**Abstract:**

**Mikroaspiration, a method and a multiple instrument**

The development of Benno Wili's method and instrument had his origin in the investigative collaboration with the late German Restorer Winfried Heiber several decennials ago, when we began to reflect on *minimal intervention* and nondestructive methods of picture cleaning.

In particular the difficulties in removing residues of dust, mould, varnish, nicotine, glue or combustion material on pasty surfaces, the draining, dusting of highly structured textiles, the reconstructing, fixing, impregnating of loose particles, (f. e. pastels, gilded frames), the soft and limited moistening of delicate surfaces, interventions on chemically activated paint layers and so on, found their realization in B. Wili's instrument which has been refined during years: adsorption drain tubes, brushes, nozzles of variant sizes and form offer an ideal alternative to classic working method with cotton swabs. This common technique wil show its disadvantages,, as soon as we are confronted with rough profiles, incomplete drying, chemical sensitivity or delicate ground layers: the final aesthetic appearance is often worse than at the initial one, while deep parts remain incompletely cleaned and protuberant knobs are overcleaned.

The idea of microaspiration is simple: the flood of highly active solvent should remove the undesired layer as quickly as possible without any interaction with the original. The absorption process must be easily controllable and immediate, helped by smooth brush friction when necessary.

The absorbed dry or wet dirt mixtures are captured inside of the filter recipient or the flexible pipe itself.

The operator has to find out his ideal solving agent at the beginning so as to avoid

 repeating his intervention unnecessarily. He must proceed methodically and not overlap the working areas. Practice and routine bring considerate time efficiency in comparison to conventional proceedings with "slow" multiderivate or dilute solvent mixtures. Especially impasto on modern paintings, burned or water damaged canvases, even delicate pastels have been treated successfully in studios in Bern, Berlin, Basel, Zurich, Vicenza, Milano and Munich. This quite revolutionary technique opens new possibilities of intervention in our often conservative profession where certain "standard" and out-of-date methods are hard to die.