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XXth Century Wall paintings, their alterations, their conservation, reflections on experimented cases

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Key Words: Frescoes, Tempera, silicate paintings, oil painting, alteration, conservation methodology, proposition for a choice of durable application adapted to wall paintings today modern wall-painting durable

Abstract

Illustrated by cases of experiment, this article is a reflection on specific techniques of painting used in the 20th century, their support, their durability, the observed alterations, the treatment and methodology proposed and employed for their conservation-restoration and the results observed.

The analyzed techniques of painting are : wall painting directly executed on the stone wall-supports, frescoes executed on the lime mortar , differents wall-paintings technique on the lime filler, oil painting on the lime and acido-basics reactions (Church of Schieren – Luxembourg), tempera painting on the lime mortar (castle of Manoncourt sur Seille – Moselle - France), silicate painting on the lime mortar (Church of Villaine les Rochers - Indre et Loire– France), Tempera on the gypsum (Church St Matthias of Fingig - Luxembourg), silicate painting on gypsum (chapel Ste Thérèse, St Honoré d'Eylau – Paris 16ème),Painting in the oil (Church Notre Dame du Travail – Paris 14ème - France)

Restoration's solutions adapted to each case, propositions for a choice of durable application adapted to wall paintings today .

The 20th And 21th Century Mural Art In São Paulo, Brasil.

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Area: Conservation

Palabras Clave: Mural Art, Preservation Policy, Heritage

Abstract:

This paper reports an overview of the mural art developed in the city of São Paulo, Brazil in the 20th and 21st century, highlighting its importance in the socio economic, cultural, context as well as the preservation policy adopted by public institutions in relation to the theme and their respective challenges.

The great variety of mural art existing in the city of São Paulo of different periods, styles and artists, highlights a thread still little recognized, valued and culturally explored in greater São Paulo metropolitan area, but that has become a focus of interest mainly in the light of the new existing manifestations as the graffiti not only by part of the population, but mainly by the municipality and other government agencies.

The mural art executed in private houses and residential buildings and in public places like theatres, airport, commercial buildings, schools had a varied roles and still represent expressions of existing mural art in the city. This art started already in the late 19th century through the ornamentation of the buildings and extend to the beginning of the 20th century when it developed the eclectic architecture in São Paulo, during the period of economic and social prosperity, provided by the expansion of coffee culture. There was a great contribution made by immigrants, mostly of Italian origin, they were the professionals responsible for modification of the plastic language of constructions, and by the spread of this type of art in the city's territory.

The introduction of modern architecture in the first half of the 20th century has brought a change in the production of this type of art, in the use of new styles and thematic, new materials of industrial origin and also used in architectural coatings, such as ceramics, tiles, mosaics, oil paintings, etc.

The preservation of these mural works, many of whom performed on buildings of modern architecture is an expression of the art integrated into the architectural context, so valued by modernist architects. These works live today with new forms of manifestation, as the graffiti, also executed on the wall, though questioned by critics and graffiti artists as artistic representation.

How visible reflectance spectroscopy can help conservators in rescuing mural paintings

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Key words: mural paintings, Keith Haring, Colorimetry, FORS, COPAC

Abstract

Within the research project “Preventive Conservation of Contemporary Art” (COPAC, 2011-2013), financially supported by the Regione Toscana (Tuscany, Italy), different research institutions, conservators, city councils, museums, and local art collections are working together to define the materials used in contemporary artworks and to monitor their conservation and/or their deterioration over time.

In order to achieve this goal the scientific research team - “Nello Carrara” Institute of Applied Physics (IFAC-CNR), Scuola Normale Superiore and the Department of Chemistry at the University of Pisa - adopted a plan based on the use of several diagnostic methodologies for the study of selected contemporary artworks with the ultimate goal of establishing an interactive archive to manage and disseminate the acquired information for the benefit of all of the curatorial and technical participants.

In particular, the IFAC-CNR team is in charge of the application of non-invasive spectroscopic measurements in the ultraviolet (UV), visible (Vis), and infrared (IR) regions on artworks by using diverse portable devices, such as FT-IR spectrophotometer, UV-Vis-NIR spectroanalysers, and colorimeters.

In this paper the data acquired in the visible spectral range on the large mural Tuttomondo (1989) painted by Keith Haring (1958-1990) on the wall of the Church of Sant'Antonio Abate in Pisa (Italy) will be reported. Tuttomondo is one of a few extant Haring murals, worldwide. Although it was in a relatively good state of conservation, alterations and fading of the colours, yellowing and darkening of the white background, and losses in the black lines were observed. A diagnostic survey was begun in September 2011 to evaluate the state of conservation of the mural in order to support the conservation intervention which was focussed on cleaning and the subsequent consolidation of the mural painting.

The spectroscopic data recorded in the 350-2200 nm range in several spots (about 1.5-mm in diameter) of the mural by using the Fibre Optic Reflectance Spectroscopy (FORS) technique before any conservation procedures provided useful information on the composition of the acrylic paints supplied to the artist by Caparol Italy GmbH & Co.

In regards to the yellowing and darkening of the white background, as well as the fading of the colours, cleaning tests were carried out, using various materials (e.g. hard erasers, deionised water, wishab, and cleaning emulsions). For some of these tests it was decided to use a colorimeter to monitor and document the colour variations caused by each cleaning test on selected areas both before and after the cleaning process. The colorimetric data supported the choice of the final cleaning procedure, which was able to regain as much as possible the vivid original colours.

The results obtained on the mural Tuttomondo showed that FORS and colorimetric measurements were relevant not only for the characterization of the paint materials and the state of their conservation, but also to help the conservators in identifying and selecting appropriate cleaning/conservation procedures.

The authors wish to thank the Regione Toscana (Tuscany, Italy) for having financed the Preventive Conservation of Contemporary Art (COPAC, 2011-2013) Project in the framework of PAR-FAS Regional Project (2007-13).

Acrylic-vinyl murals on adobe walls in Latin America

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Keywords: wall painting, synthetic paintings, raw earth technique

Abstract A large part of the built world, both monuments and buildings, is realized with the raw earth technique. The pioneers of the *murales*, as Siqueiros for the Mexican's school and Solon Romero for the Bolivians, paid very much attention to create a new painting technique, adapting the new media to the modern building walls in cement, or even using mobile supports fixed to the walls. Siqueiros tried out new solutions under the scientific control of the chemist Gutierrez. Their seeds, however, continues to yield results which are grafted onto very different realities. The presented case-study is an example of this variety: an art gallery has been built with the traditional technique of clay, up the *barro* plaster, without lime on the surface, directly painted with colors of easy availability, and low cost, type *latex*, with images and signs of the universe by Joan Mirò as artistic reference.

The adobe technique uses natural and perishable materials: wooden structures [*madera y caña hueca*] filled with raw earth, stones and mud bricks (*piedra cortada - para zòcalo - y adobe*), or bricks (*ladrillos*), covered by a clay plaster (*revoque de entortado de barro*) and a final lime plaster for a last protection (*revoque de mortero de cal*). These elements are variously mixed to others: inert materials such as straw, animal hair, sand with organic waterproofing binders such as animal dung and blood *etc.* or inorganic as well as lime or cement. This technique has been routinely applied for the historic buildings of several floors, since the colonial era. The secret of a good preservation is entrusted to the wise finishes maintenance with a constant rearrangement of the final layer of the clay plaster and the last whitewashed bland.

Especially in Latin America, land of the birth of the murals expression of a revolutionary ideology exposed to the masses, the last surface may become, as anywhere, the support of the impromptu paintings. But the preservation of these new murals, realized without special attention to their next conservation, poses new problems for their future, making impossible the routine maintenance of the last layers damaged by the different thermo-hygrometric conditions.

The presented case-study is in Bolivia, in the Andean region, in Cochabamba: the climate offers a relatively stable temperature, but an important change of RH, from the rainy to dry seasons. The clay plaster swells at high humidity, it is washed by the water and it pulverizes at low humidity, while the synthetic binders are deprived of water soluble compounds (such as surfactants) by the rain, while at low temperature and low humidity are brittle, cracking and flaking, detaching from the support. Which future will be possible for them?



Murals and architecture: the case of Capogrossi in Rome

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Keywords: cleaning, mural painting, contemporary painting, synthetic painting, originality

Abstract: Murals are obviously connected to their architecture. Outdoor wall paintings are exposed to the continuous visibility of the public: the conservation problems will be related to their identification as artworks worthy of protection, in addition to their technological characteristics and environmental exposure.

A mural in an enclosed space even if projected in its original prestigious context may disappear to the public attention when the architecture changes its function and design.

This is the case of our case study: the ceiling mural painting of Capogrossi at the "Heron cinema-theatre" in Rome, built about in the 1952-56, projected by the architect Adalberto Libera.

The paintings realized at the entrance, in the 1956-57 can be considered as belonging to Spatialism, based on the fusion of art and the real world where the man is immersed. The painting itself creates the space enhanced by the new Wood lamps, characterizing architecture in a perfect harmony. His language is the "Informal" with a particular graphic sign as a "comb".

The former site-manager of the cinema fieldwork, interviewed, declared that the execution was conceived in a modular way and the implementation was entrusted to a decorating firm directly by the artist himself. In the traditional fieldwork of wall painting is known that the master worked with his group of collaborators: even more in the modern and contemporary painting, in line with the architecture planning, the most important aspects are the idea, the way of realization and the direction, not the personal execution by the artist.

In time the Libera project lost his identity becoming a discotheque: even a particular vault of the main hall was destroyed. The decoration closely related to the function of the original project, lost its recognition too, being completely covered by industrial coating of maintenance layers. The scientific analysis are in progress to identify the main components of the original film and of the other applied products in view to clarify the chemical solubility and the different physical behavior of theme, and to extend the knowledge of the use of the industrial synthetic materials from the 1950 onwards.

In the survey phase, the cleaning tests selected only a small group of organic solvents (with low toxicity, penetration, retention and swelling of the paint film) and chelating agents supported by thixotropic gel. From the painting visible today, there are parts of the characteristic "comb" stroke motif missing: it is opened a reflection on the chromatic reintegration following the original "idea" of the master or respecting the effect of time.

From this point of view this fieldwork represents also an opportunity to reflect on some fundamental choices of the final aesthetic presentation considering the originality of the work, the loss of artistic meaning, the risk of counterfeiting.

The Case of the Disappearing Community Murals in east Toronto, Canada

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Key words: community, murals, maintain, restore, Scarborough, Toronto, Mural Routes

Abstract:

Background: In 1990 the Mural Routes project was launched by Scarborough Arts Council to create art in public places while identifying unique features and heritage of the former City of Scarborough (population 500,000). The project struck a cord with members of the public that resulted in requests for murals in their communities and by 2000 there were 12 heritage murals painted by professional artists in partnership with four different neighbourhood groups. As the Mural Routes project evolved it was incorporated as a not-for-profit arts service organization with a mandate to include education, mentorship and sharing expertise in mural production. The Scarborough municipal government supported the development of the project with funding and services-in-kind, but in 1997 the City of Scarborough was amalgamated with the City of Toronto (population 2.5 million). From 2001 to 2010, 15 community “youth training” murals were produced in east Toronto by Mural Routes in partnership with community groups and agencies. An additional three public art murals were created with professional artists. Several other murals have also been added in these communities by different community agencies.

Current Situation: Of the original 12 heritage murals, 10 remain. One mural was painted out when the property changed ownership, one was deemed to be beyond repair and was demolished. Three have received major restoration work. Three of the heritage murals require urgent remedial treatment. Three of the youth murals disappeared at the hands of property owners, without notifying either Mural Routes or members of the local community. Another, painted on a series of panels, was removed from the wall without notification. Fortunately the panels were rescued from demolition and most of these have been relocated to another site. One mural, painted as part of a Wall Art Training Course, was completely vandalized by tags within the first year of completion. Three of the murals had existing contracts when they were removed.

The Disappearance of these community murals has several obvious causes. The City amalgamation left a vacuum of local identity and funding. Many property owners place little or no value on the art work installed on their walls, particularly if they made no financial contribution to their creation. The art may not comply with the corporate image when new management takes over a property. Ignorance is one factor. Two of the murals were painted over in a misguided attempt to treat damp in the walls. Over time, the community leaders and organizations that initiated the murals have moved on and disbanded, leaving orphan murals with no clear plan for their care and maintenance. There are no resources allocated in the communities or through Mural Routes for regular inspection of community murals. Those murals that have been restored were done as a result of fundraising by Mural Routes with support from the municipality and the initiative of community members who are still engaged.

Conclusion: Community engagement, education of local leaders and funding is needed to develop and implement a plan to maintain and save the community murals in east Toronto.



Inpainting Modern And Contemporary Murals: Study Of The Stability Of Some Retouching Materials

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Key words: retouching, acrylic paints, Aquazol®, Laropal A81®, mortar support, stability, reversibility

Loss compensation in modern and contemporary art is strongly conditioned by ethical and subjective issues such as artist's intention, the concept of the work of art, its function and meaning. In this context, retouching mural paintings clearly poses some concerns referring both to theoretical and practical aspects. Leaving out not only the reasoning that lie behind the choice of restoring or not contemporary murals, but also the actual meaning and implications of inpainting when considering such works, this research focuses on some technical and practical aspects related to the evaluation of suitable materials for retouching acrylic/vinyl mural paintings.

The aim of the first part of this study was to evaluate if inpainted areas, based on pure binding media added with powder pigments, could easily match the original surrounding paint. This is the reason why two resins that have been deeply reported in the specialized literature in the last years, Aquazol200® and Laropal A81®, were selected. Since the use of these resins in the context of wall paintings is scarce, one of the interests of this study was to assess their actual properties, when applied over an inorganic porous support.

Additionally, on the basis of the real pros and cons of using mixtures of pure binding media and pigments (in terms of handling properties, aesthetic results, time, costs, etc...), the use of commercial paints for retouching mural works of art turned out to be worth considering.

For this purpose, several mock-ups simulating actual mural paintings were cast, brushing some acrylic and vinyl emulsion paints on cement-lime mortar supports. The mock-ups were then inpainted using not only Aquazol200® and Laropal A81® resins, but also the same commercial artists' paints used for casting the samples (Heavy Body paints by Liquitex®, Brera by Maimeri® and Flashe® by LeFranc& Bourgeois). In order to reduce the absorption of the retouching materials into the support (and so pursuing a better reversibility), the influence of a resin interface between the mortar and the paint layers was evaluated.

In order to evaluate retouching materials' stability, the mock-ups were subjected to 400 hours of accelerated UV ageing (λ 340 nm, simulating outdoor light exposure), and monitored for chemical (FTIR spectroscopy) and physical changes (color measurements, Light Microscopy and Scanning Electron Microscopy).

On the other hand, since inpainting materials are expected to present a low potential for damaging the original paint during both application and removal of retouching, the effective reversibility of un-aged and aged inpainted areas was assessed through solubility tests.

Finally, the actual possibility of discriminating between original and inpainted areas in a visual way was also considered. For this purpose, the differences in surface response to UV light exposure (λ 360 nm) were assessed and monitored during the ageing.

Chlorinated Rubber Paint Media On Support With Asbestos Fibers, Toxicity, Reclaiming Method: A Case Study Of A Three Dimensional Mural Painting

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Keyword: Mexican muralism, industrial paint media, support, Glasal, asbestos fibers, reclaiming, toxicity, chlorinated rubber, solubility parameters.

Abstract:

The technical and conceptual tenets of the Mexican mural movement, personally experimented by David Alfaro Siqueiros are apparent in the mural realised in 1975 by a group of artists belonging to the Centro di arte pubblica popolare of Fiano Romano, directed by Ettore de Conciliis. Commissioned by the Cerignola municipality, it was entitled "Giuseppe Di Vittorio and the state of southern Italy", after the well-known trade unionist and located in the centre of the square. The realisation of the mural, which was conceived as a three-dimensional artwork are adopted some of the main criteria in modern muralism: Plastic Integration between painting, sculpture and architecture. Poly angularity, the free movement of the viewer and expressive dynamism, phenomenon which Siqueiros defined as cinematographic muralism. Experimentalism with materials and techniques of modern industry. The artists researched and experimented new supports: panels of Glasal fibrocement, and innovative synthetic binders borrowed from the industrial sector of road surface coatings: paints with chlorinated rubber binders. In 1982, the inappropriate dismantling of the artwork brought about its rapid deterioration. Many of its panels were broken and bad-stacked in storage areas. Of the original 130 sq.m. surface, only numerous pieces reduced in fragments of varying dimensions are still in existence today.

The artwork developed within the view of public art scene, i.e. a creative and democratic method which entails the participation of both the public and the artists, see also involved in the process of recovery and restoration, along with the conservator, all the people that contributed to his creation. First of all the hosting community, which through the numerous awareness campaigns on newspapers and on internet, has clamoured for its retrieval and restoration, as well as the artists and the local authorities.

The technical choices and the research carried out by the artists were witnesses to the focus on durability, but contrary to their intentions the use of materials taken from modern industry is often the prime cause of the rapid deterioration of the artworks. In fact even the binders, specific for external coatings, including building facades, marine structures, bridges and road structures, are intended by the same producers, to be renewed every 10 -15 years. Thus a delicate conservative approach covering multiple aspects. Firstly, the fibrocement support panels realised with asbestos fiber and reduced in fragments necessitate a preliminary reclamation of the sections.

To extend the knowledge of the industrial formulation of chlorinated rubber media, not specific for art use, the research is focussed on the study of the marketable product with the manufacturers. The solubility parameters of chlorinated rubber have been researched together with scientific analysis to identify the components of the binder so as to understand their behaviour and actual stability. Problems deriving from danger caused by the toxicity of the panels will be overcome through initial cataloguing and virtual reconstruction using digital techniques, which avoid the risk of repeated contact with the fragments until their definitive assembly on their new support.



On The Conservation Of The Mural Tuttomondo By Keith Haring In Pisa (Italy): Chemical Investigation On Silicone Varnishes

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Key words: Polysiloxanes, protective coating, conservation, restoration, hydrophobic varnishes

Abstract:

In occasion of the restoration of the mural Tuttomondo (1989) by Keith Haring in Pisa, carried out in the autumn of 2011, the application of a protective coating made of silicone resins was considered by the restorers Antonio Rava and Will Shank. Polysiloxanes are generally recognized as the new generic class of highly performance protective coatings. This types of resins offer significant improvement in UV light, heat, and corrosion resistance, together with weatherability. This study shows the chemical investigation of two hydrophobic silicone varnishes that were considered for application on the wall painting Tuttomondo: Hydrophase (Phase Restauro, Trento, Italy) and Disboxan 450 (Caparol, Vicopisano, Italy).

Hydrophase is made of silane monomers, it is not a film-forming material and it is reported not to modify the appearance or color tone of the support on which it is applied. Disboxan 450 is a micro-emulsion of silane and oligomeric alkoxy-siloxanes, it is a hydrophobic impregnation material used to reduce water adsorption of the surface. It is reported to be no film-forming and UV resistant.

No data are available in the literature for chemical-physical studies on the application of these resins on wall paintings, nor for their analysis by analytical pyrolysis.

FTIR and Py-GC/MS analysis were performed before and after artificial ageing of the two commercial products, in order to contribute to a better knowledge of these materials and to support the choice of silicone resin to be applied as a protective on the Tuttomondo mural.

After artificial aging, Hydrophase layers on glass showed craquelures on the surface, while Disboxan layers remained unchanged. This phenomenon is caused by the low elasticity of non-polymeric material after evaporation of the solvent. Other chemical physical measurements (calorimetry, size exclusion chromatography) are on going to evaluate the behavior of these resins under ageing.



Layers on glass of Hydrophase (left) and Disboxan 450 (right).

A Diagnostic Survey On The Mural Tuttomondo By Keith Haring In Pisa (Italy)

J. La Nasa, F. Di Girolamo, F. Modugno, S. Orsini, M.P. Colombini

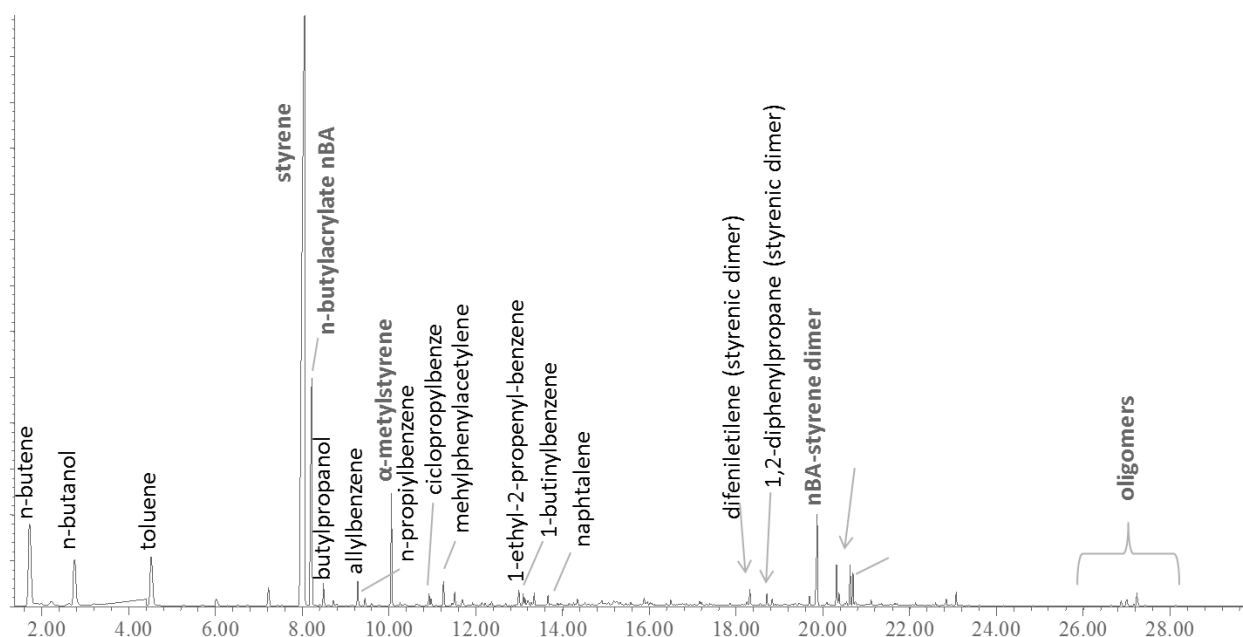
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Key words: Mural paintings, Tuttomondo Keith Haring, synthetic paint media, organic dyes.

Abstract: Tuttomondo is a mural painted by Keith Haring (1958-1990) in 1989 on the wall of the Church of Sant'Antonio Abate in Pisa (Italy). 30 figures, covering an area of approximately 180m², were painted in one week without any preparatory sketch: they represent the theme of the "harmony and peace in the world" suggesting the variety of aspects of human coexistence. The materials used by the artist were supplied by Caparol Italy.

In the framework of the PAR-FAS Regione Toscana COPAC Project - Preventive Conservation of Contemporary Art (2011-2013), and under the auspices of Pisa City Council (owner of the painting), The Friend of Heritage Preservation (Los Angeles), and of the Keith Haring Foundation (New York), a diagnostic survey was carried out before the restoration intervention to identify the constituent materials, to evaluate their state of conservation to support the cleaning and protection of the paint.

The results herein presented are relative to the characterization of the synthetic paint media and organic dyes by means of pyrolysis coupled with gas chromatography and mass spectroscopy (Py-GC/MS) and with direct exposure mass spectroscopy (DE-MS). Py-GC/MS analysis has achieved detailed information on the chemical composition of the synthetic paint medium. An acrylic copolymer styrene-nbutylacrylate is present both in the priming layer and in the paint.



Py-GC/MS analysis of a sample of red paint from the wall painting Tuttomondo.

Murales in San Sperate (Sardinia): Identification and characterization of modern paint materials exposed to outdoor conditions

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Key words: San Sperate, Murales, modern paint materials, Py-GC/MS, FTIR-ATR, GPS.

Abstract:

Since the late 60's murales (wall paintings) of great cultural, historical and political value have been painted in several villages in Sardinia (Italy). The murales, which owe their name from the plural form of the Spanish word "mural" (wall), show social, political or cultural scenes of the Sardinian life. The murales of San Sperate, together with those from Orgosolo and Sarule, are among the most famous of these wall paintings in Sardinia. Today, San Sperate represents a unique museum village, where many, well visible murales, offer the opportunity to inhabitants and visitors to appreciate their beauty as well as their messages in the context of the whole village.

In the last decades abundant murales have been carried out in San Sperate using new synthetic paints in different styles and techniques. These modern and contemporary artworks are painted on diverse surfaces and are commonly exposed to quite harsh outdoor conditions including sun light (especially UV), temperature variations, wind, precipitation, aerosols and microbial colonization. Although the interest in the preservation and conservation of this important cultural heritage is increasing, hardly any information about applied paint materials as well as techniques is available.

For this work different murales paint materials were sampled in San Sperate and their locations (GPS) as well as direction of their exposure were recorded. Sampling was carried out as non-destructive as possible and small paint fragments have only been obtained from areas where the paint started to flake off. In order to characterize and identify the artistic materials and techniques of these wall paintings as well as their degradation phenomena, optical microscopy using visible (Vis) and ultraviolet (UV) light, pyrolysis-gas chromatography/mass spectrometry (Py-GC/MS) with the single-shot and double-shot mode, Fourier transform infrared spectroscopy-attenuated total reflectance (FTIR-ATR) spectroscopy as well as scanning electron microscopy/energy dispersive X-ray spectroscopy (SEM/EDX) analysis were carried out.

The evaluation of the results gives information not only on the paints materials used but also on their conditions of preservation and on their interaction with the substrate. The observation of the samples under the optical microscopy in visible light revealed the existence of several paint layers, which is also possible to observe in some damages area of the wall paintings. The combination of several different analytical techniques allowed the recognition of several types of pigments and binding media in the paints. The obtained results provide the first analytical data about the murales of San Sperate, relevant for art historians, for their conservation, and for the comparison with other murales on the island as well as elsewhere.

Urban Graffiti: Elaboration of a Conservation Work Methodology

(from Graffiti Urbani: Considerazioni sul fenomeno e sul suo valore artistico. Analisi dei materiali utilizzati e del loro degrado. Elaborazione di un progetto di restauro di un'opera)

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Key words: Aerosol Art; Conservation treatments.

Abstract:

The growing interest of the World of Art towards Aerosol Art puts in evidence the problem of the conservation of this new category of works. The painting we considered was commissioned in 2007 to a young roman artist (Hitnes) by the Entomology Department of the University "La Sapienza" of Rome. It is a Graf of 140 m² that represent, on the outer façade of the perimeter wall, a long procession of giant bugs. The support of the painting is a wall composed by blocks of tufa that present a plaster made by concrete mortar and a silicate distemper. A second layer of distemper was put by the author as a background of the painting to cover some tags lived by other writers on the wall. The painting has finally been realized using the commercial spray paint for Graffiti of Belton Molotow Premium.

Unfortunately after just a few years from its realization, this work is in a dreadful preservative status. The more superficial layer of the plaster is heavily detached in some points and presents numerous blanks. The distemper layer put by the artist has lost cohesion. The painting film has formed evident cracks, is detached in extended areas and present many blanks. The Analysis (Py-GC-MS and FTIR) have allowed the identification of the main polymeric component of the paint used by the artist (alkyd resin and nitrocellulose). It is a material generally unsuitable to external environments, very sensitive to the effects of light (photooxidative degradation), of temperature and humidity (physical and chemical degradation).

However, in this case, the fast deterioration of the work is only partially bound to the nature of the painting medium. The main reason of the deterioration of this work is indeed the massive presence of water in the wall caused by the absence of a system for the disposal of the meteoric water, with the consequent damages due to the constant cycles of solubilisation and crystallization of soluble salts. It is clear that in a case like this it is unthinkable to perform any conservative treatments without resolving first the problems related to the healing of the support. It has however been proposed a possible method of intervention whose efficacy has been tested making a treatment sample on a portion of the painting.

The consolidation of the detachments of the plaster has been made by injections of an hydraulic pre-mixed mortar and the blanks have been plastered with a mortar composed by Grassello and pozzolana. For the consolidation of the distemping layer it has been used an acrylic micro-emulsion, applied with brush in increasing concentration. From the solubility tests the spray paint of Belton Molotow Premium, has turned out to be greatly soluble in polar solvent but almost insoluble in non polar ones. For the fixings of the painting film it has been used consequently a thermoplastic acrylic adhesive soluble in non polar solvents.

Very difficult has been the formulation of a valid method for the aesthetic presentation of the work. We have however analyzed the main theory and practical questions about pictorial reintegration of a painting of this kind. The nature of the image, characterized by flat colors and sharp outlines, make impossible to use traditional reintegration methods. We have in any case proposed two different solutions for the treatment of blanks that are surely not resolute but may be useful for further elaborations.



A study on materials and painting techniques of 1930s Italian mural paintings: two cases by Mario Sironi and Edmondo Bacci in Venice

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Key Words murals, painting techniques, Mario Sironi,

Abstract

The present study deals with two mural paintings made in Venice in the 1930s, namely *Venezia, l'Italia e gli studi* (Venice, Italy and academic disciplines) by Mario Sironi (1885-1961) and *I massimi geni della razza italiana* (The greatest geniuses of the Italian race) by Edmondo Bacci (1913-1978). These murals were painted in representative places (in the Aula Magna of the Ca' Foscari University and in the "R. Franchetti" Lyceum, respectively), as they were given a community's role by the fascist propaganda especially addressed to young people. After the Second World War, the fascists symbols were eliminated and the murals partially sank into oblivion. This neglect and several unorthodox restoration treatments led the murals to the actual bad state of conservation.

In more recent years, they have been re-evaluated for their artistic value and, therefore, studied to know the materials used and the painting techniques in order to understand their conservation needs and plan a sustainable conservation project. The survey was based on historical- artistic research, in situ observations and laboratory analytical techniques.

According to artists' declarations, these wall paintings were made a fresco: this production technique was considered the most appropriate at that time since it was the expression of the Italian spirit. Nevertheless, the revival in the 1930s of traditional painting techniques was not always associated with manual skills and material knowledge which are fundamental for the correct fresco production. This is mainly the reason of the use of a secco technique for the making of Sironi and Bacci's paintings. Analytical results, in fact, showed that the binding materials are the typical media for tempera techniques. Sironi employed proteinaceous (egg) and polysaccharide (gum Arabic) media, which were mixed with industrial zinc, titanium, chrome and iron-based pigments and applied on a fresco background.

On the other hand, Bacci used commercial oil colours on a dry (concrete) wall. In addition, both the murals suffered for bad and invasive conservation treatments in which synthetic materials were used to consolidate the painting layers (this is the case of the presence of Paraloid B72 on Sironi's painting surface) but also to repaint and remake several original areas (in Bacci's mural PVA colours were widely used). The delicate conservative issues are principally related to the poor adhesion of both original and non-original painted layers: this seems to be a widespread problem in modern and contemporary mural paintings, a problem to solve for the conservation and the access to these important artistic and social witnesses.

Study and methodology of Iranian mural painting

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Key words: Mural painting, Gilded oil painting, Iranian method, Safavid era, gypsum

Abstract:

The recent techniques of mural paintings in Iran have changed during several years but as a research projects we try to renew the old method of paintings again. So we try to find and determine one of old methods of mural paintings in Iran, specially from Safavid era so called "Tala Chasban" or Gilded oil painting, The most important thing is that the support and coating soft layer in Iranian mural painting is not like European fresco technique. The most popular masonry for Iranian artists was gypsum not lime and they paint on dry support layer.

Also it seems a lot of people in recent years are not familiar with the methods and techniques of these valuable art works. In the other hand with recognition of the mural painting's method, we can understand the advantages and disadvantages of method too, so these results will be useful for conservators, restorers and specially contemporary artists and painters. By recognition of disadvantages and removing them at present time we can achieve two goals at the same time:

1. The historical methods that sometimes are the character of the special part of art and cultural heritage will be alive.
2. By innovation in topics and removing the faults of techniques, artists have more chances to prepare a stable position and long life period for their art works.

In this poster we want to introduce one of the most important Iranian techniques for mural paintings, and for this reason we will show, step by step, all parts of creation the mural painting, materials and method of their preparation in old method.



Evocação a Fernão Mendes Pinto, a Collective Mural Painting on Cement

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Keywords: contemporary mural painting; value; community; cement; mapping

Abstract:

Made with a particular technique that combines painting on fresh cement with incrustation of various aggregates, fossils and glasses, the preservation of the exterior mural Evocação a Fernão Mendes Pinto (Figure 1) represents a true challenge.

Twenty five years after the production of the mural the Almada City Hall requested an evaluation of its present condition, aiming to establish a conservation-restoration project. To develop a conscious treatment it was necessary to understand how it was produced, which materials and techniques were used, its social value and the causes of its deterioration. In order to answer those questions, it was essential to collect documentation about the creative process and especially to produce new documentation based on a condition report, material characterization and also on the memories of those involved: the two artists responsible for the project - Francisco Bronze (b. 1936) and Jorge Pé-Curto (b. 1955) -, other artists implicated in the process, masons and the area residents.

This mural was produced between 1982 and 1985 by IMARGEM, the Almada Plastic Arts Association, following an invitation by the City Hall. It is a tribute to Fernão Mendes Pinto (1510? - 1583), a Portuguese adventurer who travelled, fought, and traded throughout Asia for 21 years. In the end of his life, Fernão Mendes Pinto wrote Peregrinação, a critique to the moral values concerning the Portuguese presence in the Orient. The mural includes a bus stop in the center (Figure 2), it is 100 meters long and 3.75 meters high (max.).

As an exterior wall, the mural is exposed to extreme environmental conditions, worsened by the exposure to intense car traffic, due to the proximity to 25 de Abril Bridge (the main south access to Lisbon), and also vandalism. An exhaustive photographic documentation was produced in different days and hours. In this way, photomontages and quantified mappings were developed allowing to measure the ratio and extension of damage caused by various agents of deterioration and then set priorities and the intervention plan.

Painted with a minimal palette, the mural presents a great variety of tones produced by the mixture of yellow, red and brown ochers, with white and black (also an iron oxide based pigment). According to the artists, these pigments were applied with three different painting techniques: the pigments directly mixed in the cement and applied on the wall, applied over this mortar like a *fresco* or *secco*, depending on the cement's humidity. Finally, the expressivity of the mural is increased by the figures grooved in the wet cement, including the setting of various aggregates, fossils and glasses. Scientific investigation was carried out on samples in order to characterize the original materials. Pigments and binders were analyzed by energy dispersive X-ray fluorescence, infrared and Raman spectroscopies, and the characterization of the cement is currently work in progress.

Technical and material information obtained by personal interviews and analytical techniques along with the auscultation of the community, through a sociological inquire, will allow the building up of a responsible and sustainable intervention.



Figure 1. *Evocação a Fernão Mendes Pinto*, 1982/85. Mural painting on cement.



Figure 2. *Evocação a Fernão Mendes Pinto*, 1982/85. Detail, bus stop in the centre of the composition.

From Stacco to Cyclododecane: Treating Depression-era Buon Frescoes during renovations at the Fogg

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Affiliation: Straus Center for Conservation and Technical Studies, Harvard Art Museums

Key Words: *Buon fresco*, mural, cyclododecane, relocate, Rubenstein, Depression-era, Fogg Museum, Marvelseal, FTIR, Raman, SEM, renovation, vibration, construction, consolidation

Abstract:

Harvard University's Fogg Art Museum (built 1927) is home to three Depression-era *buon* frescoes by Lewis W. Rubenstein. Due to large-scale renovation and expansion of the museum, begun in 2010, this conservation project was started in order to stabilize and protect the frescoes. Building plans for the new museum made it necessary to relocate and reinstall two of the three works. The third fresco was treated, protected and will remain in place throughout construction. All three frescoes will be exhibited in a redesigned, contemporary space upon completion of the new museum. Each fresco has been considered individually, but all have several treatment aspects in common. Work presented here focuses on *Hunger March*; most challenging because it was relocated to off-site storage where it will remain for four years.



Hunger March by Lewis W. Rubenstein 1932 Fogg Art Museum True fresco (5' x 10') No. 1933.192



Moving *Hunger March* via crane onto an air-ride flat-bed truck for transport

The frescoes were cleaned and consolidated. Pure-molten cyclododecane (CDD) with cheesecloth was applied as a facing layer. Brush and spray applications (Hot Spray™ Gun) were tested and used. Heating CDD over 85°C resulted in tackiness upon sublimation. Fourier Transform Infrared Spectroscopy (FTIR) analysis comparing unheated, heated and overheated samples showed overheating to cause a chemical change in CDD. Therefore, the CDD used in treatment was not heated above 85°C. The facing was then enveloped with Marvelseal® 360 in order to reduce the rate of sublimation so that the frescoes may remain protected until reinstallation. The Marvelseal was padded with foam, plywood, and a wooden frame; hand shimmed to prevent shifting. The two frescoes to be moved were then supported by custom-engineered, sandwich-steel-frames. The steel frames do not attach to the frescoes directly, but rather lend support via their own structural integrity. With steel frame in place, *Hunger March* could be safely cut from its surrounding architecture and moved. *Hunger March* was picked via crane and placed onto an air-ride flat-bed truck for transport to storage. Sublimation of the facing material is being monitored via depth indicators placed within the CDD at varying thicknesses. Once *Hunger March* is reinstalled, the vapor-seal will be unwrapped and the remaining CDD allowed to sublime.

A technical study of *Hunger March* was conducted in tandem with the fresco preservation project in order to understand its condition and to assist in the development of a long-term preservation plan. Analysis included cross-sections to study the artist's layering structure; media analysis using FTIR, and pigment identification using X-ray Fluorescence Spectrometry (XRF), Scanning Electron Microscopy (SEM), and Raman Spectroscopy. Rubenstein's pigment palette included a combination of traditional and modern pigments. Rather than concerning himself with historical accuracy, he focused on utilizing the visual language revolutionized by the Italian Trecento in order to portray pressing contemporary themes.

The current renovation is the first to require relocation of the frescoes in an effort to realize a new state-of-the-art building. Viewing conditions and accessibility are being discussed in relation to the re-installation of the frescoes.

ITALIAN Painted towns. the PAINTING technique and the role of conservation

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Key words: exterior murals, washable paints, vinylversatate copolymers, deterioration problems, conservative survey, reversibility and compatibility

Abstract:

The paper aims to show some cases of Italian contemporary muralism, considered in comparison with the international survey and analyzed from a technical and conservative point of view. The difficulties of a conservative approach are often related to the characteristics of an extemporary technique, not born to be durable and not considered with specific attention by curators and conservators, scarcely interested (especially in Italy) in this kind of artworks.

Nevertheless, since the end of Sixties in Italy the phenomenon presents specific traits, with a spontaneous vast production often realized in small towns: according to the association Assipad (Associazione Italiana Paesi Dipinti) there are more than 300 Painted Towns that put up murals above their facades.

Arcumeggia is one of the most ancient cases, with murals realised in the 1956 by students of Brera Academy and important artists (Funi, Ferrazzi, Monachesi and others). The village of Dozza is famous for the Biennial of Painted Wall, a meeting born in 1960 and still now considered a significant appointment for Italian and foreigner muralists.

In this situation Sardinia represent the most important case for the large number of murals and the peculiar character of the phenomenon, absolutely spontaneous and integrated with population: in this region starting from 1950 local artists have preferred exterior walls to realised public paintings describing fragments of social life or denouncing political messages. Muralists coming from other countries (such as Chile after the coup d'état) and exchanges with Siqueiros have given to the phenomenon an international dimension.

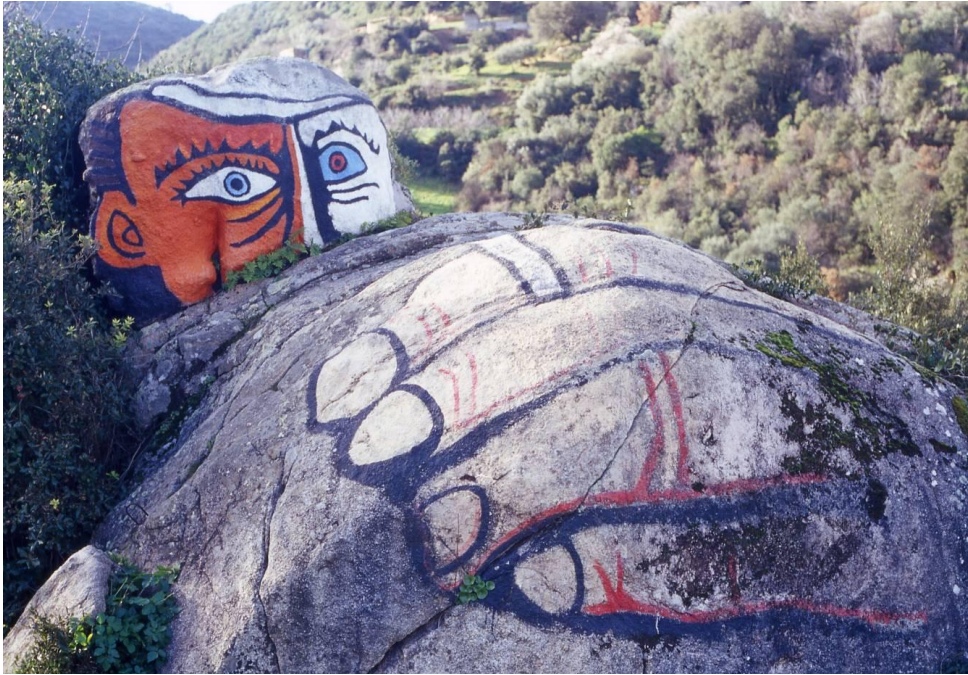
Interviews taken by the laboratory of contemporary materials at ISCR to some of the most famous Sardinian artists (Sciola, Del Casino, Pilloni, Asproni, Cotza, Medda) have allowed to better understand their technique and the related conservation problems.

Muralists utilize every economic means permit them to cover quickly wide surfaces, without restriction of any medium. In their activity the use of so called washable paints, based on copolymers acrylic – vinyl (especially vinylversatate copolymers), are prevalent because of the wide-spreading of these paints on the market, their low costs and high versatility. However some cases of fresco are known and sometimes also original graffito works, because of the weight of the past Italian tradition (Asproni). Usually any grounds are executed: the artists paint directly on a pre-existent wall, either it has an original finishing (a cement plaster) or it has just bricks; they also experiment some forms of mixing as well stone as support (Del Casino).

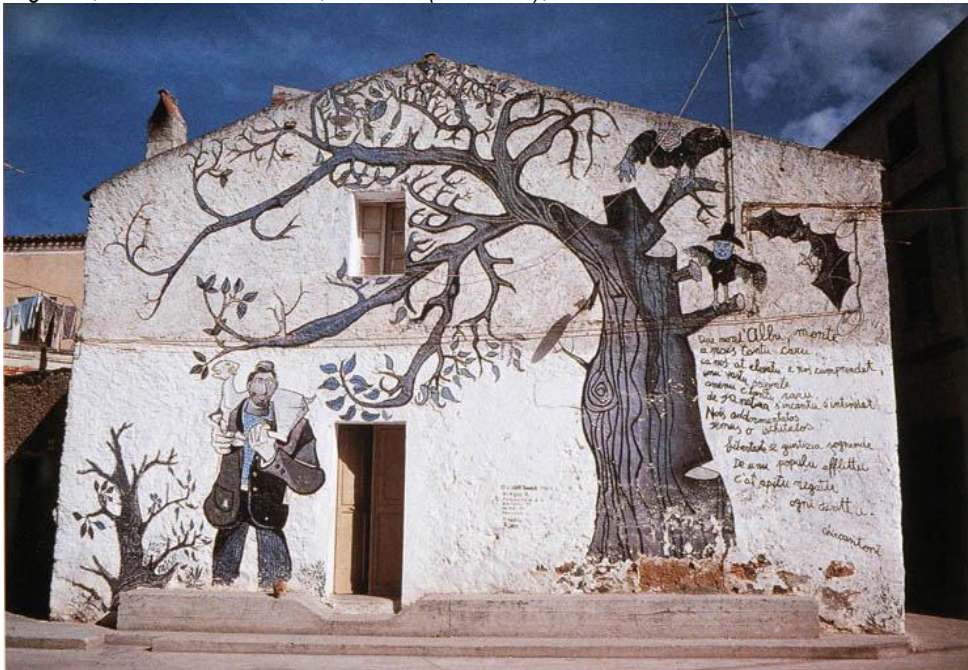
When the plaster is too old often a layer of diluted acrylic or vinyl fixative is applied, to correct problems of dishomogeneity for the absorbency of colours. The same fixative is sometimes applied by the artist himself at the end of the work and periodically, as a sort of maintenance treatment but, as consciously said Del Casino, "when I do it, it isn't restoration. Restoration or you don't do it (also because these kind of works are destined to die) or you must do it seriously".

The kind of paint medium utilized and the exterior exposition produce specific conservation problems, here analyzed in details. These problems impose conservators to have a conscious and focused approach, starting from the conservative survey to the specific treatments necessary to slacken the deterioration.

In this field the respect of the principles of reversibility and compatibility of products are often disregarded, while we consider them imperative like for the ancient art.



Orgosolo, Francesco Del Casino, *Il bandito (the outlaw)*, 1982



Lula, Diego Asproni – Francesco Del Casino (1981)

Investigation of commercial polyvinyl acetate paints for artworks and their ageing properties by Py-GC/MS

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Key words: degradation; polyvinyl acetate; Py-GC/MS; artworks; paints

Abstract

Thermal and photochemical degradation of commercial products of Kremer (Kremer Pigmente GmbH & Co. KG, Germany): polyvinyl acetate (PVAc) homopolymer, and Golden PVAc paints of burnt umber, cobalt blue, cadmium red dark, nickel azo yellow, titanium white commonly used for artworks have been studied by using Pyrolysis-Gas Chromatography/Mass Spectrometry (Py-GC/MS) and Fourier Transform Infrared Spectroscopy-Attenuated Total Reflectance (FTIR-ATR) techniques.

Especially, the double-shot technique of Py-GC/MS enables to detect the additives to the polymer and to see the differences before and after ageing. In the thermal desorption step, it can be seen that the amount of deacetylation product-acetic acid increased, while the content of plasticizers highly decreased in the aged samples in comparison to the unaged ones. In the second step - pyrolysis, the main pyrolysis products are: carbon monoxide, carbon dioxide, water, acetone, 3-penten-1-yne, acetic acid, benzene, acetic anhydride and toluene.

The ratios of oxidized products of (CO₂, CO and H₂O together –labelled as O) to acetic acid (A) - O/A, and to the main chain scission product of benzene (B) - O/B were found different depending on the ageing status and the pigments of the paints. The PVAc paints of burnt umber, cobalt blue, cadmium red dark and titanium white have higher O/A and O/B values in comparison with PVAc itself, while the PVAc paint of nickel azo yellow is not the case. Furthermore, the artificially accelerated aged PVAc paints have higher values of O/A and O/B in comparison to their unaged counterparts, indicating the pigments present in the paint and perhaps the additives affect the ratios of pyrolysis products, and those two factors (O/A, O/B) could be used as indicators for their ageing status.

“El movimiento obrero en la historia de la Magdalena Contreras, crónica de un abandono”

Ana Lizeth Mata Delgado
Salvador Guillén Jiménez

Restauradores

Palabras clave:

Restauración, relación artista restaurador, modificación, abandono, valoración.

Resumen

“El movimiento obrero en la historia de la Magdalena Contreras, crónica de un abandono”

La obra mural que Arnold Belkin (1930-1992) pintó en 1981 en el Foro Cultural “Juventino Rosas” de la Delegación Magdalena Contreras en la Ciudad de México, fue desvirtuada irreversiblemente cuando 22 años después, uno de sus colaboradores la intervino sin el mínimo conocimiento de los criterios básicos que rigen la disciplina de Restauración. Ésta fue creada con el fin de representar la historia de la demarcación desde la época prehispánica hasta el siglo XX para difundirla y hacerla propia de los habitantes del lugar.

El mural, de acrílico sobre un aplanado de cemento gris, presentó deterioros a los pocos años de haber sido creado, dada su exposición directa a la lluvia, problemas estructurales del soporte, vandalismo y abandono. Después, se realizaron algunas acciones de mantenimiento por parte del equipo de Belkin, sin embargo, no fue sino hasta 2003 que se desarrolló una intervención que lo modificó por completo sin solucionar su problemática básica. Se conservó la temática y las formas planteadas en el '81, sin embargo, fue repintado completamente, habiendo cambios significativos en tonos y acabados; en la parte inferior sólo se dejaron aplanados de cemento inacabados, con restos de sinopia, generando en el espectador una imagen errónea de lo que fue, dando la impresión de que nunca se terminó.

Pero el daño más grave fue eliminar la firma de Belkin y el nombre de todos los colaboradores -al menos quince- dejando anónima una obra que años atrás era sinónimo de referencia e identidad para los pobladores de la Magdalena Contreras. ¿Qué tan válido es que un colaborador tome el papel del artista y afecte de esa manera al mural? Es cierto, la Ley de Derechos de Autor en México permite la modificación de una obra por parte del creador, pero no así de los ayudantes cuando no está delimitada qué zona fue pintada por cada quién y menos cuando no existe un permiso por parte de los herederos o el autor para realizarla. Asimismo, toda la obra mural en México, se encuentra protegida por la Ley Federal sobre monumentos y zonas Arqueológicas, Artísticas e Históricas.

Actualmente esta pintura se encuentra en franco abandono, sólo queda constancia en los habitantes que la vieron nacer y recuerdan vagamente que: “en la esquina de abajo, a la derecha, decía quién lo había pintado...”, pero no recuerdan el nombre del autor y más aún ni siquiera saben que fue mutilada, nadie se los dijo, solo un día vieron que: “alguien la vino a arreglar”.

Es nuestra labor fomentar el trabajo cercano con el artista y sus colaboradores, servir de vínculo entre ellos y los usuarios, al mismo tiempo, el reto es plantear una metodología concreta, interdisciplinaria y adecuada para intervenir este tipo de manifestaciones artísticas, que corren el mismo riesgo de perderse que una obra tradicional. Evitando así que cada vez más factores como el abandono y la ignorancia sigan cobrándonos la pérdida de nuestro patrimonio mural contemporáneo.



A. Detalle del mural al finalizar su realización



B. Apariencia actual de la misma sección

“El deterioro como herramienta artística. Los murales de Rafael Cauduro en el Metro Insurgentes de la Ciudad de México”

1. Lic. en Rest. Ana Lizeth Mata Delgado lizeth_
2. Rest. Verónica Chacón Roa
3. Rest. Karen Landa Elorduy
4. Rest. Fabiana González Portoni
5. Rest. Fanny Magaña Nieto
6. Rest. Andrea Sánchez Ibarrola
7. Rest. Erika Cortés Lozano
8. Rest. Javier López Guzmán

Restauradores

Palabras clave

Deterioro, intencionalidad-significado, relación restaurador-artista, estética, valores

Resumen

El deterioro en la Conservación puede auxiliar en la identificación y entendimiento de materiales, técnicas de factura, interacción con el medio, e incluso la historia de una obra. En la Restauración de Obra Moderna y Contemporánea, comprender a la obra resulta vital para una adecuada intervención, por lo que la opinión del artista es de suma importancia en la metodología. Sin embargo, ¿Qué sucede cuando un artista basa la estética y el significado de su obra en el deterioro? ¿Cuál es el papel del restaurador cuando la obra tiene por objetivo deteriorarse?

El Seminario Taller de Restauración de Obra Moderna y Contemporánea de la Escuela Nacional de Conservación, Restauración y Museografía en colaboración con la Unidad de Cultura del Sistema de Transporte Colectivo Metro desarrollaron un proyecto de Restauración para los murales de Rafael Cauduro titulados *Escenarios subterráneos Metro de Londres – Metro de París (1989 -1990)* ubicados en el Metro Insurgentes en la Ciudad de México.

La obra es resultado de un proyecto iniciado en 1989 para representar en cuatro murales la relevancia del metro a nivel mundial, en una de las estaciones más importantes del momento en la ciudad de México, la estación Insurgentes. Los metros seleccionados fueron el metro de Nueva York, el metro de Moscú, el metro de París y el metro de Londres, aunque sólo pudieron concretarse los dos últimos.

La producción de Rafael Cauduro se caracteriza por el realismo, a la que se suma la decadencia y evolución natural de los materiales “en mi obra el tema más recurrente, es el deterioro”. La estética está planteada por el deterioro plasmado intencionalmente. El tiempo agrega cualidades plásticas que no se obtienen en el momento de creación. Incluso, considera que con el tiempo, se obtiene una nueva obra, mejor que cuando fue generada. Es una acción intencional que ofrece nuevos significados, tanto plásticos como conceptuales.

La integración del deterioro extrínseco a la obra dificultó distinguirlos de los efectos de deterioro generados a partir de efectos pictóricos planteados por el propio artista. Las acciones con la intención de conservación, como la limpieza, ahora son efectos de deterioro y los efectos de deterioro considerados como vandalismo ahora son congruentes con el mural. La propuesta presenta mayor dificultad en la toma de decisiones que en la intervención directa.

El uso de la teoría de la restauración contemporánea llevó a la solución de la problemática de manera poco convencional pero desarrollando una conservación acorde con la obra, el artista y el contexto.

Analizando la estabilidad de la obra, y tomando en cuenta el deterioro tan paulatino que ha sufrido por sí misma, nos cuestionamos ¿Hasta que punto el restaurador se permitirá respetar la función de la obra cuando ésta atente severamente con su estado de conservación?



1. Metro del París
2. Metro de Londres

Ambos murales se encuentran de la Estación Insurgentes del STC-Metro, en la Cd. de México

Aplicación de la Técnica del *Strappo* en la Conservación de Grafitis.

Rita Lucía Amor García

Restauradora

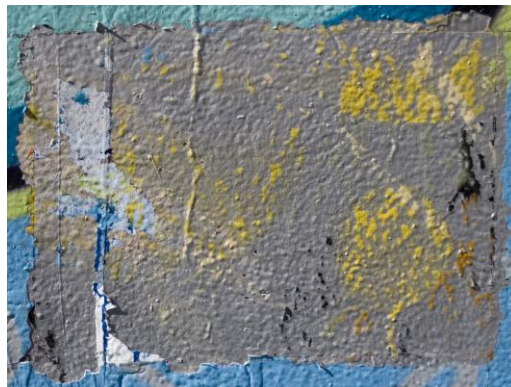
Palabras clave: *strappo*, grafiti, efímero, arranque, pintura mural, conservación, arte contemporáneo

Resumen:

Los escritores de grafiti exponen sus obras en un medio público mural por diferentes intenciones (reconocimiento, dejarse ver...) pero también por la adaptación del espacio, la posibilidad de crear su obra en una superficie mural permitiendo unas calidades que otros soportes no ofrecen, y con ello va ligada la técnica, la pintura en aerosol, nueva técnica mural que nace de este movimiento y que perdura desde hace más de 40 años. La perdurabilidad del grafiti queda limitada a la cantidad de muros en los que un escritor puede plasmar su obra, o bien a los agentes externos que permitirán su duración durante un tiempo indeterminado. Pero la falta de mecanismos de conservación de estas pinturas también influye en la calidad efímera inducida de estas obras. Por ello, una investigación sobre salvaguarda de las calidades y trabajos de este movimiento se ha iniciado, adaptando el sistema tradicional del arranque mural a los muros públicos en los que realizan composiciones a base de esmaltes en aerosol.

La existencia de diferentes métodos de arranque, y que los muros sobre los que intervienen estos artistas componen partes integrantes de otras construcciones (fachadas, muros delimitadores...) de la misma manera que es necesario conservar el muro para permitir la continuidad de esta práctica artística, se toma el *strappo* como sistema de salvaguarda de obras del grafiti mural que se crea necesario conservar. El estudio de aplicación de esta técnica conservativa mural se inicia con cambios en los materiales y sus proporciones. La cola fuerte utilizada tradicionalmente debe ejercer una fuerza superior, ya que el esmalte sintético se compone de resinas que le ofrecen una durabilidad mayor por su uso en ambientes exteriores. También es necesario el empleo de tensoactivos que favorezcan la adhesión de la cola en el momento de aplicación de las telas de arranque sobre la superficie impermeable característica de los esmaltes.

Los resultados ofrecieron que altas proporciones de tensoactivos tipo Alcohol Etilico u OXGALL permitían una mejor adhesión de las telas con cola muy caliente y el consiguiente arranque de casi el 100% de la pintura. Tras el arranque se pudo observar que las capas de separación estaban compuestas por esmaltes color plata y capas de plástica, siendo las que presentaban mayor debilidad. Se procedió al trabajo en laboratorio, con la limpieza y aplicación de diferentes consolidantes y telas en el reverso, para dar cuerpo a la pintura una vez desprotegida y separada de las telas de arranque. Las conclusiones que se obtuvieron descartaron el uso del Caseinato Cálcico tradicional porque ofrecía muchos problemas en la desprotección y falta de adhesión en el reverso; las resinas en disolución daban mucha rigidez a la pintura; y las resinas en emulsión tuvieron diferentes resultados: Acril ME y Acril 33 permitían que la pintura fuera flexible, pero en el Acril 33 había falta de adhesión y problemas durante la desprotección. Las telas que mejor se adaptaron al reverso fueron las gasas, descartando el nylon por la falta de adherencia en la mayoría de los casos.



Vandalismo Sobre Grafitis y Otras Pinturas Murales en Aerosol

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Palabras clave: grafiti, pintura mural, conservación, arte contemporáneo, vandalismo, tag, pintura en spray, firma, entorno público

Resumen:

En sus inicios, el grafiti, surge de la firma como elemento predominante y de expresión del individuo. Poco a poco, el modelo de firma se va transformando a formas y colores que elige su autor como medida de expresión más elaborada, llegando a realizarse composiciones murales con este objeto de firma-pieza, a la cual le acompaña un fondo y otros elementos como muñecos, retratos, formas de todo tipo, etc.

La práctica predominante y primigenia, la firma, sigue desarrollándose actualmente, siendo un modelo de actuación ilegal sobre el entorno público; aunque no es esa su intención dentro del movimiento del grafiti hip hop, sino la de expresión, la de dejarse ver. Por otro lado, el grafiti elaborado, suele seguir una dinámica dentro de la legalidad o pseudolegalidad del entorno, con una intención puramente expresiva-plástica, con vinculación directa con la pintura mural o el arte público. La degradación que supone la primera al entorno es clara, ya que no sólo conforma un acto vandálico sobre los bienes culturales, edificios y fachadas urbanas, sino que puede realizarse de dos maneras: como objeto de desautorización dentro del propio movimiento, ejecutándose sobre grafitis elaborados; o, como simple desconocimiento, realizando una reivindicación del "yo" sin preocupación de lo que se cubre o daña.

En el mundo del grafiti, la desautorización producida por la firma ("tachado", en este caso), es la advertencia, crítica o amenaza implícita del ejecutor del tachado, sobre el escritor del grafiti anterior. Surge con la intención de dar cierto mensaje o atacar al grafiti de cierto escritor para aumentar la posición jerárquica del que "se atreve" a realizar el tachado. Puede realizarse de forma directa, con el trazado de la firma propia del escritor que la ejecuta, o indirectamente, mostrando trazos sin información de escritura, para mantener al autor del tachado en el anonimato. El conocimiento del escritor que ha sido tachado tanto de esta acción como del tachador, suele producir enfrentamientos entre escritores, incluso entre crews completas. Cuando no se conoce a ciencia exacta la identidad del tachador, se obvia la acción o se responde mediante el boca a boca o, en alguna ocasión, con una respuesta en el propio muro tachado.

Por otro lado, existen obras ejecutadas a spray y desvinculadas del movimiento del grafiti, que como cualquier edificio o fachada pública puede verse degradada por la acción del tagging o firma. Es aquí donde entra el desconocimiento general y la falta de civismo en algunos casos con el entorno público. Un ejemplo claro del suceso de degradación de pintura mural a spray por la acción vandálica, es el conjunto de pinturas con título Homenaje a Miguel Hernández que envuelven al río Segura en un tramo por su paso en Orihuela; realizadas a finales de 2008 y que se encuentran muy degradadas actualmente por este hecho. En este conjunto, la firma se muestra sin desautorización (no hay vinculación directa con el grafiti), y los dibujos y firmas encontradas se enlazan con una dinámica vandálica producida por el desconocimiento del público con respecto al entorno urbano.



Reflexiones en torno al mural de Demetrio de Urruchúa “Encuentro de Culturas” en el Fogón de los Arrieros. Resistencia, Chaco argentino.

Díaz Ramos, Isolina - Gowland de Frías, Teresa.

Departamento de Construcción Arquitectónica. Escuela Técnica Superior de Arquitectura de la Universidad de Las Palmas de Gran Canaria.

Restauradora de Obras de Arte // Fondo Nacional De las Artes, Buenos Aires, Argentina. Conservadora-restauradora.

Palabras claves: Restauración, valorización, muralismo, sociedad.

Resumen

En el año 2006, a través de un fondo económico depositado por los miembros del equipo directivo de la Fundación El Fogón de los Arrieros en Resistencia, Chaco argentino, se comienza la restauración del valioso mural del artista Demetrio de Urruchúa denominado “Encuentro de Culturas”, localizado sobre una pared convexa en el interior del edificio, empleando para su ejecución en el año 1954 la técnica al fresco.

El mural, localizado en la pared exenta del salón principal del edificio, muestra el momento de arribo al Chaco de los emigrantes procedentes del este de Europa y su encuentro con los indígenas que ya habitaban la región, pertenecientes a las etnias quom y wichí.

La restauración de esta obra marca el comienzo de una serie de trabajos de puesta en valor del fondo artístico de la entidad y del propio edificio, produciéndose de esta manera una dinamización del espacio.

Este primer trabajo de recuperación del acervo y los que vendrían posteriormente, han sido contemplados no sólo como un rescate del patrimonio artístico que posee la casa de Aldo Boglietti, actual Fundación, sino como una apertura una vez más al público de la que a su dueño gustaba llamar “la casa de todos”: el Fogón de los Arrieros, en cuya puerta se puede leer el lema: si has de agregar una sonrisa al vino y a la sal que te ofrece nuestra casa, detén pasajero tu camino, abre la puerta sin llamar y pasa.

La restauración de murales en el Fogón de los Arrieros como modo de valorización del patrimonio artístico y dinamización del sitio. La ley de Mecenazgo del Gobierno de la provincia del Chaco, Argentina.

Díaz Ramos, Isolina - Gowland de Frías, Teresa.

Departamento de Construcción Arquitectónica. Escuela Técnica Superior de Arquitectura de la Universidad de Las Palmas de Gran Canaria.

Restauradora de Obras de Arte // Fondo Nacional De las Artes, Buenos Aires, Argentina. Conservadora-restauradora.

Palabras claves: Restauración, valorización, dinamización.

Resumen

La ley de Mecenazgo, ley número 5459 de fomento de la actividad privada en actividades culturales, ha sido instaurada en la provincia argentina de Chaco hace apenas dos años.

A través del patrocinio de entidades privadas, se fomenta y estimula la realización de actividades culturales por parte de personas físicas y jurídicas.

De esta ley se ha beneficiado el fabuloso contenedor de arte denominado "Fogón de los Arrieros", emprendiendo con este auspicio tareas de restauración y conservación de su patrimonio, valorización y dinamización del sitio.

En el año 2010 se comienza con la restauración de las pinturas murales "Los músicos o las Artes" de René Brusau y los "Botaneros de la luna" de Raúl Monsegur, realizadas ambas con pinturas al silicato en los años 1955 y 1959 respectivamente.

Ya han sido aprobados por la misma ley para el año 2012 las tareas de reparación de obras sobre muro de Eduardo Jonquières, Miguel Brascó y Oscar Capristo entre otros.

El Muralismo Colaborativo: Cultura contemporánea y arte en acción.

Verónica Werckmeister Lacarra

Directora Artística de **IMVG La Ciudad Pintada**

web: www.muralismopublico.com

Palabras clave: Mural, muralismo, monumento, participación, cohesión social, cultura, urbanismo, arte, colaboración.

Resumen:

Las herramientas y el lenguaje de la creación artística están siendo puestas en manos de los ciudadanos.

Artistas y no-artistas, jóvenes y mayores, hombres y mujeres, autóctonos y extranjeros juntos se responsabilizan de la autoría de grandes obras de arte públicas. La oportunidad de expresarse en formatos monumentales, cuasi-permanentes y en el centro de la vida urbana, refuerza el sentido creativo, crítico, constructivo y cívico de todos los ciudadanos. Además el hecho de trabajar conjuntamente sobre un mismo tema, un mismo soporte y como equipo hace brotar resultados inesperados, frutos de esa experiencia única.

La apertura de las vías de expresión y el enfrentamiento a la imperfección y el descontrol del trabajo colaborativo es su mayor valor a la hora de entender su importancia cultural. El discurso conceptual de la cultura contemporánea la plantea como un campo restringido, y enigmático. Facilitar las herramientas, la situación y el lienzo a un grupo de ciudadanos y artistas provoca una importante alteración en esta des-conexión cultural entre público y productor. Al abrirse esta relación a un contexto productivo, los artistas se alteran, los ciudadanos participantes se alteran, el producto artístico se altera y el público lo interpreta como obra y también como proceso. Confirma, de un modo ejemplar, que todos podemos incidir en nuestra cultura y nos preguntamos, ¿en que otros ámbitos podemos incidir? ¿qué limitaciones se nos imponen o nos imponemos que ahora podemos cuestionar? ¿qué más se podemos hacer/crear/ conseguir con herramientas de creatividad colaborativa?

El arte siempre ha tenido un carácter materialista. Las obras tienen autores individuales, dueños particulares, valor monetario. El muralismo público tiene múltiples autores anónimos, su dueño es la ciudad y sus habitantes, y su valor es intangible. La permanencia y la localización céntrica de obras de arte de germinación colaborativa es fundamental a la hora de entender el valor que simbolizan. La calidad del material, y la preparación y el respeto al soporte arquitectónico también contribuyen a la importancia social e histórica de la obra. No es lo mismo una obra de arte ubicada en una periferia urbana, o fabricada con materiales inadecuados o sobre soportes no para ello preparados, que ubicarla dentro de la urbe, junto con otros elementos de importancia patrimonial en un contexto contemporáneo y social. La valoración de las obras es fundamental, pero no solo la obra física sino los principios y metodología con la que fue creada.

Será la sociedad quien decida cuanto tiempo debe permanecer, si se debe actualizar la visión muralística con nuevas interpretaciones y creaciones. Si el proceso y el producto empiezan a compartir espacio en un discurso valorativo, ambos aspectos se crecen.

"El Triunfo de Vitoria" (*en proceso*), 2009, Parque del Campillo, Casco Medieval, Vitoria-Gasteiz
Director: Carlos Adeva, Número de participantes: 20



"Al Hilo del tiempo", 2007, Plaza de las Burrullerías, Casco Medieval, Vitoria-Gasteiz
Directora: Verónica Werckmeister, Numero de participantes: 13



La Persistencia De Lo Efímero: El Mural De Philip Stanton En El Aquàrium De Barcelona

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Palabras clave: Espacio público, performance, obra efímera, soporte DM, voluntad del artista, conservación en exterior, ambiente marino, valor y público, diagnóstico, evaluación estado conservación, colaboración interdisciplinar, actividad docente no habitual

Resumen:

A finales de 2010, la dirección de L'Aquàrium plantea a la Facultad de Bellas Artes de la Universidad de Barcelona la posibilidad de realizar una propuesta de conservación del mural de Philip Stanton, ejecutado en 1999 y propiedad de dicho centro. El mural formaba parte, entre otros elementos de carácter escultórico, de la performance que se organizó con motivo de la fiesta del tercer aniversario de las instalaciones y actualmente permanece como único testimonio de aquel evento.

La sección de conservación y restauración de la facultad accede a realizar el estudio y evaluación del estado de conservación de la obra, contando con la colaboración de los alumnos de tercer curso de las asignaturas de pintura mural y conservación preventiva. Para ello, en enero de 2011 se efectúa la inspección visual in situ, recopilando datos de los materiales, alteraciones y posibles interacciones con el entorno medioambiental.

La obra, situada en un espacio público, se encuentra en la fachada noroeste del edificio y sus dimensiones son de 2,45 x 50 m. Está ejecutada con una pintura sintética industrial, aplicada sobre 41 plafones de conglomerado DM de 2 cm. de grosor. El edificio, construido sobre un dique del puerto de Barcelona, está expuesto a la constante influencia del ambiente marino, así como a los gases y partículas contaminantes procedentes del tráfico rodado y de otras fuentes de combustión urbanas. Debido a su orientación, la obra recibe la iluminación directa del sol de tarde.

Las principales alteraciones se deben a la naturaleza del soporte y a la influencia climática exterior. La elevada y constante humedad ha hinchado las fibras de la madera prensada, provocando graves deformaciones, penetrando por el perímetro desprotegido de la obra y a través de las pequeñas fisuras e incisiones presentes en la capa pictórica. También ha favorecido la corrosión de todos los elementos metálicos de sujeción. Asimismo, la incidencia de la luz solar directa ha ocasionado alteraciones cromáticas, acelerando la decoloración de algunos pigmentos, principalmente los aplicados en un segundo momento durante la performance. Por su ubicación, el mural está expuesto a actos vandálicos, detectándose pintadas, tags, rayadas, salpicaduras de materiales diversos, restos orgánicos, etiquetas adhesivas y/o quemaduras.

Después de evaluar el estado de conservación de la obra y observar las distintas causas de su deterioro, se concluye que no está ejecutada con una técnica ni con unos materiales adecuados para su exposición en el exterior.

Probablemente a causa de sus dimensiones, el mural ha permanecido expuesto hasta nuestros días, sin que se haya considerado la posibilidad de ser desmontado ni cualquier otra alternativa para su correcta conservación.

El hecho de que la ciudad haya adoptado la imagen de este mural como un icono de L'Aquàrium, abre el debate sobre la conveniencia de mantener la obra como parte de la decoración del recinto a pesar de que, en origen, el autor la concibiera como una actuación efímera.



Acercamiento interdisciplinario a la obra mural de Gabriel Flores en Guadalajara, México

Karla Alicia Jáuregui Arreola, Profesora Titular, Seminario Taller de Restauración de Pintura Mural y Materiales Pétreos, Escuela de Conservación y Restauración de Occidente (ECRO).

José Luís Godínez-Martínez, Profesor-Investigador, Laboratorio de Análisis y Diagnóstico del Patrimonio (LADIPA), El Colegio de Michoacán A.C.

Mirta Insaurralde, Profesora-Investigadora, Laboratorio de Análisis y Diagnóstico del Patrimonio (LADIPA), El Colegio de Michoacán A.C.

Palabras clave: Muralismo mexicano, estudios materiales, interdisciplina.

A la sombra de los tres grandes muralistas mexicanos –Orozco, Siqueiros y Rivera –, numerosos artistas desarrollaron un silencioso trabajo pictórico caracterizado por la experimentación con diferentes materiales y por una búsqueda estética que casi en todos los casos estaba fuertemente vinculada a un contexto específico de recepción.

En la década de los sesenta del siglo XX, Gabriel Flores desarrolla en la ciudad de Guadalajara una propuesta plástica cercana al neorrealismo, utilizando el lenguaje de la pintura mural incluso en la elaboración de lienzos monumentales. Tomando tres de sus obras, se emprende un estudio comparativo utilizando técnicas instrumentales de análisis como microscopía electrónica de barrido y espectroscopía de energía dispersiva (SEM-EDS); los resultados del estudio científico se confrontan con el análisis formal y estilístico para lograr una visión integral de la obra del artista.

Este trabajo propone un acercamiento interdisciplinario orientado a la comprensión de la obra en sus aspectos materiales, formales y simbólicos, y es fruto de una colaboración entre restauradores, historiadores del arte y químicos.

El interés conservacionista de la ECRO y de estudios científicos del patrimonio de LADIPA, brindan la plataforma idónea para el desarrollo de proyectos integrales de estudio, diagnóstico y conservación de bienes culturales.

Protección de los murales de la Catedral Episcopal de Saint Trinité en Puerto Príncipe Haití.

Viviana Dominguez,

ArtConservationLA ,

Rosa Lowinger,

Rosa Lowinger & Associates, Conservation of Art + Architecture, email:

La Catedral Episcopal de Saint Trinité esta ubicada en el mismo lugar en donde se encontraba la archidiócesis Africana-americana, inmigrantes de la mitad del siglo XIX. En enero 12 del 2010, el terremoto, de 7.0 de magnitud que sacudió la ciudad de Puerto Príncipe, arraso con la mayor parte de la catedral y junto con el techo colapsaron nueve de los catorce murales que decoraban su interior. Hacia finales del 1940 y comienzos de 1950, ocho artistas miembros del Centro del Arte en Puerto Príncipe fueron comisionado 14 murales, con escenas del Nuevo Testamento. Si bien en un su momento fueron rechazados por la iglesia los artistas incorporaron ritos y escenas de la vida cotidiana haitiana junto a los personajes bíblicos con los años los murales se convirtieron en un celebrado ITO de la cultura popular y obtuvieron reconocimiento internacional como las pinturas de mayor relevancia en la república haitiana.

A principios de Julio el equipo integrado por dos especialistas, Viviana Dominguez (conservadora de pintura mural) y Rosa Lowinger (conservadora de arquitectura) realizaron el relevamiento y propuesta de conservación-restauración de dichos murales bajo contrato del Instituto Smithsonian y con el permiso de la Iglesia Episcopal. Unos meses más tarde le dan comienzo a las tareas de conservación. El equipo compuesto por profesionales conservadores, ingenieros, arquitectos y artistas contemporáneos locales tanto locales como extranjeros logró salvar de las ruinas los tres murales. El proceso extremadamente complicado duró unos 6 meses. Hoy los murales se encuentran fragmentados y en almacenados esperando ser reensamblados e instalados en la futura catedral Episcopal de Haití.

El póster presenta un breve recorrido de la compleja remoción de los murales.

<http://haiti.si.edu/book.html>.

<http://haitiartconservationla.blogspot.com/>