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aesthetic games have been suspect in the eyes of anthropologically oriented scholars in the business of serious cultural reconstruction, would we expend the energy on excavation and analysis of the Maya if it were not for the great body of extant Maya art and what it means to us? We claim that reason, science, and technology are more central to our culture than art, but we define the peoples and cultures of the past through their art. It matters a great deal who has art and what kind of art it is.

[*See also* Anthropology; Caribbean Aesthetics; *and* Latin American Aesthetics.]

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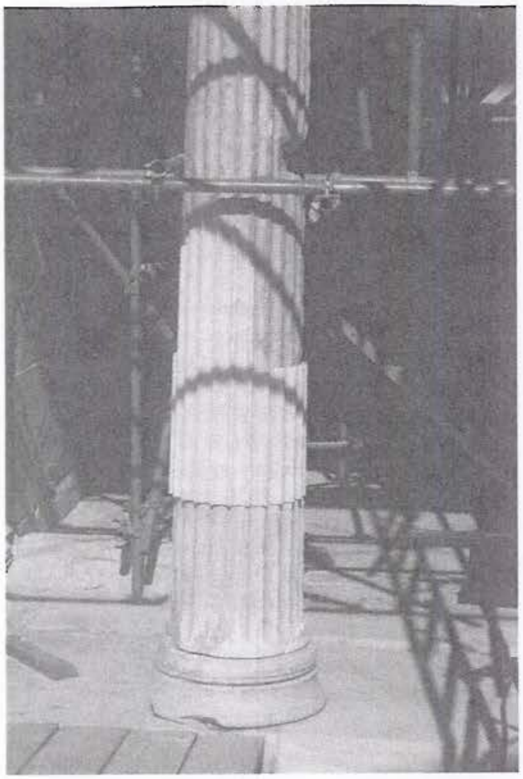
ESTHER PASZTORY

PRESERVATION. The term "preservation" was first used to describe the care of antiquities in the early sixteenth century (OED). During the course of the nineteenth century, it evolved into an area of practical and theoretical specialization within a range of existing and nascent disciplines invested in the artistic remains of the past, including especially architecture, art, architectural history, art history, archaeology, urban planning, and jurisprudence. Modern governments responded to this growing concern by adopting it as policy and creating preservation bureaucracies, which in turn spurred further specialization and encouraged organized instruction. Dedicated university programs emerged in the mid-twentieth century, slowly crafting it into a discipline with a distinct body of theoretical and applied knowledge about all aspects of preservation, including its aesthetic expression.

To define the aesthetics of preservation involves identifying those qualities that are specific to its mode of expression. The difficulty lies in the fact that preservation's central expressive ideal is self-effacement. As with any ideal, it is seldom achieved, yet it serves as a standard against which excellence is judged according to the familiar scale: the one that begins at the top with documentation, a version of the Hippocratic "do no harm," through which preservationists record the existing state of old objects and consider the negative effects of possible interventions. Further down the scale are progressively more intrusive interventions such as conservation, which intervenes only enough to maintain objects as they are; restoration, which completes objects as they might have been; adaptation, which changes objects to



Anastelosis, detail of a restoration of the Propylaea. PHOTO BY JORGE OTERO-PAILOS

fit contemporary uses; and replication, which completely substitutes the object. Each of these terms acknowledges the need to manipulate objects in order to prolong their existence but establishes an aesthetic threshold beyond which the intervention is thought to undermine the authenticity of the original. Preservation installs an aesthetic mark that affirms and denies the aesthetic ideal of self-effacement. It must be invisible enough not to interfere with the experience of the work, but not disappear completely, for pure self-effacement would be totally indiscernible and therefore a successful falsification.

Documentation comes closest to preservation's aesthetic ideal of self-effacement. It leaves no visible mark on objects, appearing to "do nothing" to works of art and architecture. While documentation might not physically alter the object, it does fundamentally transform our understanding of its nature. For instance, once documented, the work turns into an original. Documentation also allows us to perceive artworks as temporal, anchoring them to various points in time (e.g., the dates of past documentation campaigns) giving them the appearance of having a "life" or a history.

Preservation can claim the aesthetic ideal of self-effacement only if it can show itself to be less important (i.e., less real) than the original. Aesthetically, this means that it must be qualitatively inferior to the original. For example, documentation omits aspects of artworks or buildings that are unimportant, such as slight imperfections, or later alterations, in order to record what is truly important. Preservation's instrumental loss of quality in comparison to the real object produces an aesthetic effect of opacity, or abstraction, that is intended to distinguish it from the real object. Opacity effaces the insignificant qualities of the work with the goal to better call attention to what is significant, to put it into relief, and to give it specificity. Through its own opacity, preservation aesthetics organizes our attention toward the old object, invites the viewer to consider what is clear and ignore what is unclear, and provides a framework for our intellection of the object as something historic.

The contrasting play of obscuring and clarifying draws contours that divide between meaningful and meaningless elements in the old object. Aesthetically, preservation functions like a frame: it is meant to be secondary, even invisible, yet visibly establishes the boundaries of what is constitutive and external to the artwork. This frame operates semantically, establishing a baseline of physical aspects without which we would lose the ability to grasp the work's meaning. It also operates pragmatically, identifying the materials that need to be preserved in order for the work to continue to be understood as art or architecture.

Preservation aesthetics aim at establishing the material needed to support our image of the old object's aesthetic integrity and make it understandable as a complete artwork or building. Yet, completeness is inextricable from loss, and inconceivable without it. The concept of loss, the idea that artworks were vulnerable to losing the very qualities that made them artworks, was therefore central to preservation aesthetics since its early development in the fifteenth century. Loss operates at two distinct but equally important levels. First, as we saw with documentation, it constitutes preservation aesthetics by providing the basis of distinction (i.e., loss in quality) from the aesthetics of the original work. Second, it justifies preservation by setting up a threshold of intelligibility, associated to a given amount of physical material integrity: without this integrity the artwork is deemed irreparable and must therefore be protected from damage.

Preservation aesthetics are, in other words, an index of intelligibility. More precisely, they are an expression of the belief that losses to the material integrity of art and architecture can be read as losses in their meaning, or authenticity. This is why preservation techniques have been ranked according to the degree of material loss they inflict on the object preserved. Today we place documentation at the top, and substitution at the bottom. But this has not always been the case, and indeed as preservation evolved from its modest fifteenth-century beginnings, it slowly developed into a discourse defined by struggles to change the hierarchy.

Since Johann Joachim Winckelmann (1717–1768) and his generation, preservation has been charged with creating a proper setting for old art and architecture to be perceived as objects of knowledge, something akin to a primeval stage, which creates the aesthetic frame within which theatrical action acquires meaning. A stage must of course be present but also obviated in order to be effective. In the same way, preservation involves aesthetic devices that can both claim and deny their role in staging art and architecture as objects of knowledge. For instance, James Wyatt (1746–1813), Britain's revered neoclassical architect and restorer, favored demolishing houses around Gothic Cathedrals and replacing them with lawns such as those of Georgian palaces, in order to create proper stages for appreciating the monuments.

As an instrument of historical knowledge, preservation was not free from politics. With the rise and development of nationalism from the nineteenth to the twentieth centuries, preservation aesthetics became identified with national cultures and their degrees of civilization. A hagiography of national preservation heroes developed and their intellectual defense of one or another preservation technique were interpreted aesthetically, made exemplary and turned into national schools. Thus we have John Ruskin (1819–1900), the father of English conservation; Eugène Emmanuel Viollet-le-Duc (1814–1879), the father of French restoration; Ann Pamela Cunningham (1816–1875), the mother of American preservation; Nikolaos Balanos (1860–1942), the father of Greek anastylosis; Sicheng Liang (1901–1972), the father of Chinese preservation; Lucio Costa (1902–1998), the father of Brazilian *patrimônio*, and so on. Significantly, this search for a national differentiation coincided with the internationalization of preservation as a movement beyond western Europe. The division of preservation aesthetics according to national schools was fully internalized by the end of the nineteenth century, when Camillo Boito (1836–1914) couched his bid to create an Italian school of *restauro* as a blend of the best in "French" and "English" schools. These nationalist preservation schools upheld distinct aesthetic expressions mostly by celebrating a single preservation technique, deemed to be superior, and inhibiting other (inevitably foreign) techniques. Thus we have the association of Britain with conservation, France with restoration, China with substitution, and so on. Beginning with the French *Commission de Monuments Historiques* (1830), national government-funded preservation bureaucracies were set up as much to protect (now national) works of art and architecture, as to construct nationalist preservation aesthetics, and to provide evidence of a national history.

By the interwar period, the pursuit of a way to replenish losses without incurring further damage on the original material coalesced into the concept of reversibility. Technically, this meant that whatever materials were added to the work in the process of protecting it or restoring its form should be entirely removable, and its former, incomplete or damaged condition should be recoverable. Reversibility freed preservation aesthetics to be more visibly assertive, so long as they remained temporally ephemeral, and physically prophylactic.

Cesare Brandi (1906–1988), the founding director of the *Istituto Centrale di Restauro* in Rome (1938), became known as one of principal theorists of reversibility with his concept of *trateggio*. Both technique and aesthetic, *trateggio* referred to the inpainting of areas of chromatic loss in a painting in order to restore its aesthetic integrity. Brandi defined restoration as the production of a "methodological moment" in which the damaged thing before us ceases to be a meaningless object, and is instead appreciated as "art" in a state of decay that has compromised its aesthetic integrity. "Restoration," he continued, "must aim to establish the potential [aesthetic] unity of the work of art, as long as this is possible without producing an artistic or historical forgery and without erasing every trace of the passage of time left on the work of art" (Brandi, 231). The damaged thing needed to be supplemented by restoration, its losses replenished, and its aesthetic image completed in order to be staged as an object of knowledge: a meaningful artwork.

To insure material reversibility, all retouching was to be done in a medium that differed from the original and could be easily removed, such as using watercolors to retouch an oil painting. More importantly for our purposes, *Trateggio* was also an aesthetic expression of reversibility. From a distance it was intended to make it impossible to perceive any difference between the restored and original portions of the canvas. But up close, the restored areas were to reveal themselves easily to the trained eye, as minute linear brushstrokes of color. Technically, aesthetically and conceptually, *trateggio* claimed (from afar) and denied (from up close) being the work of art in order to stage it as the object of knowledge. It therefore also had to simultaneously claim (from up close) and deny (from afar) being preservation. In other words, *trateggio* expressed preservation aesthetics as an endless play of substitutions between artwork and preservation work.

Trateggio conceived of reversibility mostly as a problem of the artwork's surface. It therefore had less traction in architectural preservation, where reversibility created different technical challenges given the primacy of the need to maintain structural stability. The concept of anastelosis, introduced by Balanos during the interwar period to describe the process of re-erecting carved stones (*stelae*) fallen from ancient temples, articulated similar aesthetic principles to *trateggio* within architectural preservation. Anastelosis was codified in the influential Charter of Venice (1964) as the "conservation of a monument and the reinstatement of its form" to make it more comprehensible, using new materials to replenish the losses, and cementing the detached fragments back onto the building, but being careful to treat the new material in such a way as to make it theoretically possible for a trained viewer to distinguish it from the old. Despite the fact, or perhaps because, structural changes are often irreversible, anastelosis emphasized the visual expression of reversibility on the surface even more strongly than *trateggio*. But in essence, it also theorized the relation between new and old material as a visual play of substitution.

Because the theory of reversibility was based on the ability to distinguish between artwork and preservation work, it also encouraged the development of aesthetic expressions unique to preservation. The notion that mistakes could be reversed also freed preservation aesthetics to be more creative and experimental. Brandi worried that preservation's newfound aesthetic freedom would entice preservation expressions that would overpower the original artworks. He quickly imposed limits on reversibility insisting that preservation aesthetics had to remain subservient to those of the original artwork. He codified the aesthetics of reversibility as a visual game of substitution between expression and effacement. In the process, he inadvertently cast creativity in preservation as a search for an aesthetic that could simultaneously reveal and conceal itself. He insisted more radically than ever on the aesthetic ideal of self-effacement but also gave it a new temporal inflection. The play of substitution was meant to express the provisional character of preservation aesthetics. Its goal was to both convincingly offer and strategically defer a final aesthetic solution to the artwork.

Perhaps because architects had more professional leverage against art historians such as Brandi than artists, they also resisted more strongly the directive to make preservation aesthetics subservient to those of the original building. During the post–World War II years, Roberto Pane (1897–1987) successfully advanced critical restoration as a defense of more assertively contemporary preservation aesthetics. He argued that there were many aesthetic means to achieve preservation's goal to make old objects intelligible for contemporary viewers. The equally important thing was to also allow all viewers to clearly distinguish original from restorative material. *Trateggio* and anastelosis required a trained eye to detect the play of substitution between new and old. They therefore came dangerously close to deceiving the general public, which by definition lacked the required training, into taking highly reworked objects for primary historical evidence. Preservation had a responsibility to reveal itself more, to make itself intelligible. Indeed, Pane thought that aesthetic contrast was the only honest way to give meaning to the original object. Preservation had to show old objects to be staged by, in and according to the aesthetic conventions understandable by everyone as belonging to the present. Pane applied his theory in highly acclaimed projects such as his restoration of the Church of Santa Chiara in Naples, badly damaged by Allied bombs in 1943, where he retained the remaining medieval outer walls and completed the missing parts and roof in a modernist idiom. He thought that preservation, conceived in this new way, could include a creative element, and itself become a work of art.

Preservation as a creative process starts with a response to a damaged object in the form of a projected model for its completion. It then indexes the difference between the object and the model as loss, and thus suggests the need and basis for replenishing it. This creative process can be read as evidence of a consciousness about the inextricability of completeness from loss. There can be no preservation without a model of the aesthetic integrity of the old object, without a fantasy of completion. By the postwar period there was a consensus in the field that this fantasy must never be satisfied, because if it were to be fully consummated in reality it would be a crime: a forgery. Restoration would kill the old artwork by substituting it with a completed version of itself. The artwork had to take precedence over preservation's fantasy of completion, which meant its losses needed to remain visually expressed.

Many architects of the last quarter of the twentieth century explored the range of creative expressions possible within preservation's game of substitution and attempted to make the inextricable nature of completeness and incompleteness visually intelligible. Venturi and Rausch's 1976 restoration of Benjamin Franklin's house in Philadelphia is representative of this broader movement. Franklin's house was entirely missing, save for the foundations, and there was scant documentary evidence as to its precise look and materiality. A traditional restoration would have been impossible, because it required the presence of a material object to restore. Dangerously close to a poor replica, Venturi and Rausch were still able to claim their work as a restoration by producing a cartoonish outline of the house's volume in white steel that simultaneously claimed and denied being the lost structure. It also provided periscopes to look down at the archeological dig of the foundations—the necessary authentic object grounding the restoration both materially and intellectually. The project revealed what was missing (documentary evidence) as much as what was there (the foundations). Architect Franco Minissi (1919–1996), accomplished similar experimental restorations with his use of transparent plastics to restore the lapidary losses of ancient buildings. Projects such as these resist categorization as either model or execution, and instead encourage viewers to play a mental game of substitution between projection and recovery, where each figure only as the anticipation of the other.

Another distinguishing peculiarity of preservation aesthetics in the late twentieth century was the paramount importance given to their materiality as an enabling element of the aesthetic play. For Brandi, "the physical medium to which the transmission of the image is entrusted does not accompany it; on the contrary, it is coextensive with it" (1996, p. 231). He insisted that preservation's medium of transmission must not interfere with the artwork's intended message. Marshall McLuhan, the most popular media theorist of the 1970s, took this principle to its logical extreme when arguing that the medium was identical to the message. In tacit opposition to Brandi, 1970s preservation aesthetics explored ways in which the medium could scramble the message. Preservationists hypostatized the unintentional aesthetics of the material medium, such as the accidental marks of time, and presented them as competing with the intended message; for example, by leaving distracting rectangles of old soil on the cleaned surfaces of artworks. They built on a long tradition, dating back to Aloïs Riegl's (1858–1908) accomplishments. His lasting contribution to preservation theory was precisely his ability to articulate the aesthetic, historical, and cultural significance of the unintentional marks of damage and loss that artworks accrue over time into the concept of "age value." Renewed awareness that the material medium, in its various modes of decay, could supplement the artwork's message, led to preservation aesthetics that sought to use the contrast between decayed and new material as a way to re-interpret artworks, to stage them anew, and to make them intelligible in new ways for contemporary audiences.

The concept of reversibility acquired a new relevance in this context. Reversibility became more than a simple guarantee that the artwork's original material would not be damaged. It also embodied an awareness of the limited temporal horizon within which preservation aesthetics would be understandable as such. Reversibility anticipated a future moment when the material added to an artwork in order to make it intelligible would no longer help to make sense of the artwork because the cultural conventions of aesthetic understanding would have changed. All preservation work would eventually have to be removed. The precise date could not be foretold, but reversibility anticipated it as a given in the temporal mode of the future anterior.

By the late 1970s, Evgenii Michailovskii (1907–*ca.* 1985), perhaps the most influential Soviet preservation architect of the period, and a scholar working for the Central Scientific Research Institute of the History and Theory of Architecture in Moscow, became famous for his theory that the aim of preservation aesthetics was not to change monuments, but rather to change the viewer's understanding of them. More importantly, he theorized preservation aesthetics as discontinuous, punctual expressions that must resist becoming complete in themselves. Instead, they must appear only to supplement the aesthetic unity of the original building. The supplementing role of preservation was like that of a postscript to an ancient text, which explains it for contemporary audiences. The supplement seems dispensable; but once it appears, it becomes in fact intrinsic to the contemporary meaning of the work. Michailovskii differentiated between the original artistic value of monuments and the contemporary aesthetic value that preservation granted them, which varied in each historic period. The certainty that preservation aesthetics will cease to properly supplement the artwork, that they will no longer be able to claim and deny being the object they stage, produced an effect of ephemerality that made them all the more precious. Certainty that preservation aesthetics will vanish makes us appreciate them as appearing to be vanishing already.

From the late twentieth century to the present, the objects that have come to be subject to preservation have increased dramatically from traditional artworks and buildings to landscapes, oral traditions, ritual performances (such as folkloric dances), pre-modern hunting practices, and so on. These new "objects" have challenged the twentieth century's theoretical framework of preservation, which gave primacy to material interventions as the basis of preservation aesthetics. There is now renewed interest in preservation's techniques that do not require acting upon the object's materiality, such as (among others) legal enactments, which act upon the objects institutional substance, reenactments that intervene in the object's social performativity, and documentary techniques such as photography and film that alter the object's discursiveness. This expanded field of preservation techniques makes it clear that preservation aesthetics are not exhausted in material traces.

A representative example of emerging preservation aesthetics can be appreciated in the whistled language of La Gomera, Spain, which involves projecting whistles onto the mountain faces of canyons that in turn echo the whistling sounds across long distances. UNESCO designated the Silbo Gomero as Intangible Cultural Heritage of the World in 2009, calling attention to this unique practice and the peculiar geography that serves as its material amplifying support. As a work of preservation, UNESCO's designation did not change the language or the face of the mountains that are its instruments. Gomeros are whistling the same way today as they were in 2008. The designation of the Silbo Gomero aims to be aesthetically self-effacing and indistinguishable from what it preserves. Preservationists used many different aesthetic techniques to organize cultural attention toward the Silbo by supplementing it: digital publications demarcated what sort of whistling falls into and outside of the realm of heritage; education programs made the Silbo a requirement in grammar school education on the island; encounters were staged between whistlers and audiences according to the tourist calendar; plaques were installed in the canyons that echo best. Preservation supplemented the Silbo with the institutional gravitas of UNESCO, inflected it with connotations of worldwide significance that it did not previously have, exalted it as protected by the very same tourist operators that presumably endangered it. Taken together, all of these supplementary mediations subtly objectified the Silbo and altered its meaning; for once we become aware that it has been brought under the aegis of preservation our perception of the Silbo Gomero changes. It becomes intelligible in a new way. Both the whistlers and their audiences now perceive each whistle with new urgency, as an act of defiance against the pressures of vanishing.

Preservation aesthetics involve installing vanishing effects in objects as expressions of the discipline's receding ideal of self-effacement. Historically, vanishing effects were achieved through compensatory material interventions that set in motion visual plays of substitution between the original object and the derivative preservation work. Today, preservation aesthetics occur in an expanded field of supplementary media that allow vanishing effects to be framed within the cultural reception of objects as much as within the objects themselves. This expanded field, materially detached but not conceptually free from the responsibility to make historic objects intelligible, suggests the onset of a new turn in preservation aesthetics that has yet to find eloquent expression.

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PRETTY. Jared S. Moore once said "Strange to say, though the adjective 'pretty' is undoubtedly the most frequently used of all esthetic terms, the concept is rarely mentioned, and almost never seriously discussed, by writers on esthetics!" (Moore, 1948). This is still true today. There are no articles on prettiness or pretty in aesthetics guidebooks or even in the previous edition of this encyclopedia. Some may argue that this is simply because the "pretty" is not distinctively different from the "aesthetically pleasing" or the "beautiful" to warrant a distinct entry. However, the absence of discussion is doubly surprising since prettiness is often mentioned as one of the three main aesthetic qualities, along with beauty and sublimity. Part of the reason for this neglect is that the pretty is often held in low regard: the phrases "merely pretty" and "superficially pretty" are common. In the fine arts, it is seldom a compliment to say that something is pretty. However, it is often considered appropriate to refer to pieces in the decorative or popular arts as pretty, for example, a vase or a song. Prettiness is also important in natural and everyday aesthetics, as people frequently refer to pretty landscapes, houses, and gardens. Prettiness is generally contrasted to beauty: it is frequently said that someone is pretty, although not beautiful. Finally, the pretty is a highly gendered concept: girls and women are more often referred to as "pretty" than boys and men, and when the latter are considered pretty there is often a hint of homosexual interest. Because of its gendered nature, the pretty is frequently the object of feminist critique, although some self-described third-wave feminists have sought to defend it.

"Pretty" goes back to the Old English *praettig* for tricky, cunning, or crafty. It later came to mean clever, artful, or ingenious without the earlier negative implication. More currently, when applied to persons (especially women and children) it means attractive and pleasing in appearance. When applied to things it means something pleasing, nice, or agreeable. A common definition of prettiness, as noted in the OED, is "beauty of a delicate, dainty, or diminutive kind, without stateliness."

"Pretty" sometimes appears in translations of Plato, for example in the *Meno*, where Socrates refers to pretty young gentlemen liking pretty similes about them. Yet, unlike beauty, there is no dialogue on the pretty. In the *Gorgias* Plato refers to cosmetics (which might be seen as the art of making a body pretty) as a mere knack only intended to produce gratification or pleasure, as contrasted to gymnastics, which is a true art productive of the good.

The pretty becomes philosophically significant only in the Enlightenment. The main interest there is to distinguish it from beauty. Dominique Bouhours (1628–1702) believed, for example, that a thought should not be called beautiful if it is only pretty (i.e., merely pleasing). Diderot, writing as an art critic in the eighteenth century, preferred strong male beauty to the elegant prettiness of the painter François Boucher (1703–1770). One anonymous commentator on the salon of 1751 complained that "everything is pretty in our century, but nothing is really beautiful" (Hyde, 2006). Ever since, the Rococo era has been associated with prettiness.

Early aestheticians seldom discussed the concept. For example, Edmund Burke does not mention it in his 1757 *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful.* However, Santayana (*The Sense of Beauty*, 1896) observed that Burke treats beauty in terms that read much like a discussion of prettiness, and that in doing so Burke makes