

# Notícias | News

# Noticias 2016

## Workshop com Paolo Cremonesi

### Limpeza Superficial e Remoção de substâncias Filmogénias em Arte Antiga e Contemporânea

7 a 10 de Março

ESCOLA DAS  
**ARTES**  
WORKSHOP

Limpeza superficial e remoção de  
substâncias filmogénias em arte  
antiga e contemporânea

**Paolo Cremonesi**  
7- 10 Março 2016



Universidade Católica – Porto  
campus Foz

Organização:  
CITEA – Centro de Investigação em Ciências  
e Tecnologias do Ambiente  
Centro de Investigação em Estudos e Conservação do Património Cultural



## Assembleia Geral da Rede ENCoRE

2016

Decorreu entre os dias 14 e 16 de Abril, em Cambridge, organizada pela escola de Conservação e Restauro de Hamilton Kerr, tendo o tema do encontro incidido sobre Educação e Investigação em Conservação e Restauro. Foram debatidas questões de terminologia, curricula, capacitação ao nível dos 1º e 2º ciclos de estudos, o estatuto de associado e a planificação das visitas a efetuar em 2018. Em paralelo houve ainda uma apresentação de diversos posters resultantes da investigação de mestrado de vários alunos. A Escola das Artes esteve representada pela Prof.<sup>a</sup> Maria Aguiar.

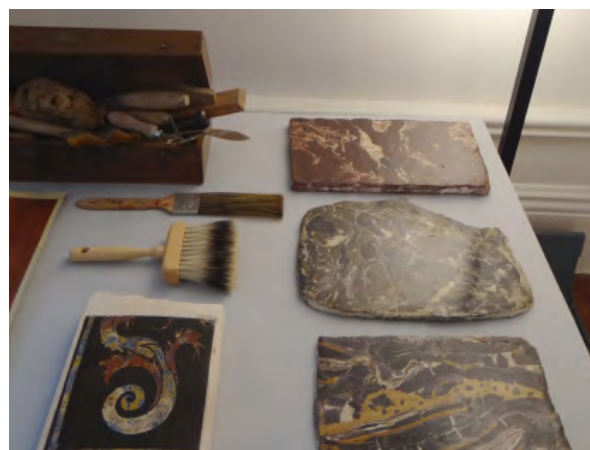
## Airchecq Conference – Advanced Tools for Preventive Conservation

Esta conferência decorreu em Bruxelas nos dias 28 e 29 de Abril, organizada pela Universidade de Antuérpia e pelo Museu Real de História Militar e destinou-se a apresentar os resultados da fase intermédia do projeto Airchecq. O evento registou a presença de muitos profissionais do sector e de investigadores de renome internacional na área da conservação preventiva. A linha de investigação em Estudo e Conservação do Património do CITAR esteve representada pela Prof.<sup>a</sup> Eduarda Vieira.

<https://www.uantwerpen.be/en/projects/airchecq/>

## Noite Europeia dos Investigadores

O CITAR esteve representado na NEI 2016 que decorreu no dia 30 de setembro, na Casa Andresen - Jardim Botânico do Porto. A área de Conservação e Restauro esteve representada com diversas atividades enquadradas sob o título: Património, Ciência e Sociedade - Projetos de Investigação e experiência académica com impacto cultural e social.



## ARPA 2016

### Bienal de la Restauración y Gestión del Patrimonio



## Noticias 2017

### **Colóquio Internacional Arte Pública na Era da Criatividade Digital**

Decorreu na Escola das Artes entre os dias 27 e 28 de abril o primeiro colóquio dedicado ao tema da Arte Pública, numa organização conjunta de investigadores das áreas da Criatividade Digital e de Estudo e Conservação do Património do CITAR, que contou com a participação de oradores de diversos países europeus e do Brasil. As atas do evento encontram-se já editadas e podem ser consultadas em:

[http://www.uceditora.ucp.pt/site/custom/template/ucptpl\\_uce.asp?sspageID=3004&lang=1](http://www.uceditora.ucp.pt/site/custom/template/ucptpl_uce.asp?sspageID=3004&lang=1)

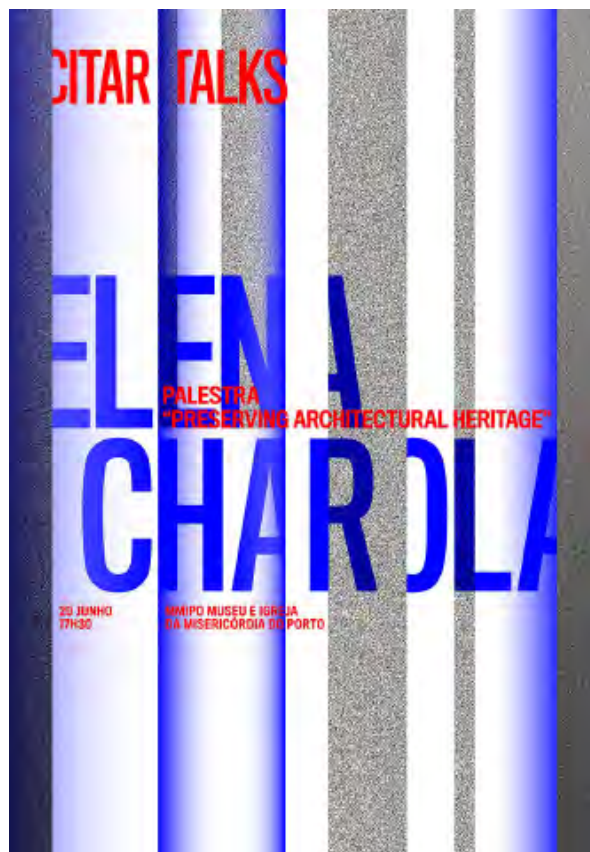
### **Fórum Universidade Empresa - Formação na Reabilitação e na Conservação e Restauro: Necessidades e Desafios**

Numa organização conjunta da Escola das Artes da UCP e do Departamento Civil da Universidade de Aveiro, decorreu em Ovar, no dia 11 de maio o 1º Fórum dedicado à análise dos problemas do binómio formação – mercado de trabalho nas áreas da reabilitação do património edificado e da conservação e restauro. O evento contou com a participação de vários oradores convidados dos setores académico, empresarial e associativo, tendo a organização sido da responsabilidade dos Professores Eduarda Vieira, Ana Velosa e Aníbal Costa.



## **Estadia da investigadora Elena Charola no CITAR**

Elena Charola investigadora da Smithsonian Institution (Washington) esteve em Portugal a convite do CITAR entre os dias 19 e 20 de Junho, tendo o programa incluído diversas iniciativas que incluíram uma visita ao centro histórico do Porto com a participação de várias entidades da área da conservação urbana, reabilitação, e restauro. No dia 20 a investigadora proferiu uma conferência no Museu da Misericórdia da Santa Casa da Misericórdia do Porto sobre o tema da Preservação Arquitetónica.



## **Conferência O Património Azulejar de Fachada: Importância e Salvaguarda**

Esta iniciativa do município de Ovar e do seu Atelier de Conservação e Restauro de Azulejo (ACRA) congregou no dia 25 de maio um grupo de investigadores especializados na temática da azulejaria com o objetivo de debater as problemáticas da azulejaria de fachada. A Escola das artes esteve representada pela Prof.<sup>a</sup> Eduarda Vieira com a comunicação "Conservação e Restauro do Património Azulejar. Problemáticas e desafios de investigação na atualidade".

## **I Jornadas de Documentação e Representação Digital de Bens Culturais**

Evento co-organizado pelo CITAR com o CIEBA (FBAUL) decorreu nos dias 22 e 23 de Junho em Lisboa tendo reunido diversos investigadores da área das Humanidades Digitais e Documentação de Bens Culturais. A organização do programa esteve a cargo do investigador integrado do CITAR, em pós doutoramento, Frederico Henriques.

<http://www.belasartes.ulisboa.pt/1a-jornada-de-documentacao-e-representacao-digital-de-bens-culturais/>

## **2<sup>nd</sup> International Conference of Green Conservation of Cultural Heritage - Palermo 2017**

Evento científico organizado pela YOCOCU – Youth in Conservation of Cultural Heritage dedicado ao tema da conservação sustentável, decorreu em Palermo (Sicília) entre os dias 16 e 18 de novembro. O CITAR esteve representado pelas Professoras Patrícia Moreira e Eduarda Vieira que apresentaram o projeto I&D Bionanosculp.

<http://www.yococu.com/green-it/program/>

### **Investigadora do Citar participa em Conferência no British Museum**

Ana Patrícia Monteiro, membro não permanente da linha de Estudo e Conservação do Património, viu o seu trabalho de mestrado seleccionado para integrar a conferência 3D IMAGING IN CULTURAL HERITAGE, promovida pelo British Museum que decorreu nos dias 9 e 10 de novembro.

A comunicação “How Practical can it be? Photogrammetry and 3D Modelling in the Documentation and Conservation of Cultural Heritage” traduziu o trabalho da investigadora nos domínios da aplicação das tecnologias digitais à conservação do património.



## RECH3

### III International Meeting on Retouching of Cultural Heritage

RECH3 is a two day meeting that started in 2013. As written by Ana Bailão in the RECH2 Proceedings ([https://www.dropbox.com/s/ufhon8el38ri0um/RECH2\\_Proceedings.pdf?dl=0](https://www.dropbox.com/s/ufhon8el38ri0um/RECH2_Proceedings.pdf?dl=0)), the main focus of this symposium is to “promote the exchange of ideas, concepts, terminology, methods, techniques and materials applied to the retouching process in different areas of conservation”. Following the spirit of the previous two meetings and due to the increase of participants – this year with more than 140 delegates from 11 different countries – the changing of ideas during the discussion periods and the social meetings was one of the highlights of the conference. The fact that the speakers came from several countries (and continents) also added interest to the participations, since methodologies were also discussed.

This year conference was hosted by National Museum of Soares dos Reis in Porto (Portugal) (<http://www.museusoaresdosreis.pt/>). The program was divided in six sessions – two in each morning and two in the afternoon during the first day. The afternoon of the second day was dedicated to practical demonstrations. The first day started with a presentation by Salomé de Carvalho focusing on the application of different methodologies in two paintings from the National Museum of Soares dos Reis, followed by Alexandre Fernandes with a very interesting presentation on cleaning methodologies as a way to achieve colour re-integration. This approach was applied in several plaster sculptures from the host Museum. Giuseppe Agulli and Liliana Silva ended the first session with examples of retouching materials and methodologies applied to different works: a wood ceiling, a bronze sculpture and a mural painting. After the coffee-break the first two speakers focused on the use of binders – egg tempera and resins. Mary Kempfsky, from the Hamilton Kerr Institute,

spoke on the use of egg-tempera as a retouching medium and its advantages and limitations.

The same approach was held by Barbka Hirci but this time on the comparison between natural (Canada balsam) and synthetic (Laropal® A81) resins. The morning ended with a case-study from Leonor Loureiro on the reintegration of 20<sup>th</sup> century monochrome photographs and the differences in retouching plain or textured surfaces and how the support influences in the decision making process. The afternoon was very wide-ranging in terms of supports: canvas, bronze and gilded wood. Raquel Marques presented the audience with the follow-up of a work that was revealed in the previous year at RECH2, this time on the selected solution for reintegration of large losses, namely the various tests that were undertaken and the use of BEVA® Gesso-P infills. The challenge of integration of three dimensional outdoor objects, with different daylight conditions, such as bronze sculptures was presented by Mariana Cardoso. Maria Cristina Duarte spoke on the work developed by Manguinhos School in Brasil.

The last speaker of the day was Sandra Sustic with the presentation “Decoding Old Masters painting techniques in retouching: examples from the Croatian Conservation Institute”. The author brought several examples of complex reconstructions where mimetic retouching was used. Sandra Sustic is also the author of the book “Brief manual of mimetic retouching”, presented after the end of the session.

The poster session took place during the port wine reception, at the auditorium foyer.

The day ended with a high attended dinner at the old city centre.

The second day started with a case-study on the restoration of an altarpiece (a triptych) from the beginning of the 16<sup>th</sup> century composed by five paintings attributed to Quentin Metsys’s workshop or one of his



disciples. The study aimed to understand how the overpainting influenced the reading and conservation of the work. The presentation was held by Erica Eires. Francisco Brites presentation discussed the approach followed to hand build a low profile textured fill in large losses, matching the filling with the original paint texture. The first session ended with the speakers Carol Pottasch and Susan Smelt and a very interesting presentation focused on the restoration of Rembrandt's painting *Saul and David* (c. 1651-55). Previous interventions left the painting with a missing top right corner, damaged paint layers and a vertical join. Possibly in the 19<sup>th</sup> century, the painting was cut into two separate pieces, later on, these parts were put together again and a fragment of another painting, c. 50 x 55 cm, was inserted in the top right corner. The presentation gave an insight on the decision making process and the challenges involved in the restoration, particularly in the retouching process.

The second half of the morning was completed by four presentations dedicated to the use of imaging techniques applied to the reconstruction of large losses and to the visual interpretation of paintings. The first one, by Sérgio Nascimento, was on the comparison of the chromatic composition between unfamiliar and original paintings. Than Luis Bravo presented a study on the hyperspectral imaging applied to the study of paintings colour metamerism. The use of 3D techniques for retouching of virtual objects, by Frederico Henriques, its application and potential were explored using several examples. The last presentation was also very interesting. Sarah Maisey spoke on the use of digital reconstruction to restore major compositional losses. One of the examples was a large size canvas that had suffered extensive damage in a flood – approximately one fifth of the canvas. A digital reconstruction was created by cross referencing visual material from a schematic print, another version of the work and an old photograph.

The meeting ended with an afternoon dedicated to practical demonstrations, with a "Vision Demo Corner" (presented by students from Vision Sciences, from Minho University). In this area it was possible to perform several tests related to the vision features, limitations and illusions. Mary Kempsey explained how to work with egg tempera as a medium and the participants were able to experiment this technique. Frederico Henriques explained how the 3D virtual reconstruction works and how it can be applied, expanding the oral presentation from the morning session. It was also available a Colour Discrimination Test, coordinated by Ana Bailão. A highly attended demonstration, since the majority of the participants were conservators-restorers and were curious to know how they would score on the test.

As in the previous RECH meetings, the conference was highly attended and this third edition confirmed it as one of the largest educational and scientific event on the retouching field. The 20 minute presentations and the discussion period in the end of each session, makes it possible to the audience to easier interact with the speakers, with enough time to pose several questions.

**Ana Bidarra**

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