

Abstract Book



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4th Regional Conference 2021

"Connect, Empower, Transform: a Virtual Conference for Students and Emerging Professionals in Cultural Heritage"

4a Conferencia Regional 2021

"Conectar, Empoderar, Transformar: Una Conferencia Virtual para Estudiantes y Jóvenes Profesionales del Patrimonio Cultural."

4a Conferência Regional 2021

"Conectar, Empoderar, Transformar: uma Conferência Virtual para Estudantes e Profissionais Emergentes do Patrimônio Cultural"



*DOMINICAN REPUBLIC
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Abstract Book

DAY 1 - Friday 12 November
DÍA 1 - Viernes 12 de Noviembre
DIA 1 - Sexta-feira 12 de Novembro



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PANEL 1

Visions & Trends in Cultural Heritage
Visiones y Tendencias del Patrimonio Cultural
Visões e Tendências no Patrimônio Cultural

Chairs: Beatriz Haspo & Amparo Rueda (*APOYOnline, United States*)

PANELISTS:

- Dr. Mário Moutinho (Universidade Lusófona de Humanidades e Tecnologias, Portugal)
- Dr. Rob Waller (Protect Heritage Corp, Canada)
- Dr. Mário Chagas (Museu da República, Brazil)
- Dr. Alberto de Tagle (Consultant, Cuba)

PAPERS | PONENCIAS | APRESENTAÇÕES



Bacterial nanocellulose as a new sustainable material for reinforcement techniques in works on paper.

La nanocelulosa bacteriana como nuevo material sostenible para ser utilizado en técnicas de refuerzo para obra gráfica sobre papel.

Cristian López Rey, Solange Di Salvo, Ana Morales & Fernando Marte (Argentina)

KEYWORDS | PALABRAS CLAVE

Bacterial nanocellulose; nanopaper; Map of Heaven; paper reinforcement

Nanocelulosa bacteriana; nanopapel; Mapa del Cielo; refuerzo local de papel

ABSTRACT

Nanofilm based on bacterial nanocellulose (CB) is a new material with low environmental impact and high purity that can be manufactured in a conservation laboratory. CB is a renewable and biodegradable material with no environmental impact and no toxic, whose use is expected to increase due to the demand for sustainability. The objective of this research is to make a qualitative study of the properties and use of CB films. These are used in local reinforcements of paper works. This research analyzes the use of this new material in the Mapa del cielo, a large-format nineteenth-century lithograph. A comparative study is made between reinforcement techniques with traditional materials and with CB films. From the high compatibility of CB with lignocellulosic supports and their physical properties, CB is considered a new material to be used as a reinforcement of deteriorated papers. In addition, local reinforcements with CB nanopapers respect the basic principles of conservation and restoration (minimal intervention, legibility, durability, and reversibility). CB reinforcements proved to be highly compatible with lignocellulosic supports and with the most common adhesives used in paper preservation. In turn, we found that this new reinforcement material can be easily removed from the primary support and being a lighter and thinner material than Japanese papers does not generate significant changes in the weight of the original support. Finally, due to the great transparency of CB films it can be applied on the back and on the front of the lignocellulosic supports.

RESÚMEN

El nanopapel a base de nanocelulosa bacteriana (CB) es un nuevo material de bajo impacto ambiental y alta pureza que puede fabricarse en un laboratorio o taller de conservación. Su obtención es menos contaminante que las nanocelulosas vegetales que requieren tratamientos químicos y mecánicos mucho más complejos para eliminar su contenido de lignina y hemicelulosa. La CB es un material saludable, renovable y biodegradable sin impacto medioambiental y no tóxico, cuyo uso tiene un gran potencial debido a la actual demanda de sostenibilidad. El objetivo del trabajo es evaluar cualitativamente las propiedades y el uso de films CB destinados a los refuerzos locales de obras sobre papel y como alternativa de refuerzo para un impresión litográfico del siglo XIX titulado Mapa del cielo. A su vez, se presenta un estudio comparativo entre técnicas de refuerzo realizadas con materiales y técnicas tradicionales, y realizadas con films de CB. Dada su alta compatibilidad con los soportes lignocelulósicos y sus propiedades físicas, la CB es considerada un nuevo material a ser utilizado como refuerzo de papeles deteriorados y alcanzar resultados comparables con los obtenidos con materiales tradicionales. Además, los refuerzos locales con nanopapeles de CB respetan los principios básicos de la conservación y restauración (mínima intervención, legibilidad, durabilidad y retratabilidad). Los refuerzos de CB demostraron ser altamente compatibles con los soportes lignocelulósicos al aplicar los adhesivos más comunes utilizados en conservación de papel. A su vez, comprobamos que este nuevo material de refuerzo puede ser removido con facilidad del soporte primario y al ser un material más liviano y fino que los papeles japoneses no genera cambios significativos en el gramaje del soporte original. Por último, la gran transparencia de los films de CB los hace aptos para aplicarlos tanto por el reverso como por el anverso de los objetos de restauración.

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Bacterial nanocellulose; nanopaper; Map of Heaven; paper reinforcement

Nanocelulosa bacteriana; nanopapel; Mapa del Cielo; refuerzo local de papel

ABOUT THE AUTHORS

Cristian Lopez Rey has a Bachelor of Fine Arts from the UNA and a student of the Master's in Conservation and restoration of artistic and cultural heritage (UNSAM). He participated in the project of recovery of the bibliographic collections of the Central Library of the UNSAM (2014-2017) and currently in the project "Restoring the Heavens" both based in the IIPC-TAREA.

Internships:

Area of paper restoration in the IVC+R of Culturarts Generalitat Valenciana (2016).

Publications as co-author:

"Restoring the Heavens: Implementation of an old pedagogical device by digital means", Eadem Utraque Europa, year 15, N°20, 2019.

Presentations at congresses:

"Plastic archaeology: the anthropic impact on the sites of the San Vicente Town (Buenos Aires, Argentina)" VII National Congress of Historical Archaeology, UNR (2018).

PERFILES PROFESIONALES

Cristian López Rey Licenciado en Artes Visuales (UNA) y estudiante avanzado de la Maestría en Conservación y Restauración de bienes artísticos y bibliográficos (UNSAM). Participó en el proyecto de recuperación de los fondos bibliográficos de la Biblioteca Central de la UNSAM (2014-2017) y actualmente en el proyecto "Restaurar los cielos" ambos radicados en el IIPC-TAREA.

Pasantías:

Área de restauración de papel en el IVC+R de Culturarts Generalitat Valenciana (2016).

Publicaciones como coautor:

"Restaurar los cielos: activación de un antiguo dispositivo pedagógico por medios digitales", Eadem Utraque Europa, año 15, N°20, 2019 [en prensa].

Presentaciones en congresos:

"Arqueología del plástico: el impacto antrópico en los sitios del Partido de San Vicente (Buenos Aires, Argentina)" VII Congreso Nacional de Arqueología Histórica, UNR (2018).

PAPERS | PONENCIAS | APRESENTAÇÕES



3D digital techniques applied to the processes of conservation-restoration of scientific models.

Técnicas digitales 3D aplicadas a los procesos de conservación-restauración de modelos científicos.

Emanuel Sterp Morga (Spain)

KEYWORDS | PALABRAS CLAVE

3D Digitization; Photogrammetry; 3D Digital Cartography; Virtual Restoration; Diffusion; Scientific Collections
Digitalización 3D; Fotogrametría; Cartografías Digitales 3D; Restauración Virtual; Difusión; Colecciones Científicas

ABSTRACT

The scientific collections preserved in university museums constitute one of the most important examples of scientific heritage in Europe during the 18th and 19th centuries. These collections were essential tools in the advancement of science and the construction of knowledge. The diversity of materials with which each artifact is made is a great challenge for professionals in the field of conservation and restoration. The passage of time, and above all, the didactic functionality they had, led to their slow decline and many of them ended up cornered or subjected to inadequate conservation conditions. The critical state of conservation that many models present requires a thorough analysis and a very detailed treatment planning, based on the premise of minimal intervention. In this sense, the new 3D digital technologies have marked a turning point in the documentation and analysis of interventions in the field of conservation and restoration of cultural heritage. This paper intends to demonstrate that 3D digital technologies can be a complementary tool with an enormous potential for applications in this type of complex artifact. The proposed objectives are focused on the elaboration of technical documentation, through the 3D digital cartographies that reflect the metric data of the corresponding surface of each selected area. The digitization procedure will be presented, as well as the process of cleaning the surface dirt and removing the different varnishes through virtual restoration, as well as the rendering of the results and the optimization of these models for diffusion through web platforms. The results obtained demonstrate that the new 3D digital technologies are tools with high potential that complement and help to improve the decision-making process of each of the intervention treatments.

RESÚMEN

Las colecciones científicas conservadas en museos universitarios constituyen uno de los ejemplos del patrimonio científico más importantes de Europa durante los siglos XVIII y XIX. Estas colecciones fueron herramientas esenciales en el avance de la ciencia y en la construcción del conocimiento. La diversidad de materiales con que cada artefacto está conformado, supone un gran reto para los profesionales del sector de la conservación y restauración. El paso del tiempo, y sobre todo, la funcionalidad didáctica que tuvieron, llevaron a su lento declive y muchos de ellos acabaron arrinconados o sometidos a unas inadecuadas condiciones de conservación. El crítico estado de conservación que muchos modelos presentan requiere de un análisis minucioso y una planificación de tratamientos muy detallada, sustentada por la premisa de la mínima intervención. En este sentido, las nuevas tecnologías digitales 3D han marcado un antes y un después en la documentación y análisis de intervenciones en el campo de la conservación y restauración del patrimonio cultural. La presente ponencia pretende demostrar que las tecnologías digitales 3D pueden ser una herramienta complementaria con un enorme potencial de aplicaciones en este tipo de artefactos. Los objetivos planteados se centran en la elaboración de una documentación técnica, a través de las cartografías digitales 3D que reflejan los datos métricos de la superficie correspondiente de cada área. Se expondrá el procedimiento de digitalización, así como el proceso de limpieza de la suciedad superficial y de las películas filmógenas a través de la restauración virtual, al igual que el renderizado de los resultados y la optimización de dichos modelos para la difusión a través de plataformas web. Los resultados obtenidos demuestran que las nuevas tecnologías digitales 3D son herramientas con un alto potencial que complementan y ayudan a mejorar la toma de decisiones de cada uno de los tratamientos de intervención.

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3D digital techniques applied to the processes of conservation-restoration of scientific models.
Técnicas digitales 3D aplicadas a los procesos de conservación-restauración de modelos científicos.

Emanuel Sterp Moga (Spain)

KEYWORDS | PALABRAS CLAVE

3D Digitization; Photogrammetry; 3D Digital Cartography; Virtual Restoration; Diffusion; Scientific Collections
Digitalización 3D; Fotogrametría; Cartografías Digitales 3D; Restauración Virtual; Difusión; Colecciones Científicas

ABOUT THE AUTHOR

Emanuel Sterp Moga is a curator-restorer of Cultural Heritage. He graduated from the Complutense University of Madrid. He obtained the Cátedra Autric Tamayo award with his Final Degree Project carried out during 2017. He has completed the Master in Conservation of Cultural Heritage at the same university during 2018 and the Master in Virtual Heritage, at the University of Alicante during 2019. He obtained the 1st Prize of Young Researchers in Conservation and Restoration of Cultural Heritage awarded by the GE-IIC in 2019. He has participated in several national and international conferences on the subject presented and in three Innova-Docencia UCM projects: No. 206, No. 311, No. 358. Author of several articles and two National Patents, No. ES 2713967 and ES 2782399. He is a member of the research group UCM: Art, Technology, Image and Conservation of Cultural Heritage ref.970923, Faculty of Fine Arts, Complutense University of Madrid. Currently, he is an FPI predoctoral researcher linked to the R&D project ref.PGC2018-098396-B-100.

PERFIL PROFESIONAL

Emanuel Sterp Moga es conservador-restaurador del Patrimonio Cultural. Graduado en la Universidad Complutense de Madrid. Obtuvo el galardón Cátedra Autric Tamayo con su Trabajo Final de Grado realizado durante el año 2017. Ha cursado el Máster en Conservación del Patrimonio Cultural en la misma universidad durante el año 2018 y el Máster en Patrimonio Virtual, en la Universidad de Alicante durante el año 2019. Obtuvo el 1º Premio de Jóvenes Investigadores en Conservación y Restauración del Patrimonio Cultural otorgado por el GE-IIC en el 2019. Ha participado en diversos congresos nacionales e internacionales del tema presentado y en tres proyectos Innova-Docencia UCM: N° 206, N° 311, N° 358. Autor de diversos artículos y dos Patentes Nacionales, N°: ES 2713967 y ES 2782399. Es miembro del grupo de investigación UCM: Arte, Tecnología, Imagen y Conservación del Patrimonio Cultural ref.970923, Facultad de Bellas Artes, Universidad Complutense de Madrid. Actualmente, es investigador predoctoral FPI vinculado al proyecto I+D ref.PGC2018-098396-B-100.

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Cultural Heritage and Nautical Space: New Interpretive Perspectives in the Colombian Caribbean.

Patrimonio Cultural y Espacio Náutico: Nuevas Perspectivas Interpretativas en el Caribe Colombiano.

Juan David Sarmiento Rodríguez & Jesús Alberto Aidana Mendonza (Colombia)

KEYWORDS | PALABRAS CLAVE

Cultural heritage; Nautical Space; Interdisciplinarity; Caribbean Sea; Colombia.

Patrimonio Cultural; Espacio Náutico; Interdisciplinariedad; Mar Caribe; Colombia.

ABSTRACT

The Colombian Caribbean has witnessed many historical and recent phenomena that have had profound impacts on the country's socio-historical trajectory. Past and present processes have had the ability to constitute different manifestations of Cultural Heritage, both tangible, and intangible. In the Colombian Caribbean context, one of the trends that have been applied to understand the sociocultural dynamics that involve Cultural Heritage have been the theoretical approaches of the Maritime Cultural Landscape. A new interpretative current has been proposed in recent years interested in the Nautical Space, understood as the grouping of relationships that exist between vessels of different types with a physical scenario in which they interact and function. The objective of this presentation is to expose the intrinsic link that exists in the Colombian Caribbean between Cultural Heritage and the notion of Nautical Space, which allows to better interpret and understand this integrating, connecting and dynamic scenario with great relevance in local itineraries. As such, the growing manifestation of a new vision and interpretive trend of Cultural Heritage can be observed, which can act as a transformer axis for local communities. The presentation will address two particular approaches that have been generated from the Study Group "Territorios Líquidos" of the Faculty of Cultural Heritage Studies of the Universidad Externado de Colombia. In the port of Cartagena de Indias and in the Peninsula of La Guajira, interdisciplinary approaches have been carried out linking the analytical tools of anthropology, archaeology, history, ethnography, geography and other disciplines related to the sea. This integrative approach allows considering, therefore, the framework of action of Cultural Heritage as a mean of empowerment by acting as an analytical, informative and pedagogical instrument.

RESÚMEN

El Caribe colombiano ha sido espectador de gran cantidad de fenómenos históricos y recientes que han producido profundos impactos en la trayectoria socio histórica del país. Dichos fenómenos han construido distintas manifestaciones del Patrimonio Cultural, tanto tangibles como intangibles. En el ámbito colombiano caribeño, una de las tendencias que se han aplicado para entender las dinámicas socioculturales del Patrimonio Cultural han sido las aproximaciones teóricas del Paisaje Cultural Marítimo. Una nueva corriente interpretativa ha sido propuesta en los últimos años interesada por el Espacio Náutico, entendido como la agrupación de relaciones que existen entre las embarcaciones de distintos tipos con un escenario físico en el que interactúan y funcionan. El objetivo de la presente ponencia consiste en exponer el intrínseco vínculo que existe en el Caribe colombiano entre el Patrimonio Cultural y la noción de Espacio Náutico, el cual permite interpretar y entender este escenario integrador, conector y dinámico con gran relevancia en los itinerarios locales. Como tal, se puede observar la manifestación creciente de una nueva visión y tendencia interpretativa del Patrimonio Cultural, el cual puede actuar como un eje transformador para las comunidades locales. En la ponencia se abordarán dos aproximaciones particulares que se han venido generando desde el Grupo de Estudios "Territorios Líquidos" de la Facultad de Estudios del Patrimonio Cultural de la Universidad Externado de Colombia. En el puerto de Cartagena de Indias y en la Península de La Guajira, se han llevado a cabo aproximaciones interdisciplinarias vinculando herramientas analíticas de la antropología, arqueología, historia, etnografía, geografía y disciplinas afines al mar. Esta aproximación integradora permite considerar el marco de acción del Patrimonio Cultural como medio de empoderamiento al actuar como instrumento analítico, divulgativo y pedagógico.

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Juan David Sarmiento Rodríguez & Jesús Alberto Aidana Mendoza (Colombia)

KEYWORDS | PALABRAS CLAVE

Cultural heritage; Nautical Space; Interdisciplinarity; Caribbean Sea; Colombia.
Patrimonio Cultural; Espacio Náutico; Interdisciplinariedad; Mar Caribe; Colombia.

ABOUT THE AUTHORS

Juan David Sarmiento Rodríguez

I am a Colombian anthropologist graduated in 2020 from the Faculty of Social and Human Sciences of the Universidad Externado de Colombia and student of seventh semester of Archaeology at the Faculty of Cultural Heritage Studies of the same university. I am founding member of the "Territorios Líquidos" Studies Group of the Faculty of Cultural Heritage Studies since 2015. I have worked on several projects in Colombia related to maritime archaeology, ethnography and regional archaeology in La Guajira, Cartagena de Indias and Providencia and Santa Catalina.

Jesús Alberto Aidana Mendoza

Archaeologist from the Universidad Externado de Colombia where he is currently studying the Specialization in Submerged Cultural Heritage with an Emphasis on Underwater Archeology. Researcher of the study groups "Arqueología de la Guerra y Campos de Batalla" and "Territorios Líquidos", in this one he has worked on projects for the study, management and dissemination of Submerged Heritage in agreements with the Ministerio de Cultura de Colombia, the Escuela Taller de Cartagena de Indias, and the Instituto Colombiano de Antropología e Historia. In this institution he worked as a research assistant in Submerged Cultural Heritage and, in parallel, with the Dirección General Marítima (DIMAR) participated in a research within the framework of the "Expedición Científica Seaflower: Old Providence & Santa Catalina" on the Maritime Cultural Landscape of the region. He has collaborated in publications in Argentina, Spain, Ecuador, Brazil and Colombia; and has participated with presentations at events in Cádiz (Spain), Bogotá (Cundinamarca), Cartagena de Indias (Bolívar), Cali (Valle del Cauca) and Tolemaida (Tolima).

PERFILES PROFESIONALES

Juan David Sarmiento Rodríguez

Soy antropólogo colombiano egresado en el 2020 de la Facultad de Ciencias Sociales y Humanas de la Universidad Externado de Colombia y estudiante de VII semestre de Arqueología de la Facultad de Estudios del Patrimonio Cultural de la misma universidad. Miembro fundador del Grupo de Estudios Territorios Líquidos de la Facultad de Estudios del Patrimonio Cultural desde el 2015. He trabajado en varios proyectos en Colombia relacionados con la arqueología marítima, la etnografía y la arqueología regional, en La Guajira, Cartagena, Providencia y Santa Catalina.

Jesús Alberto Aidana Mendoza

Arqueólogo de la Universidad Externado de Colombia donde actualmente cursa la Especialización en Patrimonio Cultural Sumergido con Énfasis en Arqueología Subacuática. Investigador de los grupos de estudio "Arqueología de la Guerra y Campos de Batalla" y "Territorios Líquidos", en este ha trabajado en proyectos para el estudio, gestión y difusión del Patrimonio Sumergido en convenios con el Ministerio de Cultura de Colombia, la Escuela Taller de Cartagena de Indias, y el Instituto Colombiano de Antropología e Historia.

En esta institución trabajó como asistente de investigación en Patrimonio Cultural Sumergido y, paralelamente, con la Dirección General Marítima (DIMAR) participó en una investigación en el marco de la "Expedición Científica Seaflower: Old Providence & Santa Catalina" sobre el Paisaje Cultural Marítimo de la región. Ha colaborado en publicaciones de Argentina, España, Ecuador, Brasil y Colombia; y ha participado con ponencias en eventos en Cádiz (España), Bogotá (Cundinamarca), Cartagena de Indias (Bolívar), Cali (Valle del Cauca) y Tolemaida (Tolima).

PAPERS | PONENCIAS | APRESENTAÇÕES



Museums in the Digital Age.
Museos en la Era Digital.

Josefina Pichardo Casasnovas (Dominican Republic)

KEYWORDS | PALABRAS CLAVE

Museums; Digital Age | Museos; Era Digital

ABSTRACT

It is a great challenge for museum professionals to adjust to this new era, it has now become a necessity and not only an option. Not only do we have an updated web page, but it is also important to manage Social Networks in these times.

Speaking of the Digital Era, something that cannot be left out is Home Automation, which allows us better control and monitoring of electronic equipment that have become the best allies for the conservation and security of collections. The cataloging of works has evolved hand in hand with technology, and printing is less required every day.

Conservation in museums has also been integrated into the digital age through Digital Conservation in 3D, implementing a number of electronic equipment that contributes to work efficiency and being able to maintain a long-term record of objects.

In museology and in the design of exhibitions, digital tools have expanded the resources available for a better reading of the exhibition script, many museums have developed their own applications, which allow the visitor, both physical and digital, to have an approach to the collection. At the dissemination level, apart from the social networks mentioned above and the e-newsletter, the Influencers. And speaking of the digital age, it is interesting to mention about this new modality within art that the Non-Fusible Token NFT, which has taken over the art market and some museums have already expanded their collections to this new medium.

RESÚMEN

Desde los museos es un gran reto para los profesionales que laboramos, actualizarnos a esta nueva era, antes era una opción ahora se ha convertido en una necesidad. No solo tener una página web actualizada, también es importante manejar en estos tiempos las Redes Sociales.

Hablando de la Era Digital, algo que no se puede quedar afuera es la Domótica, lo que nos permite un mejor control y monitoreo de estos equipos electrónicos que se han convertido en los mejores aliados, para la conservación y seguridad de las colecciones. La catalogación de obras ha evolucionado de la mano de la tecnología, ya las impresiones cada día son menos requeridas.

La conservación en los museos también se ha integrado a la era digital a través de la Conservación digital en 3d, implementando un sin número de equipos electrónicos que contribuyen con la eficiencia del trabajo y poder mantener un registro a largo plazo de los objetos.

En la museográfica y en el diseño de las exposiciones, lo digital ha ampliado los recursos disponibles para una mejor lectura del guión expositivo, muchos museos han desarrollado sus propias aplicaciones, que permiten al visitante, tanto físico como digital, tener un acercamiento a la colección. A nivel de difusión a parte de las redes sociales mencionadas anteriormente y los e-newsletter, los Influencers. Y hablando de era digital, es interesante mencionar sobre esta nueva modalidad dentro del arte que los Token No Fundible NFT, la cual se ha apoderado del mercado del arte y ya algunos museos se han expandido sus colecciones a este nuevo medio.

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Museums in the Digital Age.
Museos en la Era Digital.

Josefina Pichardo Casasnovas (Dominican Republic)

KEYWORDS | PALABRAS CLAVE

Museums; Digital Age | Museos; Era Digital

ABOUT THE AUTHOR

Josefina has more than 10 years of experience in museum and art collection management, with an emphasis on preventive conservation, research, communication and exhibitions, based on best practices.

She currently coordinates the Museo de Casa de Madera, in Casa de Campo, La Romana, Dominican Republic, has worked in important museums in the country as a museologist at the Museum of Modern Art, director at the Museo de La Altagracia and manager of the Altos de Chavón Archaeological Museum. .

She has a degree in Architectural Design and Decoration from the Universidad Iberoamericana de Santo Domingo UNIBE, Dominican Republic. He has a Specialty- Design and Production of Exhibition Spaces by Instituto Europeo Di Design IED, Barcelona, Spain. He is currently finishing his Master's degree work in Visual Arts from the Autonomous University of Santo Domingo UASD. She has a diploma in Management of Cultural and Creative Industries, Public Relations, Municipal Tourism Development.

Member of the International Council of Museums ICOM Dominican Republic and Member of the current Board of Directors.

PERFIL PROFESIONAL

Mas de 10 años de experiencia en gestión de museos y colecciones de arte, con énfasis en conservación preventiva, investigación, comunicación y exposiciones, basadas en las mejores prácticas.

Actualmente coordina el Museo de Casa de Madera, en Casa de Campo, La Romana, República Dominicana, ha trabajado en importantes museos del país como museógrafo en el Museo de Arte Moderno, directora en Museo de La Altagracia y gerente del Museo Arqueológico Altos de Chavón.

Es Licenciada en Diseño y Decoración Arquitectónica, por la Universidad Iberoamericana de Santo Domingo UNIBE, República Dominicana. Tiene una Especialidad- Diseño y Producción de Espacios Expositivos por Instituto Europeo Di Design IED, Barcelona, España. Actualmente está terminando su trabajo de grado de Maestría en Artes Visuales de la Universidad Autónoma de Santo Domingo UASD. Es diplomada en Gestión de Industrias Culturales y Creativas, Relaciones Públicas Desarrollo Turístico Municipal.

Miembro del Consejo Internacional de Museos ICOM República Dominicana y Vocal de la Junta Directiva actual.

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Treatment of a mural series. A collaborative work with the school that houses them in the city of Buenos Aires.

Tratamiento de una serie mural. Un trabajo colaborativo con la escuela que los alberga en la ciudad de Buenos Aires.

Luciana Andrea Feld & Zulma Alcira Sofía Abate (Argentina)

KEYWORDS | PALABRAS CLAVE

Restoration; Mural painting; Education | Restauración; Pintura Mural; Educación

ABSTRACT

With the aim of restoring a set of murals housed in a school, an agreement was signed, in 2019, between the Ministry of Education and Innovation of the Government of the Autonomous City of Buenos Aires and the TAREA Centre, School of Art and Heritage, belonging to the National University of San Martín in Buenos Aires.

The project "Murales de la Escuela N°9 Pedro de Mendoza en el barrio de La Boca" contemplates the intervention of a series of thirteen mural paintings made in 1936 by Benito Quinquela Martín (1890-1977), one of the most outstanding artists of Argentine popular painting.

The oil paintings on Celotex® panels represent scenes related to labor, the neighbourhood of La Boca, the port activities and various festivities. They were controversial from the very moment of their creation, when they were conceived by Quinquela (who was also the founder of this public school), he had the clear intention that the students who attended would incorporate art, as part of their environment, their life and their rights.

The work began with the restoration of the mural "Cargadoras de naranjas en Corrientes" and the intervention process was carried out closely with students, teachers and authorities, in order to appreciate the paintings. This experience has been invaluable in terms of the preservation of these peculiar pieces. We highlight the learning from working in this context, the commitment to give back to the students the interest in knowing, appropriating and protecting their heritage and the challenges in terms of opening the space to the general public.

RESÚMEN

En el año 2019 con la intención de poner en valor y restaurar un conjunto de murales alojados en una institución de educación primaria, se firmó un convenio entre el Ministerio de Educación e Innovación del Gobierno de la Ciudad Autónoma de Buenos Aires y el Centro TAREA, Escuela de Arte y Patrimonio, perteneciente a la Universidad Nacional de San Martín en Buenos Aires.

El proyecto "Murales de la Escuela N°9 Pedro de Mendoza en el barrio de La Boca" contempla la intervención de una serie de trece pinturas murales realizadas en 1936, por Benito Quinquela Martín (1890-1977), uno de los artistas más destacados de la pintura popular Argentina.

Las obras pintadas al óleo y cuyo soporte son paneles de Celotex®, representan escenas referidas al trabajo, al barrio de La Boca, al movimiento portuario y a diversas festividades. Las mismas resultaron controversiales desde el momento mismo de su creación, cuando fueron ideadas por Quinquela (que fue además fundador de esta escuela pública), él tenía la expresa intención de que los alumnos que asistieran incorporaran el arte como parte de su entorno, su vida y sus derechos.

El trabajo comenzó con la restauración del mural "Cargadoras de naranjas en Corrientes" y el proceso de intervención se efectuó de manera conjunta con estudiantes, docentes y autoridades, para valorar las obras. Esta experiencia ha sido invaluable en cuanto a la preservación de estas peculiares obras. Se destacan el aprendizaje al trabajar en este contexto, el compromiso de devolver a los estudiantes el interés de conocer, apropiarse y proteger su Patrimonio y los desafíos en cuanto la apertura del espacio al público general.

PAPERS | PONENCIAS | APRESENTAÇÕES



Treatment of a mural series. A collaborative work with the school that houses them in the city of Buenos Aires.

Tratamiento de una serie mural. Un trabajo colaborativo con la escuela que los alberga en la ciudad de Buenos Aires.

Luciana Andrea Feld & Zulma Alcira Sofía Abate (Argentina)

KEYWORDS | PALABRAS CLAVE

Restoration; Mural painting; Education | Restauración; Pintura Mural; Educación

ABOUT THE AUTHOR

Luciana Andrea Feld: She is an easel painting restorer at Centro TAREA, Universidad Nacional de San Martín, and assistant professor in the degree in Conservation and Restoration of Cultural Heritage, at the School of Art and Heritage of the same University. She is a specialist in Conservation-Restoration of Cultural Property (UNSAM) and holds a degree in Conservation and Restoration of Cultural Property (UNA). Since 2019 works as coordinator of the restoration project "Murales de la Escuela N°9 Pedro de Mendoza en el barrio de La Boca"

PERFIL PROFESIONAL

Luciana Andrea Feld: Es restauradora de pintura de caballete del Centro TAREA, Universidad Nacional de San Martín y profesora adjunta en la licenciatura en Conservación y Restauración del Patrimonio Cultural de la escuela de Arte y Patrimonio en la misma casa de estudios. Es especialista en Conservación-Restauración de Bienes Culturales (UNSAM) y licenciada en Conservación y Restauración de Bienes Culturales (UNA). Desde 2019 obra como coordinadora del proyecto de restauración "Murales de la Escuela N°9 Pedro de Mendoza en el barrio de La Boca"

KEYNOTE

Marcelo Mattos Araújo (Instituto Moreira Salles, Brazil)



Museums and heritage: challenges in the post-pandemic era

Museos y patrimonio: desafíos en la era pospandémica

Museus e Patrimônio - Os desafios na era da pós-pandemia



PANEL 2

Diversity, Equity, Inclusion and Accessibility in Cultural Heritage

Diversidad, Equidad, Inclusión y Accesibilidad en el Patrimonio Cultural

Diversidade, Equidade, Inclusão e Acessibilidade no Patrimônio Cultural

Chair: *Maria Pia Tamborini (Asamblea de Conservadores y Restauradores Autoconvocados - ACRA, Argentina)*

PANELISTS:

- Desirée Nobre Salazar (Universidade Federal de Pelotas e Universidade Lusófona de Humanidades e Tecnologias, Portugal)
- William Gamboa Sierra (Universidad Externado de Colombia, Colombia)
- Arelys Pieve (Museo Legislativo de la Honorable Cámara de Diputados, Argentina)
- Jean Baptista (Universidade Federal de Goiás, Brazil)
- Sanchita Balachandran (John Hopkins Archaeological Museum, US)

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Heritage Education as an Inclusion Tool for People with Disabilities **Educação Patrimonial como Ferramenta de Inclusão para Pessoas com Deficiência**

Barbara Avelino da Silva (Brazil)

KEYWORDS | PALAVRAS-CHAVE

People with Disabilities; Heritage Education; Cultural Accessibility; Mediation; Assistive Technologies
Pessoa com Deficiência; Educação Patrimonial; Acessibilidade Cultural; Mediação; Tecnologias Assistivas

ABSTRACT

This article aims at the initiation of a scientific research to be developed during the post- graduation Lato Senso course in Heritage Education by Pretos Novos Institute in Rio de Janeiro in association with Faculdade de Tecnologia de Curitiba in which we are up to the approach the importance of The Heritage Education as a tool for inclusion of disabled people, driving efforts to diagnose and to acknowledge challenges faced by disabled persons within institutions or educational settings heritage related as well as to develop methodologies to make it possible to overcome existing difficulties. The paper will present the concern and relevance of the topic from critical historicism point of view, making use of trans-disciplinary dialog whenever pertinent among Education, Architecture, Sociology, Technology and Law, having the disablism discourse used as main disruptive language means. Methods such as case study with semi-structured interviews, study of the laws applicable to the phenomenon and literature review, aiming to identify and distinguish main obstacles to accessibility within cultural centers. It is also intended to do focused interviews for discussing viable solutions to the existing deadlocks of the case study, among main interested stakeholders: people with disabilities who seek equality; and professionals linked to the dissemination of culture. The works studied aim to help with theoretical and technical skills for solution of the specified goals of this research relating to memory, historical and cultural heritage, accessibility, heritage education and disablism. Under this approach, I seek to enhance the person with disability as protagonist of his own knowledge, realizing by himself the potential difficulties and mitigating best solutions to keep him up productive and create a network through which we can spread our speech, since we all have and deserve equal rights.

RESUMO

Este artigo visa a iniciação de uma pesquisa científica a ser elaborada durante o curso de Pós-Graduação Lato Senso em Educação Patrimonial, pelo Instituto Pretos Novos, no Rio de Janeiro em parceria com a Faculdade de Tecnologia de Curitiba, na qual articularemos sobre a importância da Educação Patrimonial como ferramenta de inclusão para pessoas com deficiência, direcionando esforços para diagnosticar e reconhecer os desafios enfrentados pelos deficientes dentro de instituições ou contextos educacionais ligados ao patrimônio e desenvolver metodologias que facultem a superação dessas dificuldades. O trabalho apresentará a preocupação e a relevância do tema a partir do historicismo crítico e com recurso ao diálogo transdisciplinar, quando pertinente, entre Educação, Arquitetura, Sociologia, Tecnologia e Direito, tendo o discurso anticapacitista como principal linguagem decolonial. Serão adotados métodos como: estudos de casos com entrevistas semiestruturadas, estudo das leis aplicáveis atualmente ao fenômeno e revisão bibliográfica, aspirando distinguir os principais obstáculos à acessibilidade, existentes nos espaços culturais. Pretende-se fazer uso também de entrevistas focalizadas para a discussão de soluções viáveis aos impasses identificados nos estudos de casos, com os principais interessados nessa tônica: as pessoas com deficiências, que buscam o direito à igualdade; e os profissionais ligados à disseminação da cultura. As obras estudadas visam auxiliar com conhecimentos teóricos e técnicos a resolução dos objetivos especificados nesta pesquisa e estão dispostas em questões respeitantes à memória, patrimônio histórico e cultural, acessibilidade, educação patrimonial e anticapacitismo. E com esse olhar, busco trazer a pessoa com deficiência como protagonista de seus saberes, para compreender pelo ponto de vista delas, as maiores dificuldades e as melhores soluções para tê-las atuantes, para criar uma rede através da qual possamos espalhar a nossa fala, uma vez que temos todos os mesmos direitos.

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Heritage Education as an Inclusion Tool for People with Disabilities
Educação Patrimonial como Ferramenta de Inclusão para Pessoas com Deficiência

Barbara Avelino da Silva (Brazil)

KEYWORDS | PALAVRAS-CHAVE

People with Disabilities; Heritage Education; Cultural Accessibility; Mediation; Assistive Technologies
Pessoa com Deficiência; Educação Patrimonial; Acessibilidade Cultural; Mediação; Tecnologias Assistivas

ABOUT THE AUTHOR

Architect and Urban Planner graduated at Santa Úrsula University and post-graduate student in the Heritage Education area at Instituto de Pesquisa e Memória Pretos Novos. Currently works as an architect and project manager at Fundação Getúlio Vargas, Rio de Janeiro, and is responsible for the institution's accessibility projects. Also conducts research in Firefighting in Heritage Buildings. As an architect, has acquired experience in Conservation and Restoration, Memory and Assistive Technologies.

PERFIL PROFISSIONAL

Arquiteta e Urbanista pela Universidade Santa Úrsula e pós-graduanda em Educação Patrimonial pelo Instituto de Pesquisa e Memória Pretos Novos. Atua como arquiteta e gestora de projetos na Fundação Getúlio Vargas, Rio de Janeiro, sendo responsável pelos projetos de acessibilidade da instituição. Possui pesquisas também na área de Combate a Incêndio em Patrimônios. Interessa-se por Conservação e Restauro, Memória e Tecnologias Assistivas.

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"Contact zones" as a multidisciplinary strategy to amplify the voices in the conservation of the 21st century.
"Zonas de contacto" como estrategia multidisciplinar para amplificar las voces en la conservación del siglo XXI.

Annette Suleika Ortiz Miranda, Dr. Ruth del Fresno-Guillem & Dr. Rita Amor García (Denmark, Puerto Rico, Canada, Spain, United Kingdom)

KEYWORDS | PALABRAS CLAVE

Contact zones; artist's intent; integrity; conservation; awareness; visibility

Zonas de contacto; intención del artista; integridad; conservación; concienciar; visibilizar

ABSTRACT

This proposal aims to open a dialogue to perceptual lines of interdisciplinary exchange within the abstract relationship between artists and conservators. Using the term "contact zone" coined by Mary Louise Pratt in 1991 as "a space of imperial encounters, the space in which people geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict". Thus, the "contact zone" offers a change of perspective, referring to the point where the trajectories of the artist, the conservator and other professionals intersect to make visible the synergies in the artistic field. This leads to redefining the conservation profession, including the relevance of established gender codes, how this can interfere, facilitate, enhance or define the representativeness of works. Awareness and visibility will be essential for ethical and inclusive conservation. By considering these concepts as abstract, we can separate the political from the social or conscious struggle. Facilitating a structural framework in which several systems of meaning creation coexist. The "contact zones" allow us to respect, represent and make visible cultural and personal differences. We all face new challenges, technologies and models of art. This requires new conservation strategies beyond the tradition limited to the artwork's materiality, strategies that address abstraction, the conservation of concepts. This proposal aims to discuss a series of cases adding "contact zones" to evaluate their effect concerning the artist's intention and the integrity of the work during the preservation of the piece. The definition of the conservation field requires a revision that must be developed in a multivocal space, including aspects such as the voice of the cultures of origin of the objects that fill cultural institutions; support and enable people's right to tell and represent their cultural heritage narratives; and inclusiveness in terms of race and ethnicity. The 21st-century conservative is emerging more as a safeguard and facilitator.

RESÚMEN

Esta propuesta quiere abrir un diálogo de intercambio en la relación abstracta entre artistas y conservadores. Utilizando el término "zona de contacto" acuñado por Mary Louise Pratt (1991) como: "un espacio de encuentros imperiales, el espacio en que pueblos/países separados geográfica e históricamente entran en contacto entre sí y establecen relaciones continuas, que generalmente involucran condiciones de coerción, desigualdad radical y conflicto intratable". Así la "zona de contacto" ofrece un cambio de perspectiva, refiriéndose al punto donde se cruzan las trayectorias, del artista, el conservador y otros profesionales, para visibilizar las sinergias en el ámbito artístico. Esto lleva a redefinir la profesión de la conservación, incluyendo la relevancia de los códigos de género establecidos, cómo esto puede interferir, facilitar, mejorar o definir la representatividad de las obras. Concienciación y visibilidad serán esenciales para una conservación ética e inclusiva. Al considerar estos conceptos como abstractos, se nos permite separar la lucha política de la social o consciente. Facilitando un marco estructural en el que coexisten varios sistemas de creación de significado. Las "zonas de contacto" nos brindan la oportunidad de respetar, representar y visibilizar diferencias culturales y personales. Todos nos enfrentamos a nuevos desafíos, tecnologías y modelos de arte. Esto requiere nuevas estrategias de conservación más allá de la materialidad de la obra de arte, estrategias que abordan la abstracción, la conservación de conceptos. Esta propuesta tiene como objetivo discutir una serie de casos añadiendo "zonas de contacto" para evaluar su efecto con respecto a la intención del artista y la integridad de la obra durante la preservación de la pieza. La definición de conservador requiere una revisión que debe desarrollarse en un espacio multivocal incluyendo aspectos como la voz de las culturas de origen de los objetos que llenan instituciones culturales; apoyar y hacer posible el derecho de las personas a contar y representar las narrativas de su patrimonio cultural; e inclusividad en términos de raza y etnia. El conservador del siglo XXI está emergiendo más como salvaguarda y facilitador.

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"Contact zones" as a multidisciplinary strategy to amplify the voices in the conservation of the 21st century.
"Zonas de contacto" como estrategia multidisciplinar para amplificar las voces en la conservación del siglo XXI.

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ABOUT THE AUTHOR

Annette S. Ortiz Miranda is a chemist with a PhD in Science and Restoration of Historic and Artistic Heritage from the Instituto Universitario de Restauración del Patrimonio of the Universitat Politècnica de València, Spain and the Institute of Biochemistry, Analytical, and Environmental Chemistry at the Universität Greifswald in Germany. After earning her Ph.D., she worked as a postdoctoral researcher at Northwestern University's Center for Scientific Studies in the Arts in Chicago. She joined the scientific staff at SMK – Centre for Art Technological Studies and Conservation (CATS) as a researcher/ conservation scientist in 2021. Her focus is on the identification and characterization of artists' materials and techniques as well as the understanding of their degradation patterns. Beyond her work at SMK, Annette is engaged as a scientific consultant with museums and cultural institutions in the Caribbean, is an active member of STEM careers mentoring programs, and is part of the world's largest virtual collection of profiles of Latina scientists by the "If Then She Can" organization.

PERFIL PROFESIONAL

Annette S. Ortiz Miranda es química y doctora en Ciencias y Restauración del Patrimonio Histórico y Artístico por el Instituto Universitario de Restauración del Patrimonio de la Universitat Politècnica de València, España y el Instituto de Bioquímica, Química Analítica y Ambiental de la Universität Greifswald en Alemania. Después de obtener su doctorado, trabajó como investigadora postdoctoral en el Centro de Estudios Científicos en las Artes de la Universidad Northwestern en Chicago. Se unió al personal científico de SMK - Centro de Estudios y Conservación Tecnológica del Arte (CATS) como investigadora / científica de la conservación en 2021. Su enfoque está en la identificación y caracterización de los materiales y técnicas de los artistas, así como en la comprensión de sus patrones de degradación.. Más allá de su trabajo en SMK, Annette está contratada como consultora científica con museos e instituciones culturales en el Caribe, es miembro activo de programas de mentores de carreras STEM y es parte de la colección virtual más grande del mundo de perfiles de científicas latinas por el "If Entonces ella puede "organización.

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The evolution of the restoration discipline. The application of analytical techniques and the iconographic change in an easel painting

La evolución de la disciplina de la restauración. La aplicación de técnicas analíticas y el cambio iconográfico en una pintura de caballete.

Romina Gatti (Argentina)

KEYWORDS | PALABRAS CLAVE

Restoration; Analytical Techniques; Iconography; Evolution | Restauración; Técnicas Analíticas; Iconografía; Evolución

ABSTRACT

This project involves the restoration carried out on the painting Cristo de la Paciencia, belonging to the Church of San Ignacio de Loyola (Bs As, Argentina). This work was developed through an interdisciplinary approach in order to know the materials and the pictorial technique, tentatively attribute it to a chronological period and adopt the appropriate strategies for its restoration treatment.

During the intervention, the discovery of underlying figures required a reassessment of its iconography to learn about the new theme and recover the original message of the piece. In this way, with the help of different analytical techniques, this work aims to reconstruct the history and evolution of the object.

With the adaptation of archaeometric studies such as the use of the D-Stretch plugin of the ImageJ software, used during the non-invasive registration and diagnosis stage in the discipline of archeology, and the crossing of data obtained from the iconographic history of the work. An attempt will be made to establish a tour of the different events that occurred in the painting, in addition to locating it temporally and stylistically..

The aesthetic changes of each historical moment and the paradigms that dominated the profession of each era conditioned the construction of the canons of conservation and, in many cases, the treatments carried out were to the detriment of the work of art.

The objective of the work is to compare the evolution of the discipline through the intervention of a 17th century painting.

RESÚMEN

Este proyecto involucra la restauración llevada a cabo en la pintura Cristo de la paciencia, perteneciente a la Iglesia de San Ignacio de Loyola (Bs As, Argentina). Dicho trabajo fue desarrollado a través de un abordaje interdisciplinario con los fines de conocer los materiales y la técnica pictórica, atribuir la tentativamente a un período cronológico y adoptar las estrategias adecuadas para su tratamiento de restauro.

Durante la intervención, el descubrimiento de figuras subyacentes exigió una revaluación de su iconografía para conocer la nueva temática y recuperar el mensaje original de la pieza. De este modo, con la ayuda de diferentes técnicas analíticas, este trabajo pretende reconstruir la historia y evolución del objeto.

Con la adaptación de estudios arqueométricos como el empleo del plugin D-Stretch del software ImageJ, utilizado durante la etapa de registro y diagnóstico -no invasivo- en la disciplina de la arqueología, y el cruce de datos obtenidos desde la historia iconográfica de la obra, se intentará establecer un recorrido de los diferentes eventos que se sucedieron en la pintura, además de ubicarla temporal y estilísticamente.

Los cambios estéticos de cada momento histórico y los paradigmas que dominaron la profesión de cada época condicionaron la construcción de los cánones de la conservación y, en muchos casos, los tratamientos realizados fueron en desmedro de la obra de arte.

El objetivo del trabajo es cotejar la evolución de la disciplina a través de la intervención de una pintura del siglo XVII.

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The evolution of the restoration discipline. The application of analytical techniques and the iconographic change in an easel painting
La evolución de la disciplina de la restauración. La aplicación de técnicas analíticas y el cambio iconográfico en una pintura de caballete.

Romina Gatii (Argentina)

KEYWORDS | PALABRAS CLAVE

Restoration; Analytical Techniques; Iconography; Evolution | Restauración; Técnicas Analíticas; Iconografía; Evolución

ABOUT THE AUTHOR

Degree in Conservation and Restoration of Cultural Heritage, (TAREA Center, EAyP UNSAM). She currently works as a junior restorer at the TAREA Center and participated in important restoration projects such as the pictorial collection of Pio Collivadino of the UNLZ, the pictorial collection of Gil de Castro of the MHN, the four wall paintings of the TAM group in the Museum of the Book and of Language, the mural painting Trabajo, by Quinquela Martín at the Mexico school in CABA, among others. She participates in conferences and conferences of the discipline and is the author of articles in conservation magazines and publications.

PERFIL PROFESIONAL

Licenciada en Conservación y Restauración de Patrimonio Cultural, (Centro TAREA, EAyP UNSAM). Actualmente se desempeña como Restauradora junior, en el Centro TAREA y participó en importantes proyectos de restauración como la colección pictórica de Pio Collivadino del UNLZ, la colección pictórica de Gil de Castro del MHN, las cuatro pinturas murales del grupo TAM en el Museo del Libro y de la Lengua, la pintura mural Trabajo, de Quinquela Martín en la escuela de México de CABA, entre otros. Participa en jornadas y congresos de la disciplina y es autora de artículos en revistas y publicaciones de conservación

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Postcolonial Institutions and Indigenous Museums: Traditional Care as Preservation Practice
Instituciones Poscoloniales y Museos Indígenas: El Cuidado Tradicional Como Práctica de Conservación

Elaina A. Snyder (United States)

KEYWORDS | PALABRAS CLAVE

Best practices; professional/expert; preservation; traditional knowledge; collections care

Mejores prácticas; profesional/experto; preservación; conocimiento tradicional; cuidado de colecciones

ABSTRACT

Western GLAMS (galleries, libraries, archives, museums, and historic sites) have traditionally been institutions of colonialism established by and for wealthy cis/hetero white men; filled with irreverent displays built upon thievery, murder, genocide, slavery, and sheer force, they visualized wealth, rank, and superiority over non-white peoples and cultures.

Even in "post-colonial" institutions, Western-based tend to focus more on collections and materials preservation techniques rather than evaluating the ethics, provenance, and social repercussions of their holdings.

The threads connecting Indigenous peoples and GLAMS is very fragile, teetering on the edge of collapse or complete abandonment, hinging on the ethics of their holdings, stained with deceit, trickery, and lies; further damaging are the concept of preservation "professionals/experts" and "best practices."

Indigenous peoples are often overlooked as experts in their own right: experts of their culture, experts of their materials, experts of their traditions and rites. It is vital that they not only feel but have ownership and authority of their narratives. Additionally, the perception of 'best practices' has been idealized to include stable temperatures and appropriate relative humidities, to name two, when, in reality, 'best practices' represent the ability of caretakers in tandem with the resources available. These arguments too often drown out any cries for repatriation. By investigating legal measures, current standards, and theory against a preservation plan for two vastly difference Indigenous museums, this paper un-defines 'expert' and 'best practices' to incorporate Indigenous traditional knowledge and expertise. After thousands of years of persecution, loss of loved ones, traditions, languages, land, and treasured objects, Indigenous peoples are taking back power over their narrative, especially in cultural institutions, as true experts in their field ensuring that traditional care is collections care.

RESÚMEN

Los GLAMS occidentales (galerías, bibliotecas, archivos, museos y sitios históricos) han sido tradicionalmente instituciones de colonialismo establecidas por y para hombres cis/heterosexuales blancos adinerados; llenos de demostraciones irreverentes basadas en el robo, el asesinato, el genocidio, la esclavitud y la fuerza pura, visualizaron riqueza, rango y superioridad sobre los pueblos y culturas no blancos.

Incluso en las instituciones "poscoloniales", las occidentales tienden a centrarse más en las técnicas de conservación de colecciones y materiales que en evaluar la ética, la procedencia y las repercusiones sociales de sus propiedades.

Los hilos que conectan a los pueblos indígenas y GLAMS son muy frágiles, se tambalean al borde del colapso o el abandono total, dependen de la ética de sus propiedades, manchados de engaños, artimañas y mentiras; más dañino es el concepto de "profesionales/expertos" y "mejores prácticas" de la preservación. Los pueblos indígenas a menudo son pasados por alto como expertos por derecho propio: expertos en su cultura, expertos en sus materiales, expertos en sus tradiciones y ritos. Es vital que no solo sientan, sino que posean la propiedad y la autoridad de sus narrativas. Además, la percepción de "mejores prácticas" se ha idealizado para incluir temperaturas estables y humedades relativas apropiadas, por nombrar dos, cuando, en realidad, las "mejores prácticas" representan la capacidad de los cuidadores junto con los recursos disponibles. Con demasiada frecuencia, estos argumentos ahogan cualquier grito de repatriación.

Al investigar las medidas legales, los estándares actuales y la teoría contra un plan de preservación para dos museos indígenas enormemente diferentes, este documento no define "experto" y "mejores prácticas" para incorporar el conocimiento y la experiencia tradicionales indígenas. Después de miles de años de persecución, pérdida de seres queridos, tradiciones, idiomas, tierras y objetos preciados, los pueblos indígenas están retomando el poder sobre su narrativa, especialmente en las instituciones culturales, como verdaderos expertos en su campo asegurando que el cuidado tradicional es cuidado de colecciones.

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Postcolonial Institutions and Indigenous Museums: Traditional Care as Preservation Practice

Instituciones Poscoloniales y Museos Indígenas: El Cuidado Tradicional Como Práctica de Conservación

Elaina A. Snyder (United States)

KEYWORDS | PALABRAS CLAVE

Best practices; professional/expert; preservation; traditional knowledge; collections care

Mejores prácticas; profesional/experto; preservación; conocimiento tradicional; cuidado de colecciones

ABOUT THE AUTHOR

Elaina Snyder (Troy, Ohio, USA) is a History and Library Science dual-master's student at the University of Maryland specializing in Early Modern Ireland and Archives/Digital Curation. She also holds a certificate for Museum Scholarship and Material Culture. Her History thesis focuses on civilian trauma during the 1641 Irish Rebellion and how the near-consistent republishing of accounts have affected cultural/generational trauma and the concept of 'imagined communities.' Her focuses in archives, curation, and museums are preservation practice, ethics, and Indigenous accessibility and ownership rights.

PERFIL PROFESIONAL

Elaina Snyder (Troy, Ohio, EE. UU.) Es estudiante de doble maestría en Historia y Ciencias Bibliotecarias en la Universidad de Maryland y se especializa en Irlanda Moderna Temprana y Curación de Archivos / Digital. También tiene un certificado de Beca de Museo y Cultura Material. Su tesis de Historia se enfoca en el trauma civil durante la Rebelión Irlandesa de 1641 y cómo la reedición casi consistente de relatos ha afectado el trauma cultural / generacional y el concepto de 'comunidades imaginadas'. Su enfoque en archivos, curaduría y museos son la práctica de la preservación, la ética y Derechos de propiedad y accesibilidad de los indígenas.

PAPERS | PONENCIAS | APRESENTAÇÕES



Las Mayas Petroglyphs of The Alejandro Otero Museum. A Proposal of Musealization for Valuation Rock Art
Petroglifos Las Mayas del Museo Alejandro Otero. Una Propuesta de Musealización para la Puesta en Valor del Arte Rupestre

Johan Rojas Pino (Venezuela)

KEYWORDS | PALABRAS CLAVE

Petroglyphs; Musealization; Museum; Conservation; Cultural Heritage; Rock Art

Petroglifos; Musealización; Museo; Conservación; Patrimonio Cultural; Arte Rupestre

ABSTRACT

Las Mayas petroglyphs of the Alejandro Otero Museum are pieces of high historical and cultural value. They are part of Venezuelan cultural heritage and of the legacy left by the original peoples, former inhabitants of the valley of Caracas.

These specimens are affected by different deterioration factors and alteration mechanisms that put at risk the physical integrity of the petroglyphs affected its conservation and durability over time.

This research concentrates the documentation, conservation and valorisation of these cultural assets, from the use of museological tools and different communication strategies, which allow the integral study of these specimens and their socialization. It has the quantitative and qualitative analysis of the opinions and the assessment of the visiting public and the MAO workers on the petroglyphs, and on the other hand, the analysis of the interviews carried out with researchers in the area of petroglyphs and specialists in cultural management.

The fundamental objective of this research is the musealization of Las Mayas petroglyphs, based on the integral approach of the cultural property, through the diagnosis of the state of conservation, knowing the vision of the visiting public, the MAO workers and the specialists, as well as determine a conservation methodology and design a museographic proposal and communication strategies adapted to current contexts and realities that allow comprehensive protection and value of these cave manifestations and the dissemination of cultural heritage.

RESÚMEN

Los petroglifos Las Mayas del Museo Alejandro Otero, son piezas de alto valor histórico y cultural. Forman parte del patrimonio cultural venezolano y del legado dejado por los pueblos originarios, antiguos habitantes del valle de Caracas.

Estos ejemplares se ven impactados por distintos factores de deterioro y mecanismos de alteración que ponen en riesgo la integridad física de los petroglifos afectando su conservación y perdurabilidad en el tiempo.

Esta investigación concentra la documentación, conservación y puesta en valor de estos bienes culturales, a partir del uso de herramientas museológicas y distintas estrategias comunicacionales, que permiten el estudio integral de estas piezas y su socialización. Cuenta con el análisis cuantitativo y cualitativo de las opiniones y la valoración que tiene el público visitante y los trabajadores del Museo Alejandro Otero (MAO) sobre los petroglifos, y por otro lado, el análisis de las entrevistas realizadas a investigadores en el área de petroglifos y a especialistas en gestión cultural.

El objetivo fundamental de esta investigación es la musealización de los petroglifos las Mayas, basado en el abordaje integral del bien cultural, a través del diagnóstico del estado de conservación, conocer la visión del público visitante, de los trabajadores del MAO y de los especialistas, así como proponer una metodología de conservación, el diseño de una propuesta museográfica y estrategias comunicacionales adaptadas a los contextos y realidades actuales que permitan la protección integral, la puesta en valor de estas manifestaciones rupestres y la divulgación del patrimonio cultural.

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ABOUT THE AUTHOR

Graduate in Plastic Arts, mention in Museology. Thesis of the Master in Management and Cultural Policies at the Central University of Venezuela (UCV). Thesis student of the National Program for Advanced Training in Numismatics (PNFA-NU) of the Central Bank of Venezuela (BCV) and the National Center for Historical Studies (CNEH). Diploma in Research and Conservation of Rock Art. Diploma in Rescue Archeology and Paleontology at the Francisco de Miranda National Experimental University (UNEFM). Certified as Technical Assistant of Physical-Chemical Analysis at the University Institute of Technology - Capital Region. Dr. Federico Rivero Palacio (IUT-RC FRP). Member of the International Council of Museums (ICOM-Venezuela). Professor at the National Experimental University of the Arts (Unearte). Cultural Promoter of the Central Bank of Venezuela (BCV).

PERFIL PROFESIONAL

Licenciado en Artes Plásticas mención Museología. Tesista de la Maestría en Gestión y Políticas Culturales en la Universidad Central de Venezuela (UCV). Tesista del Programa Nacional de Formación Avanzada en Numismática (PNFA-NU) del Banco Central de Venezuela (BCV) y el Centro Nacional de Estudios Históricos (CNEH). Diplomado en Investigación y Conservación del Arte Rupestre. Diplomado en Arqueología y Paleontología de Rescate en la Universidad Nacional Experimental Francisco de Miranda (UNEFM). Certificado como Asistente Técnico de Análisis Físico-Químico en el Instituto Universitario de Tecnología - Región Capital. Dr. Federico Rivero Palacio (IUT-RC). Miembro del Consejo Internacional de Museos (ICOM Venezuela). Profesor de la Universidad Nacional Experimental de las Artes (Unearte). Promotor Cultural del Banco Central de Venezuela (BCV).

PAPERS | PONENCIAS | APRESENTAÇÕES



Workshops on Heritage Interpretation of Mural Painting for children and adolescents in the Historic Center of Old Havana, Cuba.
Talleres de Interpretación Patrimonial de Pintura Mural para niños y adolescentes del Centro Histórico de La Habana Vieja, Cuba.

Dunia Caridad Rodriguez Pérez (Cuba)

KEYWORDS | PALABRAS CLAVE

Heritage Interpretation Workshop; Mural Painting | Taller de Interpretación Patrimonial; Pintura Mural

ABSTRACT

The Historical Center of La Havana Vieja in Cuba, keeps a large part of the National Patrimony and because of its numerous values, in 1982 it was considered "Cultural Patrimony of Humanity by UNESCO". The most antique urban framework is composed of approximately 3300 buildings, the majority of them with environmental value. One fifth of these constructions contain mural paintings, either partially or in the entirety of the building. The articulation of sociocultural strategies that encourage responsible attitudes in the community and more specifically in young generations, places the culture as the center of human development, promoting the preservation and conservation of the building cultural patrimony. This investigation checks more than a decade of exchange in patrimonial interpretation works of mural painting for children and teenagers who live in the historical center. The main goal is: "Encourage Children and Teenagers to Take Care of Mural Painting and the Cultural Heritage of the Historic Center of La Havana Vieja".

It is based on a qualitative design and it's classified as an Participative-Action-Investigation; because this kind of study besides analyzing the problem of the investigation, it proposes to change the involved subjects, in transforming actors of that reality.

As a result it became evident that Patrimonial Interpretation Actions promote the construction of social networks between children and teenagers in a patrimonial environment, encouraging vocational criteria and identities towards their community, and impulses learning in a creative and enjoyable way. In the Educational Centers with mural paintings, the participants contribute with their knowledge and attitude to preserve the mural decoration. Currently the Heritage Interpretation Workshops are part of the Cultural Project of the Museum of Mural Painting, which is part of the Heritage Directorate of the Office of the City Historian, and is the theoretical basis for other research.

RESÚMEN

El Centro Histórico de La Habana Vieja en Cuba, guarda gran parte del Patrimonio Nacional. Por sus numerosos valores, en 1982 fue considerado por la UNESCO: "Patrimonio Cultural de la Humanidad". El entramado urbano más antiguo, está compuesto por aproximadamente 3 300 edificaciones; en su mayoría inmuebles de valor ambiental. Una quinta parte de estas construcciones contienen, parcial o totalmente, presencia de pintura mural. La articulación de estrategias socioculturales que incentiven actitudes responsables, en la comunidad y particularmente en las jóvenes generaciones, coloca a la Cultura como centro del desarrollo humano, favoreciendo la preservación y conservación del patrimonio cultural edificado. Esta investigación evalúa más de una década de intercambio en Talleres de Interpretación Patrimonial de pintura mural, para niños y adolescentes que conviven en el Centro Histórico. El objetivo principal es: "Estimular en los niños y adolescentes el interés por el cuidado de la Pintura Mural y el Patrimonio Cultural del Centro Histórico de La Habana Vieja".

El proyecto está basado en un diseño cualitativo y se clasifica como una Investigación-Acción-Participativa; porque este tipo de estudio además de analizar el problema de la investigación, propone convertir a los sujetos involucrados, en actores transformadores de esa realidad.

Como resultados se evidencia que las Acciones de Interpretación Patrimonial, favorecen la construcción de redes sociales entre los niños y adolescentes en torno al Patrimonio, incentivan criterios vocacionales e identitarios hacia su comunidad y estimulan el aprendizaje de una forma amena y creativa. En los Centros Educativos donde existe pintura mural, los participantes contribuyen con sus conocimientos y actitudes a preservar las decoraciones murales. En la actualidad los Talleres de Interpretación Patrimonial, forman parte del Proyecto Cultural del Museo de la Pintura Mural de la Dirección de Patrimonio de la Oficina del Historiador de la Ciudad y es fundamento teórico de otras investigaciones.

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Dunia Caridad Rodriguez Pérez (Cuba)

KEYWORDS | PALABRAS CLAVE

Heritage Interpretation Workshop; Mural Painting | Taller de Interpretación Patrimonial; Pintura Mural

ABOUT THE AUTHOR

Graduated in December 2006 as: Mural Painting Restoration Officer at the Gaspar Melchor de Escuela Taller de La Habana Gaspar Melchor de Jovellanos, Office of the City Historian (OHC). She has developed numerous restoration, conservation and research works on colonial wall paintings in the Historic Center of Old Havana. In 2011 she graduated as a Bachelor of Sociocultural Studies at the University of Havana and began to work as a Specialist Museologist at the Museum of Mural Painting of the OHC Heritage Directorate. She has carried out research and completed teaching collaborations with the San Gerónimo University of Havana and the Restoration career of the Higher Institute of the Arts (ISA). Since 2017 she has been a Restorer of Easel Painting and Movable Assets at the National Museum of Fine Arts. She has participated in numerous National and International events related to the Restoration, Conservation, Preservation and Management of Cultural Heritage.

PERFIL PROFESIONAL

Graduada en diciembre de 2006 como: Oficial de Restauración de Pintura Mural en la Escuela Taller de La Habana Gaspar Melchor de Jovellanos, Oficina del Historiador de la Ciudad (OHC). Ha desarrollado numerosos trabajos de restauración, conservación e investigación de pinturas murales coloniales en el Centro Histórico de La Habana Vieja. En el año 2011 es graduada como Licenciada en Estudios Socioculturales en La Universidad de La Habana y comienza a trabajar como Museóloga Especialista del Museo de la Pintura Mural de la Dirección de Patrimonio de la OHC. Ha realizado colaboraciones de investigación y docencia con la Universidad San Gerónimo de La Habana y la carrera de Restauración del Instituto Superior de las Artes (ISA). Desde el año 2017 se desempeña como Restauradora de Pintura de Caballete y Bienes Muebles en el Museo Nacional de Bellas Artes. Ha participado en numerosos eventos Nacionales e Internacionales relacionados con la Restauración, Conservación, Preservación y Gestión del Patrimonio Cultural.

POSTERS | PÓSTERS | PÔSTERES



Challenges of Independent Projects: Translation of Bárbara Appelbaum's Book Into Portuguese.

Desafios de Projetos Independentes: Tradução do Livro de Bárbara Appelbaum para a Língua Portuguesa.

Mariana Gaelzer Wertheimer (Brazil)

KEYWORDS | PALABRAS CLAVE

Barbara Applebaum; methodology; conservation | Barbará Applebaum, metodologia , conservação

ABSTRACT

The poster intends to report and disseminate the project to translate the book "Conservation Treatment Methodology" into Portuguese, which began in 2018 and ended in 2021. This project was made possible by the collaboration of several professionals along with funds from different sources. Parts of the amounts contributed came from private funds, with a compliment to the values by the Association of Conservators and Restorers of Rio Grande do Sul, the co-editor, in addition to the number of supporters such as associations of conservators in the southern regions of Brazil (ACORRS ARCO.it and ACCR).

As important as the result of the book and its possibilities, it is relevant to approach the process. The work was made possible by the articulation of steps that required a lot of trust and perseverance. In this project, a chain of credibility was necessary, starting with the author herself, who ceded the copyright without any counterpart or knowledge of the agents involved. The following execution stages also marked a belief in the project because they were carried out, with special costs, and captured values.

This translation is of great importance for the democratization and accessibility of foreign literature in the conservation area. It allows for the continuing education of conservative professionals, not only for Portuguese-speaking natives but also for Spanish speakers, who are more familiar with Portuguese than with English. As it is a methodology within contemporary conservation concepts, its scope and applicability are fundamental. In this way, the dissemination and updating of knowledge promoted by the book will increase new reflections, in the Latin American context. In addition to the accessibility provided by the Latin language version, the copies' sale may serve as a source of income for associations. That also increases the legitimizing of the profession, in addition to promoting the fortification of class associations.

RESUMO

O pôster pretende relatar e difundir o projeto de tradução do livro "Conservation Treatment Methodology" para a língua portuguesa, que iniciou em 2018 e teve conclusão em 2021. Este projeto foi possível pela colaboração de vários profissionais juntamente com verbas de diferentes fontes. Partes dos valores aportados foram oriundos de verba privada, com complemento dos valores pela Associação dos Conservadores Restauradores do Rio Grande do Sul, a coeditara, além dos valores de apoiadores como associações de conservadores das regiões sul do Brasil (ACORRS ARCO.it e ACCR).

Tão importante quanto o resultado do livro e suas possibilidades, é relevante abordar o processo, a metodologia de trabalho foi possível pela articulação de etapas as quais exigiram muita confiança e perseverança. Foi necessária uma cadeia de credibilidade no projeto, iniciando pela própria autora que cedeu os direitos autorais sem nenhuma contrapartida ou conhecimento dos agentes envolvidos. As seguintes etapas de execução também marcaram uma crença no projeto por serem realizadas com custos especiais e à medida que se captavam os valores.

Esta tradução é de grande importância pela democratização e acessibilidade de literatura estrangeira na área de conservação. Possibilita a formação continuada de profissionais conservadores, não só para nativos da língua portuguesa, mas também para espano-falantes, que possuem maior familiaridade com o português do que o inglês. Por se tratar de uma metodologia dentro de conceitos contemporâneos de conservação, seu alcance e aplicabilidade, são fundamentais. Deste modo a divulgação e atualização de conhecimento promovido pelo livro muito contribuirá para novas reflexões no contexto latino americano. Para além da acessibilidade proporcionada pela versão em língua latina, a comercialização dos exemplares poderá servir de fonte de renda para as associações e deste modo será mais um modo de legitimar a profissão, além de promover a fortificação das associações de classe.

POSTERS | PÓSTERS | PÔSTERES



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Mariana Gaelzer Wertheimer (Brazil)

KEYWORDS | PALABRAS CLAVE

Barbara Applebaum; methodology; conservation | Barbará Applebaum, metodologia , conservação

ABOUT THE AUTHOR

Master in Social Memory and Cultural Patrimony by the UFPel; Architect and Urbanist by the Faculty Ritter dos Reis, and Bachelor of Ceramics by UFRGS. Technique in Conservation and Restoration of Stained Glass by IPPAR, where it was made the treatment of the medieval panels of the Monastery Santa Maria da Vitória, and modernists from the National Institute of Statistics, both in Portugal.

Professionally, it was carried out Conservation / Restoration treatments in several panels, the main ones: panels of the Law School of UFRGS, panels of IPHAN. It was also carried out conservation and restoration treatment of the stained glass panels of the Skylight of the Vice Governorship of the State of Rio Grande do Sul, in Porto Alegre, as well as others. Part of the results of some of these treatments was presented at the XII Congress of the Brazilian Association of Conservatives and Restorers of Cultural Heritage in Fortaleza (2006), at the International Council of Museums-Conservation Committee (ICOM-CC) Glass and Ceramics Work Group Congress in Slovenia, and at the 47th AIC Annual Meeting (with a partial scholarship from the FAC). Article's reviewer in the Journal of Cultural Heritage magazine. Expert in the Ministry of Culture and a founding partner of ACOR/RS, where she is currently Vice-President. Substitute professor at the Institute of Arts of the Federal University of Rio Grande do Sul and at the Federal University of Pelotas. Coordinator of the Project: Study of the Stained Glass Heritage in Porto Alegre in the period from 1920 to 1980 by the Petrobras Cultural program, which had results presented at the International Meeting of Corpus Vitrearum Medii Aevi, at the Metropolitan Museum of New York. Editor, supervisor, and coordinator of Barbara Appelbaum's book Conservation Treatment Methodology in Portuguese.

PERFIL PROFISSIONAL

Mestre em Memória Social e Patrimônio Cultural pela UFPel; Arquiteto e Urbanista pela Faculdade Ritter dos Reis, e Bacharel em Cerâmica pela UFRGS. Técnica de Conservação e Restauro de Vitrais pelo IPPAR, onde foi feito o tratamento dos painéis medievais do Mosteiro de Santa Maria da Vitória, e modernistas do Instituto Nacional de Estatística, ambos em Portugal.

Profissionalmente, foram realizados tratamentos de Conservação / Restauração em diversos painéis, sendo os principais: painéis da Faculdade de Direito da UFRGS, painéis do IPHAN. Também foi realizado tratamento de conservação e restauro dos vitrais da Clarabóia da Vice-Governança do Estado do Rio Grande do Sul, em Porto Alegre, entre outros. Parte dos resultados de alguns desses tratamentos foi apresentada no XII Congresso da Associação Brasileira dos Conservadores e Restauradores do Patrimônio Cultural de Fortaleza (2006), no Conselho Internacional de Museus-Comitê de Conservação (ICOM-CC) Trabalho em Vidro e Cerâmica Congresso do Grupo na Eslovênia e na 47ª Reunião Anual da AIC (com bolsa parcial da FAC). Revisor do artigo na revista Journal of Cultural Heritage. Especialista do Ministério da Cultura e sócia fundadora da ACOR / RS, onde atualmente é Vice-Presidente. Professor substituto do Instituto de Artes da Universidade Federal do Rio Grande do Sul e da Universidade Federal de Pelotas. Coordenador do Projeto: Estudo do Patrimônio Vitral de Porto Alegre no período de 1920 a 1980 pelo programa Petrobras Cultural, que teve resultados apresentados no Encontro Internacional do Corpus Vitrearum Medii Aevi, no Museu Metropolitano de Nova York. Editora, supervisora e coordenadora do livro Conservation Treatment Methodology in Portuguese de Barbara Appelbaum.

POSTERS | PÓSTERS | PÔSTERES



Tarebox® Conservation Frame. Exhibition of original documents of the city of Puebla, Mexico.

Marco de Conservación Tarebox®. Exhibición de los documentos primigenios de la ciudad de Puebla, México.

Judith Gómez Glez & Paola D'Rugama Villa (Mexico)

KEYWORDS | PALABRAS CLAVE

Hermetic frame; stable conditions; preservation; conservation; display; primal documents

Marco hermético; condiciones estables; preservación; conservación; exhibición; documentos primigenios

ABSTRACT

One of the main needs in the field of conservation and restoration of cultural heritage, is the innovation and use of specialized equipment that contributes to the preservation of collections. The use of inert and good quality materials as well as creating safe environments for the assets to remain in, were some of the main principles to consider while designing and creating an equipment that promotes the exhibition of collections in controlled atmospheres, with maximum protection from UV light incidence and fluctuations of relative humidity.

In 2014, Tarebox® was created, a conservation frame to display different cultural assets such as documents, flat textiles, graphic and pictorial works, free of fluctuations thus maintaining controlled conditions. It is a product with 100% Mexican technology that allows the exhibition of cultural assets to be extended sustaining stable conditions, since the interior is kept hermetically sealed and environmental variations due to excess visitors or the climatic conditions of the exhibit space are avoided.

In 2018, a pioneering comprehensive project was carried out in Latin America managed and coordinated by the company Marco Polo S.A. de C.V. with the Tarebox® team. The project was designed for the General Municipal Archive of Puebla, Puebla City Council© in order to safeguard the original documents of the City of Puebla in Mexico. These are three documents dating from the 16th century, made of cotton paper, parchment, with dry stamps, iron gall inks and polychrome margins; and a fourth document that describes the inclusion of the city of Puebla as a world heritage site by the UNESCO..

The project included the diagnosis of documents, on-site conservation processes, colorimetry by spectrophotometry registration, the development of EX-LIBRIS® specialized furniture with Led lighting and a Tru Vue® glass display case adapted to the architecture and environment of the space. Finally, the safeguarding of the documents was carried out within the Tarebox® conservation frames where they are currently on display.

RESÚMEN

Una de las principales necesidades en el ámbito de la conservación y restauración de bienes culturales es la innovación y uso de equipos especializados que contribuyan a la preservación de las colecciones.

El uso de materiales inertes y de buena calidad así como crear ambientes seguros donde puedan permanecer los bienes fueron algunos de los principios a considerar al momento de diseñar y crear un equipo que fomente la exhibición de colecciones en atmósferas controladas con protección máxima de incidencia de radiación ultravioleta y evitar al máximo las fluctuaciones de humedad relativa.

En 2014 surge Tarebox® un marco de conservación para exhibir diferentes tipos de bienes culturales, como documentos, obra gráfica, obra pictórica y textiles planos en condiciones controladas y libre de fluctuaciones. Se trata de un producto con tecnología 100% mexicana donde los bienes pueden extender su periodo de exhibición en condiciones estables dado que al interior se mantiene hermético y se evitan fluctuaciones ambientales por el exceso de visitantes o por las condiciones climáticas de las salas.

En 2018 se llevó a cabo un proyecto integral pionero en América Latina, gestionado y coordinado por la empresa Marco Polo S.A. de C.V. con el equipo Tarebox® para el Archivo General Municipal de Puebla, Ayuntamiento de Puebla© con la finalidad de resguardar los documentos primigenios de la Ciudad de Puebla en México. Se trata de tres documentos que datan del siglo XVI, elaborados en papel de algodón, pergamino, con sellos en seco, tintas ferrogálicas y márgenes con policromía, y un cuarto documento que relata la inclusión de la ciudad de Puebla como patrimonio mundial por parte de la UNESCO.

El proyecto abarcó el diagnóstico de los documentos, procesos de conservación in situ, registro de colorimetría por espectrofotometría, el desarrollo de muebles especializados marca EX-LIBRIS® con iluminación Led y vitrina con vidrio Tru Vue® adaptados a la arquitectura y entorno del espacio y por último el resguardo de los documentos dentro de marcos de conservación marca Tarebox® donde se encuentran actualmente en exhibición.

POSTERS | PÓSTERS | PÔSTERES



Tarebox® Conservation Frame. Exhibition of original documents of the city of Puebla, Mexico.

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ABOUT THE AUTHOR

Judith Gómez González graduated in furniture restoration from the ENCRyM-INAH in Mexico. Since 2013 he works as an expert conservator - restorer in the National Coordination for the Conservation of Cultural Heritage - INAH. He participated as a specialist in textile restoration in several projects such as the Restoration project of the Urns and Bones of the Exhumed Patriotic Heroes of the Column of Independence (2010), the Restoration project of the Urns and Bones of the Serdán Brothers of the Regional Museum of the Mexican Revolution in Puebla (2016). She was Deputy Director of the Artistic and Cultural Property Restoration Area of the National Palace Gallery, Conservatorship, Presidency of the Republic (2011-2013). He was a member of the steering committee of the NATCC, North American Textile Conservation Conference with headquarters in Mexico D.F. (2005) and Washington D.C. (2007).

Paola D'Rugama Villa Degree in Restoration of movable heritage from the ENCRyM-INAH. 1996-2001. International Specialization in Conservation Restoration of Photography, ENCRyM-INAH. 2008-2009. She stayed at the COREBARNA Conservation Laboratory, Pau Maynés in Barcelona, Spain. 2009. Diploma in conservation of cinematographic and audiovisual heritage, Cineteca Nacional and CECADUAM. 2011-2012. Diploma in specialization of metallurgical cultural heritage, ENCRyM-INAH. 2016. Professional experience: Since April 2013 she works independently, owner of the workshop for the conservation and restoration of historical and artistic assets in Mexico City. Partner of Grupo Tares S.A. de C.V.

PERFIL PROFESIONAL

Judith Gómez González Licenciada en restauración de Bienes Muebles por parte de la ENCRyM- INAH en México. Desde 2013 trabaja como conservador - restaurador perito en la Coordinación Nacional de Conservación del Patrimonio Cultural - INAH. Participó como especialista en restauración de textiles en varios proyectos como el proyecto de Restauración de las Urnas y Osamentas de los Héroes Patrios exhumados de la Columna de la Independencia (2010), el proyecto de la Restauración de las Urnas y Osamentas de los Hermanos Serdán del Museo Regional de la Revolución Mexicana en Puebla (2016). Fue Subdirectora de Área de Restauración de Bienes Artísticos y Culturales de Galería de Palacio Nacional, Conservaduría, Presidencia de la República (2011-2013). Fue miembro del comité directivo del NATCC, North American Textile Conservation Conference con sedes en México D.F. (2005) y Washington D.C. (2007).

Paola D'Rugama Villa Licenciatura en Restauración de bienes muebles por parte de la ENCRyM-INAH. 1996-2001. Especialización internacional en conservación Restauración de Fotografía, ENCRyM-INAH. 2008-2009. Estadía en el Laboratorio de Conservación COREBARNA, Pau Maynés en Barcelona, España. 2009. Diplomado en conservación de patrimonio cinematográfico y audiovisual, Cineteca Nacional y CECADUAM. 2011-2012. Diplomado en especialización de Patrimonio cultural metalúrgico, ENCRyM-INAH. 2016. Experiencia profesional: Desde abril 2013 trabaja de manera independiente, propietaria del taller de conservación y restauración de bienes históricos y artísticos en la ciudad de México. Socio de Grupo Tares S.A. de C.V.

POSTERS | PÓSTERS | PÔSTERES



Vision and Trends in Cultural Heritage
Visão e Tendências em Patrimônio Cultural

Jamille Cruz de Queiroz Pimentel Ponte (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Heritage; Importance; Influence | Patrimônio; importância; conservação

ABSTRACT

Cultural Heritage is nothing more than the set of material or immaterial goods, whose importance is not in their pecuniary value, but in the history behind them. A song can tell the story of a people's culture, that is, how they lived, their folklore, customs, food and so on. and a building can tell the story of the formation of a place in relation to its structure, formation, development, construction elements and materials used. A place without history is a dead place. In the Contemporary View, much has been discussed about the importance of Cultural Heritage and the trends followed in the continuity of the memory that one wants to preserve and transmit, but this was not always the case.

Goal: The purpose of this article is to clarify how they happen or happened and how they influence or influence the preservation of the assets that will be addressed.

Methodology: It will be done through iconographic survey, local research and case study with a comparison of before and after and what could be. Difference between the treatment applied to two buildings of different international relevance that suffered accidental fire and two local buildings in the same city that did not receive due attention, one undergoing demolition to make way for the new, the modern and the other that waits until today of today for a proper and deserved treatment. The article will be presented in poster format.

Results obtained or expected: We hope to clarify that following trends is not always a good option or the most relevant for the conservation of Cultural Heritage and instruct society in a clear and objective way.

ABOUT THE AUTHOR

Architect and Urban Planner graduated from Centro Universitário Augusto Motta, currently working in the area of Heritage Preservation and Conservation.

RESUMO

Patrimônio Cultural nada mais é que o conjunto de bens materiais ou imateriais, cuja importância não está em seu valor pecuniário, mas na história por trás deles. Uma música pode contar a história de uma cultura de um povo, ou seja, como viviam, seu folclore, costumes, comidas e etc. e um edifício pode contar a história da formação de um lugar em relação a sua estrutura, formação, desenvolvimento, elementos construtivos e materiais empregados. Um lugar sem história, é um lugar morto. Na Visão contemporânea, muito se tem discutido sobre a importância do Patrimônio Cultural e as tendências seguidas na continuidade da memória que se quer preservar e transmitir, mas nem sempre foi assim.

Objetivo: O objetivo deste artigo, é esclarecer de que forma acontecem ou aconteceram e como influenciam ou influenciaram na preservação dos bens que serão abordados.

Metodologia: Se dará por meio de levantamento iconográfico, pesquisa local e estudo de caso com comparativo do antes e depois e do que poderia ser. Diferença entre o tratamento aplicado em duas edificações de relevância internacional distintas que sofreram incêndio acidental e duas edificações locais de uma mesma cidade que não tiveram a atenção devida, uma sofrendo demolição para dar lugar ao novo, ao moderno e a outra que aguarda até os dias de hoje por um tratamento adequado e merecido. O artigo será apresentado em formato de pôster.

Resultados obtidos ou esperados: Espera-se esclarecer que, seguir tendências nem sempre é uma boa opção ou a mais pertinente para conservação do Patrimônio Cultural e instruir a sociedade de forma clara e objetiva.

PERFIL PROFISSIONAL

Arquitecto y urbanista egresado del Centro Universitario Augusto Motta, actualmente trabaja en el área de conservación y patrimonio construido.

POSTERS | PÓSTERS | PÔSTERES



Verification Questions: Didactic Key for Virtual Teaching Development. Case Study from Teaching Documentary Heritage.
Preguntas de Comprobación: Clave Didáctica para el Desarrollo Docente Virtual. Caso de Estudio desde la Enseñanza del Patrimonio Documental

Yorlis Delgado López (Cuba)

KEYWORDS | PALABRAS CLAVE

Question; didactics; teaching tool; virtual scenario; Covid-19; Documentary Heritage; Cuba

Pregunta; didáctica; herramienta docente; escenario virtual; Covid-19; Patrimonio Documental; Cuba

ABSTRACT

The Covid-19 pandemic has made university teachers to use more in virtual reality, which breaks the traditional role of face-to-face education. Cuba is increasingly inserted into a relative virtuality that is assuming an educational and paradigmatic role.

But reality imposes a very different development from teaching. Objective: to analyze the premises necessary for the professor to elaborate, from the beginning of the teaching course, the verification questions in a way that allows him to accredit the acquisition of knowledge by the student.

Methods: the application of the method of documentary analysis and some variants of the deductive analytic that allowed an analysis and reflection on the subject in question. together with the author's teaching experience.

Results: This proposal is evaluated from the virtual scenario, from an objective reality that inevitably develops from the lack of information technology. It provides tools for its elaboration and illustrates with the design of the subject Legal Protection of Documentary Heritage in Cuba, which is taught in the sixth year of the Preservation and Management of Historical-Cultural Heritage career at the San Gerónimo de La Habana University College, University from Havana, Cuba, from the new reality.

Conclusions: What to ask acquires southern value in the reality of these radical and sublime times in which the world faces a pandemic such as Covid-19. Good practices in the preparation of the content to be asked, ruin a better assimilation and own evaluations by the student body. The case study of the subject Legal Protection of Documentary Heritage in Cuba shows how verification questions are induced in accordance with the requirements raised and that result in effective reasoning by the students.

RESÚMEN

La pandemia del Covid-19 ha hecho que los docentes universitarios se inmiscuyan más en una realidad virtual, que rompe el rol tradicional de la educación presencial. Cuba se inserta cada vez más en una virtualidad relativa que va asumiendo un rol educativo y paradigmático.

Pero la realidad impone un desarrollo desde la docencia muy distinto. Objetivo: analizar las premisas necesarias para que profesor elabore, desde el inicio del curso docente, las preguntas de comprobación de manera que le permita acreditar la adquisición de conocimiento por parte del estudiante.

Métodos: la aplicación del método de análisis documental y algunas variantes del analítico deductivo que permitieron un análisis y la reflexión sobre el tema en cuestión. junto a la experiencia docente del autor.

Resultados: Esta propuesta se evalúa desde el escenario virtual, desde una realidad objetiva y que insoslayablemente, se desarrolla desde la carencia de tecnologías informáticas. Da herramientas para su elaboración e ilustra con el diseño de la asignatura Protección jurídica del Patrimonio Documental en Cuba, que se imparte en el sexto año de la carrera Preservación y Gestión del Patrimonio Histórico-Cultural en el Colegio Universitario San Gerónimo de La Habana, Universidad de La Habana, Cuba, desde la nueva realidad.

Conclusiones: Que preguntar adquiere en valor meridional en la realidad de estos tiempos tan radicales y sublimes en que el mundo enfrenta una pandemia como el del Covid-19. Las buenas prácticas en la elaboración del contenido a preguntar, dan al traste con una mejor asimilación y valoraciones propias por el estudiantado. El caso estudio de la asignatura Protección jurídica del Patrimonio Documental en Cuba muestra cómo se inducen unas preguntas de comprobación acordes con los requerimientos planteados y que devienen en razonamientos efectivos por los alumnos.

POSTERS | PÓSTERS | PÔSTERES



Verification Questions: Didactic Key for Virtual Teaching Development. Case Study from Teaching Documentary Heritage.

Preguntas de Comprobación: Clave Didáctica para el Desarrollo Docente Virtual. Caso de Estudio desde la Enseñanza del Patrimonio Documental

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Pregunta; didáctica; herramienta docente; escenario virtual; Covid-19; Patrimonio Documental; Cuba

ABOUT THE AUTHOR

Law Degree, Gold Degree (2005). Master in Intellectual Property Management (2017). Since 2017 he has served as Legal Advisor Academy of Sciences of Cuba. He specializes in the relationship between Legal and Archival Sciences. He is an Assistant Professor (2017) and Assistant Researcher (2019) at the Colegio de San Gerónimo de La Habana, University of Havana. He has taught postgraduate courses and conferences in Cuba, Venezuela, Panama and Ecuador. He has participated as a speaker in more than thirty national and foreign events in Cuba, Vietnam and Uruguay. He is the author of four books and more than twenty scientific articles, book chapters and memories of events in Cuba, the Dominican Republic, Argentina, Costa Rica, Bolivia, Chile, Spain and Uruguay.

PERFIL PROFESIONAL

Licenciada en Derecho, Dorada (2005). Máster en Gestión de la Propiedad Intelectual (2017). Desde 2017 se ha desempeñado como Asesor Jurídico de la Academia de Ciencias de Cuba. Se especializa en la relación entre las Ciencias Jurídicas y Archivísticas. Es Profesor Asistente (2017) e Investigador Asistente (2019) en el Colegio de San Gerónimo de La Habana, Universidad de La Habana. Ha impartido cursos de posgrado y conferencias en Cuba, Venezuela, Panamá y Ecuador. Ha participado como ponente en más de treinta eventos nacionales y extranjeros en Cuba, Vietnam y Uruguay. Es autor de cuatro libros y más de veinte artículos científicos, capítulos de libros y memorias de hechos en Cuba, República Dominicana, Argentina, Costa Rica, Bolivia, Chile, España y Uruguay.

Abstract Book

DAY 2 - Saturday 13 November
DÍA 2 - Sábado 13 de Noviembre
DIA 2 - Sábado 13 de Novembro



APOY
OnLine



PANEL 3

Global Connections & Opportunities **Conexiones y Oportunidades Globales** **Conexões e Oportunidades Globais**

Chair: Julia Betancor (Grupo Español de Conservación del International Institute for Conservation, Spain)

PANELISTS:

- Veronica Mercado Oliveras, Paola Valentin Irizarri & Mayuli Santiesteban (University of Delaware, United States/Puerto Rico)
- Rosa Lowinger (RLA Conservation of Art + Architecture, United States/Cuba)
- Juan Carlos F. Rodríguez Reyes (Universidad de Ingeniería & Tecnología, Peru)
- Patrick Ravines (Buffalo State College, United States)
- Nyasha Warren (Museums Association of the Caribbean, Panama)
- Fernando Osorio Alarcón (Centro de Fotografía de Montevideo, Mexico/Uruguay)
- Abigail Choudhury (Andrew W. Mellon Foundation, United States)

POSTERS | PÓSTERS | PÔSTERES



The importance of itinerant laboratories in the field of diagnostics and the conservation of cultural heritage.
La importancia de los talleres itinerantes.

Chiara Argentino & Lorenzo Teodonio (Italy)

KEYWORDS | PALABRAS CLAVE

Workshop; itinerant; restore; conservation; restoration | Taller; itinerante; restauro; conservación; restauración

ABSTRACT

Nowadays we need to imagine a small diagnostic laboratory for our cultural treasures. The impact of Covid-19 has intensified the need for a type of fast and economical laboratory which can continue to protect our cultural patrimony.

We are presenting a project focussed in particular on the process of conserving and restoring those treasures which are made of paper On a tight budget and with the right background knowledge, it is possible to develop a fast and efficient diagnostic process.

The procedure we propose uses basic instruments, such as a microscope, colorimeter and camera, which are cheap and easy to transport, and enables planning the best conservation and if necessary the best intervention of restoration. This "small lab" can be used as a model for work on other types of artefacts besides paper based ones.

RESÚMEN

Hoy en día es importante imaginar un pequeño laboratorio de diagnóstico sobre bienes culturales. El impacto de la crisis sanitaria de la Covid-19 ha ampliado la necesidad de un tipo de laboratorio rápido y económico para seguir actuando en la salvaguardia del patrimonio cultural.

En particular, presentamos un proyecto enfocado en el proceso de conservación y restauración del patrimonio cultural en papel. Con poco presupuesto y un correcto conocimiento, es posible desarrollar un proceso de diagnóstico rápido y eficiente.

El procedimiento propuesto se basa en utilizar instrumentación simple, barata y fácil de transportar (como microscopio, colorímetro y cámara fotográfica), y permite planificar una correcta conservación y determinar, si es necesaria, una intervención de restauración adecuada. Este "pequeño laboratorio" puede ser también de modelo para otros tipos de patrimonio que no sea en papel.

ABOUT THE AUTHOR

Chiara Argentino, independent conservator of cultural heritage, specialized in archives and books.

Lorenzo Teodonio, profesor de física en el Istituto centrale per la patologia degli archivi e del libro de Roma.

PERFIL PROFESIONAL

Chiara Argentino, restauradora autónoma de patrimonio cultural, especializada en el sector archivístico y del libro.

Lorenzo Teodonio, profesor de física en el Istituto centrale per la patologia degli archivi e del libro de Roma.

POSTERS | PÓSTERS | PÔSTERES



Latin American Stained Glass Research Group GIVAL. Connections initiated during the COVID-19 pandemic.
Grupo Latinoamericano de Investigación de Vidrieras GIVAL. Conexiones iniciadas durante la pandemia COVID-19.

*Andrea Araos, Daniela Acevedo Carrión, Priscilla Barahona, María Soledad Castro, Ana Bertha Miramonte, Carlos Molina, Michelle Prain Brice, Laura Rivaroli, Diego Rodríguez, María del Pilar Leñero Llaca, Walter Uptmoor, Helder Viana & Mariana Gaelzer Wertheimer
(Argentina, Brazil, Chile, France, Germany, Italy & Mexico)*

KEYWORDS | PALABRAS CLAVE

Conservation; stained glass; study; research; interdisciplinary
Conservación; vidrieras; estudio; investigación; interdisciplinario

ABSTRACT

The study of stained glass works is considered internationally as a minority within the field of conservation, and its particularities demand specific knowledge. Within this context, at the petition of the Chilean historian Andrea Araos, a body of researchers called GIVAL - International Group for the Study and Conservation of Stained Glass in Latin America - was established.

The group was established on August 20, 2020, and brings together members from different countries in Latin America and Europe. Composed of twelve specialists in the field from Chile, Brazil, Mexico, Argentina, Germany, Spain, and Italy. Through regular meetings, the group aims to be an engine for exchanging advanced studies and research of stained glass in Latin America. Working in Spanish, Portuguese, and English, its prospects include becoming a leading resource in Latin America with an interdisciplinary and multigenerational character for the promotion and protection of stained glass. That is, to constitute a multidisciplinary and international workgroup of specialists who address the different aspects within this field of study of stained glass heritage in Latin America.

Its lines of research focus on the areas of protocol and inventories, emergency work, training, dissemination, and democratization of knowledge, chemical, and biological studies, as well as promoting the creation of flat stained glass, protection of office stained glass, and other specialties related to the conservation of stained glass.

RESÚMEN

El campo de trabajo e investigación de este soporte es internacionalmente minoritario dentro de la conservación, y sus particularidades exigen conocimientos específicos. Dentro de este concepto, a instancias de la historiadora chilena Andrea Araos, constituyó el cuerpo de investigadores denominado GIVAL - Grupo Internacional para el Estudio y Conservación del Vitral en América Latina.

El grupo se formó el 20 de agosto de 2020 y reúne a miembros de diferentes países de América Latina y Europa. Integrado por doce especialistas en la materia, están presentes representantes de Chile, Brasil, México, Argentina, Alemania, España e Italia. A partir de reuniones periódicas, el grupo pretende ser un motor de intercambio de estudios avanzados e investigación de vidrieras en América Latina. Trabajando en español, portugués e inglés, sus perspectivas son convertirse en un grupo de referencia en América Latina con un carácter interdisciplinario y multigeneracional para la promoción y protección de las vidrieras. Es decir, su objetivo general es constituir un grupo de trabajo multidisciplinario e internacional de especialistas que aborden los diferentes aspectos del campo de estudio del patrimonio vitral en América Latina.

Sus líneas de investigación se centran en las áreas de protocolo e inventarios, trabajos de emergencia, formación, divulgación y democratización del conocimiento, estudios químicos y biológicos, así como promover la creación de vidrieras planas, protección del vitral de oficina y especialidades afines a la conservación de vidrieras.

POSTERS | PÓSTERS | PÔSTERES



Latin American Stained Glass Research Group GIVAL. Connections initiated during the COVID-19 pandemic.
Grupo Latinoamericano de Investigación de Vidrieras GIVAL. Conexiones iniciadas durante la pandemia COVID-19.

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Conservación; vidrieras; estudio; investigación; interdisciplinario

ABOUT THE AUTHOR

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Through regular meetings, the group aims to be an engine for the exchange of advanced studies and stained glass research in Latin America. Working in Spanish, Portuguese, and English, its perspectives are to become a reference group in Latin America with an interdisciplinary and multigenerational character for the promotion and protection of stained glass. That is to say, its general objective is to constitute a multidisciplinary and international working group of specialists that address the different aspects of the field of study of stained glass heritage in Latin America.

Its lines of research and investigation focus on the areas of protocol and inventories, emergency work, training, dissemination, and democratization of knowledge, chemical, and biological studies, as well as promoting the creation of flat windows, protection of office stained glass, and related specialties.. to the conservation of stained glass.

PERFIL PROFESIONAL

El grupo se formó el 20 de agosto de 2020 y reúne a miembros de diferentes países de América Latina y Europa. Integrado por doce especialistas en la materia, están presentes representantes de Chile, Brasil, México, Argentina, Alemania, España e Italia.

A partir de reuniones periódicas, el grupo pretende ser un motor de intercambio de estudios avanzados e investigación de vidrieras en América Latina. Trabajando en español, portugués e inglés, sus perspectivas son convertirse en un grupo de referencia en América Latina con un carácter interdisciplinario y multigeneracional para la promoción y protección de las vidrieras. Es decir, su objetivo general es constituir un grupo de trabajo multidisciplinario e internacional de especialistas que aborden los diferentes aspectos del campo de estudio del patrimonio vitral en América Latina.

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POSTERS | PÓSTERS | PÔSTERES



Crossing Borders and Bringing Latin American Professionals Closer: The Experience of the Pachamama Conservation and Restoration Institute in Teaching Conservation.
Cruzando Fronteiras e Aproximando Profissionais Latino-Americanos: A Experiência do Instituto de Conservação e Restauro Pachamama no Ensino da Conservação.

Ana Carolina Delgado Vieira, Luis Enrique Castillo Narrea, Patrícia Lissa, Tatiana Zanelatto Domingues & Luiz Fernando Carvalho Breves (Argentina, Brazil, Chile & Peru)

KEYWORDS | PALAVRAS-CHAVE

Building conservation capacity, collaborations, Latin-American, Online Courses
Treinamentos em conservação, colaborações, América Latina, Cursos Online

ABSTRACT

The richness and diversity of Latin American cultural heritage is undeniable, as it includes a wide and diverse range of cultural objects. However, conservation training is still scarce in Latin America. Brazil, a country with continental dimensions, still concentrates its higher education courses in the south-southeast axis and is present in large urban centers. Conservation training has become more dynamic, as has the discipline of conservation itself, however, our courses have not been able to keep up with this movement with the same intensity. The existing courses are still centered on more traditional axes of training, dedicating themselves to the study of paper, painting and three-dimensional sculpture. This gap led to the creation of the Pachamama Conservation and Restoration Institute. The growing demand for qualification in the area so that professionals could expand their expertise beyond the more traditional fields of conservation, motivated a group of professionals to create a space where these courses could be offered. The Institute was born with the mission of crossing borders and bringing together professionals in the Latin American conservation and restoration area, not only in the learning environment, but mainly in the construction of professional connections and opportunities. This paper aims to present how the Pachamama Conservation and Restoration Institute is implementing strategies for teaching courses in the area of cultural heritage preservation, while also seeking to promote a deeper debate on professional practice in Latin countries. Americans, with common similarities and challenges. We intend to discuss the importance of dynamism in the discipline and teaching of conservation as necessary tools to provide democratic opportunities for professional development, cross borders and increase collaboration among professionals in Latin America.

RESUMO

A riqueza e a diversidade do patrimônio cultural latino-americano são inegáveis, pois inclui uma ampla e diversificada gama de objetos culturais. No entanto, o treinamento em conservação ainda é escasso na América Latina. O Brasil, um país com dimensões continentais, ainda concentra seus cursos de formação superior no eixo sul-sudeste e se faz presente nos grandes centros urbanos. O treinamento em conservação tem se tornado mais dinâmico, assim como a própria disciplina da conservação, entretanto, nossos cursos não têm conseguido acompanhar este movimento com a mesma intensidade. Os cursos existentes ainda estão centrados em eixos mais tradicionais da formação, dedicando-se ao estudo do papel, pintura e escultura tridimensional. Esta lacuna motivou a criação do Instituto de Conservação e Restauro Pachamama. A crescente demanda por qualificação na área para que os profissionais pudessem expandir suas expertises para além dos campos mais tradicionais de conservação, motivou um grupo de profissionais a criar um espaço onde estes cursos pudessem ser oferecidos. O Instituto nasce com a missão de cruzar fronteiras e aproximar profissionais da área de conservação e restauro latino-americanos, não apenas no ambiente de aprendizagem, mas principalmente na construção de conexões profissionais e oportunidades. Este trabalho tem por objetivo apresentar como o Instituto de Conservação e Restauro Pachamama está implementando estratégias para o ensino dos cursos na área de preservação do patrimônio cultural, ao mesmo tempo em que também deseja promover um debate mais aprofundado sobre a prática profissional nos países latino-americanos, apresentando semelhanças e desafios em comum. Pretendemos discutir a importância do dinamismo da disciplina e do ensino da conservação enquanto ferramentas necessárias para proporcionar oportunidades democráticas de desenvolvimento profissional, cruzar fronteiras e aumentar a colaboração entre os profissionais da América Latina.

POSTERS | PÓSTERS | PÔSTERES



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KEYWORDS | PALAVRAS-CHAVE

Building conservation capacity, collaborations, Latin-American, Online Courses

Treinamentos em conservação, colaborações, América Latina, Cursos Online

ABOUT THE AUTHOR

Ana Carolina Delgado Vieira has a bachelor's and master's degree in History from the University of São Paulo and a specialization in conservation of archaeological materials from Yachaywasi Institute of Conservation in Lima, Peru. She is a conservator at the Museu de Arqueologia e Etnologia (MAE) from University of São Paulo (USP) since 2008. She is also co-founder of the Pachamama Conservation and Restoration Institute. Her current research interests in topics related to interdisciplinary collaboration, indigenous participations and how the conservators can help to reframe ethnographical traditional museums through collaborative work with originators or descendants of originators of indigenous collections in Brazil. She is Assistant Coordinator of Working Group Objects from Indigenous and World Cultures de International Council of Museums - Commitee for Conservation (ICOM-CC). She is earning a PhD at the Nuclear and Energy Research Institute (IPEN-CNEN/SP) in University of São Paulo, where his research focuses on the use of ionizing radiation for the preservation of cultural heritage.

PERFIL PROFISSIONAL

Ana Carolina Delgado Vieira é graduada e mestre em História pela Universidade de São Paulo e tem especialização em conservação de materiais arqueológicos pelo Instituto de Conservação Yachaywasi de Lima, Peru. É conservadora do Museu de Arqueologia e Etnologia (MAE) da Universidade de São Paulo (USP) desde 2008. É também cofundadora do Instituto de Conservação e Restauro Pachamama. Seus interesses atuais de pesquisa em tópicos relacionados à colaboração interdisciplinar, participações indígenas e como os conservadores podem ajudar a reformular museus tradicionais etnográficos por meio do trabalho colaborativo com criadores ou descendentes de criadores de coleções indígenas no Brasil. Ela é coordenadora assistente do Grupo de Trabalho de Objects from Indigenous and World Cultures do International Council of Museums - Commitee for Conservation (ICOM-CC). É doutoranda pelo Instituto de Pesquisas Energéticas e Nucleares (IPEN-CNEN/SP) da Universidade de São Paulo, onde sua pesquisa se concentra no uso da radiação ionizante para a preservação do patrimônio cultural.

PAPERS | PONENCIAS | APRESENTAÇÕES



¿Qué Bicho Te Picó?: Forming the MuseumPests.net working group in Spanish ¿Qué Bicho Te Picó?: Formando el Grupo de Trabajo de MuseumPests.net en Español

Christian Untoiglich, Jessica Lewinsky, Fabiana Portoni Laura García-Vedrenne, Amparo Rueda, Silvia Manrique, Beatriz Haspo, María Castañeda, Sandra Joyce Ramirez Armando Mendez, Rachael Perkins Arenstein, Paloma Mujica, Soledad Correa (Argentina, Brazil, Canada, Chile, Colombia, Israel, Mexico, Spain, UK, US)

KEYWORDS | PALABRAS CLAVE

Pest; IPM; integral pest management; cultural heritage; Pesticide; Biodeterioration; infested cultural objects
Plagas; MIP; manejo integral de plagas; patrimonio cultural; Plaguicida, Biodeterioro, Objetos culturales infectados

ABSTRACT

Currently, Museumpest.net is one of the most important online resources promoting best practices in Integrated Pest Management (IPM) for heritage institutions. However, to benefit from the information provided, users need a good grasp of the English language. In 2020, during the COVID-19 pandemic, MuseumPests.net began a project to translate their website into Spanish, including materials and resources for training. The translation was carried out by a group of bilingual (Spanish-English) heritage professionals located in various countries. A glossary of terms was generated to incorporate regionalisms and lexical discrepancies between Spanish-speaking countries, as well as between cultural heritage professionals and pest control specialists. Additionally, it was necessary to coordinate work between more than 8 time zones to involve all the participants dispersed in different geographical areas. In March 2021 the official site in Spanish "Es.MuseumPests.net" was launched with the intention to reach a wider audience of heritage professionals and connecting the IPM community between Spanish-speaking countries. Through this presentation we want to relate the translation process, share the new website, and extend the invitation for other people to become an active part of the Es.MuseumPests.net working group.

RESÚMEN

Museumpest.net es actualmente uno de los principales recursos en línea que promueven las mejores prácticas en el Manejo Integral de Plagas (MIP) para instituciones patrimoniales. Pero para beneficiarse de la información proporcionada, se necesita un buen dominio del idioma inglés. En el 2020, durante la pandemia de COVID-19, MuseumPests.net inició un proyecto de traducción del sitio web al español, incluyendo materiales y recursos de capacitación. La traducción se llevó a cabo por un grupo bilingüe de profesionales del patrimonio (español-inglés) en varios países. Se generó un glosario de términos para incorporar regionalismos y discrepancias léxicas entre países de habla hispana, así como entre profesionales responsables de la preservación del patrimonio cultural y del control de plagas. Fue necesario implementar un plan de trabajo que funcionara entre más de 8 husos horarios para involucrar a todos los participantes dispersos en diferentes zonas geográficas. En marzo del 2021 se inauguró la página oficial de Es.MuseumPests.net con la intención de llegar a una audiencia más amplia, incluir más voces de profesionales del patrimonio y conectar la comunidad de MIP entre países de habla hispana. A través de esta presentación queremos relatar el proceso de traducción, compartir el sitio web y extender la invitación para que más personas formen parte activa del grupo de trabajo de Es.MuseumPests.net en español.

PAPERS | PONENCIAS | APRESENTAÇÕES



¿Qué Bicho Te Picó?: Forming the MuseumPests.net working group in Spanish
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Plagas; MIP; manejo integral de plagas; patrimonio cultural; Plaguicida, Biodeterioro, Objetos culturales infectados

ABOUT THE AUTHOR

Christian Untoiglich
Museologist specialized in conservation and restoration of wood cultural heritage as well
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He is a member of:

- APT Association for Preservation Technology International, Miembro de Latinoamerican Committe, Material Committe.
- Advisory Member of the National Commission of Monuments, Places and Historical Assets.
- Member of Museumpest.net

He worked since 1995 in several government and private institutions such as the Legislature of the City of Buenos Aires, the Chamber of Deputies of the Nation, the National Museum of Decorative Art and the Roca National Museum among others. He currently works as a contractor for the Embassy of the United States of America in Buenos Aires and collaborates in research projects on pests of importance in heritage under the direction of Dr. Hector Masuh at CIPEIN (Center for Pest and Insecticide Research) – CONICET (National Council for Scientific and Technical Research).

PERFIL PROFESIONAL

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- Miembro Asesor de la Comisión Nacional de, Monumentos, de Lugares y de Bienes Históricos.
- Miembro de Museumpest.net

Trabajó desde 1995 en instituciones gubernamentales y privadas como la Legislatura de la Ciudad de Buenos Aires, la Cámara de Diputados de la Nación, Museo nacional de Arte Decorativo y el Museo nacional Roca entre otros. Actualmente trabaja como contratado para la Embajada de los Estados Unidos de Norteamérica en Buenos Aires y colabora en proyectos de investigación sobre plagas de importancia en el patrimonio bajo la dirección del Dr. Hector Masuh en el CIPEIN (Centro de Investigaciones de Plagas e Insecticidas) – CONICET (Consejo Nacional de Investigaciones Científicas y Técnicas).

PAPERS | PONENCIAS | APRESENTAÇÕES



Importance and Significance of the Movable and Immovable Atavistic Heritage for the Development of Historical-Cultural Tourism in Santa Cruz de El Seibo.
Importancia y Puesta en Valor del Patrimonio Atávico Mueble e Inmueble para el Desarrollo del Turismo Histórico-Cultural en Santa Cruz de El Seibo.

Deivi Osiris Arismendi Peguero García (Dominican Republic)

KEYWORDS | PALABRAS CLAVE

Turism; Santa Cruz de El Seibo; budget; historic tourism | Turismo; Santa Cruz de El Seibo; budget; turismo histórico

ABSTRACT

The research focuses on studying, analyzing, collecting, presenting and contributing, as a proposal, lights on a new vision of tourism in the province of El Seibo and substantially abandon the erroneous thesis of a chimerical tourist impact that will take place after the incorporation of Miches as a tourist hotel and coastline in the coming years, since the conditions that allow such an impact do not exist in our town. Thus, the present work will show the importance of the creation of a tourist-historical program of its own, and the re-signification of the common heritage, both tangible and intangible, which has not been analyzed, much less archived, and could end up disappearing.

This research proposes a feasible solution with the investment of a lower budget than the profits that the entire town will obtain, since it will significantly impact large, medium and small companies, architects, artisans, master builders, bricklayers, and cabinetmakers, formal workers and informal, grocery stores, restaurants, night food stalls, adult entertainment centers, ventorillos, markets and candy stores and will encourage investment from other parts of the country to El Seibo that with the effort and work of all will be known as the focal point of history and culture across the country. It also proposes simple designs for the restructuring of facades and streets that will be within the total restoration plan of the historic center of the town, establishing at the same time an incentive to the owners of said properties in their obligation to pay taxes to the State and to the City Hall.

Through a detailed analysis of the constitutional and municipal laws, this study supports its raison d'être and the obligation of the City Council and the State in achieving of these objectives.

RESÚMEN

La investigación se enfoca en estudiar, analizar, recopilar, presentar y aportar a manera de propuesta, luces sobre una nueva visión del turismo en la provincia de El Seibo y abandonar sustancialmente la tesis errónea de un químérico impacto turístico que tendrá lugar luego de la incorporación de Miches como punto turístico hotelero y litoral en los próximos años, al no darse las condiciones que permitan tal impacto en nuestro pueblo. Así, el presente trabajo permitirá mostrar la importancia de la creación de un programa turístico-histórico propio, y la revalorización del patrimonio común, tanto el tangible como el intangible, que no ha sido ni analizado, ni mucho menos archivado y que a la larga, justamente por ser intangible, terminará desapareciendo.

Esta investigación propone una solución factible con la inversión de un presupuesto menor a las ganancias que obtendrá todo el pueblo, ya que impactará de manera significativa a grandes, medianas y pequeñas empresas, arquitectos, artesanos, maestros constructores, albañiles, y ebanistas, trabajadores formales e informales, colmados, restaurantes, puestos de comida nocturna, centros de diversiones para adultos, ventorillos, mercados y dulcerías e incentivaría la inversión de otros puntos del país hacia El Seibo que con el esfuerzo y el trabajo de todos será conocida como el punto focal de la historia y la cultura en todo el país. También propone diseños simples para la reestructuración de fachadas y de las calles que estarán dentro del plan de restauración total del casco histórico del pueblo, estableciendo a la vez un incentivo a los propietarios de dichos inmuebles en su obligación de pago de impuestos al Estado y al Ayuntamiento.

Mediante un análisis detallado de las leyes constitucionales y municipales, este estudio sustenta su razón de ser y la obligación del Ayuntamiento y el Estado en la consecución de los logros de estos objetivos.

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KEYWORDS | PALABRAS CLAVE

Turism; Santa Cruz de El Seibo; budget; historic turism | Turismo; Santa Cruz de El Seibo; budget; turismo histórico

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Dominican.
Lic: Tourism Business Administration. (UCE)
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PERFIL PROFESIONAL

Dominicano.
Lic: Administración de Empresas Turística. (UCE)
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AIC's Emerging Conservation Professionals Network Liaison Program
Programa de enlace de la red de profesionales de la conservación emergentes del AIC

Ashley Stanford, Michaela Paulson, Caitlin Richeson, Kaela Nurmi, Verónica Mercado Oliveras, Paola Valentin Irrizarry & Mayuli Santiesteban (United States, Puerto Rico)

KEYWORDS | PALABRAS CLAVE

Emerging Conservation Professionals Network; ECPN; American Institute for Conservation; AIC; Outreach; Liaison Program
Red de Profesionales Emergentes de la Conservación; ECPN; Instituto Americano para la Conservación; AIC; Difusión; Programa de Enlace

ABSTRACT

The Emerging Conservation Professionals Network (ECPN) is a forum and network within AIC for those who are entering the field of conservation. This includes undergraduate students, pre-program individuals, graduate students, recent graduates, and early-career professionals. The ECPN Liaison Program began as a way to connect ECPs in far flung regions and has developed into a robust network with over 50 liaisons facilitating conversation, support, and community throughout the United States and Puerto Rico. Through a straightforward application process coordinated with the ECPN Outreach Officers, liaisons are selected to be part of one of four distinct programs: Regional Liaisons, Graduate School Liaisons, Specialty Group Liaisons, and Committee and Network Liaisons. This presentation will showcase the Liaison Program and highlight ways Liaisons in Puerto Rico have collaborated, grown, served their communities, and promoted awareness of the field this term, despite major obstacles to gathering due to the pandemic. This poster hopes to attract new members and also be a tool for other organizations looking to offer similar programming.

RESÚMEN

La Red de Profesionales Emergentes de la Conservación (ECPN) es un foro y una red dentro de AIC para aquellos que están ingresando al campo de la conservación. Esto incluye a estudiantes de pregrado, individuos en pre-programa, estudiantes de posgrado, graduados recientes y profesionales que inician su carrera.

El Programa de enlace de ECPN comenzó como una forma de conectar ECP en regiones remotas y se ha convertido en una red sólida con más de 50 enlaces que facilitan la conversación, el apoyo y la comunidad en los Estados Unidos y Puerto Rico. A través de un proceso de solicitud sencillo coordinado con los funcionarios de extensión de ECPN, los enlaces se seleccionan para ser parte de uno de cuatro programas distintos: enlaces regionales, enlaces de escuelas de posgrado, enlaces de grupos especializados y enlaces de comités y redes.

Esta presentación mostrará el Programa de Conexión y destacará las formas en que los intermediarios en Puerto Rico han colaborado, crecido, servido a sus comunidades y promovido la conciencia del campo este período, a pesar de los grandes obstáculos para reunirse debido a la pandemia. Esta presentación espera atraer nuevos miembros y también ser una herramienta para otras organizaciones que buscan ofrecer una programación similar.

ABOUT THE AUTHOR

Ashley Stanford and Kaela Nurmi are currently serving the Emerging Conservation Professionals Network (ECPN) as Outreach co-Officers. Verónica Mercado Oliveras, Paola Valentin Irrizarry, and Mayuli Santiesteban are serving as ECPN Puerto Rico Liaisons.

PERFIL PROFESIONAL

Ashley Stanford y Kaela Nurmi sirven actualmente a la Red de Profesionales de la Conservación Emergentes (ECPN) como cooficiales de Difusión. Verónica Mercado Oliveras, Paola Valentin Irrizarry y Mayuli Santiesteban se desempeñan como enlaces de ECPN Puerto Rico.

KEYNOTE

Catherine Devine

(*Global Business Strategy Leader – Libraries and Museums, Microsoft, United States*)



A Vision for Cultural Heritage Institutions
Una Visión para las Instituciones del Patrimonio Cultural
Uma Visão para Instituições de Patrimônio Cultural



PANEL 4

Sustainability in Cultural Heritage
Sostenibilidad en el patrimonio cultural
Sustentabilidade no Patrimônio Cultural

Chair: Leah Bright, APOYOnline (United States)

PANELISTS:

- Joelle Wickens (University of Delaware, United States)
- Nathália Pamio Luiz (MINOM-ICOM Portugal & LUME - Associação de Cultura e Património)
- Matteo Montanari (Istituto Centrale per la Patologia degli Archivi e del Libro - ICPAL, Italy)
- David Cohen (Universidad de los Andes, Colombia)
- Caitlin Southwick (Ki Culture, United States)
- Jose Luis Pedersoli (ICCROM, Brazil & Italy)

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The Making of a Sustainable Model Through Cultural Heritage Conservation : A Pilot Project in Puerto Rico
Un Modelo de Conservación Sostenible del Patrimonio Rural Histórico para una Nueva Economía Creativa: Un Proyecto Piloto en Puerto Rico

Johnny Lugo-Vega (United States & Puerto Rico)

KEYWORDS | PALABRAS CLAVE

Sustainable Heritage Conservation; Innovation; Puerto Rico

Modelo Sustentable de Conservación del Patrimonio; Innovación; Puerto Rico

ABSTRACT

The Puerto Rico Science, Technology and Research Trust, through its Cultural Heritage Innovation Program, had designed a Model for the Conservation of Sustainable Heritage in Culture. The objective of this model's plan is to develop a pilot for future Sustainable Eco-agricultural Systems.

The objective of this project is to create a pilot and ensure that it can be replicated throughout the islands. The method of this model has four (4) axes that create the specific intersections of the actors to turn historic, abandoned or poorly managed sites into an attractive eco-agriculture center. The axes are, Education and Research, Community Well-being, Sustainable Planning, and Creative Economy.

Based on the principle of creating places in urban sites (Goldberg Miller, 2016), we hope to develop and strengthen rural and suitable communities as the main cultural managers who follow the Sustainable Development Goals of UNESCO. The chosen site is a 19th century rural Coffee and Sugar farm called Hacienda Fortuna (Today Mattei) in Guayanilla, Puerto Rico.

Since this pilot is under development, the results, analysis and conclusions are presented as expected theoretical results for the design of the model.

RESÚMEN

El Fideicomiso de Ciencia, Tecnología e Investigación de Puerto Rico a través de su Programa de Innovación en Patrimonio Cultural había diseñado un Modelo de Conservación del Patrimonio Sostenible en la Cultura. El objetivo del plan de este modelo es desarrollar un piloto para futuros Sistemas Eco-agrícolas Sostenibles.

El objetivo de este proyecto es crear un piloto y garantizar que pueda ser replicado a lo largo de las islas. El método de este modelo tiene cuatro (4) ejes que crean las intersecciones específicas de los actores para convertir sitios históricos, abandonados o mal administrados en un atractivo centro de eco-agricultura. Los ejes son, Educación e Investigación, Bienestar Comunitario, Planificación Sostenible, y Economía Creativa.

Basándonos en el principio de la creación de lugares en sitios urbanos (Goldberg Miller, 2016), esperamos desarrollar y fortalecer a las comunidades rurales y adecuadas como los principales gestores culturales que siguen los Metas de Desarrollo Sustentable de la UNESCO. El sitio elegido es una finca rural de Café y Azúcar del Siglo 19 llamada Hacienda Fortuna (Hoy Mattei) en Guayanilla, Puerto Rico.

Debido a que este piloto está en desarrollo en este momento, los resultados, el análisis y las conclusiones se presentan como resultados teóricos esperados para el diseño del modelo.

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Johnny Lugo-Vega (United States & Puerto Rico)

KEYWORDS | PALABRAS CLAVE

Sustainable Heritage Conservation; Innovation; Puerto Rico

Modelo Sustentable de Conservación del Patrimonio; Innovación; Puerto Rico

ABOUT THE AUTHOR

BS in Chemistry (1992); a M.S. in Environmental Health (2005) and a Ph.D. in History of Puerto Rico and the Caribbean (2017), from the University of Puerto Rico (UPR). He received a diploma in Painting Restoration at the Istituto Per L'Arte e il Restauro in Florence, Italy (1994-1997). He is a Fellow-NSF- IGERT in Environmental Sciences (2012) and Fellow -Prince Claus Funds-Smithsonian (2019) and is the director of the Cultural Heritage Innovation Program at the PRSTRT. (2018-now)

PERFIL PROFESIONAL

Posee un Bachillerato en Química de la UPR-Cayey (1992). Estudió una especialización en Restauración de Pintura en el Istituto per L' Arte e il Restauro de Florencia, Italia (1994-1997). Posee una Maestría en Salud Ambiental de la UPR- Ciencias Médicas, con concentración en Química Atmosférica y Patrimonio Cultural (2005). En 2017, obtuvo su PhD., en Historia de Puerto Rico y el Caribe, de la UPR-Río Piedras y es becario NSF-IGERT del programa de doctorado en Ciencias Ambientales de la UPR RP. Desde 2012 se especializa como Científico en Conservación del Patrimonio Cultural; Profesor Colaborador en Humanidades, Ciencias Naturales UPR- RP y la Escuela de Postgrado en Planificación. Ha sido pionero en conferencias y proyectos sobre arte, ciencia, tecnología y conservación del patrimonio ambiental y cultural y propuso el primer método para la evaluación de riesgos del patrimonio cultural utilizando GIS desde 2013. Ha publicado a nivel local e internacional. Actualmente, es el director del Programa de Innovación del Patrimonio Cultural del Fideicomiso de Ciencia, Tecnología e Investigación de Puerto Rico

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Environmental indicators for qualifying the conservation of S&T collections.
Indicadores ambientais para a qualificação da conservação de acervos de C&T.

José Luis Gonçalves Zacarías Junior, Guadalupe do Nascimento Campos & Antonio Carlos dos Santos Oliveira (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Conservation, Environmental Parameters, Preservation, Risk Management
Conservação, Parâmetros Ambientais, Preservação, Gestão de Riscos.

ABSTRACT

The present work developed fits into the aspect of Sustainability in Cultural Heritage. The parameters of temperature, humidity, lighting and atmospheric pollution will be analyzed, because when these elements are not monitored and controlled correctly, they can cause a total degradation of a collection. Proper climate monitoring in a storage space is essential for the preservation of the collections, as well as for the monitoring of their conservation status, in order to enable, when necessary, the carrying out of curative measures. In this context, it is considered that all objects in a collection must be monitored, with no distinction, even if they have different values and symbolism. Thus, the present work aims to provoke a new look with regard to the environmental qualification of S&T collections and the effects of degradation caused by environmental parameters, presenting an analysis of the storage environments of these objects, thus allowing for a mitigation the risks and correction of environmental problems arising from these locations, laboratories or exhibition rooms. In turn, the work will also enable the development of actions that bring an improvement in the conservation of the collection, through the use of a mathematical model and its basic statistics applied to the environment. Motivated by the development of this conservation qualification system, the general objective is to contribute to the preservation of S&T collections through the creation of a mathematical model to qualify the conservation provided by the storage environment. The Specific Objectives are: a) To define the relevant environmental parameters for the environmental qualification of the guard site; b) Perform the processing of environmental data generating reports to substantiate the analysis of environmental quality; c) Build a mathematical model to automate the qualification process of guard environments; and d) Assess the degree of conservation provided by the guard environment through conservation indicators and seals.

RESUMO

O presente trabalho desenvolvido se enquadra na vertente da Sustentabilidade no Patrimônio Cultural. Serão analisados os parâmetros de temperatura, umidade, iluminação e poluição atmosférica, pois quando estes elementos não são monitorados e controlados corretamente podem ocasionar uma degradação total de um acervo. O devido monitoramento climático em um espaço de guarda é essencial para a preservação dos acervos, assim como para o acompanhamento do estado de conservação dos mesmos, a fim de possibilitar quando necessário, a realização de medidas curativas. Nesse contexto, considera-se que todos os objetos de uma coleção devem ser monitorados, não havendo distinção, mesmo que tenham valores e simbolismos distintos. Sendo assim, o presente trabalho tem o intuito de provocar um novo olhar no que diz respeito a qualificação ambiental dos acervos de C&T e os efeitos de degradação causados pelos parâmetros ambientais, apresentando uma análise dos ambientes de guarda desses objetos, permitindo assim, uma mitigação dos riscos e correção dos problemas ambientais provenientes desses locais, laboratórios ou salas de exposição. Por sua vez, o trabalho também possibilitará o desenvolvimento de ações que tragam uma melhoria na conservação do acervo, através da utilização de um modelo matemático e da sua estatística básica aplicada ao ambiente. Motivado pelo desenvolvimento desse sistema de qualificação da conservação, apresenta-se como objetivo geral a contribuição para a preservação dos acervos de C&T a partir da criação de um modelo matemático para qualificar a conservação proporcionada pelo ambiente de guarda. Os Objetivos Específicos são: a) Definir os parâmetros ambientais relevantes para a qualificação ambiental do local de guarda; b) Realizar o processamento dos dados ambientais gerando relatórios para consubstanciar a análise da qualidade ambiental; c) Construir um modelo matemático que permita automatizar o processo de qualificação dos ambientes de guarda; e d) Avaliar o grau de conservação proporcionado pelo ambiente de guarda através de indicadores e selos de conservação.

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KEYWORDS | PALAVRAS-CHAVE

Conservation, Environmental Parameters, Preservation, Risk Management
Conservação, Parâmetros Ambientais, Preservação, Gestão de Riscos.

ABOUT THE AUTHOR

Administrator of JZ DIGITAL and Guest Researcher of the National Center for Research in Informatics (CNPI) from research in: Remote Climate Monitoring; Tourism and Sustainability; Sustainable Ecotourism; education Environmental; Energy Efficiency and Conservation and Preservation of Collections. Graduated in Business Management from Estácio de Sá University - UNESA (2018), Specialization in Environmental Education from the Faculty of Lapa/PR (2020) and Master's student in Science and Technology Collections Preservation by the Postgraduate Program in Preservation of Science and Technology Collections of the Museum of Astronomy and Related Sciences - PPACT/MAST/MCTI. He is a Mechatronics technician by the Monitor Institute of the State of Rio de Janeiro (2020). Experience in tourism and ecotourism consulting as researcher with emphasis on themes: sustainable development, tourism in protected natural areas (ecotourism). Experience as a climate monitoring project planner in museums, libraries, archives, art galleries and public and private collectors. He has experience with the development of various systems and digitization and preservation of institutional archival collections, storing, cataloging and indexing the digitized files.

PERFIL PROFISSIONAL

Administrador da JZ DIGITAL e Pesquisador Convidado do Centro Nacional de Pesquisa em Informática (CNPI) a partir das pesquisas em: Monitoramento Climático Remoto; Turismo e Sustentabilidade; Ecoturismo Sustentável; Educação Ambiental; Eficiência Energética e Conservação e Preservação de Acervos. Possui graduação em Gestão Comercial pela Universidade Estácio de Sá - UNESA (2018), Especialização em Educação Ambiental pela Faculdade da Lapa/PR (2020) e Mestrando em Preservação de Acervos de Ciência e Tecnologia pelo Programa de Pós-Graduação em Preservação de Acervos de Ciência e Tecnologia do Museu de Astronomia e Ciências Afins - PPACT/MAST/MCTI. É técnico em Mecatrônica pelo Instituto Monitor do Estado do Rio de Janeiro (2020). Experiência na área de consultoria em turismo e ecoturismo como pesquisador com ênfase nos temas: desenvolvimento sustentável, turismo em áreas naturais protegidas (ecoturismo). Experiência como planejador de projetos de monitoramento climático em museus, bibliotecas, arquivos, galerias de artes e colecionadores públicos e privados. Tem experiência com o desenvolvimento de sistemas diversos e de digitalização e preservação de acervos arquivísticos Institucionais, acondicionando, catalogando e indexando, os arquivos digitalizados.

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Environmental Indicators for Qualifying the Conservation of S&T Collections.
Indicadores Ambientais para a Qualificação da Conservação de Acervos de C&T.

Ângela Ferraz (Portugal)

KEYWORDS | PALAVRAS-CHAVE

Museums; exhibitions; environmental sustainability; conservation
Museus; exposições; sustentabilidade ambiental; conservação

ABSTRACT

As climate change increases, there has been a growing awareness of environmental issues and, as such, museums have increasingly incorporating sustainability into their activities. However, empirical studies regarding environmental sustainability are still scarce and there is still a general lack of knowledge and effective practice in the application of action strategies.

It has been in the context of temporary exhibitions that concerns with sustainability have been highlighted. Temporary exhibitions can be considered one of the least environmentally sustainable activities of a museum but can simultaneously provide an opportunity to museums to carry out an environmental impact assessment of their practices and procedures and shifting paradigms towards a green approach. How can we reduce art shipping? Are "real objects" always necessary? What alternatives do we have? How can we organize exhibitions that ensure the correct collections care and that, at the same time, reduce the impact of energy and fossil fuel consumption? How we can create sustainable exhibitions? What this mean in practical terms?

Taking as starting point some strategies already adopted by museums in different context, this paper explores these issues. More than proposing a set of measures that can be easily applied in exhibitions design, a critical reflection is perform on how aspects of sustainability may change the way we conserve, exhibit and enjoy our cultural heritage.

RESUMO

À medida que as alterações climáticas aumentam tem surgido uma crescente consciencialização das necessidades de sustentabilidade ambiental e, nesse sentido, os museus têm vindo a colocar esta questão no domínio das suas atividades. No entanto, são ainda escassos os estudos empíricos sobre sustentabilidade ambiental em museus e ainda subsiste uma geral falta de conhecimento e consolidação na aplicação de possíveis estratégias de atuação.

Tem sido no âmbito das exposições temporárias que as preocupações com a sustentabilidade mais se têm vindo a destacar. Podendo ser uma das atividades menos sustentáveis dos museus, as exposições temporárias constituem, porém, uma oportunidade para avaliar o impacto ambiental das suas práticas e procedimentos e gerar reflexões sobre a mudança de paradigmas a favor do meio ambiente. Como podemos reduzir o transporte de obras? Será sempre necessário (e sustentável) expor o "objeto real"? Que alternativas temos? Como podemos realizar exposições que assegurem a correta conservação das coleções e que, simultaneamente, reduzam o impacto do consumo de energia e de combustíveis fósseis? Como podemos desenhar exposições "ecológicas"? Em termos práticos, em que é que isto se traduz?

Nesta comunicação tentar-se-á refletir sobre estas questões, tendo como ponto de partida algumas estratégias já adoptadas por museus em diferentes contextos. Mais do que propor um conjunto de medidas que possam ser facilmente aplicadas na realização de exposições, procurar-se-á uma reflexão crítica sobre a forma como os aspectos da sustentabilidade poderão vir a alterar o modo como conservamos, expomos e usufruímos o nosso património cultural.

PAPERS | PONENCIAS | APRESENTAÇÕES



Environmental Indicators for Qualifying the Conservation of S&T Collections.
Indicadores Ambientais para a Qualificação da Conservação de Acervos de C&T.

Ângela Ferraz (Portugal)

KEYWORDS | PALAVRAS-CHAVE

Museums; exhibitions; environmental sustainability; conservation

Museus; exposições; sustentabilidade ambiental; conservação

ABOUT THE AUTHOR

Ângela Ferraz holds a Degree in Conservation and Restoration from Instituto Politécnico de Tomar (IPT) (2001), a Master degree in Museology and Cultural Heritage (2009) from Faculdade de Ciências Sociais e Humanas - Universidade NOVA de Lisboa (FCSH-UNL) and a PhD in Conservation and Restoration of Cultural Heritage - specialization in Theory, History and Techniques, from Faculdade de Ciências e Tecnologia - UNL (2018). Since 2011, she is an invited professor at FCSH-UNL teaching Inventory and Conservation of Collections. Currently, she is researcher at TECHN&ART - Centro de Tecnologia, Restauro e Valorização das Artes, at IPT, and as museologist, she collaborates in the installation of the future Tickvá - Jewish Museum in Lisbon.

PERFIL PROFISSIONAL

Ângela Ferraz é licenciada em Conservação e Restauro (2001) pelo Instituto Politécnico de Tomar (IPT), mestre em Museologia e Património (2009) pela Faculdade de Ciências Sociais e Humanas - Universidade NOVA de Lisboa (FCSH-UNL) e doutorada em Conservação e Restauro - especialidade em Teoria, História e Técnicas pela Faculdade de Ciências e Tecnologia - UNL (2018). Desde 2011 é docente convidada no mestrado de Museologia da FCSH-UNL, responsável pelo seminário de Inventariação e Conservação de Coleções. Actualmente é investigadora do TECHN&ART - Centro de Tecnologia, Restauro e Valorização das Artes, IPT, e colabora, enquanto museóloga, na instalação do Tikvá - Museu Judaico Lisboa.

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Disaster Risk Management for Cultural Heritage: A Different Way of Conservation **Gestión de Riesgos para Patrimonio Cultural: Otra Visión de la Conservación**

David A. Torres Castro (Mexico)

KEYWORDS | PALABRAS CLAVE

Disaster risk management; disasters; cultural heritage | Gestión de riesgos; desastres; patrimonio cultural

ABSTRACT

Disasters of great magnitude have the potential to generate important disruptions in the functioning of a city or region due to the damage and loss of material and human life. However, disasters have the capacity to leave deep scars in the socio-cultural systems and fabric of a community.

Around the world, but mainly in Latin America, it has become increasingly evident that current management policies are unsustainable in the medium term, and that risk management for cultural heritage is a field that requires further attention. However, the development and training of specialists in this field of study is still limited in the region. On the one hand, training programs in conservation and restoration of cultural heritage have not been able to fully integrate risk management into their curricula. For this reason, professionals in training, and even consolidated professionals, have gone to external (to the region) programs and specialized organizations to develop their capacities.

On the other hand, the existence of discussion spaces and specialized publications at a global level are normally carried out in English and are rarely translated into Spanish or Portuguese. In this sense, there is a limited number of spaces for the exchange of ideas that foster interest in students and recent graduates of training programs in restoration of cultural property.

In this context, this contribution focuses on briefly presenting some projects that have been developed from Mexico around risk management for cultural heritage, their scope, approaches, as well as results, with the aim of increasing the visibility of the issue among professionals in training, future students, and active professionals in the region. Among them, the pilot project for the creation of a risk management plan for the city of Tehuantepec, Oaxaca, and the ongoing project of a disaster catalogue with effects on heritage. In addition, it seeks to direct the discussion towards the creation of a network of professionals focused on risk management for cultural heritage, specific to Latin America, as an opportunity to create joint synergies.

RESÚMEN

Los desastres de grandes magnitudes tienen el potencial de generar importantes disruptiones en el funcionamiento de una ciudad o región debido a los daños y pérdidas materiales y de vidas humanas que ocasionan. Sin embargo, los desastres tienen sobre todo la capacidad de dejar profundas cicatrices en los sistemas y entramados socioculturales de una comunidad. En todo el mundo, pero principalmente en Latinoamérica, se ha vuelto cada vez más evidente que las políticas de gestión actuales resultan insostenibles en el mediano plazo, y que la gestión de riesgos para patrimonio cultural es un campo que requiere de mayor atención. Sin embargo, el desarrollo y formación de especialistas en este campo de estudio es todavía limitado en la región. Por un lado, los programas de formación en conservación y restauración de patrimonio cultural no han logrado integrar del todo la gestión de riesgos en sus planes de estudios. Por ello, los profesionales en formación, e incluso profesionales consolidados, tienden a acudir a programas y organismos especializados externos (a la región) para el desarrollo de capacidades.

Por otro lado, la existencia de espacios de discusión y publicaciones especializadas a nivel global normalmente se llevan a cabo en inglés, y otros idiomas, y pocas veces se traducen al español o al portugués. En ese sentido, existen un número limitado de espacios de intercambio de ideas que fomentan el interés en estudiantes y recién egresados de los programas de formación en restauración de bienes culturales. En este contexto, la presente contribución se enfoca en presentar brevemente algunos proyectos que han sido desarrollados desde México en torno a la gestión de riesgos para patrimonio cultural, sus alcances y enfoques, así como resultados, con el objetivo de aumentar la visibilidad del tema entre profesionales en formación, futuros estudiantes y profesionales en activo de la región. Entre ellos, el proyecto piloto para la creación de un plan de gestión de riesgos para la ciudad de Tehuantepec, Oaxaca, y el proyecto en curso de catalogación de desastres con efectos sobre el patrimonio. Además, se busca dirigir la discusión hacia la creación de una red de profesionales enfocados en la gestión de riesgos para patrimonio cultural, específicos para Latinoamérica, como una oportunidad para crear sinergias conjuntas.

PAPERS | PONENCIAS | APRESENTAÇÕES



Disaster Risk Management for Cultural Heritage: A Different Way of Conservation
Gestión de Riesgos para Patrimonio Cultural: Otra Visión de la Conservación

David A. Torres Castro (Mexico)

KEYWORDS | PALABRAS CLAVE

Disaster risk management; disasters; cultural heritage | Gestión de riesgos; desastres; patrimonio cultural

ABOUT THE AUTHOR

Graduated in Restoration of Cultural Heritage from the National School of Conservation, Restoration and Museography, and Master in Risk, Disasters and Resilience from University College London, UK. He has studied Risk Management applied to Cultural Heritage at Ritsumeikan University, in Kyoto, Japan, and participated in the recovery of heritage after the 2017 earthquakes in the states of Oaxaca, Puebla and Mexico City. He is part of the INAH National Conservation Agency since 2010.

PERFIL PROFESIONAL

Licenciado en Restauración de Bienes Culturales por la Escuela Nacional de Conservación, Restauración y Museografía, y Maestro en Riesgo, Desastres y Resiliencia por la University College London, del Reino Unido. Ha estudiado Gestión de Riesgos aplicados al Patrimonio Cultural en la Universidad de Ritsumeikan, en Kyoto, Japón, y participó en la recuperación del patrimonio tras los sismos de 2017 en los estados de Oaxaca, Puebla y Ciudad de México. Es parte de la Coordinación Nacional de conservación del INAH desde 2010.

PAPERS | PONENCIAS | APRESENTAÇÕES



It's Not Easy Being Green...But It's Worth It: Introducing the Greener Solvents Project
No es fácil ser ecológico ... pero vale la pena: presentamos el proyecto de disolventes más ecológicos

Annabelle Camp & Karoline Sofie Hennum (United States, Norway, United Kingdom)

KEYWORDS | PALABRAS CLAVE

Green chemistry, sustainability, solvents, collaboration | Química ecológica, sostenibilidad, disolventes, colaboración

ABSTRACT

Disasters of great magnitude have the potential to generate important disruptions in the functioning of a city or region due to the damage and loss of material and human life. However, disasters have the capacity to leave deep scars in the socio-cultural systems and fabric of a community.

Around the world, but mainly in Latin America, it has become increasingly evident that current management policies are unsustainable in the medium term, and that risk management for cultural heritage is a field that requires further attention. However, the development and training of specialists in this field of study is still limited in the region. On the one hand, training programs in conservation and restoration of cultural heritage have not been able to fully integrate risk management into their curricula. For this reason, professionals in training, and even consolidated professionals, have gone to external (to the region) programs and specialized organizations to develop their capacities.

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In this context, this contribution focuses on briefly presenting some projects that have been developed from Mexico around risk management for cultural heritage, their scope, approaches, as well as results, with the aim of increasing the visibility of the issue among professionals in training, future students, and active professionals in the region. Among them, the pilot project for the creation of a risk management plan for the city of Tehuantepec, Oaxaca, and the ongoing project of a disaster catalogue with effects on heritage. In addition, it seeks to direct the discussion towards the creation of a network of professionals focused on risk management for cultural heritage, specific to Latin America, as an opportunity to create joint synergies.

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En todo el mundo, pero principalmente en Latinoamérica, se ha vuelto cada vez más evidente que las políticas de gestión actuales resultan insostenibles en el mediano plazo, y que la gestión de riesgos para patrimonio cultural es un campo que requiere de mayor atención. Sin embargo, el desarrollo y formación de especialistas en este campo de estudio es todavía limitado en la región. Por un lado, los programas de formación en conservación y restauración de patrimonio cultural no han logrado integrar del todo la gestión de riesgos en sus planes de estudios. Por ello, los profesionales en formación, e incluso profesionales consolidados, tienden a acudir a programas y organismos especializados externos (a la región) para el desarrollo de capacidades.

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En este contexto, la presente contribución se enfoca en presentar brevemente algunos proyectos que han sido desarrollados desde México en torno a la gestión de riesgos para patrimonio cultural, sus alcances y enfoques, así como resultados, con el objetivo de aumentar la visibilidad del tema entre profesionales en formación, futuros estudiantes y profesionales en activo de la región. Entre ellos, el proyecto piloto para la creación de un plan de gestión de riesgos para la ciudad de Tehuantepec, Oaxaca, y el proyecto en curso de catalogación de desastres con efectos sobre el patrimonio. Además, se busca dirigir la discusión hacia la creación de una red de profesionales enfocados en la gestión de riesgos para patrimonio cultural, específicos para Latinoamérica, como una oportunidad para crear sinergias conjuntas.

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ABOUT THE AUTHOR

Annabelle "Bellie" Camp is a National Endowment for the Humanities Fellow in the Winterthur/University of Delaware Program in Art Conservation, where she studies the conservation of textiles and organic objects. She graduated from the University of Delaware in 2019 with degrees in Art Conservation and Anthropology. Bellie is active in the conservation community and passionate about community engagement and conservation advocacy.

Karoline Sofie Hennum is an emerging objects conservator who earned her BA and MA degrees from the University of Oslo, Norway. She is currently based in the UK. She is an advocate for implementing sustainability in the conservation field, and has been active in SiC's Greener Solvents team, where she is an author of the Greener Solvents Handbook.

PERFIL PROFESIONAL

Annabelle "Bellie" Camp es becaria del Fondo Nacional de Humanidades en el Programa de Conservación de Arte de Winterthur / Universidad de Delaware, donde estudia la conservación de textiles y objetos orgánicos. Se graduó de la Universidad de Delaware en 2019 con títulos en Conservación de Arte y Antropología. Bellie participa activamente en la comunidad de la conservación y le apasiona la participación de la comunidad y la defensa de la conservación.

Karoline Sofie Hennum es una conservadora de objetos emergentes que obtuvo su licenciatura y maestría en la Universidad de Oslo, Noruega. Actualmente vive en el Reino Unido. Es una defensora de la implementación de la sostenibilidad en el campo de la conservación y ha estado activa en el equipo de Solventes Verdes de SiC, donde es autora del Manual de Solventes Verdes.

POSTERS | PÓSTERS | PÔSTERES



Inhibition of Mold Growth on Different Historical Papers After Treatment with Bookkeeper Deacidification Spray **Inhibición del Crecimiento de Hongos en Diferentes Papeles Históricos Tras el Tratamiento de Desacidificación por Aspersión con Bookkeeper**

John Baty, LaVerne Lopes, Sherry Snyder, Consuelo Martinez Rendo (United States, Spain)

KEYWORDS | PALABRAS CLAVE

Paper; mold growth inhibition; deacidification; Bookkeeper; sustainable
Papel; inhibición de hongos; desacidificación; Bookkeeper; sustentable

ABSTRACT

It is a known fact that fungi grow well in temperature ranges between 25-30°C, with relative humidity higher than 65%, in pH conditions between 5-6.5, as long as they have a carbon source. There are some genera that can grow in wider temperature ranges and on substrates with pH values that can vary from 4 to 8.5, if they find high humidity and a source of carbon to develop their metabolism. To avoid the growth of fungi it is necessary to reduce the source of food and water; however, it is also possible to partially inhibit its development by controlling the temperature and pH of the environment. Conservators struggle to keep relative humidity and temperature conditions under control in the deposits that house their collections, but it is especially difficult in geographic regions near the tropics and the equator. However, since the pH of the collection influences the development of fungi, different collections can benefit from chemical treatment with BOOKKEEPER, a safe and environmentally sustainable product that will eliminate acids and increase the alkalinity of the environment, reducing the growth of fungi.

Acid papers from the 17th, 18th, 19th and 20th centuries, easy to find in libraries and archives in Europe and America, were used for this study. The samples included rag paper and wood with different levels of degradation. Half of each sheet was spray treated with BOOKKEEPER while the other half remained untreated. All the papers in the experiment were acclimatized under the same controlled environmental conditions for three weeks. Fungi appear at different levels of growth depending on the origin and composition of the paper. However, in BOOKKEEPER-treated papers, inhibitions were observed in (1) the number, (2) the size of the colonies and (3) the level of penetration into the fibers. In summary, most of the papers treated with LIBRO were in better condition compared to those untreated after exposure to high humidity and temperatures, showing clear evidence of inhibition of fungal growth.

RESÚMEN

Es un hecho conocido que los hongos crecen bien en rangos de temperaturas entre 25-30°C, con humedades relativas superiores al 65%, en condiciones de pH entre 5-6.5, siempre y cuando dispongan de una fuente de carbono. Existen algunos géneros que pueden crecer en rangos de temperatura más amplios y sobre sustratos con valores de pH que puedan variar de 4 a 8.5, si encuentran altas humedades y una fuente de carbono para desarrollar su metabolismo. Para evitar el crecimiento de hongos es necesario disminuir la fuente de alimento y agua; sin embargo, es posible también inhibir parcialmente su desarrollo controlando la temperatura y el pH del ambiente. Los conservadores luchan por mantener bajo control las condiciones de humedad relativa y temperatura en los depósitos que albergan sus colecciones, pero es especialmente difícil en las regiones geográficas próximas a los trópicos y el ecuador. Sin embargo, puesto que el pH de la colección influye en el desarrollo de los hongos, diferentes colecciones pueden beneficiarse del tratamiento químico con BOOKKEEPER, un producto seguro y sustentable ambientalmente que eliminará los ácidos e incrementará la alcalinidad del ambiente, reduciendo el crecimiento de hongos. Para este estudio se usaron papeles ácidos de los siglos XVII, XVIII, XIX y XX, fáciles de encontrar en bibliotecas y archivos en Europa y América. Las muestras incluían papel de trapo y madera con diferentes niveles de degradación. La mitad de cada hoja fue tratada por aspersión con BOOKKEEPER mientras que la otra mitad permaneció sin tratar. Todos los papeles del experimento fueron aclimatados bajo las mismas condiciones ambientales controladas por tres semanas. Los hongos mostraron diferentes niveles de crecimiento dependiendo del origen y la composición del papel. Sin embargo, en los papeles tratados con BOOKKEEPER, se observaron inhibiciones en (1) el número, (2) el tamaño de las colonias y (3) en el nivel de penetración en las fibras. En resumen, la mayoría de los papeles tratados con BOOKKEEPER estuvieron en mejores condiciones comparados con los no tratados tras la exposición a altas humedades y temperaturas, mostrando clara evidencia de inhibición del crecimiento de hongos.

POSTERS | PÓSTERS | PÔSTERES



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ABOUT THE AUTHOR

Degree in Biological Sciences with the specialization in Technical Biology (Microbiology) by the University of the Basque Country, Spain. Year 1999.

From the year 1999 to the present she has been working on the preventive conservation of historical collections on cellulose support, with special dedication to the application of different mass deacidification technologies.

From 1999 to 2001 she worked with the Spanish company Técnicas Sanitarias Ambientales SL (TSA). This company is specialized in preventive conservation of cultural heritage. The environmental control of biotic and abiotic parameters were provided for museums, archives and libraries.

Between 2001 to 2005 she worked with the Booksaver mass deacidification process, being the project manager in Spain. This process was owned by the Spanish company Conservación de Sustratos Celulósicos SL (CSC SL).

From 2006 to the present, she works with the Bookkeeper process owned by the American company Preservation Technologies LP. She has been the director of the Bookkeeper plant in Spain since 2007 until 2016 and is currently the technical director for Spain, Portugal and Latin America.

She has participated in numerous international events as a speaker and giving workshops in the field of preservation of collections on paper.

PERFIL PROFESIONAL

Licenciada en Ciencias Biológicas con especialización en Biología Técnica (Microbiología) por la Universidad del País Vasco, España. Año 1999.

Desde el año 1999 hasta la actualidad ha estado trabajando en la conservación preventiva de colecciones históricas en soporte celulosa, con especial dedicación a la aplicación de las diferentes tecnologías de desacidificación en masa.

De 1999 hasta 2001 trabajó con la empresa española Técnicas Sanitarias Ambientales SL (TSA) en conservación preventiva de patrimonio cultural mediante el control ambiental de parámetros bióticos y abióticos. Se prestaban servicios para museos, archivos y bibliotecas.

Entre los años 2001 al 2005 trabajó con el proceso de desacidificación en masa Booksaver, propiedad de la compañía española CSC SL, siendo directora del proyecto en España.

Desde el año 2006 hasta el presente trabaja con el proceso Bookkeeper propiedad de la compañía estadounidense Preservation Technologies LP. Ha sido la directora de la planta Bookkeeper en España desde el año 2007 y actualmente es la directora técnica para Iberoamérica.

Ha participado en numerosos eventos a nivel internacional como ponente e impartiendo talleres en el campo de la preservación de colecciones en soporte papel.

POSTERS | PÓSTERS | PÔSTERES



Preservation Plan: Challenges and Benefits of This Ongoing Project **Plano de Preservação: Desafios e Benefícios desse Projeto Contínuo**

Rebecca Tenuta (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Preservation Plan; heritage | Plano de Preservação; patrimônio

ABSTRACT

Preservation is a very broad term that encompasses the set of strategies, both administrative and practical, that contribute directly and indirectly to the protection of heritage. Thus, to achieve the preservation objective, it's necessary a case study and strategic planning. In this assistance, there is the Institutional Preservation Plan tool. This Plan does not necessarily has a fixed format. It is closely linked to the needs of each institution and this is structured, preliminary, in the study phase. Although the study composes the preliminary phase of the Plan's production, the study itself is continuous, so that planning that is increasingly more in tune with the institution is possible. There are points that should not be missing in the Plans, comprising a regiment of routine activities and a guide for emergency situations as well. In addition, technological update targets, activity patterns and institutional check calendars are helpful content.

Through a recommended bibliography, a review of the Preservation Plans of other institutions and a study of the institution itself, it is possible to draw up a basic planning in the short, medium and long terms. To be revised and adapted within the stipulated period, relying on the observations and deepening made during this time.

Despite being something so important, many institutions do not have one, for various reasons: reduced teams, high demands, lack of experience, resistance from other sectors of the institution, and so on. In view of all the difficulties, there is a need to popularize this much-needed tool and open a dialogue in mutual support so that, as soon as possible, everyone can formulate their own Institutional Preservation Plans. In this way, the path of preservation will be less tortuous, institutions will strengthen their ties and the cultural heritage of each region will be even better assured.

RESUMO

Preservação é um termo bem abrangente que contempla o conjunto de estratégias, de natureza tanto administrativa quanto prática, que contribuem direta e indiretamente para a proteção do patrimônio. Assim, para alcançar o objetivo de preservação é preciso estudo de caso e planejamento com estratégia. Neste auxílio, existe a ferramenta do Plano de Preservação Institucional.

Este Plano não compreende um formato fixo, necessariamente. Está intimamente ligado às necessidades de cada instituição e isso é estruturado, preliminarmente, na fase de estudos. Apesar do estudo compor a fase preliminar da produção do Plano, ele é contínuo, para que seja possível um planejamento cada vez mais afinado à instituição. Há pontos que não devem faltar nos Planos, compreendendo um regimento das atividades de rotina e um guia para situações de emergência também. Além disso, metas de atualização tecnológica, padrões de atividade e calendários de checagem institucional são bons conteúdos.

Através de bibliografia recomendada, revisão dos Planos de Preservação de outras instituições e estudo sobre a própria instituição, é possível traçar um planejamento base a curto, médio e longo prazo. A ser revisto e adaptado no prazo estipulado, contando com as observações e aprofundamentos feitos ao longo deste tempo.

Apesar de ser algo tão importante, muitas instituições não possuem um, pelas mais variadas razões: equipes reduzidas, altas demandas, falta de experiência, resistência de outros setores da instituição e etc. Tendo em vista todas as dificuldades, é observada a necessidade de popularizar essa ferramenta tão necessária e abrir o diálogo em apoio mútuo para que, o mais cedo possível, todos possam formular seus próprios Planos de Preservação Institucional. Dessa forma, o caminho da preservação será menos tortuoso, as instituições estreitarão seus laços e o patrimônio cultural de cada região estará melhor assegurado ainda.

POSTERS | PÓSTERS | PÔSTERES



Preservation Plan: Challenges and Benefits of This Ongoing Project
Plano de Preservação: Desafios e Benefícios desse Projeto Contínuo

Rebecca Tenuta (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Preservation Plan; heritage | Plano de Preservação; patrimônio

ABOUT THE AUTHOR

Graduated in Conservation and Restoration from the Federal University of Rio de Janeiro (2018). Creator of the virtual project "How to take good care of my things?" which, through 4 short videos and a brief booklet, aims to spread knowledge of preventive conservation through simple everyday actions or modest heritage. Using affections to link the population and a conservation science. Was the Collection Manager at the Gilberto Gil Institute and is currently Head of the Conservation Division of the Archive Publication of the State of Rio de Janeiro, which has 4 thousand linear meters of documents. Originating from organs of the Executive power of the State of Rio de Janeiro and from private collections and archives, it is presented in several documental genres: textual, cartographic, photographic, sound, filmographic and three-dimensional objects such as flags, streamers and medals, among others.

PERFIL PROFISSIONAL

Possui graduação em Conservação e Restauração pela Universidade Federal do Rio de Janeiro(2018). Idealizadora do projeto virtual "Como cuidar bem das minhas coisas?" que, através de 4 vídeos curtos e uma cartilha resumida, visa a difusão do conhecimento de conservação preventiva através de ações cotidianas simples sobre o patrimônio modesto. Sendo o campo dos afetos o gancho de reaproximação entre a população e a ciência da Conservação, valorizando o profissional de conservação-restauração. Foi Gestora de Acervo do Instituto Gilberto Gil e atualmente é Chefe da Divisão de Conservação do Arquivo Público do Estado do Rio de Janeiro que possui um acervo de cerca de 4 mil metros lineares de documentos. Originário de órgãos do poder Executivo do Estado do Rio de Janeiro e de coleções e arquivos privados, o acervo apresenta-se sob diversos gêneros documentais: textuais, cartográficos, fotográficos, sonoros, filmográficos e objetos tridimensionais como bandeiras, flâmulas e medalhas, entre outros.

POSTERS | PÓSTERS | PÔSTERES



Preservation of Outdoor Sculptures: Conservation Studies of "Recyclables?" of the Curto Circuito Gallery in Rio de Janeiro
Preservação de Esculturas ao Ar Livre: Estudos de Conservação de “Recicláveis” da Galeria Curto Circuito do Rio de Janeiro

Sarah Correa Moreira de Sequeira (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Conservation; Sculptures; Contemporary Art, Outdoor

Conservación, Esculturas, Arte Contemporáneo, Aire Libre

ABSTRACT

The presence of cultural objects exposed outdoors is increasingly frequent in public spaces, seeking to recall historical events and generate an artistic appropriation of these places, contributing to the community to be directly involved with the representations of its own identity.

Despite their cultural importance, the conservation actions of these objects found several obstacles due to the fact that they are daily exposed to climatic actions, anthropic activities and other diverse influences capable of altering their durability. In this sense, the Laboratory of Research and Studies for the Conservation and Restoration of Sculptures (LaPECRE) of the Federal University of Rio de Janeiro, in Brazil, has started studies for the conservation of outdoor works belonging to the Curto Circuito Gallery, in the Science Park of the same University.

One of the selected works was “Recyclables?”, a sculpture made up of pieces that resemble four garbage cans, where each one is identified according to certain prejudices (Machism, LGBTphobia, Racism and Others) and stimulates public interaction with the work that reflect on prejudices that still exist and are rooted in contemporary society. The researches for the conservation of this work are based on the monitoring of temperature and humidity data, analysis of soil conditions, proliferation of biological agents, of undue human interventions and the effects they have on the plastic and metal materials that make up this contemporary artwork.

Despite the difficulty in keeping the works preserved in an uncontrolled environment, they must remain in the context that was the objective of the artist and the Gallery. Thus, the monitoring of the environmental conditions of the place where the artwork is located must be constant to enable conservation and restoration actions that are effective to guarantee its safeguard for current and future generations.

RESUMO

A presença de bens culturais expostos ao ar livre é cada vez mais frequente nos espaços públicos, buscando rememorar acontecimentos históricos e realizar uma apropriação artística desses lugares, contribuindo para que a comunidade possa se envolver diretamente com as representações da sua identidade.

Apesar da sua importância cultural, as ações de conservação desses objetos encontram diversos obstáculos devido ao fato de estarem expostos cotidianamente às ações climáticas, atividades antrópicas e outras diversas influências capazes de alterar sua durabilidade. Nesse sentido, o Laboratório de Pesquisa e Estudos para Conservação e Restauração de Esculturas (LaPECRE) da Universidade Federal do Rio de Janeiro, no Brasil, iniciou estudos para a conservação de obras ao ar livre pertencentes à Galeria Curto Circuito, no Parque Tecnológico da mesma Universidade.

Uma das obras selecionadas foi “Recicláveis?”, uma escultura formada por peças que remontam quatro lixeiras de coleta seletiva, onde cada uma é identificada de acordo com determinados preconceitos (Machismo, LGBTfobia, Racismo e Outros) e estimula interação do público com a obra para refletir acerca de preconceitos ainda existentes e enraizados na sociedade contemporânea. As pesquisas para a conservação dessa obra são realizadas a partir do monitoramento de dados de temperatura e umidade, análise das condições do solo, da proliferação de agentes biológicos, das intervenções humanas indevidas e os efeitos que causam nos materiais de plástico e metal que constituem a obra de arte contemporânea.

Apesar da dificuldade em manter as obras conservadas em um ambiente não controlado, estas devem permanecer no contexto que foi objetivo pelo artista e pela Galeria. Dessa forma, o monitoramento das condições ambientais do local onde a obra de arte está inserida deve ser constante para viabilizar ações de conservação e restauração que sejam eficazes e garantam sua salvaguarda para as gerações atuais e futuras.

POSTERS | PÓSTERS | PÔSTERES



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Conservación, Esculturas, Arte Contemporáneo, Aire Libre

ABOUT THE AUTHOR

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PERFIL PROFISSIONAL

Estudante de graduação em Conservação e Restauração na Escola de Belas Artes da Universidade Federal do Rio de Janeiro (UFRJ), Brasil. Membro do projeto de extensão "Curto Circuito: arte, ciência e inovação", atuando no Núcleo de Conservação e Restauração da Galeria Curto Circuito coordenado pelo Laboratório de Pesquisas e Estudos para a Conservação e Restauração de Esculturas (LaPCREEN). Membro do grupo de pesquisa "A Preservação de Acervos Escultóricos em Museus". Bolsista PIBIAC (Programa de Bolsas de Iniciação Artística e Cultural) no Laboratório Didático de Química (LADQUIM) do Instituto de Química/UFRJ.

Abstract Book

DAY 3 - Sunday 14 November
DÍA 3 - Domingo 14 de Noviembre
DIA 3 - Domingo 14 de Novembro



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"Museonautas" Spreading our Heritage
"Museonautas" Difundiendo Nuestro Patrimonio

Lorena Incarbone & Libertad Luz Piccinini (Argentina)

KEYWORDS | PALABRAS CLAVE

Heritage; museums; networks; culture; education; museologists
Patrimonio; museos; redes; cultura; educación; museólogos

ABSTRACT

The project proposes to know and understand the value of the cultural heritage created by groups of our society, therefore it is important to conserve the cultural and natural heritage of our country, thus promoting greater awareness of the protection and conservation of heritage.

Considering it part of our history, we propose the dissemination of material cultural heritage for the conformation of moral and identity values of our community. Heritage is an educational tool because it is a useful instrument to discover other forms of culture and diversity, therefore it is important that it be protected and disseminated to all generations. When we know our heritage and we appropriate it, we are able to create a collective identity and we end up understanding history more deeply.

We seek to generate a space for the dissemination of our heritage through social networks, thus creating actions that promote the appropriation of our cultural identity. The proposed dynamic is carried out through our facebook, instagram and YouTube channel, where we carry out all kinds of posts to disseminate heritage, hold seminars, talks with specialists, visits to different museums and heritage education through games of desk.

RESÚMEN

El proyecto propone conocer y comprender el valor del patrimonio cultural creado por grupos de nuestra sociedad, es importante por ello la conservación del patrimonio cultural y natural de nuestro país, fomentando así una mayor sensibilización a la protección y conservación del patrimonio.

Considerándolo parte de nuestra historia proponemos la difusión del patrimonio cultural material para la conformación de valores morales e identitarios de nuestra comunidad. El patrimonio es una herramienta educativa porque es un instrumento útil para descubrir otras formas de cultura y diversidad, por lo tanto es importante que este sea resguardado y difundido a todas las generaciones. Cuando conocemos nuestro patrimonio y nos apropiamos del mismo logramos crear una identidad colectiva y terminamos comprendiendo la historia más profundamente.

Buscamos generar un espacio de difusión a través de las redes sociales de nuestro patrimonio creando así acciones que fomenten la apropiación de nuestra identidad cultural. La dinámica propuesta se realiza a través de nuestro facebook, instagram y canal de Youtube, en donde realizamos todo tipo de posteos de difusión del patrimonio, realización de seminarios, charlas con especialistas, visitas a diferentes museos y la educación patrimonial a través de juegos para niños.

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ABOUT THE AUTHOR

Lorena Mariana Incarbone, is Professor of History and Museologist. Founder of Grupo Museonautas and responsible for the Seminar Workshop on Cultural Heritage

Libertad Luz Piccinini, is Student of the Higher Technician in Museology and works in the Cultural Management Area of the Sarmiento Historical Museum

PERFIL PROFESIONAL

Lorena Mariana Incarbone, es Profesora de Historia y actualmente se encuentra en proceso de producción de tesis final de la Tecnicatura Superior en Museología en la ENaM (Escuela Nacional de Museología). Fundadora del Grupo Museonautas desde febrero de 2018 hasta hoy, es responsable del Seminario Taller de Patrimonio Cultural que se dicta en el Instituto de Enseñanza Superior Dra. Alicia Moreau de Justo (2018-presente), responsable del proyecto de creación del Centro de Interpretación de la Ex Caja Nacional de Jubilaciones y Pensiones y realizó varias charlas sobre Patrimonio Cultural en el Museo Americanista de Lomas de Zamora (2018-2019).

Libertad Luz Piccinini, Estudiante de la Tecnicatura Superior en Museología (ENaM). Actualmente trabaja en el Área de Gestión Cultural del Museo Histórico Sarmiento. Participa en el Museo Histórico de Salud Mental J.T.Borda y es miembro de Museonautas desde el 2021.-

POSTERS | PÓSTERS | PÔSTERES



Accessibility to the Knowledge of the Museo Regional Arqueológico Guane De Floridablanca (Santander, Colombia) During and After the Covid 19 Pandemic
Accesibilidad al Conocimiento del Museo Regional Arqueológico Guane de Floridablanca (Santander, Colombia) Durante y Despues de la Pandemia del Covid 19

Claudia Marcela Peña Barajas (Colombia, Spain)

KEYWORDS | PALABRAS CLAVE

Accessibility; Biosecurity; Broadcast; Guane Museum; Pandemic; Population; Strategies
Accesibilidad; Bioseguridad; Divulgación; Museo Guane; Pandemia; Población; Estrategias

ABSTRACT

Museums have been places where knowledge of different subjects has resided. Likewise, throughout their history they have had to reinvent themselves according to different broadcast strategies. In parallel the Museo Regional Arqueológico Guane de Floridablanca, which exhibits a collection of more than 800 pieces of the Guane indigenous culture (a Colombian indigenous culture from the department of Santander) has not been the exception and with the arrival of the Covid 19 pandemic, its broadcast potential with the local population of Floridablanca has been limited.

For this reason, the main objective of this project is to determine broadcast strategies that'll allow the museum's knowledge to be accessible to the various population groups that make up this city, taking into account the biosecurity protocols

To carry out this work, first of all, the people in charge of the museum will be reached out to, mainly the public relations department, to form a database out of the museum's visitors, afert that the broadcast strategies that were used in the museum prior to the pandemic will be reviewed in order to potentiate them within the biosecurity guidelines, in turn new strategies will be generated to adapt both to the needs of the museum and the population groups that inhabit the city.

It is expected that as a result, not only will the communication strategies that existed prior to the pandemic improve, but both these and the new broadcast methods may work during and after the Covid 19 health emergency as well to facilitate the accessibility of the population of Floridablanca to the museum and its knowledge.

RESÚMEN

Los museos han sido lugares, donde ha residido el conocimiento de distintos temas. Asimismo, a lo largo de sus historias han tenido que reinventarse de acuerdo a las distintas estrategias de divulgación. De igual forma, el Museo Regional Arqueológico Guane de Floridablanca, encargado de exponer una colección de más de 800 piezas de la cultura indígena Guane (una cultura indígena colombiana del departamento de Santander) no ha sido la excepción y con la llegada de la pandemia del Covid 19, se ha limitado su divulgación con la población residente en Floridablanca.

Por tal razón, el objetivo principal de este proyecto es el de determinar estrategias de divulgación que permitan que el conocimiento que reside en el museo, sea accesible para los distintos grupos poblaciones que conforman esta ciudad, tomando en cuenta los parámetros de la bioseguridad.

Para llevar a cabo este trabajo, en primer lugar, se contactará a las personas encargadas del museo principalmente del aspecto de divulgación, para recoger una base de datos de los visitantes del museo, posteriormente se hará una revisión de los medios divulgativos que se empleaban en el museo previos a la pandemia para despues potencializarlos de acuerdo a los estamentos de bioseguridad, a su vez se generarán nuevas estrategias que se adapten tanto a las necesidades del museo como a los grupos poblaciones que habitan en la ciudad.

Se espera que como resultado no solo mejoren las estrategias comunicativas que existían previamente a la pandemia, sino que tanto estas como los nuevos métodos de divulgación, puedan funcionar durante la emergencia sanitaria del Covid 19 y posterior a esta, para facilitar la accesibilidad de la población florideña al museo y su conocimiento.

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Accessibility to the Knowledge of the Museo Regional Arqueológico Guane De Floridablanca (Santander, Colombia) During and After the Covid 19 Pandemic
Accesibilidad al Conocimiento del Museo Regional Arqueológico Guane de Floridablanca (Santander, Colombia) Durante y Después de la Pandemia del Covid 19

Claudia Marcela Peña Barajas (Colombia, Spain)

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ABOUT THE AUTHOR

Claudia Marcela Peña Barajas was born in Málaga, a municipality in the State of Santander, Colombia. She finished high school at Fundación Colegio UIS, in the municipality of Floridablanca, Santander. Her passion for archeology ever since she was a child led her to enroll in Externado de Colombia University in Bogotá, where she is currently studying IV semester of this career, with good performance, participating in different study groups, focusing mainly on broadcasting. Thus, she has a pet project on YouTube under the name of "Marcheology", in which she talks about different topics in relation to cultural heritage presented in a dynamic way, enjoying of a great reception, as evidenced in its progressive growth in a short period of time. In addition to this, now she is presenting projects, submitting material for magazines, colloquia and other events that correspond to the themes of cultural heritage, in fact, she will soon publish her first writing in an archaeological magazine.

PERFIL PROFESIONAL

Claudia Marcela Peña Barajas, nacida en Málaga, un municipio del departamento de Santander, Colombia. Terminó su secundaria en la Fundación Colegio UIS, en el municipio de Floridablanca, Santander. Su pasión por la arqueología desde niña la llevó a matricularse en la Universidad Externado de Colombia en Bogotá y actualmente se encuentra estudiando IV semestre de esta carrera, con un buen rendimiento, participando en diferentes grupos de estudio, enfocándose principalmente en la divulgación, tan es así, que tiene un proyecto personal en Youtube con el nombre de "Marchaeology", en el que se presentan distintas temáticas acerca del patrimonio cultural de una forma dinámica, teniendo una gran acogida, evidenciada en su crecimiento progresivo en un corto período de tiempo. Además de esto, actualmente, se encuentra presentando proyectos, convocatorias a revistas, coloquios y demás eventos que corresponden con las temáticas del patrimonio cultural, donde próximamente publicará su primer escrito en una revista arqueológica.

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Creation of a Master's Degree in Archaeometry **Creación de una Maestría en Arqueometría**

Julio Fabián Salvador (Peru)

KEYWORDS | PALABRAS CLAVE

Archeometry; Peruvian archeology; ancient metallurgy; goldsmithing; sophisticated techniques
Arqueometría; arqueología peruana; antigua metalurgia; orfebrería; técnicas sofisticadas

ABSTRACT

The study and characterization of archaeological material or material belonging to cultural heritage has gained too much importance in recent decades, which is why it is important to train professionals at the master's level so that they can learn to manipulate the necessary techniques and acquire modern methodologies for a process of Conservation and restoration.

The most extensive and transcendental studies to study archaeological material in Peru, in recent decades, using sophisticated techniques were carried out by the Italian physicist Roberto Cesareo, who, together with a group of researchers from various disciplines, managed to publish their results in various articles, and a book on the ancient gold metallurgy of the north coast of Peru. Peru was the settlement of ancient and advanced civilizations in South America, it is a country with a great legacy in cultural heritage, in the various museums that it has there are an impressive amount of goldsmiths, textiles, lithics and great monumental sites that date back millennia of antiquity, and the colonial period. The creation of this master's degree would not only be transcendental for Peru but also for students from Latin American countries.

However, starting a master's degree of this type will require the financial support of local and international entities so that the necessary technological equipment can be acquired, in addition to requiring highly experienced specialists who can guide the training of new professionals in the use of analytical techniques. sophisticated.

This future master's degree could be very attractive for the entire community of the region that works in cultural heritage research and would be a focus of collaboration and international and interdisciplinary work for professionals who want to continue their postgraduate studies in Archaeometry in this country.

RESÚMEN

El estudio y caracterización de material arqueológico o perteneciente al patrimonio cultural ha cobrado demasiada importancia en las últimas décadas, por esto es importante la formación de profesionales a nivel de maestría para que puedan aprender a manipular las técnicas necesarias y adquirir metodologías modernas para un proceso de conservación y restauración.

Los estudios más amplios y trascendentales para estudiar material arqueológico en Perú, en las últimas décadas, utilizando técnicas sofisticadas lo llevó a cabo el físico italiano Roberto Cesareo, quien, junto a un grupo de investigadores de diversas disciplinas, logró publicar sus resultados en diversos artículos y un libro sobre la antigua metalurgia del oro de la costa norte del Perú. El Perú fue asentamiento de antiguas y avanzadas civilizaciones en Sudamérica, es un país con gran legado en patrimonio cultural, en los diversos museos que posee se encuentran una cantidad impresionante de objetos orfebres, textiles, líticos y grandes sitios monumentales que datan de milenios de antigüedad y del periodo colonial. La creación de esta maestría no solo sería trascendental para el Perú sino, también, para estudiantes de países de Latinoamérica.

Sin embargo, iniciar una maestría de este tipo requerirá del apoyo económico de entidades locales e internacionales para que se puedan adquirir los equipos tecnológicos necesarios, además de requerir de especialistas de gran experiencia que puedan guiar la formación de nuevos profesionales en el uso de técnicas analíticas sofisticadas.

Esta futura maestría podría ser muy atractiva para toda la comunidad de la región que trabaja en investigación del patrimonio cultural, sería un foco de colaboración y trabajo internacional e interdisciplinario para profesionales que quieran seguir sus estudios de posgrado en Arqueometría en este país.

POSTERS | PÓSTERS | PÔSTERES



Creation of a Master's Degree in Archaeometry Creación de una Maestría en Arqueometría

Julio Fabián Salvador (Peru)

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Arqueometría; arqueología peruana; antigua metalurgia; orfebrería; técnicas sofisticadas

ABOUT THE AUTHOR

Professor-Researcher at the National University of San Marcos in applied physics to cultural heritage. I am the author and co-author of several research articles in specialized journals on Archeometry and cultural heritage. I participated in the international project Peru-Italy on characterization of pre-Columbian gold between 2009-2014 and which resulted in the book: Analytical studies on metallurgy in pre-columbian north of Peru (2020). I did my doctorate at the University of Antioquia, Medellín-Colombia. My doctoral thesis was in the area of Archeometry, my work focused on the characterization of pre-Hispanic gold from the Aburrá Valley (Antioquia) and had the Cum Laude honorable mention for the significance of the results obtained.

PERFIL PROFESIONAL

Profesor-Investigador en la Universidad Nacional Mayor de San Marcos en física aplicada al patrimonio cultural. Soy autor y coautor de varios artículos de investigación en revistas especializadas en Arqueometría y patrimonio cultural. Participé en el proyecto internacional Perú-Italia sobre caracterización de oro precolombino entre los años 2009-2014 y el cual dio como resultado el libro: ANALYTICAL STUDIES ON METALLURGY IN PRE-COLUMBIAN NORTH OF PERU . Realicé mi doctorado en la Universidad de Antioquia, Medellín-Colombia. Mi tesis doctoral fue en el área de Arqueometría, mi trabajo se centró en la caracterización de oro prehispánico del Valle de Aburrá (Antioquia) y tuvo la mención de honor Cum Laude por la trascendencia de los resultados obtenidos.

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Professional Integration of Young Restorers and Execution Project in the Cathedral of Cuenca

Integración Profesional de Jóvenes Restauradoras y Proyecto de Ejecución en la Catedral de Cuenca

Maria Vicente Rojas, Lucía Fidalgo González & Eva Garde Jurado (Spain)

KEYWORDS | PALABRAS CLAVE

Conservation; Restoration; Cuenca Cathedral; European Social Fund; Junta de Comunidades de Castilla-La Mancha; Youth employment
Conservación; restauración; Catedral de Cuenca; Fondo Social Europeo; Junta de Comunidades de Castilla-La Mancha; empleo juvenil

ABSTRACT

The conservation of a cultural monument building requires constant monitoring and the execution of punctual interventions. The Cathedral of Santa María and San Julián in Cuenca (Castilla-La Mancha, Spain) needed the appropriate professionals to carry out restoration and recover the integrity of the monument; this included a preventive conservation project and cleaning of the Cathedral's assets, as well as the promotion of the temple and its cultural heritage.

Through funding from the European Social Fund and the Junta de Comunidades de Castilla-La Mancha, three young conservation and restoration professionals were hired to restore the integrity of the monument and thus promote youth employability. It was decided that the intervention would mainly take place along the left aisle of the church, as this was the one most affected by the water damage and the most in need of urgent intervention. All the activities carried out involved several phases: the first consisted on the assessment and correct documentation of the cultural property. Followed by the execution phase, which ended with the protection of the artworks in different ways to prevent their deterioration and to keep the public at a safety distance.

In this way, numerous interventions were carried out, both on artifacts and in different chapels of the Cathedral. As we mentioned, the purpose of this project was the conservation of the temple and its heritage. The good state of conservation of these can be noted with the inclusion of the restored areas within the visitor itinerary. It is important to mention that many of the chapels were before closed due to their poor condition. Likewise, the contracted team has taken part in a large-scale project that has allowed their insertion in the labour market with precious experience, favouring their employability and recruitment. Definitive factor to access to positions where being part of this project can be a determining factor in their engagement.

RESÚMEN

La correcta conservación de un bien cultural requiere de su constante monitorización y la ejecución de intervenciones puntuales. La Catedral de Santa María y San Julián de Cuenca (Castilla-La Mancha, España) precisaba del personal adecuado para llevar a cabo labores de restauración y recuperar la integridad del monumento, lo cual incluyó el proyecto de conservación preventiva y limpieza de los bienes de la Catedral, así como la promoción tanto del templo como el patrimonio cultural que alberga.

A través de una financiación del Fondo Social Europeo y la Junta de Comunidades de Castilla-La Mancha, se contrató a tres jóvenes profesionales de la conservación y restauración para intervenir el monumento y fomentar la empleabilidad juvenil. Se definió que la intervención se daría principalmente a lo largo de la nave lateral izquierda del templo, pues era la más afectada por problemas de humedad y la que mayor necesidad tenía de una intervención urgente. Todas las intervenciones realizadas contaron con varias fases: la primera, se basó en la valoración y correcta documentación del bien cultural. Seguidamente, se pasó a la fase de ejecución para finalizar con la protección de las obras con diversos medios y así evitar tanto su deterioro, como el acercamiento del público.

De esta manera se realizaron numerosas intervenciones, tanto en piezas de distinta tipología como en diferentes estancias de la Catedral. El buen estado de conservación del templo y los bienes que alberga se puede constatar con la inclusión de las zonas intervenidas dentro del itinerario de visita, pues muchas de las capillas permanecían clausuradas debido a su mal estado. Asimismo, el equipo contratado ha tomado parte en un proyecto de gran envergadura que ha permitido su inserción en el mercado laboral con una previa experiencia, favoreciendo su empleabilidad y contratación en la actualidad y permitiendo a estas profesionales acceder a puestos donde formar parte de este proyecto, ha sido algo determinante en su contratación.

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**Professional Integration of Young Restorers and Execution Project in the
Cathedral of Cuenca**
**Integración Profesional de Jóvenes Restauradoras y Proyecto de Ejecución en la
Catedral de Cuenca**

Maria Vicente Rojas, Lucía Fidalgo González & Eva Garde Jurado (Spain)

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ABOUT THE AUTHORS

Maria Vicente Rojas is an undergraduate student in Paintings Conservation and currently studying the MA - In Conservation and Restoration of European Heritage at the Superior School of Conservation and Restoration of Cultural Heritage (ESCRBC), Madrid.

Lucía Fidalgo is a heritage conservator-restorer, graduated from the School of Conservation and Restoration of Cultural Heritage in Madrid, specializing in Sculpture, although previously to these studies, she completed a Higher Level Training Cycle of Applied Arts in Sculpture. At the moment, she is participating in an intervention project on the High Altarpiece of the church of San Miguel Arcángel in Peleagonzalo, (Zamora, Spain).

Eva Garde Jurado has a Bachelor in Fine Arts with a Master's degree in Conservation of Cultural Heritage, both completed at the Complutense University of Madrid (Spain). In October 2019, she finished her studies in painting restoration at the Superior School of Conservation and Restoration of Cultural Heritage, Madrid.

PERFIL PROFESIONAL

Maria Vicente Rojas es estudiante de Grado en Conservación de Pintura y actualmente cursa el Máster en Conservación y Restauración del Patrimonio Europeo en la Escuela Superior de Conservación y Restauración del Patrimonio Cultural (ESCRBC), Madrid.

Lucía Fidalgo es conservadora-restauradora de patrimonio, egresada de la Escuela de Conservación y Restauración del Patrimonio Cultural de Madrid, en la especialidad de Escultura, aunque con anterioridad a estos estudios realizó un Ciclo Formativo de Grado Superior de Artes Aplicadas en Escultura. Actualmente participa en un proyecto de intervención en el Retablo Mayor de la iglesia de San Miguel Arcángel en Peleagonzalo, (Zamora, España).

Eva Garde Jurado es Licenciada en Bellas Artes con un Máster en Conservación del Patrimonio Cultural, ambos cursados en la Universidad Complutense de Madrid (España). En octubre de 2019 finaliza sus estudios de restauración de pintura en la Escuela Superior de Conservación y Restauración del Patrimonio Cultural de Madrid.

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Reflections and Initial Actions for the Conservation and Restoration of the Sculpture D. Pedro II Jovem
Reflexões e Ações Iniciais para a Conservação e Restauração da Escultura D. Pedro II Jovem

Lys Teixeira (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Sculpture; Conservation; Restoration | Escultura; Conservação; Restauração

ABSTRACT

The work deals with the analysis of the representation of the work of D. Pedro II Jovem, a sculpture in patinated plaster, belonging to the collection of the D. João VI Museum of the School of Fine Arts of the Federal University of Rio de Janeiro (UFRJ), Brazil.

The work is currently located in an inadequate space on the second floor of the Rectory Building at UFRJ, outside the museum, which left it exposed to various environmental factors, causing changes in its physical and visual appearance. Given the problems identified, which resulted in the degradation of the sculpture, this work intends to present the initial studies for the safeguarding of this cultural heritage.

Among the initial procedures for understanding the work and its degradation process, research was carried out on the historical-artistic aspects, including the investigation of the construction technique, physical adequacy of the work's pedestal, for its safe transport and handling, in addition to examinations organoleptic and physicochemical and by imaging, to verify structural and aesthetic changes. The importance of other physical-chemical and microbiological analyzes for the relevance of the intervention process is demonstrated.

The investigation of the work and later of the environment where it is located, will be essential to support the proposal for conservation and restoration, contributing to its preservation. The research in development is part of the final work of the student Lys Teixeira, supervised by Professor Dr. Benvinda de Jesus F. Ribeiro from the EBA-UFRJ conservation course.

RESUMO

O trabalho trata da análise da representação da obra de D. Pedro II Jovem, uma escultura de gesso patinado, pertencente ao acervo do museu D. João VI da escola de Belas Artes da Universidade Federal do Rio de Janeiro (UFRJ), Brasil.

A obra está localizada atualmente em um espaço inadequado no segundo andar do Prédio da Reitoria da UFRJ, externo ao museu, que a deixaram exposta a diversos fatores ambientais, provocando alterações no seu aspecto físico e visual. Face aos problemas identificados, que resultaram na degradação da escultura, este trabalho pretende apresentar os estudos iniciais para a salvaguarda deste patrimônio da Cultura.

Entre os procedimentos iniciais para o entendimento da obra e seu processo de degradação, foram realizados a pesquisa dos aspectos histórico-artísticos, incluindo a investigação da técnica construtiva, adequação física do pedestal da obra, para seu transporte e manuseio com segurança, além de exames organolépticos e físico-químicos e por imagem, para verificar alterações estruturais e estéticas. Na sequência, denota-se a importância de outras análises físico-químicas e microbiológicas para a pertinência do processo de intervenção.

A investigação da obra e posteriormente do ambiente onde ela está inserida, serão fundamentais para dar suporte a proposta de conservação e restauração, contribuindo para sua preservação. A pesquisa em desenvolvimento, faz parte do trabalho final da estudante Lys Teixeira, orientada pela professora Dra. Benvinda de Jesus F. Ribeiro do curso de conservação EBA-UFRJ.

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Reflections and Initial Actions for the Conservation and Restoration of the Sculpture D. Pedro II Jovem
Reflexões e Ações Iniciais para a Conservação e Restauração da Escultura D. Pedro II Jovem

Lys Teixeira (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Sculpture; Conservation; Restoration | Escultura; Conservação; Restauração

ABOUT THE AUTHOR

Undergraduate student of Conservation and Restoration at the School of Fine Arts, Federal University of Rio de Janeiro, Brazil, participated in the Qualification Course in Conservation, Restoration of Wood and Stained Glass and the Course in Characterization and Stone Conservation, taught by Oficina-Escola de Manguinhos, Casa de Oswaldo Cruz, Brazil, in addition to the courses Preventive Conservation for Museum Collections, Documentation of Museum Collections and Strategic Planning for Museums remotely administered by the National School of Public Administration, Brazil. She participated in the Organizing Committee of events such as the 6th International Seminar on Museography and Museum Architecture and 10 Years of the Graduate Course in Conservation and Restoration at EBA / UFRJ. It's a member of the research group of the Laboratory for Research and Studies for the Conservation and Restoration of Sculptures (LaPECRE) and of the Conservation and Restoration Nucleus of the Project Curto Circuito: Arte, Ciência e Inovação, from where the studies have been presented at various events.

PERFIL PROFISSIONAL

Discente da graduação de Conservação e Restauração da Escola de Belas Artes da Universidade Federal do Rio de Janeiro, participou do Curso de Qualificação em Conservação Restauração de Madeiras e Vitrais e do Curso de Caracterização e Conservação da Pedra ministrados pela Oficina-Escola de Manguinhos, Casa de Oswaldo Cruz, além dos cursos Conservação Preventiva para Acervos Museológicos, Documentação de Acervo Museológico e Planejamento Estratégico para Museus administrados remotamente pela Escola Nacional de Administração Pública, Brasil. Participou da Comissão Organizadora de eventos como 6º Seminário Internacional de Museografia e Arquitetura de Museus e 10 Anos do Curso de Graduação em Conservação e Restauração da EBA/UFRJ. É membro do grupo de pesquisa do Laboratório para Pesquisas e Estudos para Conservação e Restauração de Esculturas (LaPECRE) e do Núcleo de Conservação e Restauração do Projeto Curto Circuito: Arte, Ciência e Inovação, de onde os estudos têm sido apresentados em diversos eventos.

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The Faceless Scape
La Huida Sin Rostros

Alfredo Carlos Gómez (Argentina)

KEYWORDS | PALABRAS CLAVE

Oil painting; Conservation treatments; Unknown authorship
Pintura al óleo; Tratamientos de conservación; Autoría desconocida

ABSTRACT

This research describes the conservation and restoration processes carried out in the work *The Flight to Egypt*, an oil on canvas of European origin, presumably from the 17th-18th century, which entered the Heritage Research Institute in 2017 Cultural of the UNSAM (TAREA-IIPC), in an advanced state of degradation.

The case of the painting *The Flight into Egypt* is curious because of the unknowns that revolve around it. The most striking result from its authorship, since there is a presumption that the work could have been executed by El Greco or his school. The second question that the work raises arises from the total absence of the faces of the Virgin Mary and the Christ Child, central characters within the composition of the canvas. Both issues together articulated the research and restoration of our work. In this way, the objective of the task was to shed light on the research completed of the work and the enigma behind the absent faces.

Although the main objective, based on enhancing the structural and aesthetic qualities of the painting for its correct reading, was achieved, the confusing attribution and lack of features in the main characters of the composition still generate uncertainties.

The restoration process of the work *The Flight to Egypt* was the incentive to delve into the subject of attribution, iconographic studies and analytical processes, which together helped to discard conjectures about its origin, thus evidencing the interdisciplinary work that always requires a restoration and the various investigations that are triggered from this discipline.

RESÚMEN

La presente investigación describe los procesos de conservación y restauración llevados a cabo en la obra *La Huida a Egipto*, un óleo sobre tela de origen europeo, presumiblemente del siglo XVII-XVIII, que ingresó en el año 2017, al Instituto de Investigaciones sobre el Patrimonio Cultural de la UNSAM (TAREA-IIPC), en un avanzado estado de deterioro.

El caso de la pintura *La Huida a Egipto* resulta curioso por las incógnitas que giran en torno a ella. La más llamativa resulta la de su autoría, ya que existe la presunción de que la obra pudo haber sido ejecutada por El Greco o su escuela. El segundo interrogante que la obra plantea surge a partir de la ausencia total de los rostros de la Virgen María y el Niño Jesús, personajes centrales dentro de la composición del lienzo. Ambas cuestiones en conjunto articularon las labores de pesquisa y restauración de nuestro trabajo. De este modo, el objetivo de la tarea fue arrojar luz sobre la autoría de la obra y el enigma detrás de los rostros ausentes.

Si bien el principal objetivo, basado en la recuperación estructural y estética de la pintura para su correcta lectura fue alcanzado, la confusa atribución y la carencia de rasgos en los personajes principales de la composición, generan aún incertidumbres.

El proceso de restauración de la obra *La huida a Egipto* fue el incentivo para adentrarnos en el tema de la atribución, los estudios iconográficos y los procesos analíticos, que ayudaron en conjunto a descartar conjeturas acerca de su procedencia, evidenciando de esta manera el trabajo interdisciplinario que exige siempre una restauración y las diversas investigaciones que se disparan a partir de esta disciplina.

POSTERS | PÓSTERS | PÔSTERES



The Faceless Scape
La Huida Sin Rostros

Alfredo Carlos Gómez (Argentina)

KEYWORDS | PALABRAS CLAVE

Oil painting; Conservation treatments; Unknown authorship
Pintura al óleo; Tratamientos de conservación; Autoría desconocida

ABOUT THE AUTHOR

Alfredo Carlos Gómez has a degree in Conservation and Restoration of Cultural Heritage from UNSAM (TAREA-IIPC); and he completed the Visual Arts Teaching Program at the Mercedes School of Arts (B.).

In 2019-2020, he participated in the restoration of the Mapa del Cielo, in the project "Restore the heavens", at the TAREA-IIPC Institute.

In 2021 he carried out restoration and conservation tasks of similar stone murals in the Bosch-Alvear Mansion. He also participated that same year in the restoration of religious mural painting in the Montserrat parish in the City of Buenos Aires.

He currently participates in the project of conservation and restoration of the Patio de las Palmeras in the Ministry of Government of the Province of Buenos Aires, in the city of La Plata.

PERFIL PROFESIONAL

Alfredo Carlos Gómez es Licenciado en Conservación y Restauración del Patrimonio Cultural en UNSAM (TAREA-IIPC); y realizó el Profesorado de Artes Visuales en la Escuela de Artes de Mercedes (B.).

En 2019-2020, participó en la restauración del Mapa del Cielo, en el proyecto "Restaurar los cielos", en el Instituto TAREA-IIPC.

En 2021 realizó tareas de restauración y conservación de murales simil piedra en la Mansión Bosch-Alvear. Participó también ese mismo año en la restauración de pintura mural religiosa en la parroquia Montserrat en la Ciudad de Buenos Aires.

Actualmente participa del proyecto de conservación y restauración del Patio de las Palmeras en el Ministerio de Gobierno de la Provincia de Buenos Aires, en la ciudad de La Plata.

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Assessment Tool for Conservation Treatments **Herramienta para Evaluación de Intervenciones de Restauración**

Luis Fernando Romero Álvarez (Colombia)

KEYWORDS | PALABRAS CLAVE

Conservation treatments; Triad; Principles; Criteria; Statistical tool; Polychrome Vaults

Intervención de restauración; Triada; Principio; Criterio; Herramienta estadística; Bóvedas policromadas

ABSTRACT

To certain degree, every conservation treatment imply a subtle yet tangible transformation of the objects treated. Transformation susceptible to be evaluated and analyzed.

The aim of this project was to design a statistical tool that would allow quantifying and evaluating the results of conservation treatments. The main quantifiable criteria was established by schematizing the principles presented in Cesare Brandi's book Teoria del Restauro (Conservation Theory), as well as several later international publications, especially those focused on authenticity. The elements extracted allowed to establish what in the Conservation Triads, which give structure to the statistical tool and its analytical components.

The tool was then applied to evaluate conservation procedures performed in the polychrome vaults in temples from 17th and 18th centuries, in Bogotá, Colombia. The data was collected from existing documentation, some workbooks, and the experience of the author's participation in most of them.

RESÚMEN

Herramienta para Evaluación de la Intervención de Restauración La Intervención de Restauración tiene como resultado una sutil, aunque tangible transformación de los objetos, y es susceptible de ser evaluada, valorada y analizada.

Este proyecto diseña una herramienta estadística que permite cuantificar y evaluar dichos resultados. Inicialmente se esquematizaron los principios de la Teoría de la Restauración mencionados en el texto de Cesare Brandi, así como varios documentos internacionales posteriores y aquellos enfocados en la autenticidad. Los elementos extraídos permitieron establecer lo que en el proyecto se denominó Triadas de la Restauración, las cuales estructuran la herramienta estadística y sus componentes analíticos.

Para aplicar la herramienta, se escogieron las bóvedas policromadas en templos del siglo XVII y XVIII en Bogotá, Colombia. Los datos recogidos provienen de la documentación existente de esas intervenciones, algunos libros de obra y la experiencia habida de la participación del autor en la mayoría de ellas. Palabras clave Intervención de restauración; Triada; Principio; Criterio; Herramienta estadística; Bóvedas policromadas.

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Assessment Tool for Conservation Treatments
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Luis Fernando Romero Álvarez (Colombia)

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Intervención de restauración; Triada; Principio; Criterio; Herramienta estadística; Bóvedas policromadas

ABOUT THE AUTHOR

Fernando Romero is a Conservator of Cultural Heritage graduated from the School for Conservation and Museology Santa Clara - COLCULTURA, Bogota, Colombia, and Professional in Conservation and Preservation of Movable Cultural Heritage from the Universidad Externado de Colombia. He has a specialization in Preservation of Monuments from the Universidad Javeriana de Colombia, and in Mural Painting Conservation from ICCROM. He has experience in conservation of archaeological pottery, paintings conservation, polychrome sculpture, and since 2012 stained glass conservation. Fernando was adjunct faculty in several institutions including the former School for Conservation and Museology Santa Clara, the Faculty of Architecture in the Universidad Javeriana, and instructor and professor of antique painting techniques at the Escuelas Taller in Cartagena de Indias. He has worked in diverse conservation treatment projects for immovable heritage and historical monuments in different cities around Colombia, as well as in his private practice where he currently continues practicing conservation.

PERFIL PROFESIONAL

Fernando Romero es Conservador de Patrimonio Cultural egresado de la Escuela de Conservación y Museología Santa Clara - COLCULTURA, Bogotá, Colombia, y Profesional en Conservación y Preservación de Patrimonio Cultural Mueble de la Universidad Externado de Colombia. Tiene una especialización en Conservación de Monumentos de la Universidad Javeriana de Colombia y en Conservación de Pintura Mural del ICCROM. Tiene experiencia en conservación de cerámica arqueológica, conservación de pinturas, escultura policromada y desde 2012 conservación de vidrieras. Fernando fue profesor adjunto en varias instituciones, incluida la ex Escuela de Conservación y Museología Santa Clara, la Facultad de Arquitectura de la Universidad Javeriana, e instructor y profesor de técnicas de pintura antigua en las Escuelas Taller de Cartagena de Indias. Ha trabajado en diversos proyectos de tratamiento de conservación de patrimonio inmueble y monumentos históricos en diferentes ciudades de Colombia, así como en su práctica privada donde actualmente continúa practicando la conservación.

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PREVENTIV-ART: An App for the Conservation of Cultural Heritage
PREVENTIVART: Una Aplicación para la Conservación

Chiara Argentino & Stefano Ventrudo (Italy & Spain)

KEYWORDS | PALABRAS CLAVE

Design, application, restauration, conservation | Diseño, aplicación, restauración, conservación

ABSTRACT

The planning phase of a restoration project is a crucial moment when interventions are listed to enable the work to be carried out not only punctually but also to the highest of standards.

Every project has at its heart three principal fields of information; a brief but precise description of the artefact, a report on its state of conservation and a list of restoration interventions which need to be carried out.

Planning a project is a full-time job in itself. It has to be drawn up by a professional restorer who needs to be ready and able to come up with full and detailed answers at any time. Very often, drawing up and researching such a project is time consuming, and frequently can't be done on site or in the presence of the artefact which needs restoring.

Therefore over time, several professional institutions have tried to create brief work planning forms which can be filled in. However, more often than not, they are incomplete and inaccurate.

Taking this into account, the restorer Chiara Argentino, with the technical help of software engineer Stefano Ventrudo, have combined their expertise to create an app which solves the problem in the digital age we live in. The app is downloaded directly on your phone and enables a user-friendly compilation of the main fields, which can then be saved as a modifiable PDF.

The app is compatible with iPhone and Android IOS and is available in three languages: Spanish, English and Italian.

RESÚMEN

La fase de diseño de una restauración es un momento crucial para la organización oportuna del trabajo con el objetivo de describir, y luego llevar a cabo, una óptima intervención de conservación.

Un proyecto contiene tres datos principales: una descripción breve pero precisa del artefacto, el informe sobre el estado de conservación de este último y finalmente un listado de las operaciones de restauración a realizar.

La elaboración de un proyecto es un trabajo real. Está redactado por un restaurador profesional que debe estar constantemente dispuesto y listo para dar respuesta a todos los campos sobreescritos de forma exhaustiva y concisa.

La redacción de este proyecto requiere mucho tiempo, estudio y, a menudo, se elabora lejos del artefacto y del lugar de conservación. Por eso, a lo largo de los años, muchos institutos profesionales del sector han intentado crear formularios de compilación rápida pero al mismo tiempo incompletos y inexactos.

Por lo tanto, en una era completamente digital, la restauradora Chiara Argentino en colaboración con el ingeniero informático Stefano Ventrudo han puesto a disposición su profesionalidad y experiencia para la creación de una aplicación útil para tal fin. La aplicación, que se descargará directamente en el teléfono móvil, permite la compilación intuitiva de los principales campos hasta la creación de un documento pdf, con posibilidad de edición.

La aplicación se presentará en todas las plataformas disponibles para iphone y android en tres idiomas diferentes: español, inglés y italiano.

ABOUT THE AUTHOR

Chiara Argentino is an autonomous restorer of cultural heritage, specializing in the archival and book sector. Stefano Ventrudo is a computer engineer.

PERFIL PROFESIONAL

Chiara Argentino es restauradora autónoma de patrimonio cultural, especializada en el sector archivístico y del libro; Stefano Ventrudo es ingeniero informático.

PAPERS | PONENCIAS | APRESENTAÇÕES



Naked Beauty: A Study on the Condition of the Exterior Concrete Surfaces of the Parroquia Nuestra Señora del Carmen by Henry Klumb in Cataño, Puerto Rico
Belleza Desnuda: Un Estudio Sobre el Estado de Conservación de las Superficies Exteriores en Hormigón de la Parroquia Nuestra Señora del Carmen de Henry Klumb en Cataño, Puerto Rico

Héctor J. Berdecía-Hernández (United States & Puerto Rico)

KEYWORDS | PALABRAS CLAVE

Preservation of Concrete, Portland cement plasters, Modern ecclesiastical architecture, Puerto Rico, Caribbean
Conservación del Hormigón, Empañetados de cemento portland, Arquitectura eclesiástica moderna, Puerto Rico, Caribe

ABSTRACT

Nuestra Señora del Carmen Parish was founded in 1893 in the coastal municipality of Cataño, Puerto Rico. In 1957, the Dominican Catholic Order commissioned the architect Henry Klumb to design a modern church, inaugurated in June 1962. Since its inauguration, the Parroquia del Carmen has remained relatively unchanged, although efforts to maintain and "improve" the building over the years - which includes the painting of the exposed concrete exterior paneling, a hallmark of its design - has contributed to the misinterpretation and underestimation of one of Klumb's most significant works on the Island. This research examines the intent of Henry Klumb's original design for the Parroquia del Carmen and its subsequent alterations over time, including the current conditions of concrete and exterior cement plasters in the tropical coastal environment of Puerto Rico.

The study consisted of four phases: 1) in-depth analysis of archival and document research on the building, its design, the historical context, and its construction and maintenance; 2) study and evaluation of the existing conditions with a detailed approach and an evaluation of the exterior plasters of Portland cement; 3) physicochemical analysis of selected samples of cement plastering stucco and concrete substrates including: petrography, micro-droplet water absorption test, micro-chemical tests, salt content, carbonation test, diffraction X-ray (XRD) and scanning electron microscopy with X-ray energy dispersion spectroscopy (SEM-EDS); and 4) recommendations for a cleaning program to determine the best treatment options to remove current paint without affecting cement matting and to aid in restoring the building to its original appearance.

Henry Klumb's Parroquia del Carmen, in Cataño, Puerto Rico, is an example of how common aspects of modern heritage conservation, such as design intent, deterioration, authenticity, and material realities, are global concerns and how research informed scientists can help to better interpret and conserve this heritage.

RESÚMEN

La Parroquia Nuestra Señora del Carmen fue fundada en 1893 en la municipalidad costera de Cataño, Puerto Rico. En 1957, la Orden Católica de los Dominicos encargó al arquitecto Henry Klumb el diseño de una iglesia moderna, que fue inaugurada en junio de 1962. Desde su inauguración, la Parroquia del Carmen ha permanecido relativamente inalterada, aunque los esfuerzos por mantener y "mejorar" el edificio a lo largo de los años han contribuido a que se malinterprete y subestime una de las obras más significativas de Klumb en la Isla. Esta investigación examina la intención del diseño original de Henry Klumb para la Parroquia del Carmen y sus posteriores alteraciones a lo largo del tiempo, incluyendo las condiciones actuales del hormigón y los empañetados de cemento exterior en el entorno costero tropical de Puerto Rico.

El estudio constó de cuatro fases: 1) análisis en profundidad de la investigación de archivos y documentos sobre el edificio, su diseño, el contexto histórico y su construcción y mantenimiento; 2) estudio y evaluación de las condiciones existentes con un enfoque detallado y una evaluación de los empañetados exteriores de cemento Portland; 3) análisis fisicoquímico de muestras seleccionadas del estuco del empañetado de cemento y de los sustratos de hormigón que incluían: petrografía, prueba de absorción de agua con microgotas, pruebas micro químicas, contenido de sal, prueba de carbonatación, difracción de rayos X (XRD) y microscopía electrónica de barrido con espectroscopía de dispersión de energía de rayos X (SEM-EDS); y 4) recomendaciones para un programa de limpieza para determinar las mejores opciones de tratamiento para eliminar la pintura actual sin afectar al empañetado de cemento y ayudar en la restauración del edificio a su aspecto original.

La Parroquia del Carmen de Henry Klumb, en Cataño, Puerto Rico, es un ejemplo de cómo aspectos comunes de conservación del patrimonio moderno, como la intención del diseño, el deterioro, la autenticidad y las realidades materiales, son preocupaciones globales y cómo las investigaciones científicas informadas pueden ayudar a una mejor interpretación y conservación de este patrimonio.

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Naked Beauty: A Study on the Condition of the Exterior Concrete Surfaces of the Parroquia

Nuestra Señora del Carmen by Henry Klumb in Cataño, Puerto Rico

Belleza Desnuda: Un Estudio Sobre el Estado de Conservación de las Superficies Exteriores en Hormigón de la Parroquia Nuestra Señora del Carmen de Henry Klumb en Cataño, Puerto Rico

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ABOUT THE AUTHOR

Héctor J. Berdecía-Hernández is a Conservator-Restorer of Architecture, directs the School Workshop for Conservation and Restoration of Puerto Rico's Historical Heritage, and is a professor in the Graduate Program in Architectural Conservation and Rehabilitation of the Polytechnic University of Puerto Rico.

Héctor has a master's degree in Historic Conservation Sciences, specialized in conservation of construction materials from the University of Pennsylvania, and a Bachelor's Degree in Environmental Design-Architecture with a double concentration in History of the Americas from the University of Puerto Rico, Río Piedras Campus. He also studied Conservation Science courses between Georgetown University and the Università degli Studi di Firenze.

His research focuses on the conservation of historic buildings and sites, with an emphasis on technical and analytical understanding of traditional building materials and technologies in the Caribbean region, and the modern heritage of the 20th century. Héctor is a member of various national and international organizations such as the American Institute for Conservation, American Institute of Architects (AIA), the Association for Preservation Technology International (APTI), the International Committee of Monuments and Sites (ICOMOS) and an elected member of the International Network for Traditional Building, Architecture and Urbanism (INTBAU).

PERFIL PROFESIONAL

Héctor J. Berdecía-Hernández es un Conservador-Restaurador de la Arquitectura, dirige la Escuela Taller de Conservación y Restauración del Patrimonio Histórico de Puerto Rico, y es profesor en el Programa Graduado en Conservación Arquitectónica y Rehabilitación de la Universidad Politécnica de Puerto Rico.

Héctor tiene una maestría en ciencias de la Conservación Histórica, especializada en conservación de materiales constructivos de la Universidad de Pensilvania, y un Bachillerato en Diseño Ambiental-Arquitectura con doble concentración en Historia de las Américas de la Universidad de Puerto Rico, Recinto de Río Piedras. También estudió cursos de Ciencias de la Conservación entre la Universidad de Georgetown y la Università degli Studi di Firenze.

Sus investigaciones se centran en la conservación de edificios y sitios históricos, con énfasis en la comprensión técnica y analítica de los materiales y tecnologías de construcción tradicionales en la región del Caribe, y el patrimonio moderno del siglo XX. Héctor es miembro de diversas organizaciones nacionales e internacionales como el American Institute for Conservation, American Institute of Architects (AIA), el Association for Preservation Technology International (APTI), el Comité Internacional de Monumentos y Sitios (ICOMOS) y miembro electo del International Network for Traditional Building, Architecture and Urbanism (INTBAU).

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Multi-technique Characterization of White Pigments in Pre-Columbian Caribbean Ceramics Caracterización Multitécnica de Pigmentos Blancos en Cerámicas Caribeñas Precolombinas

Antonio Martínez-Collazo, Yvonne Narganes, Miguel Rodríguez, Johnny Lugo-Vega & Antonio Daubón (United States & Puerto Rico)

KEYWORDS | PALABRAS CLAVE

Pre-Columbian ceramics; pigments; x-ray fluorescence; ultraviolet fluorescence imaging; Raman spectroscopy
Cerámicas precolombinas; pigmentos; fluorescencia de rayos-x; imágenes de fluorescencia ultravioleta; espectroscopía Raman

ABSTRACT

We have applied x-ray fluorescence, Raman spectroscopy, ultraviolet fluorescence imaging to the identify the white pigment in ceramic potsherds exhibiting white-on-red (WOR) decorations and incised filled (WIF) decorations. Raman spectroscopy and x-ray fluorescence results indicate that the white pigment in all but one of the WIF samples was calcium/strontium carbonate (CaSrCO_3).

The Ca/Sr ratio suggests that the pigment is shell based, as opposed to coral or limestone based. In addition, the Ca/Sr ratio was found to be useful to exclude the possibility that the material in the incisions was due to calcareous (CaCO_3) deposits typically covering archaeological ceramic materials as found. UV fluorescence was observed in the almost all of the WIF samples whereas no fluorescence was observed in the WOR samples consistent with the expected fluorescence behavior for CaCO_3 and kaolin respectively. We conclude that the white pigments in these two categories are different.

RESÚMEN

Hemos aplicado fluorescencia de rayos X, espectroscopía Raman, imágenes de fluorescencia ultravioleta para identificar el pigmento blanco en tiestos de cerámica que exhiben decoraciones de blanco sobre rojo (WOR) y decoraciones de relleno inciso (WIF). Los resultados de la espectroscopía Raman y la fluorescencia de rayos X indican que el pigmento blanco en todas las muestras de WIF menos una era carbonato de calcio/estrónctio (CaSrCO_3).

La relación Ca/Sr sugiere que el pigmento tiene una base de cáscara, en contraposición a una base de coral o piedra caliza. Además, se encontró que la relación Ca/Sr era útil para excluir la posibilidad de que el material en las incisiones se debiera a depósitos calcáreos (CaCO_3) que típicamente cubren los materiales cerámicos arqueológicos encontrados. Se observó fluorescencia UV en casi todas las muestras de WIF, mientras que no se observó fluorescencia en las muestras de WOR consistente con el comportamiento de fluorescencia esperado para CaCO_3 y caolín, respectivamente. Concluimos que los pigmentos blancos en estas dos categorías son diferentes.

PAPERS | PONENCIAS | APRESENTAÇÕES



Multi-technique Characterization of White Pigments in Pre-Columbian Caribbean Ceramics
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ABOUT THE AUTHOR

Dr. Antonio Martinez is a professor in the Physics Department of the Rio Piedras Campus of the University of Puerto Rico. Dr. Martinez is an experimental condensed matter physicist and currently his personal research interests revolve around the physical-chemical characterization of cultural heritage objects and works of art. At present, he is conducting studies of the pigments of ceramic artifacts from pre-Columbian cultures of Puerto Rico and leads the Oller Project: an effort to document the palette and practices of the artist Francisco Oller.

PERFIL PROFESIONAL

El Dr. Antonio Martinez es catedrático en el Departamento de Física del Recinto de Rio Piedras de la Universidad de Puerto Rico. El Dr. Martinez es un físico de materia condensada experimental y actualmente sus intereses de investigación personal giran en torno a la caracterización físico química de objetos del legado cultural y de obras de arte. En el presente realiza estudios de los pigmentos de artefactos de cerámica de culturas pre-colombinas de Puerto Rico y lidera el Proyecto Oller: un esfuerzo por documentar la paleta y las prácticas del artista Francisco Oller.

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Quality University Training for Professionals in the Care of Cultural Heritage. The School of Conservation and Restoration of the Universidad Nacional Mayor de San Marcos of Lima, Peru.
Formación Universitaria de Calidad para Profesionales al Cuidado del Patrimonio Cultural. La Escuela de Conservación y Restauración de la Universidad Nacional Mayor de San Marcos de Lima, Perú.

Mónica Solorzán Gonzales (Peru)

KEYWORDS | PALABRAS CLAVE

Conservation and restoration; cultural heritage; higher education; university education
Conservación y restauración; patrimonio cultural; educación superior; educación universitaria

ABSTRACT

Despite the large, varied, and millenary material cultural heritage that Peru possesses, until 2011, there was no university degree in the country dedicated to the training of conservators and restorers of cultural assets.

After a decade, the Professional School of Conservation and Restoration of the UNMSM has achieved its consolidation due, to a large extent, to the employment of more than fifty of its graduates who work in the main public and private institutions such as: museums, workshops, cultural centers, libraries, archives, archaeological centers, etc.

This paper aims in the first place, to share the experience of one of the youngest study programs of the oldest and largest public university in the country and to make known, among other aspects, the activities carried out to link with the main entities that safeguard the cultural heritage of the country, which has contributed to the identification of aspects to improve in the main competences of the study program.

Online communication and the use of digital tools, which have been strengthened in the academic sector by the health crisis that occurred because of the Covid-19 pandemic, can also be used to strengthen ties with similar study programs and institutions dedicated to research. Around this, it is also intended to share some basic criteria that contribute to creating synergy for the construction of bridges between institutions across the continent in pursuit of the professionalization of conservators / restorers and in pursuit of maintaining continuous improvement of specialists throughout the region.

RESÚMEN

A pesar del cuantioso, variado y milenario patrimonio cultural material que el Perú posee, hasta el año 2011, no existía en el país una carrera universitaria dedicada a la formación de conservadores y restauradores de bienes culturales.

Después de algunos lustros la Escuela Profesional de Conservación y Restauración de la UNMSM ha logrado su consolidación en el medio local debido, en gran medida, al despliegue laboral de más de medio centenar de sus egresados quienes se desempeñan en las principales instituciones tanto públicas como privadas como son: museos, talleres, centros culturales, bibliotecas, archivos, centros arqueológicos, etc.

Esta ponencia pretende en primer lugar, compartir la experiencia de uno de los programas de estudios más jóvenes de la universidad pública más antigua y grande del país y, dar a conocer, entre otros aspectos, las actividades llevadas a cabo para la vinculación con las principales entidades que custodian el patrimonio cultural del país, lo que ha contribuido en la identificación de aspectos a mejorar en las competencias principales del programa de estudios.

La comunicación en línea y el uso de las herramientas digitales, que se han potenciado en el sector académico por la crisis sanitaria ocurrida a consecuencia de la pandemia por la Covid-19, pueden también ser empleadas para estrechar vínculos con programas de estudios similares e instituciones dedicadas a la investigación. En torno a ello, se pretende también compartir algunos criterios básicos que contribuyan a crear sinergia para la edificación de puentes entre instituciones de todo el continente en pos de la profesionalización de los conservadores/restauradores y en pos de mantener la mejora continua de los especialistas de toda la región.

PAPERS | PONENCIAS | APRESENTAÇÕES



Quality University Training for Professionals in the Care of Cultural Heritage. The School of Conservation and Restoration of the Universidad Nacional Mayor de San Marcos of Lima, Peru.
Formación Universitaria de Calidad para Profesionales al Cuidado del Patrimonio Cultural. La Escuela de Conservación y Restauración de la Universidad Nacional Mayor de San Marcos de Lima, Perú.

Mónica Solorzán Gonzales (Peru)

KEYWORDS | PALABRAS CLAVE

Conservation and restoration; cultural heritage; higher education; university education
Conservación y restauración; patrimonio cultural; educación superior; educación universitaria

ABOUT THE AUTHOR

Art historian and curator of cultural assets with experience in teaching. Doctor in History with a mention in Andean Studies from the Pontificia Universidad Católica del Perú, a professional degree in art from the Universidad Nacional Mayor de San Marcos. Permanent professor associated category of the Department of Art and director of the Professional School of Conservation and Restoration of the Faculty of Letters and Human Sciences, UNMSM. Research on Peruvian art and conservation of cultural assets.

PERFIL PROFESIONAL

Historiadora de arte y conservadora de bienes culturales con experiencia en docencia. Doctora en Historia con mención en Estudios Andinos por la Pontificia Universidad Católica del Perú, título profesional de licenciada en arte por la Universidad Nacional Mayor de San Marcos. Docente permanente categoría asociada del Departamento de Arte y directora de la Escuela Profesional de Conservación y Restauración de la Facultad de Letras y Ciencias Humanas, UNMSM. Investiga sobre arte peruano y conservación de bienes culturales.

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Training in the Project for the Preservation of Plastic Negatives of Elías del Águila **Formación en el Proyecto de Preservación de Negativos Plásticos de Elías del Águila**

Natalia Ulloa (Peru)

KEYWORDS | PALABRAS CLAVE

Training; volunteering; photographic heritage | Capacitación; voluntariado; patrimonio fotográfico

ABSTRACT

The photographic heritage in Peru is not fully cared for and is little recognized. In the Historical Archive of Centro de la Imagen, we had a group of silver-gelatin negatives on nitrate and acetate film in a very poor state of conservation with much of its content compromised by the loss of emulsion caused by factors such as pests and the chemical deterioration of the material itself - as well as that caused by deteriorated adjacent negatives. The Elías del Águila's film negatives preservation project was possible thanks to the support of foreign grants, carried out by our institution with the support of the Endangered Archives Program / Arcadia Fund.

The conservation field in Peru focuses primarily on archaeological and pictorial heritage, leaving the rest - books, paper, photographs - largely unattended. For this reason, we worked with staff who needed to be specifically trained for this project. It was a team of photographers and a conservation-restoration student interested in developing themselves in the field of archiving and conservation of photographs. Towards the end of the project, with the quality control tasks not being done due to the pandemic, we developed a virtual program for volunteers, who were trained in cataloging and metadata.

We received 50 applications and selected 25 people from careers such as Photography, Restoration-Conservation and History, mainly from Peru, Mexico and Argentina, which reveals the attention this field needs not only in our country but in the entire Latin American region. Finally, we managed to catalog 7334, clean 2410 and digitize 2399 plastic negatives; Not to mention that, on the Bicentennial of the Independence of Peru, we have contributed to the enhancement of a newly discovered photographer, the recovery of an important heritage, and to mark a milestone in the photographic conservation of the country by having the first collection of frozen film negatives.

RESÚMEN

El patrimonio fotográfico en el Perú no está del todo cuidado y es poco reconocido. En el Archivo Histórico del Centro de la Imagen, teníamos un conjunto de negativos de plata gelatina en soportes de nitrato y acetato de celulosa en muy mal estado de conservación con gran parte de su contenido comprometido por la pérdida de emulsión provocada por factores como plagas y el deterioro químico del propio material -así como el provocado por negativos adyacentes deteriorados. El proyecto de preservación de negativos plásticos de Elías del Águila fue posible gracias al apoyo de subvenciones extranjeras, realizado desde nuestra institución con el apoyo del Endangered Archives Programme / Arcadia Fund.

La conservación en el Perú se centra principalmente en el patrimonio arqueológico y pictórico, dejando el resto -libros, papel, fotografías- en gran parte desatendido. Por esto, trabajamos con personal que tuvo que ser capacitado específicamente para este proyecto. Se trató de un equipo de fotógrafos/as y una estudiante de conservación-restauración interesados/as en desarrollarse en el campo del archivo y la conservación de fotografías. Hacia el final, faltándonos realizar el control de calidad debido a la pandemia, desarrollamos un programa virtual para voluntarios, quienes serían capacitados en catalogación y metadata.

Recibimos 50 solicitudes y seleccionamos a 25 personas de carreras como Fotografía, Restauración-Conservación e Historia principalmente de Perú, México y Argentina, lo cual revela que el campo necesita atención no sólo en nuestro país sino en toda la región latinoamericana. Finalmente, logramos catalogar 7334, limpiar 2410 y digitalizar 2399 negativos plásticos; sin mencionar que, en el Bicentenario de la Independencia del Perú, aportamos a la puesta en valor de un fotógrafo recién descubierto, la recuperación de un valioso patrimonio, y a marcar un hito en la conservación fotográfica del país al tener la primera colección de negativos fotográficos congelados.

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Training in the Project for the Preservation of Plastic Negatives of Elías del Águila **Formación en el Proyecto de Preservación de Negativos Plásticos de Elías del Águila**

Natalia Ulloa (Peru)

KEYWORDS | PALABRAS CLAVE

Training; volunteering; photographic heritage | Capacitación; voluntariado; patrimonio fotográfico

ABOUT THE AUTHOR

Natalia Ulloa is a Peruvian visual artist, professional photographer, researcher, and conservator of photographic heritage. She works in Lima as director of the Historical Archive and lecturer in the professional career of Photography at Centro de la Imagen.

In 2016, she graduated from the Professional Career of Photography at said institution. During her studies there, she began her education in conservation and later expanded it by participating in workshops with international teachers.

In 2017, she won the Latin America grant for the Program in Conservation of Photographic Heritage at Centro de Formación Regional / Centro de Fotografía de Montevideo, which she completed in July 2019. She also works independently as a photographic conservation consultant for Peruvian archives, individuals, and collectors. Her work has led her to participate as a speaker on multiple occasions both within Peru and abroad, and to publish articles within Peru.

PERFIL PROFESIONAL

Natalia Ulloa es una artista visual, fotógrafa profesional, investigadora y conservadora de patrimonio fotográfico peruana. Trabaja en Lima como directora del Archivo Histórico y docente dentro de la carrera profesional de Dirección de Proyectos Visuales y Fotografía del Centro de la Imagen.

En 2016, se graduó de la Carrera Profesional de Fotografía en dicha institución. Durante sus estudios allí, comenzó su educación en conservación para luego ampliarla participando en talleres con maestros internacionales.

En 2017, ganó la beca para América Latina para el Programa de Conservación del Patrimonio Fotográfico del Centro De Formación Regional /Centro de Fotografía de Montevideo, el cual completó en julio de 2019. Además, trabaja de forma independiente como consultora de conservación de fotografías para archivos, individuos y coleccionistas peruanos. Su trabajo la ha llevado a participar como ponente en múltiples ocasiones tanto dentro del Perú como en el extranjero, y a publicar artículos dentro del Perú.

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**Training in Audiovisual Preservation: A Professional Field in the 21st Century****Formação em Preservação Audiovisual: Um Campo Profissional No Século 21***Fabiana Ferreira (Brazil & Portugal)***KEYWORDS | PALAVRAS-CHAVE**

audiovisual preservation; heritage education; audiovisual collections | Preservação audiovisual; educação patrimonial; acervos audiovisuais

ABSTRACT

The master's research has analyzed public policies for audiovisual preservation between 1940 and 2009 in Brazil and its conclusions were that the field of cinematographic heritage does not have an implemented public policy, a scenario also identified in other countries.

A PhD research in Socioal Museology (2020-2023) will discuss the preservation and access to the Luso-Brazilian cinematographic heritage in search of a construction of bilateral cooperation between the Cinematheques of Brazil and Portugal. One of the objectives of the research is to identify the possibility of building a collaborative scenario to share and promote audiovisual collections from the archives of Brazil and Portugal.

Sharing collections can be thought as a tool for access and democratization of the audiovisual memory from the two countries, which, in turn, can serve as a model for other sharing experiences and international policies.

Among the problems of the world scenario, we cite the digitization of collections to optimize access: the increased generation of content in various audiovisual formats causes a substantial demand for material to be digitized and makes the discussion about audiovisual preservation more urgent. To meet this demand, the training of professionals in the field of heritage is among the factors to solve this problem. A brief history of the creation of some courses in Brazil is presented, and some alternatives of training and qualification in other countries are pointed out.

The conclusion so far is that the professional of the audiovisual preservation field has a job market that includes museums, libraries, archives and film archives, as well as production companies and firms that work with content generation, films and other audiovisual formats. The proposed panel is a research in progress, which seeks to discuss the importance of public policies for audiovisual preservation in dialogue with education and training of professionals in the field of heritage for the construction of spaces of cooperation between countries, institutions and professionals.

RESUMO

A pesquisa de mestrado analisou políticas públicas para preservação do audiovisual entre 1940 até 2009 no Brasil e concluiu que o campo do patrimônio cinematográfico não possui uma política pública instituída e implementada, cenário identificado também em outros países.

Inicia-se o doutorado em Museologia (2021) para se discutir a preservação e acesso ao patrimônio cinematográfico luso-brasileiro em busca de uma construção de processos museológicos participativos entre as Cinematecas do Brasil e de Portugal. Um dos objetivos da pesquisa é identificar a possibilidade de construção de um cenário colaborativo no compartilhamento e difusão de acervos audiovisuais das cinematecas federais do Brasil e de Portugal.

O compartilhamento de acervos pode ser pensado como uma ferramenta de acesso e democratização da memória audiovisual dos dois países que, por sua vez, pode servir como modelo para outras experiências de compartilhamentos e políticas internacionais.

Dentre os problemas do cenário mundial, citamos a digitalização dos acervos para otimizar o acesso: o aumento de geração de conteúdo em diversos formatos audiovisuais causa uma demanda substancial de material a ser digitalizado e torna a discussão sobre preservação audiovisual mais urgente. Para dar conta dessa demanda, a formação do profissional do campo do patrimônio está dentre os fatores para solucionar esse problema. Faz-se um breve histórico da criação de alguns cursos no Brasil e aponta-se algumas alternativas de formação e capacitação em outros países. Conclui-se que o preservacionista tem um mercado de trabalho que soma museus, bibliotecas, arquivos e cinematecas, além de produtoras e empresas que trabalham com geração de conteúdo, filmes e outros formatos audiovisuais. O painel proposto é uma pesquisa em andamento, que busca discutir a importância de políticas públicas de preservação audiovisual em diálogo com a educação e formação de profissionais do campo do patrimônio para construção de espaços de cooperação entre países, instituições e profissionais.

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**Training in Audiovisual Preservation: A Professional Field in the 21st Century****Formação em Preservação Audiovisual: Um Campo Profissional No Século 21***Fabiana Ferreira (Brazil & Portugal)***KEYWORDS | PALAVRAS-CHAVE**

Audiovisual preservation; heritage education; audiovisual collections
Preservação audiovisual; educação patrimonial; acervos audiovisuais

ABOUT THE AUTHOR

Fabiana Ferreira is a PhD candidate in Museology at Universidade Lusófona with a grant from the Unesco Chair of Culture, Education and Diversity; she has completed her master's degree in Information Science at the Universidade de Brasília, UnB, in February 2020, with research on public policies for audiovisual preservation. She has a bachelor's degree in Advertising from the same institution and in Journalism from lesb. She holds two Professional Certificates from NYU, in 16mm Production and Digital Video, from 1996 to 1998 when she began her work as an editor. She has worked for more than 10 years in several audiovisual projects with some awards (Sundance - USA, Locarno - Switzerland, Herzog - Brazil). For nine years she has been an international advisor at the Brazilian Institute of Museums, working on international cooperation and on the creation of regional policies for museums in platforms such as Ibermuseus and Unesco. Currently, she is on leave from her position, living in France with her thesis defense expected to December 2023.

PERFIL PROFISSIONAL

Fabiana Ferreira é doutoranda em Museologia pela Universidade Lusófona, em Portugal, com bolsa da Cátedra Unesco; concluiu mestrado em Ciência da Informação na UnB, em fevereiro de 2020, com pesquisa sobre políticas públicas de preservação audiovisual. É bacharel em Publicidade pela UnB e em Jornalismo pelo lesb. Participou dos cursos intensivos de Produção em 16mm e de Vídeo digital na Universidade de Nova York, cidade onde iniciou sua atuação como montadora. Trabalhou por mais de 10 anos em diversos projetos audiovisuais com alguns prêmios (Sundance - EUA, Locarno - Suíça, Herzog - Brasil). Há nove anos é servidora do Instituto Brasileiro de Museus, atuando na articulação e cooperação internacional entre o Brasil e países parceiros e na criação de políticas regionais para museus em plataformas como Ibermuseus e Unesco. Atualmente licenciada do cargo, vive na França com dedicação exclusiva à pesquisa em andamento para defesa de tese prevista para dezembro de 2023.

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THE PRESERVATION OF CULTURAL HERITAGE PHOTOGRAPHIC MATERIAL: the work of a multidisciplinary team in the collection of the extinct Rede Ferroviária Federal AS. Paraná, Santa Catarina, Brazil (1880-1885) IPHAN
A PRESERVAÇÃO DO PATRIMÔNIO CULTURAL MATERIAL FOTOGRÁFICO: o trabalho de uma equipe multidisciplinar no acervo da extinta Rede Ferroviária Federal AS. Paraná, Santa Catarina, Brasil (1880-1885) IPHAN

Vivian Letícia Busnardo Marques & Prof. Luana de Carvalho Silva Gusso (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Cultural heritage; photographic collection; preservation methodologies; multidisciplinary team
Patrimônio cultural; acervo fotográfico; metodologias de preservação; equipe multidisciplinar

ABSTRACT

The research deals with the actions of the technical work of a multidisciplinary team for the preservation of a material cultural heritage, a photographic collection of the extinct RFFSA, identified by IPHAN Região Sul, in the city of Curitiba, Paraná, Brazil. One of IPHAN's protection instruments is the valuation of the Railway Cultural Heritage. Upon the extinction of the Federal Railroad Network (RFFSA), Law No. 11,483/2007 assigned the institute the obligation to "receive and manage movable and immovable assets of artistic, historical and cultural value, originating from the extinct RFFSA, and ensure their storage and maintenance", thus, through the Material Cultural Heritage Policy (PPCM), IPHAN carries out actions to preserve railway collections. The project was carried out by a multidisciplinary team with the aim of inventorying, preserving, restoring, building an image bank using free software and making the photographic collection available for research. The multidisciplinary team consisted of a librarian, a curator/restorer/project coordinator, two historians, two digitization technicians and a photographer. The determined methodology was carried out in stages of work, based on the assumption that the collection could be manipulated only once in each stage/professional, so as not to cause damage during the manipulation of photographs and photo albums, with the challenge of working on a collection with 16,776 items. Each professional worked within their specialty, but with the ethical principle of preserving the collection, the discussion of the treatment stages, training and the cohesive work of the team were fundamental for the positive result of the project. The project started in 2010 and ended in 2014, but was available for research in 2018, after restoration of the architecture (house) at IPHAN's address in Curitiba - Paraná. This collection is currently located in an air-conditioned room in a sliding file and the digital collection within the ABCD software available for consultation. The trend towards the involvement of several professionals, the formation of a multidisciplinary team, training, and methodological work together is essential for greater success when it comes to the preservation of cultural heritage.

RESUMO

A pesquisa trata das ações do trabalho técnico de uma equipe multidisciplinar para a preservação de um patrimônio cultural material, acervo fotográfico da extinta RFFSA, identificado pelo IPHAN Região Sul, na cidade de Curitiba, Paraná, Brasil. Um dos instrumentos de proteção do IPHAN é a valoração do Patrimônio Cultural Ferroviário. Quando da extinção da Rede Ferroviária Federal (RFFSA), a Lei No. 11.483/2007 atribuiu ao instituto a obrigação de "receber e administrar os bens móveis e imóveis de valor artístico, histórico e cultural, oriundos da extinta RFFSA, e zelar pela sua guarda e manutenção", sendo assim, por meio da Política do Patrimônio Cultural Material (PPCM), o IPHAN realiza ações para preservação de acervos ferroviários. O projeto foi realizado por uma equipe multidisciplinar com o objetivo de inventariar, conservar, restaurar, construir um banco de imagens dentro de um software livre e disponibilizar o acervo fotográfico para à pesquisa. A equipe multidisciplinar foi composta por: uma bibliotecária, uma conservadora/restauradora/ coordenadora do projeto, dois historiadores, dois técnicos em digitalização e uma fotógrafa. A metodologia determinada ocorreu por etapas de trabalho, partiu do pressuposto de que o acervo poderia ser manipulado apenas uma única vez em cada etapa/profissional, para não provocar danos durante a manipulação das fotografias e dos álbuns fotográficos, com o desafio do tratamento de um acervo com 16.776 itens. Cada profissional atuou dentro de sua especialidade, mas com o princípio ético da preservação do acervo, a discussão das etapas de tratamento, a capacitação e o trabalho coeso da equipe foram fundamentais para o resultado positivo do projeto. O projeto foi iniciado no ano de 2010 e finalizado em 2014, porém ficou disponível à pesquisa em 2018, após restauração da arquitetura (casa) endereço do IPHAN em Curitiba - Paraná. Este acervo encontra-se atualmente, dentro de uma sala climatizada em arquivo deslizante e o acervo digital dentro do software ABCD disponível à consulta. A tendência do envolvimento de vários profissionais, da formação de equipe multidisciplinar, da capacitação, da atuação metodológica em conjunto é primordial para maior êxito quando se trata da preservação do patrimônio cultural.

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Vivian Letícia Busnardo Marques & Prof. Luana de Carvalho Silva Gusso (Brazil)

KEYWORDS | PALABRAS CLAVE

Cultural heritage; photographic collection; preservation methodologies; multidisciplinary team
Patrimônio cultural; acervo fotográfico; metodologias de preservação; equipe multidisciplinar

ABOUT THE AUTHOR

Vivian Letícia Busnardo Marques is a Brazilian researcher and PhD student in Cultural Heritage and Society (UNIVILLE/Brasil - 2020). Master in Communication and Media Languages (UTP/Brasil - 2009). Specialist in Conservation of Works on Paper, with a probationary/improvement internship in the rare works sector at the National Library of Rio de Janeiro and a probationary/improvement internship at the PHILOBIBLION Laboratory, Florence/Italy. (UFPR-2001). Specialist in Art History of the 20th century. (EMBAP - 2001) Specialist in Conservation and Restoration of Graphic Documentation and Works of Art on Paper. (ABER/Brasil - 2016) Degree in Design. (EMBAP/Brasil - 1993). Effective Professor at UNESPAR/EMBAP/Brasil, effective member of the Collegiate of the Bachelor of Museology course and participating member of the Collegiate of Degree in Visual Arts. She carries out research in the field of cultural heritage, conservation, restoration of paper-based collections, inventory, cultural projects, teaching materials and education. She acted as coordinator of the University Without Borders Project (2010-2013) and (2019). Acted as Coordinator of the Teaching Initiation Scholarship Program - PIBID (2014-2018 and 2018-2020), Acted as Coordinator of the Degree Course in Visual Arts (2016-2019). She worked for 16 years in the Training of Teachers in Visual Arts and for 20 years in the area of Conservation and restoration of collections. She currently teaches the following subjects: Marketing and Cultural Project. Laboratory of Conservation II, Expography and Conservation, Conservation of paper support, Artist's Portfolio, Acted as coordinator of Scientific Initiation - PIC from April to September 2020. Participates in the following research groups: Investigations in Visual Poetics - UNESPAR/EMBAP/Brasil ; Contemporary Engraving (GRACON) - UNESPAR/EMBAP/Brasil and Cultural Heritage, Law, Development and Innovation (PODE) - UNIVILLE/Brasil. She is currently Head of the Research and Postgraduate Division at UNESPAR / EMBAP / Brazil.

PERFIL PROFISSIONAL

Vivian Letícia Busnardo Marques é uma pesquisadora brasileira e Doutoranda em Patrimônio Cultural e Sociedade (UNIVILLE/Brasil - 2020). Mestre em Comunicação e Linguagens Midiáticas (UTP/Brasil - 2009). Especialista em Conservação de Obras sobre papel, com estágio probatório/aperfeiçoamento no setor de obras raras na Biblioteca Nacional do Rio de Janeiro e estágio probatório/aperfeiçoamento no Laboratório PHILOBIBLION, Florença/Itália. (UFPR-2001). Especialista em História da Arte do Séc. XX. (EMBAP - 2001) Especialista em Conservação e Restauração de Documentação Gráfica e Obras de Arte sobre Papel. (ABER/Brasil - 2016) Graduada em Licenciatura em Desenho. (EMBAP/Brasil - 1993). Professora efetiva da UNESPAR/EMBAP/Brasil, membro efetivo do Colegiado do curso Bacharelado em Museologia e membro participante do Colegiado de Licenciatura em Artes Visuais. Desenvolve pesquisa no campo do patrimônio cultural, conservação, restauração de acervos em suporte papel, inventário, projetos culturais, materiais didáticos e educação. Atuou como coordenadora do Projeto Universidade Sem Fronteiras (2010- 2013) e (2019). Atuou como Coordenadora do Programa de Bolsa de Iniciação à Docência - PIBID (2014- 2017 e 2018-2020), Atuou como Coordenadora do curso de Licenciatura em Artes Visuais (2016-2019). Atuou durante 16 anos na Formação de Professores em Artes Visuais e por 20 anos na área de Conservação e restauração de acervos. Ministra atualmente as seguintes disciplinas: Marketing e Projeto Culturais. Laboratório de Conservação II, Expografia e Conservação, Conservação do suporte papel, Portfólio de Artista, Atuou como coordenadora da Iniciação Científica - PIC de abril a setembro de 2020. Participa dos seguintes grupos de pesquisa: Investigações em Poéticas Visuais - UNESPAR/EMBAP/Brasil; Gravura Contemporânea (GRACON) - UNESPAR/EMBAP/Brasil e Patrimônio Cultural, direito, desenvolvimento e inovação (PODE) - UNIVILLE/Brasil. Atualmente está como Chefe da Divisão de Pesquisa e Pós-graduação do UNESPAR/EMBAP/Brasil.

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A multidisciplinary research and conservation work: Geoglyphs Archaeological Landscape of Cerro Pico
Un trabajo Multidisciplinario de investigación y conservación: Paisaje Arqueológico Geoglifos de Cerro Pico

Luis Enrique Castillo Narrea & Carls William Chuquihuacha (Peru)

KEYWORDS | PALABRAS CLAVE

Cerro Pico; Geoglyphs; Paracas, Wari; Multidisciplinary; interdisciplinary; landscape archeology; Scientific analysis; conservation
Cerro Pico; Geoglifos; Paracas; Wari; Multidisciplinario; interdisciplinario; arqueología de paisaje; Análisis científicos; conservación

ABSTRACT

The formation of a multidisciplinary team in the field of archeology is essential to be able to safeguard the cultural heritage. The need is based on responsibility and respect for the cultural material recovered in the Geoglyphs Archaeological Landscape of Cerro Pico.

The site located on the southern Peruvian coast, in the Ica region; It has a long tradition from the Late Paracas period to the present day, evidencing diverse material (geoglyphs, traces of ritual activities, burns, roads, artifacts). This diversity is a challenge for the Ica Geoglyphs Archaeological Research Project (PGI) for research as well as for the conservation of the site and the recovered material.

This team includes professionals and specialists in archeology as well as in conservation, and gave us new perspectives and strengths. The analysis of the material was favored with the application of new applied technologies (photogrammetry, radiography, organoleptic studies, microscopy, stereoscopy). These data obtained help us better understand and interpret the Cerro Pico site.

Among the collaborations of the PGI, stands out the DIRECTORAL RESOLUTION No. 000037-2021-DGPA / MC dated 02/16/202. It defines the Provisional Protection of the Cerro Pico Archaeological Landscape, located in the district of Yauca del Rosario, province and department of Ica, for a period of two years, extendable for the same period.

Currently the PGI is doing cabinet work. Employing principles and methodologies of archeology thinking about the conservation of the material. Among those that stand out is the labeling of the artifacts, storage and registration using reversible, neutral materials that do not harm the artifacts as well as environmental control to avoid the generation of internal deterioration processes. All this led us to propose a preventive conservation plan in the cabinet.

RESÚMEN

La formación de un equipo multidisciplinario en el campo de la arqueología es indispensable para poder salvaguardar el patrimonio cultural. La necesidad se basa en la responsabilidad y el respeto del material cultural recuperado en el Paisaje Arqueológico Geoglifos de Cerro Pico.

El sitio localizado en la costa sur peruana, en la región de Ica; presenta una larga tradición desde el periodo Paracas Tardío hasta nuestros días, evidenciando material diverso (geoglifos, huellas de actividades rituales, quemas, caminos, artefactos). Esta diversidad, es un reto para el Proyecto de Investigación Arqueológica Geoglifos de Ica (PGI) para la investigación como para la conservación del sitio y el material recuperado.

Este equipo formado por profesionales y especialistas en arqueología así como en conservación, nos dio nuevas perspectivas y fortalezas. El análisis del material se vio favorecido con la aplicación de nuevas tecnologías aplicadas (fotogrametría, radiografía, estudios organolépticos, microscopía, estereoscopia). Estos datos obtenidos nos ayudan a comprender e interpretar mejor el sitio de Cerro Pico. Entre las colaboraciones del PGI destaca la RESOLUCIÓN DIRECTORAL N° 000037-2021-DGPA/MC con fecha del 16/02/202. Define la Protección Provisional del Paisaje Arqueológico Cerro Pico, ubicado en el distrito de Yauca del Rosario, provincia y departamento de Ica, por el plazo de dos años, prorrogable por el mismo plazo.

Actualmente el PGI se encuentra realizando el trabajo de gabinete. Empleando principios y metodologías de arqueología pensando en la conservación del material. Entre los que destacamos es la rotulación de los artefactos, almacenaje y registro empleando materiales reversibles, neutros, que no perjudiquen los artefactos así como el control medio ambiental para evitar la generación de procesos internos de deterioro. Todo esto nos llevó a plantear un plan de conservación preventiva en gabinete.

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A multidisciplinary research and conservation work: Geoglyphs Archaeological Landscape of Cerro Pico

Un trabajo Multidisciplinario de investigación y conservación: Paisaje Arqueológico Geoglifos de Cerro Pico

Luis Enrique Castillo Narrea & Carls William Chuquihuacha (Peru)

KEYWORDS | PALABRAS CLAVE

Cerro Pico; Geoglyphs; Paracas, Wari; Multidisciplinary, interdisciplinary; landscape archeology; Scientific analysis; conservation
Cerro Pico; Geoglifos; Paracas; Wari; Multidisciplinario; interdisciplinario; arqueología de paisaje; Análisis científicos; conservación

ABOUT THE AUTHOR

Conservador y restaurador con 27 años de experiencia egresado de la Universidad de Chile y del I.S.T. Yachay Wassi; coordinador general del Grupo Latinoamericano de Restauración de Metales (GRLM), ejerzo el cargo de jefe de la Colección y Laboratorio de Conservación de Metales del MNAHP desde el 2010, realizando varios proyectos de investigación, conservación y restauración del patrimonio metálico. He sido parte como comité científico y ponente de diferentes congresos y tengo varias publicaciones sobre la orfebrería precolombina peruana. Actualmente docente del Instituto Mexicano de Curaduría y Restauración IMCR.y del ICR Pachamama

PERFIL PROFESIONAL

Conservador y restaurador con 27 años de experiencia egresado de la Universidad de Chile y del I.S.T. Yachay Wassi; coordinador general del Grupo Latinoamericano de Restauración de Metales (GRLM), ejerzo el cargo de jefe de la Colección y Laboratorio de Conservación de Metales del MNAHP desde el 2010, realizando varios proyectos de investigación, conservación y restauración del patrimonio metálico. He sido parte como comité científico y ponente de diferentes congresos y tengo varias publicaciones sobre la orfebrería precolombina peruana. Actualmente docente del Instituto Mexicano de Curaduría y Restauración IMCR.y del ICR Pachamama

PAPERS | PONENCIAS | APRESENTAÇÕES



**The Preservation of Sculpture Collections in Museums: The Case of Mestre Vitalino's Artworks
Belonging to the Dom João VI Museum**
**A Preservação de Acervos Escultóricos em Museus: O Caso das Obras de Mestre Vitalino
Pertencentes ao Museu D. João VI**

Lidia Maneiras (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Preservation; Sculpture; Dom João VI Museum; Mestre Vitalino | Preservação; Escultura; Museu D. João VI; Mestre Vitalino

ABSTRACT

Sculptural collections present into a museum environment have a complex and important relationship with space due to their three-dimensional features and diversified typology. That refers to different materials and shapes inhabiting the same space, consequently interacting physically, chemically and biologically. This not only occurs between objects, but also under the environmental and anthropological conditions, inside and outside the museum.

This situation is very challenging for the conservator-restorer, who aims to allow this coexistence as less harmful as possible for the collection. Therefore, the present work – developed under the Institutional Program of Scientific Initiation Scholarships of the Federal University of Rio de Janeiro (PIBIC-UFRJ) Brazil, through the Laboratory of Research and Studies for Conservation and Restoration of Sculptures (LaPECRE), coordinated by Prof. Dr. Benvinda de Jesus Ferreira Ribeiro - seeks to analyze the aspects present in the relationship between sculptural heritage and the museum space, intending to develop a relevant proposal of preventive conservation to the artworks and the physical-environmental conditions founded in an institution.

For this, as a case study, was taken a set of ceramic artworks by Mestre Vitalino - one of the forerunners of Brazilian popular figurative art -, part of the collection of the Dom João VI Museum, of the School of Fine Arts of UFRJ, which is in the process of transferring to another specific exhibition and storage space.

The methodology used was exploratory - organized according to the circumstances of the COVID-19 pandemic - in which we analyzed the internal and external factors of the museum ambience, the artist's history and his constructive process and also the state of conservation of the objects. In this communication we will disclose the progress and the results obtained in the initial phase of the research, both about the physical and environmental conditions of the museum and its surroundings, as well as the physicochemical analyses of the artworks.

RESUMO

Acervos escultóricos musealizados possuem uma complexa e importante relação com o espaço devido ao seu caráter tridimensional e tipologia diversificada. Trata-se de materialidades e formas plurais coabitando mesmo local. Essas terminam por interagir física, química e biologicamente. Isso se dá não somente entre as peças, como também sob as condições ambientais e antropológicas, tanto interior quanto exterior ao espaço museológico.

Áí se firma um grande desafio para o conservador-restaurador, que objetiva permitir essa coexistência de maneira menos danosa possível para o acervo. Assim, o presente trabalho - em desenvolvimento no âmbito do Programa Institucional de Bolsas de Iniciação Científica da Universidade Federal do Rio de Janeiro (PIBIC-UFRJ) Brasil, através do Laboratório de Pesquisa e Estudos para Conservação e Restauração de Esculturas (LaPECRE), coordenado pela Prof.^a Dr.^a Benvinda de Jesus Ferreira Ribeiro - busca analisar os aspectos presentes na relação entre os bens escultóricos e o espaço museológico, visando a elaboração de uma proposta de conservação preventiva que seja pertinente às peças e às condições físico-ambientais encontradas em uma instituição de guarda.

Para tal, tomou-se como estudo de caso um conjunto de obras em cerâmica de Mestre Vitalino, um dos precursores da arte figurativa popular brasileira, integrante do acervo do Museu D. João VI, da Escola de Belas Artes da UFRJ, e em processo de transferência para outro espaço de exposição e armazenamento específico. A metodologia utilizada foi de cunho exploratório - organizada mediante às circunstâncias da pandemia de COVID-19 - na qual analisamos os fatores internos e externos do espaço museal; bem como a história do artista, seu processo construtivo e o estado de conservação das obras. Nesta comunicação divulgaremos os avanços e os resultados obtidos na fase inicial da pesquisa, tanto acerca das condições físicas e ambientais do museu e de seu entorno, quanto sobre as análises físico-químicas das obras.

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ABOUT THE AUTHOR

Lidia Maneiras is an undergraduate of the Conservation and Restoration course at the School of Fine Arts - Federal University of Rio de Janeiro. Currently she is a PIBIC-UFRJ Scientific Initiation scholar, dedicating herself to research about preservation of Mestre Vitalino's art, through artworks belonging to the folk art collection of Dom João VI Museum – EBA / UFRJ. Since 2019, she has participated in the Extension Project "Short Circuit: Art, Science and Innovation" (UFRJ), being a member of the Center for Conservation and Restoration of the Short Circuit Gallery of Public Art from UFRJ Science Park, in which develops works with contemporary sculptural collections exposed outdoors. She is also part of the research group "The preservation of sculpture collections in museums" (UFRJ), expanding her studies to other types and contexts. She has interests in preservation of memory and cultural heritage, conservation and restoration of paintings and sculpture collections, in particular ceramic cultural heritage.

PERFIL PROFISSIONAL

Lidia Maneiras é graduanda do curso de Conservação e Restauração da Escola de Belas Artes - Universidade Federal do Rio de Janeiro. Atualmente, é bolsista de Iniciação Científica PIBIC-UFRJ, dedicando-se à pesquisa sobre a preservação da arte de Mestre Vitalino, através de obras pertencentes ao acervo de arte popular do Museu D. João VI – EBA/UFRJ. Desde 2019, participa do projeto de extensão "Curto Circuito: Arte, Ciência e Inovação" (UFRJ), integrando o Núcleo de Conservação e Restauração da Galeria Curto Circuito de Arte Pública do Parque Tecnológico da UFRJ, no qual desenvolve trabalhos com acervos escultóricos contemporâneos expostos ao ar livre. Também faz parte do grupo de pesquisa "A preservação de acervos escultóricos em museus" (UFRJ), ampliando seus estudos para outras tipologias e contextos. Tem interesses em preservação da memória e do patrimônio cultural, em conservação e restauração de pinturas e de acervos escultóricos, em particular de bens culturais cerâmicos.

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Preservation and conservation of bibliographic works of the San Pablo Catholic University
Preservaciones y conservaciones de obras bibliográficas de la Universidad Católica San Pablo

Henry Antonio Vilchez Chavez (Peru)

KEYWORDS | PALABRAS CLAVE

Ancient Fund; Libraries; Preservation; Conservation; Restoration; Digitization
Fondo Antiguo; Bibliotecas; Preservación; Conservación; Restauración; Digitalización

ABSTRACT

In the present work it is intended to expose as a fundamental objective the processes that have been developed for the recovery of bibliographic and documentary material of a historical - patrimonial nature, specifically from the collection of books within the library of the San Pablo Catholic University in the city from Arequipa, whose collections throughout its 23 years have tangibly enriched its heritage by being in some unique editions located on book shelves that determined processes of shaping a physical collection and its location in the institutional repository of the library.

All these works have been developed through guidelines, directives and guides of international processes and in some cases characteristic of the criteria of library specialists, for this reason the works respond to a methodology through the search of topographic information in its database, also highlight that the use of quality standards for the optimization of results in established times and sample of results.

The project responds to the safeguarding of heritage collections, being these sustainable in three criteria: preservation, conservation and restoration, of an investigative nature with visible results on digital platforms, for the university, historical academic community and its full accessibility for the region and the country. In addition to seeking a great magnitude from this project to opt for the safeguarding of memory in UNESCO.

RESÚMEN

En el presente trabajo se pretende exponer como objetivo fundamental los procesos que se vienen desarrollado para la recuperación de material bibliográfico y documental de carácter histórico – patrimonial, concretamente de la colección de los libros dentro de la biblioteca de la universidad católica San Pablo en la ciudad de Arequipa cuyas colecciones a lo largo de sus 23 años ha Enriquecido de manera tangible su patrimonio por ser en algunas ediciones únicas ubicadas en estanterías de libros que determinaron procesos de conformación de una colección física y de su ubicación en el repositorio institucional de la biblioteca.

Todos estos trabajos se han venido desarrollando a través de lineamientos, directrices y guía de procesos internacionales y en algunos casos propias de los criterios de los especialistas en biblioteca, por ello los trabajos responden a una metodología a través de la búsqueda de la información topográfica en su base de datos, también resaltar que el uso de estándares de calidad para la optimización de resultados en tiempos establecidos y muestra de resultados.

El proyecto responde a la salvaguarda de las colecciones patrimoniales siendo estos sostenibles en tres criterios preservación, conservación y restauración, de índole investigativa con resultados visibles en plataformas digitales, para la colectividad académica universitaria, histórica y su plena accesibilidad para la región y el país. Además de buscar de este proyecto una gran magnitud para optar en la salvaguarda de la memoria en UNESCO.

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Fondo Antiguo; Bibliotecas; Preservación; Conservación; Restauración; Digitalización

ABOUT THE AUTHOR

Graduated from the Conservation and Restoration Career from the Carlos Baca Flor National School of Art in Arequipa - Peru. Specialized in issues of paper and documentary graphic works, he has participated in workshops in Santiago de Chile, developed application works as responsible for the preparation of conservation materials for the library and archive of former President Bustamante, museum displays and creation of old and documentary collections from the San Pablo Arequipa-Peru Catholic University. International presentations such as participation in the X EXBAM in Bolivia, National Institute of Cultural Heritage and CLAVE Foundation in Ecuador, Francisco Marroquín University in Guatemala, University of the Republic in Uruguay. He has also provided online workshops in the midst of Covid-19 at the San Pablo Catholic University within the digital palm program: Making papers, inks and pens, we bind our books, SOS Let's save books. She is currently studying at the Institute of Cultural Heritage of Spain (IPCE, 2021) Preserving paper, preserving our memory.

PERFIL PROFESIONAL

Egresado de la Carrera de conservación y restauración de bienes muebles por la Escuela Nacional de Arte Carlos Baca Flor de Arequipa. Proyectos: Responsable de la confección de materiales de conservación para la biblioteca y archivo del ex presidente Don José Luis Bustamante y Rivero, Responsable de puesta museográfica de libros antiguos en el hall de la biblioteca de la Universidad Católica San Pablo (2015, 2016, 2017), Conformación de la biblioteca de fondos antiguos y documental de la universidad Católica San Pablo. Ponencias: Proyecto de la preservación, conservación de la biblioteca , archivo y epistolario del ex presidente Don José Luis Bustamante y Rivero para la X EXBAM Bolivia, Herramientas para la gestión local del patrimonio y aprovechamientos de los recursos culturales por el Instituto Nacional del Patrimonio cultural y Fundación CLAVE Ecuador; Poster científico de la colección de Fondos Antiguos y Colecciones Especiales de la Biblioteca de la Universidad Católica San Pablo, por la Universidad Francisco Marroquin Guatemala, Proyecto de Rescate de obras Bibliográficas para la preservación documental y preservación de patrimonio documental: catalogación del diario "El Republicano" III jornadas nacionales de conservación preventiva y Gestión de Riesgos Uruguay.

PAPERS | PONENCIAS | APRESENTAÇÕES



Conservation of the Library's Collection at the San Agustín Convent in Quito Ecuador **Conservación de la Colección Documental de la Biblioteca del Convento San Agustín de** **Quito Ecuador**

Ramiro Endara Martín (Ecuador)

KEYWORDS | PALABRAS CLAVE

Ancient Fund; Libraries; Preservation; Conservation; Restoration; Digitization
Fondo Antiguo; Bibliotecas; Preservación; Conservación; Restauración; Digitalización

ABSTRACT

The community of San Agustín requested help from the Conservartecuador Foundation (a non-profit fund management entity in projects to safeguard Ecuador's cultural heritage); who channel international funds thanks to global connections and opportunities, which on this occasion through the Prince Claus Fund of the Netherlands (financier) and the endorsement of the National Institute of Cultural Heritage of Ecuador we managed to implement 1 project: "Conservation and integral stabilization of the collection of Documentary Assets treasured at the San Agustín Conventual Library of Quito – Ecuador". Thanks to the interaction of an interdisciplinary team of expert professionals, we marked a "Milestone in the Conservation of the Heritage of Ecuador".

This heritage library, whose origin is in the University of San Fulgencio (the first university founded in what is now South America, in the sixteenth century), which has the most important collection of ancient books and historical books in Ecuador.

As the responsible person for this important project of Conservation of Documentary Heritage is that I propose this conference precisely because of the lack of knowledge of the subject on the management of international cooperation funds applied to the conservation and Restoration of Documentary Heritage, generating sustainability in the documentary cultural heritage of Ecuador.

Synthesis of the Process: Selection of prints, considering the following aspects: importance of the document, physical condition, antiquity, content, author, title, printing house and link with the culture of the Americas.

The project stabilized and recovered an emblematic documentary collection made up of 21,432 colonial and incunabula books, allowing their stabilization and subsequent public consultation, research that helped to expand the knowledge of the documentary heritage of Ecuador (XVI, XVII, XVIII centuries) and of choral books and their interpretation).

The most valuable documentary collection in Ecuador could be preserved in an integral way, serving as a model of recovery and sustainability in cultural heritage.

RESÚMEN

La comunidad de San Agustín, solicitaron ayuda a la Fundación Conservartecuador (entidad sin fines de lucro gestora de fondos en proyectos de salvaguarda del patrimonio cultural del Ecuador); quienes canalizamos fondos internacionales gracias a las conexiones globales y oportunidades, que en esta ocasión por medio del Fondo del Príncipe Claus de Holanda (financista) y al aval del Instituto Nacional de Patrimonio Cultural del Ecuador logramos implementar 1 proyecto: "Conservación y estabilización integral de la colección de Bienes Documentales que atesora la Biblioteca Conventual San Agustín de Quito – Ecuador". Gracias a la interacción de un equipo interdisciplinario de profesionales expertos marcamos un "Hito en la Conservación del Patrimonio del Ecuador". Esta biblioteca patrimonial, cuyo origen está en la Universidad de San Fulgencio (la primera universidad fundada en lo que hoy es América del Sur, en el s. XVI), la cual cuenta con la más importante colección de libros antiguos y de libros históricos del Ecuador.

Como responsable de este importante proyecto de Conservación del Patrimonio Documental es que propongo esta conferencia precisamente por la falta de conocimiento del tema de la gestión de fondos de cooperación internacional aplicado a la conservación y Restauración de Bienes Documentales Patrimoniales, generando sostenibilidad en el patrimonio cultural documental del Ecuador.

Síntesis del Proceso: Selección de impresos, considerando los siguientes aspectos: importancia del documento, estado físico, antigüedad, contenido, autor, título, casa impresora y vinculación con la cultura de las Américas.

El proyecto estabilizó y recuperó una colección documental emblemática conformada por 21.432 libros coloniales, e incunable, permitiendo su estabilización y posterior consulta pública, investigaciones que ayudaron a ampliar el conocimiento del patrimonio documental del Ecuador (siglos XVI, XVII, XVIII) y de los libros corales y su interpretación). Se pudo conservar de forma integral la colección documental más valiosa del Ecuador, sirviendo como un modelo de recuperación y sostenibilidad en el patrimonio cultural.

PAPERS | PONENCIAS | APRESENTAÇÕES



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ABOUT THE AUTHOR

Master in Conservation and Administration of Cultural Property from the Faculty of Architecture and Urbanism of the SEK International University, Degree in Restoration and Museology from the Equinoctial Technological University. He has a specialization in Sociology from the Pontifical Catholic University of Ecuador.

Since 1998 he works as an advocate for Cultural Heritage at Risk in Ecuador. He is the creator of the Fundación Conservartecuador, a pioneer NGO in heritage safeguarding projects thanks to the management of international cooperation for emerging Heritage Safeguarding projects in Ecuador. (Contributing to the implementation of technical conservation projects, for the benefit of the permanency of Ecuador's Cultural Heritage).

In the teaching area he has been a university professor in the disciplines of "Conservation and Restoration of Heritage", "Construction Pathology", "Techniques for the Conservation of Cultural Heritage", "Management for the Emerging Conservation of Cultural Heritage at Risk", "Urban Rehabilitation", "Assessment and Enhancement of Cultural Heritage".

In the field of Consulting on Heritage Safeguarding, he has had the honor of intervening as a responsible contractor in more than 30 emblematic and historical projects of heritage preservation, with a total budget that exceeds \$1M, where all the projects executed had the endorsement and Institutional support of the National Institute of Cultural Heritage and the Ministry of Culture and Heritage of Ecuador; where his magnum opus, is the restoration of the "Virgen del Rosario de la Escalera, by Fray Pedro Bedón, from the year 1.600", and is considered "THE MOST PRECIOUS PEARL OF THE HISTORIC CENTER OF QUITO", for being painted by the Father of the Escuela Quiteña and having a great history.

PERFIL PROFESIONAL

Máster en Conservación y Administración de Bienes Culturales por la Facultad de Arquitectura y Urbanismo de la Universidad Internacional SEK, Licenciado en Restauración y Museología por la Universidad Tecnológica Equinoccial. Tiene una especialización en Sociología de la Pontificia Universidad Católica del Ecuador.

Desde 1998 trabaja como defensor del Patrimonio Cultural en Riesgo en Ecuador. Es el creador de la Fundación Conservartecuador, ONG pionera en proyectos de salvaguarda del patrimonio gracias a la gestión de la cooperación internacional para proyectos emergentes de Salvaguarda del Patrimonio en Ecuador. (Contribuir a la implementación de proyectos técnicos de conservación, en beneficio de la permanencia del Patrimonio Cultural del Ecuador).

En el área docente ha sido profesor universitario en las disciplinas de "Conservación y Restauración del Patrimonio", "Patología de la Construcción", "Técnicas para la Conservación del Patrimonio Cultural", "Gestión para la Conservación Emergente del Patrimonio Cultural en Riesgo", "Rehabilitación urbana", "Valoración y puesta en valor del patrimonio cultural". En el campo de la Consultoría en Salvaguarda del Patrimonio, ha tenido el honor de intervenir como contratista responsable en más de 30 proyectos emblemáticos e históricos de preservación del patrimonio, con un presupuesto total que supera el \$ 1M, donde todos los proyectos ejecutados contaron con el aval y Apoyo institucional del Instituto Nacional de Patrimonio Cultural y del Ministerio de Cultura y Patrimonio del Ecuador, donde su obra magna, es la restauración de la "Virgen del Rosario de la Escalera, de Fray Pedro Bedón, del año 1.600", y es considerada "LA PERLA MAS PRECIOSA DEL CENTRO HISTÓRICO DE QUITO", por ser pintada por el Padre de la Escuela Quiteña y tener una gran historia.

POSTERS | PÓSTERS | PÔSTERES



From Theory to Practice. The Work of Museologists in Museums
De la Teoría a la Práctica. El Trabajo de los Museólogos en los Museos

Lorena Incarbone (Argentina)

KEYWORDS | PALABRAS CLAVE

Museology; work; museums; technique; degree; museologists
Museología; trabajo; museos; tecnicatura; grado-museólogos

ABSTRACT

When we think of Museums we have a comprehensive look at all of them, starting with the continent: the architecture that is often not designed to house collections and are recycled houses; content: collections that are often not in optimal state of conservation; and the people who work in them, from conservatives, historians, biologists, anthropologists, archaeologists, communicators and some others with professional training or not.

The context we live in during 2020 and 2021, with different characteristics, gave us time and allowed us to reflect on what was happening with Museums and Museologists. But surprisingly, going into the Museums, we find a small detail that can end up being a problem and that is that we notice the lack of professional Museologists in the Museums.

With this work we propose to rethink this problem trying to define what could be the reasons why museologists do not occupy their rightful place in museums, for this we will take into account the contributions of Critical Museology proposed by this new form of think of museums as a space for interaction between the public and a collection.

We must take into account the professional factor that is linked to the specialized workforce that the museum has within its organization chart, and the wide range of professionals from various disciplines who wish to belong to or join the Museums. Perhaps there is a vision problem in management and cultural policies that affect the few possibilities of development within an institution.

RESÚMEN

Cuando pensamos en los Museos tenemos una mirada integral de todos ellos, empezando por el continente: la arquitectura que muchas veces no está pensada para albergar las colecciones y son casas recicladas; el contenido: las colecciones que muchas veces no se encuentran en óptimos estados de conservación; y las personas que trabajan en los mismos, desde conservadores, historiadores, biólogos, antropólogos, arqueólogos, comunicadores y algunas otras con formación profesional o no.

El contexto que vivimos durante el 2020 y 2021, con diferentes características, nos dio tiempo y nos permitió reflexionar sobre qué estaba sucediendo con los Museos y los Museólogos. Pero sorprendentemente, adentrándonos en los Museos, encontramos un pequeño detalle que puede terminar siendo un problema y es que notamos la falta de profesionales Museólogos en los Museos. Con este trabajo nos proponemos re-pensar esta problemática intentando definir cuáles podrían ser los motivos por los que los museólogos no ocupan el lugar que les corresponde en los museos, para ello tendremos en cuenta los aportes de la Museología Crítica que propone esta nueva forma de pensar los museos como un espacio de interacción entre el público y una colección.

Debemos tener en cuenta el factor profesional que se vincula con la mano de obra especializada con la que cuenta el museo dentro de su organigrama; y la amplia oferta de profesionales de diversas disciplinas que desean pertenecer o incorporarse en los Museos. Quizás exista un problema de visión en la gestión y en las políticas culturales que repercuten en las pocas posibilidades de desarrollo dentro de una institución.

POSTERS | PÓSTERS | PÔSTERES



From Theory to Practice. The Work of Museologists in Museums
De la Teoría a la Práctica. El Trabajo de los Museólogos en los Museos

Lorena Incarbone & Libertad Luz Piccinini, (Argentina)

KEYWORDS | PALABRAS CLAVE

Museology; work; museums; technique; degree; museologists
Museología; trabajo; museos; tecnicatura; grado-museólogos

ABOUT THE AUTHOR

Lorena Mariana Incarbone, is Professor of History and Museologist. Founder of Grupo Museonautas and responsible for the Seminar Workshop on Cultural Heritage

Libertad Luz Piccinini, is Student of the Higher Technician in Museology and works in the Cultural Management Area of the Sarmiento Historical Museum

PERFIL PROFESIONAL

Lorena Mariana Incarbone, es Profesora de Historia y actualmente se encuentra en proceso de producción de tesis final de la Tecnicatura Superior en Museología en la ENaM (Escuela Nacional de Museología). Fundadora del Grupo Museonautas desde febrero de 2018 hasta hoy, es responsable del Seminario Taller de Patrimonio Cultural que se dicta en el Instituto de Enseñanza Superior Dra. Alicia Moreau de Justo (2018-presente), responsable del proyecto de creación del Centro de Interpretación de la Ex Caja Nacional de Jubilaciones y Pensiones y realizó varias charlas sobre Patrimonio Cultural en el Museo Americanista de Lomas de Zamora (2018-2019).

Libertad Luz Piccinini, Estudiante de la Tecnicatura Superior en Museología (ENaM). Actualmente trabaja en el Área de Gestión Cultural del Museo Histórico Sarmiento. Participa en el Museo Histórico de Salud Mental J.T.Borda y es miembro de Museonautas desde el 2021.-

POSTERS | PÓSTERS | PÔSTERES



Insectos en archivos o bibliotecas: búsqueda de soluciones para el rescate de las colecciones del Museo del Observatorio Astronómico de Córdoba, Argentina.
Insects in archives or libraries: search for solutions for the rescue of the collections of the Museum of the Astronomical Observatory of Córdoba, Argentina.

Amalia Nelci Teresita Pascual, Sofía Lacolla, Cintia Portillo, Verónica Lencinas & Ana Carolina Chaij (Argentina)

KEYWORDS | PALABRAS CLAVE

Insects; biodeterioration; conservation; bibliophagous insects; historical archive
Insectos; biodeterioro; conservación; insectos bibliófagos; archivo histórico

ABSTRACT

Preservation of cultural property confronts us with the permanent challenge of keeping the action of biodeterioration agents on them, as low as possible. However, what do we do when we have evidence of its presence in our materials? The objective of this work arose because of the deterioration by insects found in the scientific-historical heritage of the Museum of the Astronomical Observatory of Córdoba (OAC), Argentine Republic. Our idea was to share our experiences of interdisciplinary work and advances in the taxonomy of species collected and quantification of the level of damage existing in part of these cultural assets.

Insects and residues obtained from the vault and subsoil of the MOAC in 2019 and 2021, were collected and taken to the laboratory of the Córdoba Entomological Collection at the FCEFyN and the IMBIV (CONICET-UNC). The identifications were made with a stereoscopic magnifying glass and keys specific taxonomic. Damage quantification was carried out in situ, applying the method described in Rocha da Silva et al (2013) and a sum of 624 documentary units, stored in 42 plastic boxes, were considered in the analysis.

To date we have accounted, 160 specimens, 119 adults and 41 immature specimens, remains and/or evidence of their presence (larvae, exuvia and / or pupal chambers). These Arthropods were recorded: 5 Araneae (to be determined), and 155 INSECTS: 2 Psocoptera and 153 Coleoptera (Polyphaga) from 3 species, of Ptinidae (=Anobiidae) and Dermestidae families. Percentages of damage in documents turned out to be 54.48% with index 10, 23.4% with 5 and 22.12% with 1. This evaluation of the species present and the level of damage are essential to define definitive disinsection actions and long-term preservation strategies.

RESÚMEN

La preservación de bienes culturales nos enfrenta al permanente reto de mantener mínima la acción de agentes del biodeterioro sobre los mismos. Pero, ¿qué hacemos cuando tenemos evidencia de su presencia en nuestros materiales? El objetivo de este trabajo surgió como consecuencia del deterioro por insectos hallado en el patrimonio científico-histórico del Museo del Observatorio Astronómico de Córdoba (OAC), República Argentina y la idea es compartir nuestras experiencias de trabajo interdisciplinario y avances en la taxonomía de las especies colectadas y cuantificación del nivel de daño existente en parte de estos bienes culturales.

Se colectaron y llevaron al laboratorio de la Colección Entomológica de Córdoba en la FCEFyN y el IMBIV (CONICET-UNC), insectos y residuos obtenidos de la bóveda y del subsuelo del MOAC en 2019 y 2021. Las identificaciones se realizaron en lupa estereoscópica y claves taxonómicas específicas. La cuantificación del daño se realizó in situ, aplicando el método descrito en Rocha da Silva et al (2013) y se consideraron en el análisis un total de 624 unidades documentales, almacenadas en 42 cajas plásticas.

Se contabilizaron hasta ahora 160 ejemplares, 119 de estos adultos y 41 especímenes inmaduros, restos y/o evidencias de su presencia (larvas, exuvias y/o cámaras pupales). Se registraron estos Artrópodos: 5 Araneae (a determinar); 155 INSECTA: 2 Psocoptera; 153 Coleoptera (Polyphaga) con 3 especies de las familias Ptinidae (=Anobiidae) y Dermestidae. Los porcentajes de daño en documentos resultaron ser de 54.48% con índice 10, el 23.4% con 5 y 22.12% con 1. Esta evaluación especies presentes y del nivel del daño resultan indispensables para definir las acciones de desinsectación definitiva y estrategias de preservación a largo plazo.

POSTERS | PÓSTERS | PÔSTERES



Insectos en archivos o bibliotecas: búsqueda de soluciones para el rescate de las colecciones del Museo del Observatorio Astronómico de Córdoba, Argentina.
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Insectos; biodeterioro; conservación; insectos bibliófagos; archivo histórico

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PERFIL PROFESIONAL

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POSTERS | PÓSTERS | PÔSTERES



Special Collections, Why Should We Preserve Them?: Brief Considerations About Bibliographic Heritage
Coleções Especiais, Por Que Devemos Preservá-Las?: Breves Considerações Acerca do Patrimônio Bibliográfico

Jullyana Monteiro Guimarães Araujo (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Special collections; bibliographic heritage; libraries; cultural heritage

Coleções especiais; patrimônio bibliográfico; bibliotecas; patrimônio cultural

ABSTRACT

In libraries, special collections are always a portrait of an area of knowledge, a group, an institution, and because they are valued differently from the other collections within the library, they are stored separately, and their preservation and security are thought of differently. However, the questions we must ask ourselves are: why are these collections special? What criteria can we consider to put them in this category; for what reason should we preserve them; guarantee their safety?

The purpose of this poster is to reflect on the consideration of special collections in libraries as cultural heritage, and more specifically as bibliographic heritage. In this sense, heritage is found in objects that are valued by individuals, groups and/or institutions, values that are related to memory, identity, and the individual or collective history of society. The bibliographic heritage is found in the writings, whether it's manuscripts or printed, that are part of this heritage. These writings were produced to be read, disseminated and discussed, and at some point received values that made them the heritage of a group and/or institution. It is possible to understand the special collections in libraries as cultural heritage, and more specifically as bibliographic heritage, from these values that can – and should – be placed on it.

The methodology used was bibliographic research in Brazilian and foreign institutional databases and repositories, therefore resulting in a literature review, from which it was possible to reach the final consideration that conceptualizing bibliographic special collections as bibliographic heritage helps us understand both their formation and their long-term preservation, understanding that these collections must be created and preserved considering the heritage relationship between collection, public and institution.

RESUMO

Em bibliotecas, coleções especiais são sempre um retrato de uma área do conhecimento, de um grupo, de uma instituição e, por serem valoradas de forma diferente das demais coleções dentro do acervo, são armazenadas a parte, e têm a sua preservação e segurança pensadas de maneira distinta. No entanto, as perguntas que devemos nos fazer é: por que essas coleções são especiais? A partir de qual critério podemos coloca-las nessa categoria; por qual motivo devemos preservá-las; garantir sua segurança?

O objetivo desse poster é refletir a consideração de coleções especiais em bibliotecas como patrimônio cultural, e mais especificamente como patrimônio bibliográfico. Nesse sentido, o patrimônio é encontrado nos objetos que são valorados por indivíduos, grupos e/ou instituições, valores estes que estão relacionados a memória, identidade e história individual ou coletiva da sociedade. O patrimônio bibliográfico encontra-se nos escritos, sejam eles manuscritos ou impressos, que são parte desse patrimônio. Esses escritos foram produzidos para serem lidos, disseminados e discutidos, e em algum momento receberam valores que os tornaram patrimônio de um grupo e/ou instituição. É possível entender as coleções especiais em bibliotecas como patrimônio cultural, e mais especificamente patrimônio bibliográfico, a partir dessas valorações que os indivíduos, grupos e/ou instituições podem – e devem – colocar sobre ela.

A metodologia utilizada foi a pesquisa bibliográfica em bases de dados e repositórios institucionais brasileiros e estrangeiros, resultando portanto em uma revisão de literatura, a partir da qual foi possível chegar consideração final de que conceituar as coleções especiais bibliográficas como patrimônio bibliográfico nos auxilia a entender tanto a sua formação como também a sua preservação a longo prazo, compreendendo que essas coleções devem ser criadas e preservadas considerando a relação patrimonial entre coleção, público e instituição.

POSTERS | PÓSTERS | PÔSTERES



Special Collections, Why Should We Preserve Them?: Brief Considerations About Bibliographic Heritage
Coleções Especiais, Por Que Devemos Preservá-Las?: Breves Considerações Acerca do Patrimônio Bibliográfico

Jullyana Monteiro Guimarães Araujo (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Special collections; bibliographic heritage; libraries; cultural heritage
Coleções especiais; patrimônio bibliográfico; bibliotecas; patrimônio cultural

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PERFIL PROFISSIONAL

Bibliotecária formada pela Universidade Federal do Estado do Rio de Janeiro (UNIRIO). Mestranda do Programa de Pós-Graduação em Preservação de Acervos de Ciência e Tecnologia (PPACT/MAST). Idealizadora do @preservabiblio, no Instagram.

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Inside a Chaos of Light There Is a Collection: Analysis of the Organization Process of the Photographic Collection of the Fotoativa Association
Dentro de um Caos de Luz Existe um Acervo: Análise do Processo de Organização da Coleção Fotográfica da Associação Fotoativa

Samir Dams (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Fotoativa Association; Photographic Collection; Conservation and Preservation Management
Associação Fotoativa; Acervo Fotográfico; Gestão de Conservação e Preservação

ABSTRACT

Fotoativa emerged after a collective experimental and relational educational journey in the artistic and cultural circuit of Belém, Pará, Brazil, in 1984. Fotoativa generated a cultural change in society's relationship with photography, providing access to the local population, which a priori was only possible for a few. The collective uses photography as a language and understanding of the world. The Fotoativa photography collection, we hypothetically believe, is constituted from the result of several collective exhibition actions, curatorial processes (both for exhibition and for publication) and possible sales procedures within the visual arts market. However, in the period 2017 and 2018, during the internship carried out, the collection did not have an official conservation and preservation project for the institution, as it still needed to establish the necessary natures, such as registering in the heritage list.

The internship began with the organization of the space where the collection is located and the works that were spread across the mezzanine. The methods used were: documentation, with photographic records and scanning, cataloging, documentation number and controlled vocabulary; preservation, with housing of works that were unprotected; and preventive conservation, as part of the collection was at risk. We also carried out a small bibliographic research aimed at the conservation and preservation of photographic collections. From these paths, we obtained a broader notion of what exists in the collection and its peculiarities. Data on the nature of the collection will be presented, as well as the first preservation actions carried out. The collection has the character of cultural-artistic historical heritage as it presents the trajectory of the Fotoativa collective in an indirect way that expresses a local cultural identity and also a cultural diversity of the territory of Pará through photography.

RESUMO

A Fotoativa surgiu após uma caminhada educativa experimental e relacional de modo coletivo no circuito artístico e cultural de Belém, do Pará, Brasil, em 1984. A Fotoativa gerou uma mudança cultural na relação da sociedade com a fotografia, proporcionando o seu acesso à população local, o que a priori era possível apenas a poucos. O coletivo utiliza a fotografia como linguagem e compreensão do mundo. O acervo Fotoativa de fotografia, acreditamos hipoteticamente, é constituído a partir do resultado de várias ações expositivas coletivas, de processos curatoriais (tanto para exposição como para serem publicados) e de possíveis tramitações de vendas dentro do mercado das artes visuais. Contudo, no período de 2017 e 2018, durante o estágio realizado, o acervo não possuía um projeto de conservação e preservação oficial da instituição, pois ainda faltava estabelecer as naturezas necessárias, como, por exemplo, o tombamento.

O estágio foi iniciado com a organização do espaço onde o acervo está alocado e das obras que se encontravam espalhadas pelo mezanino. Os métodos utilizados foram: documentação, com registros fotográficos e escaneamento, catalogação, número de documentação e vocabulário controlado; preservação, com acondicionamento das obras que estavam sem proteção; e conservação preventiva, já que uma parte do acervo estava em risco. Também, realizamos uma pequena pesquisa bibliográfica voltada para conservação e preservação de acervos fotográficos. A partir desses percursos, obtivemos uma noção mais ampla do que existe no acervo e suas peculiaridades. Os dados sobre a natureza do acervo serão apresentados, assim como as primeiras ações de preservação realizadas. O acervo possui um caráter de patrimônio histórico artístico cultural por apresentar a trajetória do coletivo Fotoativa de forma indireta que exprime uma identidade cultural local e também uma diversidade cultural do território paraense por meio da fotografia.

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Inside a Chaos of Light There Is a Collection: Analysis of the Organization Process of the Photographic Collection of the Fotoativa Association
Dentro de um Caos de Luz Existe um Acervo: Análise do Processo de Organização da Coleção Fotográfica da Associação Fotoativa

Samir Dams (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Fotoativa Association; Photographic Collection; Conservation and Preservation Management
Associação Fotoativa; Acervo Fotográfico; Gestão de Conservação e Preservação

ABOUT THE AUTHOR

Artist, researcher, Cultural Agent, graduated in Visual Arts and Image Technology at the University of Amazônia - UNAMA, majoring in Museology at the Federal University of Pará - UFPA. Collaborator of Associação Fotoativa, working in the Documentation and Research Nucleus. Artist member of Coletivo Mar Adentro. As an artist, he participated in exhibitions and coordinated the collective of the 2 Mercadores Project. He worked on the Project O Teatro Paraense 80/90: Photographs by Miguel Chikaoka, awarded with the Multilingual Edict - Aldir Blanc Pará Law, in the process of scanning the artist's contact proofs.

PERFIL PROFISSIONAL

Artista, pesquisador, Agente Cultural, graduado em Artes Visuais e Tecnologia da Imagem pela Universidade da Amazônia - UNAMA, graduando de Museologia pela Universidade Federal do Pará - UFPA. Colaborador da Associação Fotoativa, atuando no Núcleo de Documentação e Pesquisa. Artista integrante do Coletivo Mar Adentro. Como artista participou de exposições e coordenou a coletiva do Projeto 2 Mercadores. Trabalhou no Projeto O Teatro Paraense 80/90: Fotografias de Miguel Chikaoka contemplado com o Edital Multilinguagens - Lei Aldir Blanc Pará, no processo de escaneamento das provas contato do artista.

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Preliminary Study for the Development of a Project to Conserve Luiz Carlos Felizardo's Photo Collection
Estudo Preliminar para Desenvolvimento de Projeto de Conservação da Coleção Fotográfica de Luiz Carlos Felizardo

Denise Bujes Stumvoll (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Photo collection; gelatin silver photography; diagnosis; preventive conservation; sustainability
Coleção fotográfica; fotografia gelatina e prata; diagnóstico; conservação preventiva; sustentabilidade

ABSTRACT

Luiz Carlos Felizardo (Porto Alegre, 1949) is a highly recognized Brazilian photographer in the history of Brazilian and international photography. He began his career in the '70s, in a moment when the gelatin silver photography prevailed, in black and white. The photographer during his artistic experience employed other resources to raise his photography to maximum power, deepening the knowledge and the possibilities to produce flexible negatives in several sizes, mainly in medium and large format and enlargements with refined tone control. He became an excellent printer, which brought a singularity to his work, integrating to the production of fine art author images and a reflective writing that narrates unique experiences of his career.

The project –awarded through the public notice Funarte de Estímulo à Conservação Fotográfica Solange Zúñiga 2020(BR) –which proposes to carry out a conservation diagnosis of the collection, currently kept at the photographer's house, that sums approximately eighteen thousand negatives and around one thousand enlargements in photo paper, copies that were processed to long permanence in various types of materials, surfaces and sizes. The study –in the final stage of completion and waiting for Funarte's evaluation on its actual fulfillment –aims at the planning of sustainable conservation actions, within the preventive conservation methodology and the assessment of risks that could compromise the integrity of the collection. Among these risks, the dissociation of data on part of the collection in photographic paper, environmental oscillations in the temperature and incorrect relative humidity were found. A discussion with experts in the field of collection preservation is intended, with the professors Jeniffer Cuty, Sandra Baruki, Aline Lopes de Lacerda and, with the technical advice of Angelita Peixoto, in order to problematize the proposal of sustainable actions to be part of the organization and conservation of the negatives and photographic copies.

RESUMO

Luiz Carlos Felizardo (Porto Alegre, 1949) é um fotógrafo brasileiro com extenso reconhecimento na história da fotografia brasileira e internacional. Inicia sua carreira na década de 1970, num momento de predominância da fotografia em gelatina e prata, na cromia preto e branco. O fotógrafo, em sua experiência artística, lançou mão de elevar a fotografia a uma potência máxima, aprofundando o conhecimento e as possibilidades de produzir negativos flexíveis em diversos tamanhos, principalmente em médio e grande formato e ampliações com apurado controle de tons. Tornou-se um excelente printer, o que trouxe uma unicidade ao seu trabalho, integrando à produção de imagens autorais fine art, a escrita reflexiva que narra experiências únicas de sua trajetória.

O projeto, contemplado pelo Edital Funarte de Estímulo à Conservação Fotográfica Solange Zúñiga 2020 (BR), propõe-se a realizar um diagnóstico de conservação sobre a coleção, atualmente guardada na residência do fotógrafo, a qual soma aproximadamente dezoito mil negativos e cerca de mil ampliações em papel fotográfico, cópias que foram processadas para longa permanência em diversos tipos de materiais, superfícies e tamanhos. O estudo, em fase final de realização e aguardando a avaliação da Funarte sobre o seu cumprimento efetivo, visa o planejamento de ações de conservação sustentáveis, dentro da metodologia de conservação preventiva e avaliação dos riscos que possam comprometer a integridade do acervo.

Dentre os riscos identificados encontramos a dissociação de dados sobre parte da coleção em papel fotográfico e as oscilações ambientais da temperatura e umidade relativa incorreta. Pretende-se realizar uma discussão com especialistas no campo da preservação de acervos, com as professoras Jeniffer Cuty, Sandra Baruki, Aline Lopes de Lacerda e, com a assessoria técnica de Angelita Peixoto, no sentido de problematizar a proposta de ações sustentáveis para integrar a organização e conservação de negativos e cópias fotográficas.

POSTERS | PÓSTERS | PÔSTERES



Preliminary Study for the Development of a Project to Conserve Luiz Carlos Felizardo's Photo Collection
Estudo Preliminar para Desenvolvimento de Projeto de Conservação da Coleção Fotográfica de Luiz Carlos Felizardo

Denise Bujes Stumvoll (Brazil)

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Photo collection; gelatin silver photography; diagnosis; preventive conservation; sustainability
Coleção fotográfica; fotografia gelatina e prata; diagnóstico; conservação preventiva; sustentabilidade

ABOUT THE AUTHOR

Graduated in Social Sciences from the Pontifical Catholic University of Rio Grande do Sul (1986). Specialist in Social Anthropology PPGAS/UFRGS (1991). Master in History, Theory and Art Criticism at the Graduate Program in Visual Arts PPGAV/UFRGS (2014), with the dissertation: Photography and approaches to art in the early 20th century: A look at Lunara's visual narratives, guidance from Prof. Dr. Alexandre Santos.

Cultural affairs analyst at the State Department of Culture in Rio Grande do Sul, technical coordinator of the photographic collection of the Hipólito José da Costa Social Communication Museum (1992-2020). During this period, he participated in several technical training sessions promoted by the Funarte Center for the Conservation and Preservation of Photographs and by other important institutions.

In 2018, through the IBERMUSEUS Training Scholarship/Convocation of Professional Residency 2017 Edition, he held a professional residency at the National Photo Library linked to the National Institute of Anthropology and History (INAH), Museum of Photography and the National Photo Library System (SINAFO) in Pachuca/Mexico . He is currently developing a project with a grant from the Funarte Public Notice for Encouragement of Photographic Conservation Solange Zúñiga 2020.

PERFIL PROFISSIONAL

Graduada em Ciências Sociais pela Pontifícia Universidade Católica do Rio Grande do Sul (1986). Especialista em Antropologia Social PPGAS/UFRGS (1991). Mestre em História, Teoria e Crítica de Arte no Programa de Pós-Graduação em Artes Visuais PPGAV/UFRGS (2014), com a dissertação: Fotografia e aproximações com a arte no início do século XX: Um olhar para as narrativas visuais de Lunara, orientação do Prof. Dr. Alexandre Santos.

Analista em assuntos culturais da Secretaria de Estado da Cultura no Rio Grande do Sul, coordenadora técnica do acervo fotográfico do Museu da Comunicação Social Hipólito José da Costa (1992-2020). Durante este período participou de diversas capacitações técnicas promovidas pelo Centro de Conservação e Preservação de Fotografias da Funarte e por outras importantes instituições.

Em 2018, através da bolsa IBERMUSEUS de Capacitação/Convocatória Residência Profissional Edição 2017, realizou residência profissional na Fototeca Nacional vinculada ao Instituto Nacional de Antropología e História (INAH), Museu da Fotografia e o Sistema Nacional de Fototecas (SINAFO) em Pachuca/México. Atualmente desenvolve projeto com bolsa do Edital Funarte de Estímulo à Conservação Fotográfica Solange Zúñiga 2020 (BR)

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Broken Glass Plate Negatives: The State of the Question and Case Study

Negativos de Vidro Quebrados: Estado da Questão e Estudo de Caso

Guilherme Z. T. Dias & Clara Mosciaro (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Photo collection; gelatin silver photography; diagnosis; preventive conservation; sustainability

Coleção fotográfica; fotografia gelatina e prata; diagnóstico; conservação preventiva; sustentabilidade

ABSTRACT

Glass-plate negatives are relatively common objects in the collections of institutions such as libraries, archives and museums. The vulnerability of its support, subject to physical damage, and the object's trajectory from its conception until the arriving to an institution are factors propitiating break of glass negatives, which is commonly present in the conservator's work for the preservation of photographic material.

Loss of information, of support, infeasibility of handling, and incapability for reproduction (printing) are reasons that conservators stabilize the object (PAVÃO, 1997). The method used in the literature review was the prospection of abstracts in the Periódicos/CAPES, Sciedencedirect/ELSEVIER, Google Scholar/GOOGLE, Art and Archeology Technical Abstracts (AATA)/GETTY databases and in the thesis bank of the Institut National du Patrimoine (INP) /France.

The results of this first sampling were filtered from the reading of the abstracts, considering issues of reversibility and minimal intervention in the object. Thus, after this step, the authors identified three referential approaches, which are referred to as the Cannarella method, McCabe method and Pavão method.

This investigation stems from the internal discussion and review of treatment protocols proposed by the Collection Preservation and Conservation Nucleus (NPCA) for the set of glass negatives under the Moreira Salles Institute (IMS) custody. The project aims to map and compare treatment protocols for broken glass negatives in the literature, contrasting their qualities and limitations, fermenting the conservator's decision-making.

RESUMO

Negativos de vidro são objetos frequentemente encontrados em acervos de instituições de guarda como bibliotecas, arquivos e museus. A vulnerabilidade de seu suporte, sujeita a danos físicos, e o percurso do objeto desde sua concepção até sua chegada à instituição são fatores que propiciam a quebra de negativos de vidro, sendo esta uma condição comumente presente no trabalho do conservador de material fotográfico.

Perda de informação, de suporte, inviabilidade de manuseio e de reprodução são alguns empecilhos que levam o conservador ao conduzir uma estabilização do objeto (PAVÃO, 1997). O método utilizado na revisão de literatura foi a prospecção de resumos nas bases Periódicos/CAPES, Sciedencedirect/ELSEVIER, Google Scholar/GOOGLE, Art and Archeology Technical Abstracts (AATA)/GETTY e no banco de teses do Institut National du Patrimoine (INP) /França.

Os resultados dessa primeira amostragem foram filtrados a partir da leitura dos resumos, considerando questões de reversibilidade e mínima intervenção no objeto. Assim, após esta etapa, os autores identificaram três abordagens referenciais, que os autores aqui chamam de método Cannarella, método McCabe e método Pavão.

Esta investigação nasce da discussão interna e da revisão de protocolos de tratamento proposta pelo Núcleo de Preservação e Conservação de Acervo (NPCA) para o conjunto de negativos de vidro sob a guarda do Instituto Moreira Salles (IMS). O projeto tem como objetivo mapear e comparar protocolos de tratamento de negativos de vidro quebrados na literatura, contrapondo suas qualidades e limitações, fermentando a tomada de decisão do conservador.

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Broken Glass Plate Negatives: The State of the Question and Case Study **Negativos de Vidro Quebrados: Estado da Questão e Estudo de Caso**

Guilherme Z. T. Dias & Clara Mosciaro (Brazil)

KEYWORDS | PALAVRAS-CHAVE

Photo collection; gelatin silver photography; diagnosis; preventive conservation; sustainability
Coleção fotográfica; fotografia gelatina e prata; diagnóstico; conservação preventiva; sustentabilidade

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Clara Mosciaro - Conservator of Photographs at Núcleo de Preservação e Conservação de Acervos (NPCA), Instituto Moreira Salles.

PERFIL PROFESIONAL

Guilherme Dias: Conservador-restaurador de material fotográfico no Núcleo de Preservação e Conservação de Acervos (NPCA), Instituto Moreira Salles.

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Credits | Créditos | Créditos

SPONSORS | PATROCINADORES | PATROCINADORES



COLLABORATORS | COLABORADORES | CONTRIBUIDORES

