

# I ENCONTRO LUSO-BRASILEIRO DE CONSERVAÇÃO E RESTAURO

26 E 27 DE SETEMBRO DE 2011



I LUSO-BRAZILIAN  
MEETING ON  
CONSERVATION  
AND RESTORATION  
(PORTUGUESE  
CATHOLIC  
UNIVERSITY)

**SEPTEMBER 26 AND 27, 2011**

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**MARIA JOSÉ TÁVORA**

*Maria José Távora, born in Porto in 1961. Graduated in Historical Sciences, finishes in 1994 her post-graduate degree in Museology, at FLUP. She works at the municipality of Porto as the Museum Curator and as Superior Technician in the Division of Cultural Heritage, in the area of historical research. In 2008 she entered the School of Arts of UCP, attending the degree in Art - Conservation and Restoration. Currently she attends the 1st year of the Master in Conservation of Cultural Property - Sculpture.*

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The I Luso-Brazilian Meeting on Conservation and Restoration was organised by the Art and Restoration Department of the School of Art at the Universidade Católica Portuguesa (Portuguese Catholic University) (EA-UCP-Porto), and by the CITAR - Centro de Investigação em Ciência e Tecnologia das Artes (Research Centre for Art Science and Technology), at the facilities of the Foz university campus.

The objective of this first meeting was to encourage contact and an exchange of information between professionals and researchers working in the field of conservation and restoration in Portugal and Brazil, based on the presentation of work carried out in the higher education departments that offer training in this field. The 21 lectures and 32 posters exhibited during the two working days revealed both the interest stimulated by this meeting and the scientific quality of the work that was presented.

The presentations covered a diverse range of fields, distributed across different themed lectures. Subjects as varied as science applied to research, criteria and methodologies to be followed and professional practice were tackled through the presentation of case studies and teaching programs created at each of the higher education departments.

## 26TH OF SEPTEMBER

After the reception for the participants, hosted by Prof. Dr. Gonçalo de Vasconcelos e Sousa, Director of the Art and Restoration Department at the School of Art at UCP, and coordinator of research into “The Study and Conservation of Cultural Heritage” at CITAR, work was started with the first round of lectures, dedicated to the subject of “Science and conservation”.

**António João Cruz** (Tomar Polytechnic Institute) presented

“Science and Conservation: Some problems of a frequently conflictive yet necessary relationship”, in which he focussed on the problems inherent to the relationship between the practice of Conservation and

**João Coroado** (Tomar Polytechnic Institute) presented the “TACELO Project: Studies for the conservation of monumental sculptures in terracotta at the Alcobaca Monastery”. A core part of this presentation was



Left to right: Edson Motta Junior, Andrea Bachettini, Gonçalo Vasconcelos e Sousa and Bethania Veloso.

Restoration and the various fields of humanities and scientific research. Increasingly quick scientific and technological progress, the relationship between supply and demand and the publication of results were also covered in this presentation.

### **Luís António Cruz Souza**

(Laboratory of Conservation Sciences at the Universidade Federal de Minas Gerais (Federal University of Minas Gerais) gave a presentation entitled “Science and Technology in the Conservation-Restoration of Cultural Goods in Brazil: Origins, achievements and necessities”, which included an overview of the role played by science and technology in the academic training of Brazilian professionals; the case of the Universidade Federal de Minas Gerais from the ‘60s up until the present was used to illustrate the presentation.

the relationship between conservation and restoration practices and different areas of scientific investigation, with a view to the conservation of a significant collection of 17 century terracotta sculptures, belonging to the world heritage site of the Alcobaca Monastery.

**Jorgelina Carballo** (CITAR-EA/UCP) presented “The determination of pigments using EDXRF and SRXRF spectrometry techniques”. She discussed the advantages and limitations of applying EDXRF and SRXRF spectrometry as an analysis techniques for the identification of pictorial materials in works from the 16th century. This study was conducted in conjunction with works by Masters and Doctorate students at the Art and Restoration Department at EA - UCP.





Visit to the Sé Cathedral of Porto, guided by José Ferrão Afonso and Vítor Teixeira.

**Carolina Barata** (CITAR-EA/UCP) closed the round of lectures by presenting “Polychrome materials and techniques in urban and rural baroque carving in the north-east of Portugal”. As well as the characterisation of works with clearly different artistic characteristics, this study project was also aimed at using various laboratory methods to identify the geological provenance of the different materials.

The day continued with the second round of lectures on the subject of “Conservation and Restoration/ Preventive Conservation”.

**Teresa Toledo de Paula** (Universidade de S. Paulo), presented “The management of textile collections in Brazilian museums: Perspectives and Challenges”, in which she discussed some options for museum management in Brazil, where priority is given to certain collections to the detriment of others. Her aim was to show that there is a place for new perspectives and challenges.

**Paula Monteiro** (Instituto dos Museus e da Conservação [Institute of Museums and Conservation]) presented “Medieval Lampasso: The study and conservation of fragments of textiles from the tomb of

Archbishop D. Gonçalo Pereira”, a study of textile fragments from a medieval tomb, not only from the perspective of the study of decorative arts, but also of the importance of raising awareness about techniques and materials and disseminating the information, as these are essential elements for any conservation and restoration work.

**Eduarda Vieira** (CITAR-EA/UCP), presented “Conserving architectural heritage: Professional criteria, methodology and challenges”, in which she discussed problems inherent to the criteria, methodology and challenges associated with the conservation and restoration of architectural heritage and questioned the legitimacy of certain courses of action.

**Jorge Lucena Tinoco** (Centro de Estudos Avançados da Conservação Integrada - CECI [Centre for Advanced Integrated Conservation Studies]) presented a lecture entitled “Conservation theory and practice in the use of traditional techniques and materials – The experiences of CECI”, with which he aimed to demonstrate the importance of studying and applying traditional materials and techniques historically used in Brazil, with a view to increasing the sustainability of conservation and restoration work on architectural heritage.

**Humberto Farias de Carvalho** (Pontifícia Universidade de S. Paulo [The S. Paulo Pontifical University]) presented the subject “The conservation of contemporary art: When intervention becomes inevitable. Case study of the triptych by António Dias”. Using practical examples, the lecturer tackled issues relating to interventions in contemporary works of art, where the diversity of materials and the semantic values associated with the art raise new issues when it comes to its conservation and restoration.

**Ana Cudell** (CITAR-EA/UCP), presented “Contributions to the conservation of Contemporary Art: Projects in progress at the UCP School of Art”, in which she discussed practical cases where collaboration between educational institutions, research departments, museums and the artists themselves is essential when tackling the subject of contemporary art. The relationship between EA-UCP/CITAR and various other institutions was cited as an example of this situation.

**Sílvia Copio** (CITAR-EA/UCP) presented the lecture “Preventive Conservation – Risk Assessment and Sustainability. Work in Progress at the Marvila and Alhandra churches – real cases in churches in the Diocese of Lisbon”. The aim of this project is

to contribute to raising awareness of the state of conservation of the diocese of Lisbon and to the proper management of its assets. The lecture also placed an emphasis on the process of community involvement, which is indispensable for the implementation of an effective risk assessment and conservation program.

**Marina Byrro Ribeiro** (IBRAM), presented “Architecture and Preventive Conservation in Brazilian Museums”, in which she demonstrated how the implementation of passive environmental control methods included in architectural plans can be an effective way of preventing the degradation of museum exhibits and subsequent intervention.

## DAY 2, 27TH OF SEPTEMBER

Work was started with the last round of conferences, dedicated to the subject of “Conservation, Restoration and Training”.

**Ana Calvo** (CITAR-EA/UCP) presented the lecture “Training, research and professional activity in Conservation and Restoration”, in which she highlighted the aims behind the creation of this teaching department at the UCP and its organisation into Bachelor, Master and Doctorate levels, as per the directives of the “Bologna Process”. In parallel, on the subject of training, she also presented the work done by CITAR and the Centre of Conservation and Restoration (CCR) at the UCP.

**Bethania Veloso** (Universidade Federal de Minas Gerais) discussed the “Implementation of the graduate course in the Conservation - Restoration of cultural property at the Universidade Federal de Minas Gerais - Brazil”. Created in 1978 as a specialisation course, it has adapted over the years to the necessities of the country’s situation, and its 5 curricular years means that it complies with international directives. A pioneer in the teaching of Conservation

and Restoration in Brazil, the Universidade Federal de Minas Gerais currently offers training to Bachelor, Master and Doctorate levels.

**Andrea Bachettini** (Universidade Federal de Pelotas [Federal University of Pelotas]) talked about the “Implementation of the course for the Conservation and Restoration of Cultural Goods - ICH/UFPEL within the context of the REUNI (Brazilian University Restructuring Project)”. The creation, in 2008, of a degree course in Conservation and Restoration in Pelotas, filled in the gaps in the education options for this field in the south of Brazil. The structure of its curriculum allowed for training in scientific/technologi-

is an imposing pair of panels, with a height of 14 metres, painted by Cândido Portinari between 1952 and 1956 for the headquarters of the United Nations in New York. After putting the production of the artist into context, the process used to research, conserve and restore these works was described, along with the complex procedure used to transport them to Rio de Janeiro, where the work was done.

**Agnès Le Gac** (Universidade Nova de Lisboa [New University of Lisbon]) discussed the subject “Coming to grips with the concerted archaic creation of reliquary busts and their uneven conservation condition: A review of concepts and crite-



Left to right: Eduarda Silva, Ana Calvo, Gonçalo Vasconcelos e Sousa, Carolina Barata and Luiz Sousa.

cal areas, while placing a strong emphasis on humanities at the same time. A commitment to internships, research projects and work at museums and local institutions forms part of the training options of this degree course.

**Edson Motta Jr./Cláudio Valério Teixeira** presented the lecture “The restoration of the War and Peace panels by Cândido Portinari”. This

ria for working on museum pieces”. Using a collection of study pieces as a starting point, questions were raised relating to the criteria to be applied when working on museum pieces, taking into account their history, function, materials, state of conservation and the way in which they are exhibited.

**Luís Bravo** (CITAR-EA/UCP) discussed the “The use of Digital Single

Lens Reflex (D-SLR) cameras to capture multi-spectral images of works of art”, focusing on the possibility of using modern digital photography equipment to perform non-invasive analyses of non-visible areas of a painting. It is possible to use this technique to study alterations, repainted areas or underlying drawings to complement other techniques that are traditionally used. This technique has been applied at the EA-UCP, at the CCR and for work being studied as part of Master and Doctorate programs.

**Noémia Barradas** (Associação Brasileira de Conservadores-Restauradores ABRACOR [The Brazilian Association of Conservation and Restoration Workers]) brought the conference program to a close with the lecture “Training and regulation in the conservation-restoration profession in Brazil”. Created in 1980, ABRACOR defends the interests of professionals working in the field and contributes to the regulation of the profession. It promotes discussions about professional ethics, academic training and relationships between professionals and various institutions that protect cultural heritage in Brazil.

At the end of the meeting it was announced that the II Luso-Brazilian Meeting on Conservation and Restoration will take place in 2013 and will be organised by the Universidade Federal de Minas Gerais in Belo Horizonte, Brazil.

#### VISIT TO THE CHURCH OF S. SALVADOR IN SERRA DO PILAR, THE SÉ CATHEDRAL AND THE CHURCH OF S. FRANCISCO

The second working day was continued with a tour to three of the most emblematic churches in the cities of Porto and Gaia. The tour, which was guided by José Ferrão Afonso and Vítor Teixeira, allowed the participants at this meeting to get to know each other better and demonstrated

the complementary nature of the different scientific areas. Knowledge was shared in an atmosphere of genial camaraderie.

#### CONCLUSION

Training in Conservation and Restoration has evolved over recent decades from work-based apprenticeships to university training. The meeting between the humanities and scientific and technological fields, which typically form part of Conservation and Restoration training, was successfully highlighted



Visit to the church of S. Salvador da Serra do Pilar, Sé cathedral do Porto e S. Francisco, guided by José Ferrão Afonso and Vítor Teixeira.

by the presentations at this I Luso-Brazilian meeting, specifically in terms of the teaching programs created based on the recommendations of the European Network for Conservation-Restoration Education (ENCORE) and in accordance with the code of ethics advocated by the European Confederation of Conservator-Restorers' Organisations (E.C.C.O.).