**“Living Canvases” (English, grade 9)**

**Case Task**

### Job Description: Painting Restorer

A **painting restorer** is a professional who specializes in the conservation, repair, and preservation of artworks, particularly paintings. Their work involves a combination of art history knowledge, scientific analysis, and fine art skills. Key responsibilities include:

1. **Assessment:** examining paintings to determine their condition, age, and materials used, often using tools like microscopes, X-rays, or infrared imaging.
2. **Cleaning:** removing dirt, grime, and old varnish layers that may have discolored over time, while ensuring the original paint is not damaged.
3. **Repair:** addressing physical damage such as tears, flaking paint, or canvas damage using reversible techniques and materials.
4. **Documentation:** recording the restoration process, including before-and-after photos and detailed reports on the methods and materials used.
5. **Preventive conservation:** advising on how to store, display, and handle artworks to prevent future damage.

Restorers must balance preserving the artist’s original intent with maintaining the historical integrity of the piece, often making ethical and technical decisions that can be highly subjective.

### Case Task: Ethical Dilemmas in Art Restoration

**Background**
A 17th-century oil painting by a renowned artist has been brought to a restoration studio. The painting has significant damage, including faded colors, a torn canvas, and layers of discolored varnish. The restorer must decide how to approach the restoration while considering the artwork’s historical value, the artist’s original idea and modern ethical standards.

**Debatable Questions**

1. **Intervention vs. Preservation:** Should the restorer aim to restore the painting to its “original” appearance (as it might have looked when first created), or should they prioritize preserving its current state, including signs of aging and historical wear?
2. **Reversibility vs. Permanence:** Is it more ethical to use reversible restoration techniques (which allow future restorers to undo the work) or to use more permanent methods that might better preserve the painting but limit future options?
3. **Authenticity vs. Aesthetics:** If a significant portion of the painting is damaged (e.g., a large missing section), should the restorer attempt to reconstruct the missing parts based on historical research, or should they leave the damage visible to maintain the artwork’s authenticity?