很多作品的狀況很糟，不得不介入修復，畢竟沒有任何事物是永恆的。

需要介入作品時，必須完全區分兩個不同的問題：修補修復 (repair-restoration) 和保存修復 (conservation-restoration)。對於這兩種情況，都有直接介入修復，但修補是直接針對作品的實用性和功能性；保存則是尊重作品材料的歷史意義，使作品的象徵主義和文化背景能流傳到將來，即使在功能性方面要付出一些代價。

幸好這些文物是由合格的專家介入，執行嚴謹的科學研究，也遵循保存的前提和原則，並能負責任地修復。可是，在對於缺乏這類知識資訊以及不明確的環境下，為了維護文化資產的利益，我們應該阻止有些草率的人的行動。因此，政府絕對有必要協助提供保存與修復必須具備的訓練及教育，持續推動保存修復的專業化。

我們向來以非常不同的觀點來區分兩個概念：「老舊」和「古董」。家中一張舊桌子若是斷了一隻腳，可以用新的代替，修理、修復好然後繼續使用。然而，若是博物館或收藏的一張古董桌，即使失去了功能性也要保存其原始性，其功能性沒有保存其歷史特性和維護其所有的原始材料來得重要。可是，藝術作品的功能性概念和一般修復的概念可能不同，例如影像藝術、動態藝術、單色畫作、短暫藝術 (ephemeral art)，其功能性完全取決於象徵主義和藝術家的想法，修復工作必須保留及尊重這兩種理念。

切薩雷·布蘭迪 (Cesare Brandi) 的文物修復理論主張讓我們了解到：任何介入都是為了修復作品的功效而設計的，也就是說，假如介入的結果能讓文物再現，那麼任何介入修復都不算過度。然而，不能以修复制約藝術作品，而是以其藝術特性為主。藝術是人類的作品，需要遵守藝術作品廣為流傳的規則來進行修復。由此觀點而有了對修復藝術品的認知，就是：「有鑑於藝術品會流傳到未來，所以文物修復是基於對藝術品的物質形式，及其美學性與歷史性的二元對立價值，依據藝術創作當下所採取的方法與認知而予以恢復。¹」

我們慶幸對藝術作品有介入的行動，和挽回作品失去的真實性。翁貝托·巴爾迪尼 (Umberto Baldini) 斷言：「如果不了解要保存的文物，就不能成為一個修復師。²」根據這樣的觀點，特里波迪 (Tripodi) 也說：若是藝術作品的價值沒受到尊重，就不能進行修復。他們論述的重點在於：必須全盤了解作品和作品的兩極性，因為當代藝術和古代藝術之間的主張差異很大。

現代和當代藝術作品使用相同材料時都具有蘊含無限意義的特色，藝術家知道從其創作表現出的詮釋和象徵主義，並需要策展人和修復師對他們的作品具有充分的了解及知識，也就是說，一位當代藝術修復師應該知道辨別作品的外觀，例如：單色、肖像、概念等，才能適切地扮演好他的角色，其知識之嚴謹將決定修復的成功與否，進而展現對作品的尊重。切薩雷·奇里基 (Cesare Chirici) 也說：「不識作品藝術價值的介入不應視為修復。³」

面對現代作品時，修復師知道維持對作品原始材料的想法是何等重要，其重要性由作品破損而引發的敏感性反映出來，因為作品表面的任何改變都能引起深層的變化。所以，修復師可以辨別出哪些作品對任何改變或變化的敏感性，哪些作品劣化但不影響其意義。如同藝術家安東尼·塔皮埃斯 (Antoni Tàpies) 的例子，他的作品就是否容易受損及其精神上的變化來說，被歸為感受敏銳而且能加以探索的。艾琳·西佛 (Irene Civil) 能接受安東尼·塔皮埃斯作品的破損，她談到作品的受損「可視為一種藝術家想法的自然延伸，一種有機意象的自然進程。⁴」此外，塔皮埃斯也能接受作品的老化並確實說過：「時間能美化藝術⁵」。

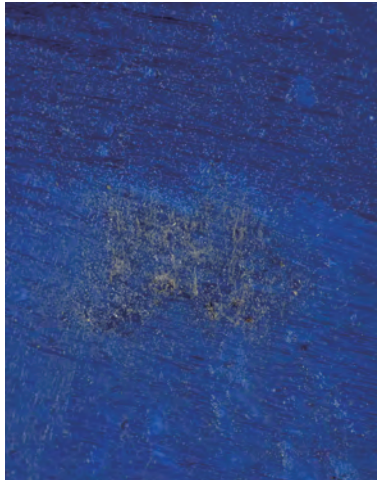
時間的因素在何德來作品中不具重要的角色，但卻顯出一種淡淡的古色，有時讓作品更精彩。何德來是一位極具歷史意義而且作品豐富的藝術家，對人文和第二次世界大戰的生靈塗炭充滿關懷，在臺北市立美術館典藏的重要油畫作品中，他在巨幅畫布上對此有所著墨，就是證明。

何德來的作品得以修復要感謝臺北市立美術館和正修科技大學藝術中心的通力合作，本案涉及許多有不同程度毀損的作品，其受損程度不一，但是都需要介入，以避免進一步損毀。由於這些作品將以個展呈現，所以決定加以修復。

接下來，我們將介紹一些修復完成的作品範例和修復過程：

何德來《星夜》

這幅藍色作品裱在大畫布上，作品中間和下方很多地方有霉污，在右下角則有碰撞造成的破損，還有一些顏料層掉色。經過消毒滅菌處理，完全去除了霉污。透過顯微縫合修補好破損，用一點兒線縫合破損並加強支撐而不用貼合修補。所有掉色地方都用白漿填補好，再用水彩補色。



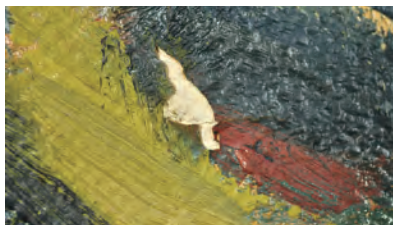
畫作表面上的霉污清晰可見



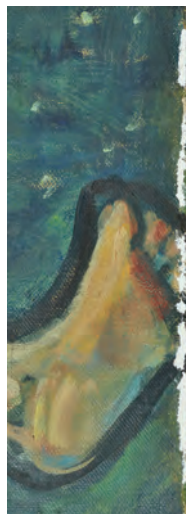
第一張照片顯示出破損，第二張照片中破損已用顯微技術縫補

何德來《人滿為患的地球》

何德來的這幅作品也有霉污，但這次集中於一點，其他不同地方還有一些龜裂和掉色。霉污經消毒滅菌完全去除，龜裂的地方則用一種動物膠黏合，掉色部分也都修補好再以水彩補色。



龜裂和掉色的情形，這張照片顯示修補作品時所放的紙鎮



填補並用水彩補色的細部放大圖

何德來《終戰》

這幅作品看不出嚴重毀損，但在畫布邊緣有一些掉色經過修補的痕跡。但是，因為 X 光照射時發現有特別之處，我們對該作品顏料進行了仔細研究。從 X 光顯示出該藝術家使用這塊畫布三次，第一次水平地畫了一幅各種水果的靜物，當他決定要再使用同一畫布時，垂直地畫了一個男人肖像，後來又再次畫了這幅《終戰》。或許前兩次作畫都是第二次世界大戰以前，而畫家對此一事件深受打擊，所以有了動機，決定再次使用這一畫布以表達內心感受。



修復好的畫作正面和反面，X 光顯示出幾層的顏料。

何德來《人終須一死》

這塊巨型畫布有不同劣化之處，其中最嚴重的是一個破損和畫布鬆弛。這幅作品非常髒，而且有很多地方掉色。一旦修好了破損，就必須支撐畫布恢復原有張力。為了達到這個效果，要把幾個木框調整器固定在內框邊上，才能打開並繃好畫布，不必將畫布從內框取下。另外用機械式清潔器去除灰塵，掉色的地方填補好並用水彩補色。



清潔過程的細節，作品原本蒙上了很多灰塵。

畫作的背面，在內框的邊上用了許多木框調整器來繃好畫布。

從臺北市立美術館典藏的何德來作品修復顯示出這些作品修復的情況很好。除了館方採取了預防性的保存措施外，藝術家原本使用高品質的媒材，特別是內框，促成作品的良好狀況。好的內框配上木框調整器可以恢復畫布張力，使用木框調整器非常重要，因為可用來繃緊畫布而不會使作品支離破碎。

最後要補充說明「預防性保存」和「保存修復」是互相關連的，兩者都有其絕對之必要性，才能維護和保存文化與藝術資產。

Reference:

1. Brandi, Cesare, Teoria del restauro, Giulio Einaudi editore, Torino, 1977, p.15.
2. Baldini, Umberto, Teoria del restauro e unità di metodologia, Vol. I-II, Nardini editore, Firenze, 1981, p.9.
3. Chirici, Cesare, Critica e restauro dal second ottocento a nostril giorni, Carte Segrete, Roma, 1994, p.90.
4. Civil, Irene; Milchalsky, Stefan; Murria, Alison, Cracking the 'matter paintings' of Antoni Tapies: The role of artistic intent, deterioration and underlying mechanical causes, AAVV, ICOM-CC 13TH Triennial Meeting, Rio de Janeiro, 2002, p.408.
5. Ibidem.

Recovering Ho Te-lai at the collection of Taipei Fine Arts Museum

Dr. Ioseba I. Soraluze & Li I-Cheng

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Before undertaking any restorative intervention should be performed a number of previous studies that help the restorer to know in depth the painting technique used by the artist, and the condition in which it is. Through this previous studies that it is necessary in all cases, the information obtained by the restorer ensures a correct degradation diagnosis of the work and therefore to be able to apply a successful restoration treatment. However, to keep the objects save from the material point of view there are only two ways: preventing deterioration “preventive conservation” and repairing the damages “conservation-restoration or intervention”. Both points are complemented, but restoration usually occurs as a result of the absence of adequate preventive actions. It also has to appeal to intervention when the aging of the material itself happens, even under the most favorable environment. Every day attends to prevent more because the costs of the restoration are higher, but nevertheless there are many works in awful condition that do not allow more than intervening, since no matter is eternal.

When it needs to intervene an object is necessary to distinguish two completely different questions: the repair-restoration and conservation-restoration. In both cases there is a direct intervention in the matter (restoration), but while the repair is directed toward the usefulness of an object and its functionality, the conservation respects the material historicity to enable the transmission of the artwork to the future with its symbolism and cultural background, even at the expense of the functionality.

Fortunately, when these objects are intervened by qualified professionals who carry out rigorous scientific studies, they also follow conservation criteria and guidelines to be able to restore responsibly. But in a confused and uninformed society about this kind of knowledge, there are some unscrupulous persons who should be stopped their activity for the benefit of cultural heritage. It is therefore absolutely essential that the government helps to provide the necessary rigor of training and education in the field of conservation and restoration and keep working to professionalize this activity.

Since a time we have been distinguishing two concepts as “old” and “antique” with very different connotations. An old table in a house, in case of breaking a leg could be repaired, restored to thereby be able to continue using it; we could replace the broken leg by a new one. An antique table however, belonging to a museum or collection, keeps all its original elements even it is no more functional. The functionality is not as important as maintaining its historical character and all of its original materials. Nevertheless the concept of functionality in the artwork may vary with the works we should restore, such as the cases of video art, kinetic art, monochrome paintings, ephemeral art... The functionality of the artwork will be subjected exclusively by the symbolism and artist’s intention, two concepts that the restoration has to preserve and respect.

The restoration understood from the postulates of the theory of Cesare Brandi, is any intervention designed to restore the efficiency of a product. It could be concluded that any intervention gives the right to excess in restorations if its condition is recovered. However, it is not the restoration that conditions the artwork but rather its artistic character. Art as a human production requires a restoration that follows the rules that has been promulgated

by the artwork. With this view comes the recognition given by the restoration to the artwork and names the “restoration as the methodological moment of the recognition of a work of art in its physical form and in its dual aesthetic-historical polarity in view of its transmission to the future”.¹

Thanks to the action of intervening on a work of art and transform the reality in which it is immersed, comes the affirmation of Umberto Baldini: “can not be a conservator if the objects to preserve do not know”². Under this observation, Tripodi adds that can not restore if the values of the artwork are not respected. The importance of both Baldini and Tripodi comments reside in the need of recognize the work in its totality and in its dual polarity, because the artistic postulates between contemporary art and ancient art differ considerably.

The works of modern and contemporary art have the particular characteristic of containing infinity of meanings by using the same material. The artists know about the interpretation and symbolism emanating from the creation of their objects, and require curators and restorers full knowledge about their productions. This means that a contemporary art restorer should know to discern a work surface like monochrome, figurative, conceptual... order to properly develop his role. The rigorousness of his knowledge determines the success of the restoration and therefore the respect for the artwork and as Cesare Chirici adds “an intervention that does not recognize the artistic values of the artwork should not be considered restoration”³.

The conservator knows when facing modern objects how important is to maintain the idea about the material. The importance is reflected by the sensitivity to damages, since any change of the surface can provoke a profound alteration. Thus, the conservator can discern between works susceptible to any change or transformation, along with others which deterioration endorse the meaning. This is the case of the artist Antoni Tàpies, whose production is characterized by high texturing and diving in the ideas of the fragility of the matter and life as spiritual transformation. Irene Civil adds about accepting the damages of his artworks telling that the degradation “can be considered as a natural extension of the idea of the artist, a natural progression of the organic image”⁴. In addition, Tàpies accepts the aging and corroborates saying that “the time perfects the art”⁵.

The time factor in the artwork of Ho Te-lai does not play a determining role but shows a light patina flourishing in some cases. Ho Te-lai is an artist with strong history and great artistic production, an artist who was concerned about the human being and the catastrophe lived in the World War II. Proof of this is the important collection of oil paintings in the Taipei Fine Arts Museum and with a special mention the large format canvases that the artist painted.

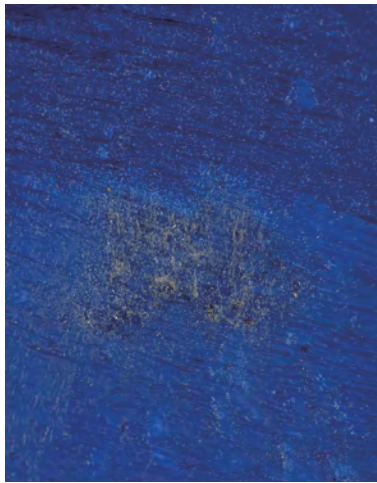
The conservation project of Ho Te-lai was carried out thanks to the collaboration between the Taipei Fine Arts Museum and the Cheng Shiu Art Center. The project involved a group of paintings with different damages. The deteriorations presented in the paintings were not so relevant but nonetheless required intervention to prevent future damages. The paintings had tears, mould, paint loss, cleavage, dirt and slack canvases among others. Therefore, and

due to the artworks were to be showed in a solo exhibition, it was decided to restore.

Next, we would like to present some examples of some artworks that were restored and the processes that were carried out:

Ho Te-lai, *Starry Night*, (何德來·星夜)

The blue painting had mould in a wide area of the canvas. The mould was located in the middle and lower zone and it covered large areas. In the lower right corner had a tear surely caused by an impact and also had some paint losses. The mould was completely removed by a disinfectant. The tear was repaired by performing a micro suture and small threads were used to attach the tear and reinforce the support without the need to employ a patch. All the paint losses were filled and retouched with watercolour.



The mould is clearly visible on the painted surface.



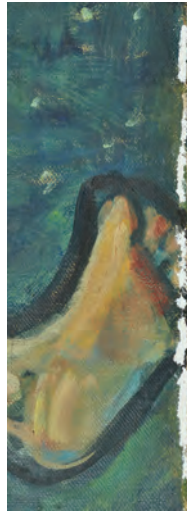
The first image shows the tear. In the second image the tear has been restored by a micro suture.

Ho Te-lai, *The Over-Populated Earth*, (何德來·人滿為患的地球)

This Ho Te-lai artwork also had mould, but this time very focused on a single point. It also contained paint cleavage and losses in different areas. The mould was removed by a disinfectant and the cleavages were consolidated with the help of an organic adhesive. The paint losses were filled and retouched with watercolour too.



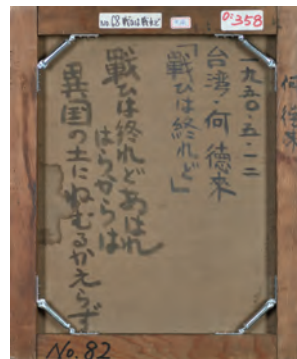
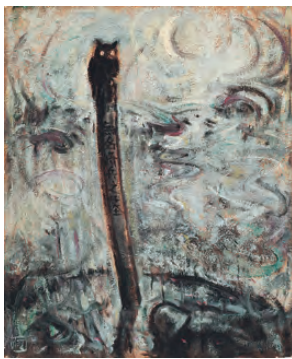
Detail of cleavage and paint loss. The image shows the weights that were placed to be consolidated the painting.



Details of filled areas and them retouched by watercolor.

Ho Te-lai, *The Post War*, (何德來·終戰)

This work did not show serious damages, but a few paint losses at the edges of the canvas that were filled and retouched. However, this paint was studied more deeply due to its particularity shown by X-rays. The X-rays showed how the artist used the canvas three times. The first time he used it he painted horizontally a still life with different kind of fruits. When he decided to reuse it again, it was been replaced to paint vertically a male portrait. And later it was reused one more time to paint *The final war*. Probably the first two times he used the canvas it would be before the World War II, as the artist was profoundly shocked by this event. The decision to reuse the canvas again would be motivated by the need to express his feelings.



Face and reverse of painting after been restored. The X-ray shows the different paint layers.

This large format canvas had different kind of deteriorations, which most important were a tear and slack canvas. The painting was very dirty and also had many paint losses.

Once the tear was repaired it was the need to stretch the support and give back the tension again to the canvas. To do this several metal keys (木框調整器) were placed at the edges of the stretcher to be able to open and stretch the canvas. There was no need to separate the canvas from the stretcher. The dust was removed by a mechanical cleaning and the paint losses were filled and retouched with watercolor.



Detail of the cleaning process. The painting had a large amount of dust.



Back of the artwork. At the edges of the stretcher were placed metal keys to stretch the canvas.

Conclusions

The restoration of the artworks of Ho Te-lai from the collection of Taipei Fine Arts Museum showed that they were in a good conservation condition. Besides preventive conservation measures employed by the museum, the good general condition was due to the good materials used by the artist, with special relevance of high quality stretchers. The quality stretcher enabled to recover the tension placing metal keys. The placement of the metal keys was very important because they helped to stretch the canvas without being dismantle it.

Finally, it should be added that the “preventive conservation” and the “conservation-restoration” are very linked and both are strictly necessary for the maintenance and preservation of the cultural and artistic heritage.

Reference:

1. Brandi, Cesare, *Teoria del restauro*, Giulio Einaudi editore, Torino, 1977, p.15.
2. Baldini, Umberto, *Teoria del restauro e unità di metodologia*, Vol. I-II, Nardini editore, Firenze, 1981, p.9.
3. Chirici, Cesare, *Critica e restauro dal second ottocento a nostril giorni*, Carte Segrete, Roma, 1994, p.90.
4. Civil, Irene; Milchalsky, Stefan; Murria, Alison, *Cracking the 'matter paintings' of Antoni Tapies: The role of artistic intent, deterioration and underlying mechanical causes*, AAVV, ICOM-CC 13TH Triennial Meeting, Rio de Janeiro, 2002, p.408.
5. Ibidem.

處女 The Virgins



紫外線拍攝：顏色較深處為重複補筆
UV examination: darker colors show repeat inpainting



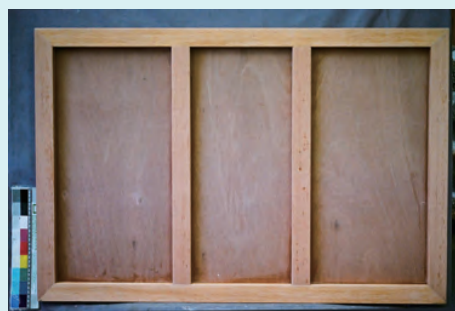
修復前畫布呈現嚴重凹凸不平
Extremely uneven canvas before restoration



清洗繪畫層
上：清洗後 下：清洗前
Cleaning the paint layer
Top: Before Bottom: After



修復前畫布呈現嚴重凹凸不平（背面）
Aging canvas with uneven surface before restoration (reverse)



修復後（背面）
After restoration (reverse)

狀況描述

局部剝落、灰塵汙染、油脂汙染、重複補筆、嚴重氧化

修復項目

畫面加濕攤平 | 塗凡尼斯層 | 畫面加固 | 接邊 | 基底材加固 | 調整內框 | 繪畫層清洗 | 填補缺洞 | 清除不當的補色 | 補色 | 重繃畫布 | 畫布轉移 | 更換固定調整器 | 更換內框 | X光檢視 | 紫外線檢視 | 紅外線檢視 |

Pre-restoration condition

Local flaking, dust, oil contamination, repeat inpainting, severe oxidation

Restoration Item

Support dampening & flattening | Varnish coating | Surface consolidation | Edge lining | Substrate consolidation | Adjust support frame | Surface cleaning | Loss filling/ hole mending | Remove inadequate prior inpainting | Inpainting | Canvas restretching | Canvas relining | Stretcher metal keys replacement | Resetting (support frame replacement) | X-ray examination | Ultraviolet (UV) examination | Infrared examination |



人滿為患的地球 The Over-Populated Earth



修復前狀況檢視圖
Pre-restoration examination

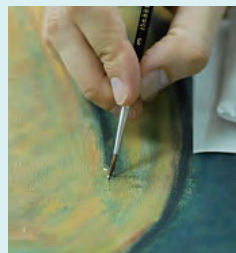
霉 mold 繪畫層缺失 paint losses 起翹 cupping



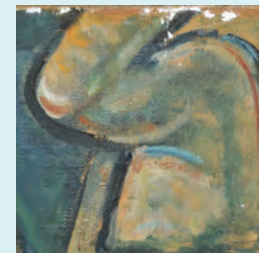
修復前右上方繪畫層起翹與缺失
Cupping and losses at top right of the paint layer before restoration



紅外線檢視觀察到月亮弦面上與畫作表層相異，推測應為後人補筆，且補筆方式與材料與原始畫作不同
Infrared examination reveals the top layer of the moon differs from that of the rest of the painting—likely inpainting done using a differing approach and medium from the original



起翹處以魚膠加固
Consolidate cupping paint with fish glue



缺損處填補石膏漿(補色前)
Fill losses with Estuco (before inpainting)

狀況描述

繪畫層缺失、起翹、黴斑、周圍變形

修復項目

畫面加濕攤平 | 塗凡尼斯層 | 畫面加固 | 接邊 |
基底材加固 | 調整內框 | 繪畫層清洗 |
填補缺洞 | 清除不當的補色 | 補色 | 重繃畫布 |
畫布轉移 | 更換固定調整器 | 更換內框 |
X光檢視 | 紫外線檢視 | 紅外線檢視 |

Pre-restoration condition

Paint losses, cupping, mold stains, perimeter warping

Restoration Item

Support dampening & flattening | Varnish coating | **Surface consolidation** |
Edge lining | Substrate consolidation | Adjust support frame |
Surface cleaning | **Loss filling/ hole mending** |
Remove inadequate prior inpainting | **Inpainting** | Canvas restretching |
Canvas relining | **Stretcher metal keys replacement** |
Resetting (support frame replacement) | X-ray examination |
Ultraviolet (UV) examination | **Infrared examination** |



人終須一死 The Death Indicates What Our Life Is



修復前狀況檢視圖
Pre-restoration examination

彩繪層缺失
paintlosses

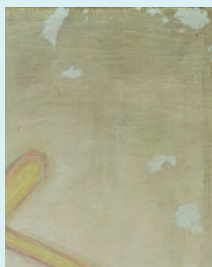
破損
holes



修復前右方有內框壓痕
Crease marks from the support frame on the right before restoration



修復前左下方破損
Damage at
bottom left before
restoration



繪畫層缺損處填補石膏
漿（補色前）
Filling paint losses with
Glue gesso
(before inpainting)



背面右下方修復後
Bottom right of reverse side after
restoration



小型加熱壓舌熨斗熨燙，使新麻布與膠膜式
合成樹脂黏合破損處，達到畫部強化效果
Ironing with a small heated taking iron
to patch holes with linen and composite
laminating resin in order to reinforce canvas

狀況描述

繪畫層缺失、破洞、左上方變形

修復項目

畫面加濕攤平 | 塗凡尼斯層 | 畫面加固 | 接邊 |
基底材加固 | 調整內框 | 繪畫層清洗 |
填補缺洞 | 清除不當的補色 | 補色 | 重繃畫布 |
畫布轉移 | 更換固定調整器 | 更換內框 |
X光檢視 | 紫外線檢視 | 紅外線檢視 |

Pre-restoration condition

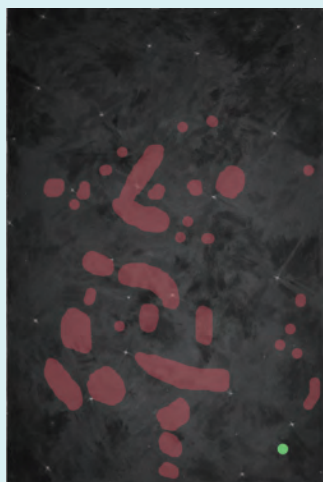
Paint losses, holes, warping on top left

Restoration Item

Support dampening & flattening | Varnish coating | Surface consolidation |
Edge lining | **Substrate consolidation** | Adjust support frame |
Surface cleaning | **Loss filling/ hole mending** |
Remove inadequate prior inpainting | **Inpainting** | Canvas restretching |
Canvas relining | **Stretcher metal keys replacement** |
Resetting (support frame replacement) | X-ray examination |
Ultraviolet (UV) examination | **Infrared examination** |



星夜 Starry Night



霉 mold 破洞 holes

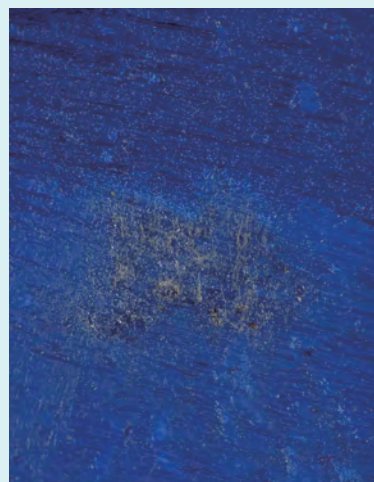
修復前狀況檢視圖

Pre-restoration examination



背面有作者署名及日文書寫之文字，翻譯文為「掛畫時，可配合場地上、下、左、右皆可放」

Seen on the reverse side is the artist's signature and translated Japanese writing, "This work may be hung, as suited to the venue, at the top, bottom, left or right."



修復前畫作上有黴菌分佈
Mold on painting before restoration



間接加濕方式將破損起翹處加壓攤平
Pressing and flattening damaged and cupping paint using indirect dampening



攤平後破損處成 L 型狀撕裂，以免皮膠調整經緯線黏著並加壓整平
L-shape tears formed after flattening the damaged parts are repaired with rabbit-skin glue, pressed and flattened



補洞處填補石膏漿後（補色前）
After filling in losses with glue gesso (before inpainting)

狀況描述

黴菌、破洞、變形

Pre-restoration condition

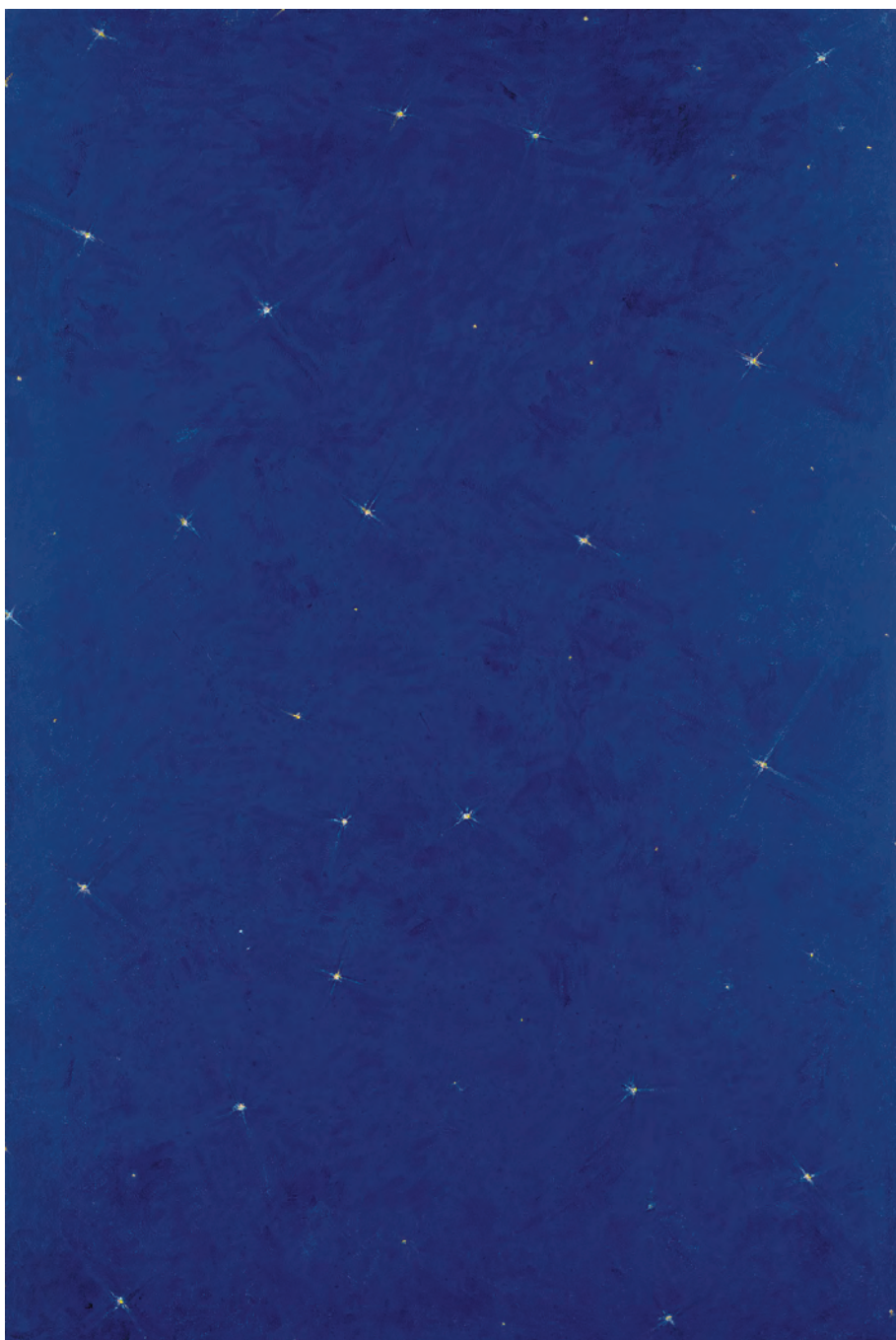
Mold, hole, deformation/warping

修復項目

畫面加濕攤平 | 塗凡尼斯層 | 畫面加固 | 接邊 | 基底材加固 | 調整內框 | 繪畫層清洗 | 填補缺洞 | 清除不當的補色 | 補色 | 重繃畫布 | 畫布轉移 | 更換固定調整器 | 更換內框 | X 光檢視 | 紫外線檢視 | 紅外線檢視 |

Restoration Item

Support dampening & flattening | Varnish coating | Surface consolidation | Edge lining | Substrate consolidation | Adjust support frame | Surface cleaning | Loss filling/ hole mending | Remove inadequate prior inpainting | Inpainting | Canvas restretching | Canvas relining | Stretcher metal keys replacement | Resetting (support frame replacement) | X-ray examination | Ultraviolet (UV) examination | Infrared examination |



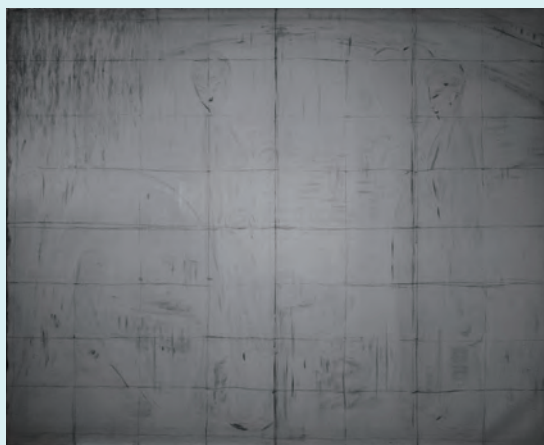
遠古之夢 A Dream of Distant Past



修復前狀況檢視圖

Pre-restoration examination

補筆 inpainting 刮痕 scrape



紅外線檢視，可清楚觀察到畫面上未出現之格線狀炭筆底稿

Charcoal grid in base sketch not apparent to the naked eye is clearly observed under infrared examination



紫外線檢視：全幅具明顯螢光反應，未觀察到補筆痕跡

UV examination: the entire painting shows clear fluorescence; no inpainting observed



刮痕：畫作左上角修復前

Scrap marks at top left of painting before restoration

狀況描述

乾燥型龜裂、裂痕、刮痕、繪畫層沾黏

修復項目

畫面加濕攤平 | 塗凡尼斯層 | 畫面加固 | 接邊 |

基底材加固 | 調整內框 | 繪畫層清洗 |

填補缺洞 | 清除不當的補色 | 補色 | 重繃畫布 |

畫布轉移 | 更換固定調整器 | 更換內框 |

X光檢視 | 紫外線檢視 | 紅外線檢視 |

Pre-restoration condition

Dry cracks, fractures, scrape marks, adhesion of paint layer

Restoration Item

Support dampening & flattening | Varnish coating | Surface consolidation |

Edge lining | Substrate consolidation | Adjust support frame |

Surface cleaning | Loss filling/ hole mending |

Remove inadequate prior inpainting | Inpainting | Canvas restretching |

Canvas relining | Stretcher metal keys replacement |

Resetting (support frame replacement) | X-ray examination |

Ultraviolet (UV) examination | Infrared examination |

