

CONSERVATION PERSPECTIVES

THE GCI NEWSLETTER

FALL 2017
LATIN AMERICAN ART & ARCHITECTURE



The Getty Conservation Institute

A Note from the Director



Photo: Anna Flavin, GCI

This fall the Getty presents *Pacific Standard Time: LA/LA*, a far-reaching exploration of Latin American and Latino art in dialogue with Los Angeles. PST: LA/LA involves exhibitions at more than sixty cultural institutions across Southern California—from Los Angeles to Palm Springs, and from San Diego to Santa Barbara—initiated through grants from the Getty Foundation.

The Getty itself is offering four exhibitions at the Getty Center, including one organized by the Getty Conservation Institute and the Getty Research Institute—*Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros*. Combining art historical and scientific analysis, the exhibition examines the formal strategies and materials choices of avant-garde painters and sculptors in Argentina and Brazil associated with the Concrete art movement. These works of geometric abstraction, created between 1946 and 1962, are presented alongside information on GCI scientific research into the materials and methods of the artists, a component of our larger Modern and Contemporary Art Research Initiative.

The broad sweep of PST: LA/LA reflects an increased appreciation of the artistic output of Latin America beyond the region's boundaries. For that reason, we thought it timely to make the focus of this edition of *Conservation Perspectives* the work of our Latin American conservation colleagues as they endeavor to care for the region's vast and diverse architecture and contemporary art.

Our feature article—authored by Mexican conservator Claudio Hernández, Chilean curator Caroll Yasky, and GCI head of Science Tom Learner—takes a broad look at some of the issues in the conservation of contemporary art in Latin America and then surveys more closely recent conservation efforts in Mexico and Chile.

Turning to architecture, Cuban-born US conservator Rosa Lowinger explores the long and rich tradition of decorated surfaces in Cuba and the conservation challenges that architecture currently faces. Next, Brazilian architecture professor Fernando Diniz Moreira examines modern architecture in Brazil, much of which paradoxically received early legislative protection but subsequently has not always garnered the protection it needs, even as other preservation efforts increased. The final article—by conservation scientists Fernando Marte in Argentina and Luiz A. C. Souza in Brazil—details research they have conducted on Concrete art by Latin American artists that complements the investigations carried out by the GCI. To complete this issue, we have a conversation with Américo Castilla, Gabriel Pérez-Barreiro, and Arianne Vanrell Vellosillo about how the handling, exhibition, and conservation issues of contemporary art in Latin America are—and are not—different from those elsewhere.

A major objective of *Pacific Standard Time: LA/LA* is to enhance awareness of the profusion and diversity of Latin American and Latino art in our time. I hope that this edition of *Conservation Perspectives* adds to that initiative and highlights the conservation needs of this extraordinary portion of the world's cultural heritage.

A handwritten signature in black ink, reading "T. Whalen". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Timothy P. Whalen

Contents

LATIN AMERICAN ART & ARCHITECTURE

4 FEATURE ARTICLE

THE CONSERVATION OF MODERN AND CONTEMPORARY ART IN LATIN AMERICA

Recent Approaches in Chile and Mexico

By Claudio Hernández, Caroll Yasky, and Tom Learner

10

IN DEFENSE OF DECORATIVE FINISHES

Cuban Architectural Conservation in the Twenty-First Century

By Rosa Lowinger

13

CONSERVATION OF MODERN ARCHITECTURE IN BRAZIL

Challenges and Dilemmas

By Fernando Diniz Moreira

16

CONCRETE ART IN ARGENTINA AND BRAZIL

By Fernando Marte and Luiz A. C. Souza

19

NETWORKS, RESOURCES, AND CONSERVATION

A Discussion about Latin American Contemporary Art

26 GCI NEWS

Projects, events, and publications

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ON THE COVER

Penetrable (1990) by Venezuelan artist **Jesús Rafael Soto** (1923–2005). The work, part of the Colección Patricia Phelps de Cisneros, is constructed of steel, aluminum, and plastic hoses and is 508 x 508 x 508 cm. It is seen here temporarily installed at Olana State Historic Site in the state of New York. Photo: ©2017 Peter Aaron/OTTO.

A large wall made of many broken wooden chairs, with a sign on the left and a person walking in the foreground.

THE CONSERVATION OF MODERN AND CONTEMPORARY ART IN LATIN AMERICA

Recent Approaches in Chile and Mexico

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In recent years, Latin American modern and contemporary art has attracted significant international attention. Renowned artists, including Fernando Botero, Marta Boto, Lygia Clark, Carlos Cruz-Diez, Frida Kahlo, Wifredo Lam, Julio Le Parc, Roberto Matta, Cildo Meireles, Hélio Oiticica, Gabriel Orozco, Doris Salcedo, David Alfaro Siqueiros, Jesús Rafael Soto, Joaquín Torres-García, and Adriana Varejão, have been widely exhibited, and some have become household names.

In addition to numerous important art collections growing in the region, many major museums in Europe and North America have established departments and curators dedicated to collecting, researching, and exhibiting Latin American art—MoMA, MFA Houston, and Tate, to name just a few.

Over the past decade, there has also been a marked increase in the inclusion of Latin American artists in international shows—for example, Beatriz González, Joaquín Orellana, Cecilia Vicuña, Ulises Carrión, and Sergio Zvallos in documenta 14, and Juan Downey, Nicolás García Urriburu, and Ayrson Heráclito in the central exhibition at this year's Venice Biennale.

But while the region has gained new recognition for its artistic output, it now confronts intricate challenges in the understanding, study, exhibition, and preservation of, as well as access to, these works. Although each nation in the region has public policies for culture and the arts, in addition to some private initiatives, a common difficulty for contemporary art is a lack of awareness about the importance of its conservation as a professional practice.

Even though museums and other institutions provide professional support for conservation in varying degrees, there is much to be done to generate the funding required to tackle the insufficiencies in infrastructure, legislation, research, and education. Since contemporary art conservators are few and work individually or in small teams, networking is essential to sharing limited resources and updating professional knowledge and practices. It is also necessary for increasing the understanding of its complexity as a field of work—one in which a multidisciplinary approach is fundamental to tackling ethical and material dilemmas different from those faced by traditional conservation.

The range of materials used to create modern and contemporary art in Latin America is as varied as elsewhere—and as completely overwhelming. In truth, there are few materials that have *not* been used in contemporary artworks. Each of these materials has its own, and often unique, set of aging properties and may require different environmental conditions for display and storage. Artworks utilizing modern technology (videotape, computers, light installations, etc.) run significant risks by incorporating

components that can quickly become obsolete and unavailable. This is particularly acute in time-based media artworks, where rapid development of newer technologies means that older tape formats require either continued migration to newer formats or some provision for extending the life of older equipment. One particular issue is the impact of the environment, as many regions in Latin America are tropical; the high relative humidity and temperature often lead to conservation problems associated with mold growth. In addition, hurricanes, earthquakes, and floods are common, all of which can severely impact cultural heritage.

This article outlines some efforts under way to advance conservation of modern and contemporary art in Latin America, with a particular emphasis on two countries: Chile and Mexico. In both, it is possible to observe the endeavors undertaken, the goals achieved, and the work that still remains.

IDENTIFYING PRIMARY NEEDS FOR THE PROFESSION

Although based in Los Angeles, the Getty Conservation Institute (GCI) works internationally. Its research and professional activities are largely guided by the needs of the conservation field, although it unfortunately cannot respond to every need that emerges. The GCI's Modern and Contemporary Art Research Initiative (or ModCon) aims to advance the conservation profession's knowledge and practice for modern and contemporary art by addressing some of its most pressing needs. The initiative, begun in 2007, includes a broad range of activities and approaches, including scientific research into the stability and behavior of many modern materials, the dissemination of information via workshops and publications, and the promotion of dialogue between professionals through meetings and conferences.

Within three years of starting the initiative, the GCI organized a three-day meeting in Brazil to review the current state and future requirements of research on this subject, specifically in Latin America. Discussing conservation issues within a region, especially one as large and diverse as Latin America, is clearly problematic and open to criticism. After all, it is a vast territory with enormous variations in some factors that might at first glance



The art installation *Werken* by Chilean artist Bernardo Oyarzún, presented in the Chile pavilion at the 57th Venice Biennale in 2017. Photo: Courtesy of Adrián Gutiérrez.

appear to be common among its countries, including climate, language, politics, and economy. However, it was felt that ModCon should move beyond its initial focus on Europe and the United States to explore other regions. Latin America was of immediate interest because of its extremely rich and varied cultural heritage, the existence of ongoing partnerships with many of its countries, its (relative) geographic proximity, and the global attention its contemporary artistic production has recently garnered.

The Brazil meeting was organized with the School of Fine Arts at the Universidade Federal de Minas Gerais in Belo Horizonte and the contemporary art organization Instituto Inhotim in nearby Brumadinho. The thirty participants, with a range of conservation and related backgrounds, came from across Latin America, including Argentina, Brazil, Chile, Cuba, Mexico, Peru, and Uruguay, along with representatives from Spain and the United States who are active in the region. Although many issues were discussed, three areas were identified as priorities, in both the short and long term.

Networks

Given that many Latin American conservators work individually or in small teams, there was strong consensus among meeting participants that any method of improving communication between fellow professionals would be very welcome. Two approaches were discussed. The first and possibly ultimate goal would be formation of a large professional network for the entire region that would be integrated into INCCA—the International Network for the Conservation of Contemporary Art—with well-known resources that include an archive of artist interviews, catalogs of PhD research projects, bibliographies, and an active network of information sharing. This network would disseminate information and provide

more visibility for the work and research developed by Latin American professionals, sharing their conservation approaches. The second and perhaps shorter-term priority would be to establish smaller regional and/or national professional networks, largely to facilitate information exchange. In developing local activities, individuals and institutions could also seek to foster partnerships with universities, contemporary art collections, and research institutions to gain access to artworks, research students, and analytical facilities.

Training/Education

Participants felt that the training programs in the region should engage in greater dialogue comparing approaches to training conservators on modern and contemporary art issues and sharing resources and information. Student and professional exchanges could be promoted to cement this idea. One specific suggestion was to organize within Latin America short-duration workshops on various aspects of contemporary art conservation. High-priority subjects include documentation, climate control, research on modern materials, transportation, ethical proceedings, and legal issues.

Dissemination

Access to existing research and publications was thought especially problematic with respect to language and information platforms. Participants believed that seminal articles and publications about contemporary art conservation should be identified for translation into Spanish and Portuguese, and, likewise, Spanish and Portuguese publications should be translated and shared with English-speaking colleagues. A thesaurus or common vocabulary of conservation terms for contemporary art in English, Spanish, and Portuguese

should be created, building on existing glossaries, and a series of international conferences on contemporary art conservation should be developed. Additionally, attention should be paid to disseminating research results throughout the region.

OUTCOMES AND RECENT DEVELOPMENTS

One outcome of the Brazil meeting was the creation of RICAC (Iberoamerican Contemporary Art Conservation Network), a Spanish- and Portuguese-language website established as a regional group of INCCA, with the support of the Museo Nacional Centro de Arte Reina Sofía's Conservation and Restoration Department, through Arianne Vanrell Vellosillo, in collaboration with Juan Luis Suárez and Fernando Sancho. One goal of RICAC was the creation of a network using Spanish and/or Portuguese as the main language.

The group was extremely active in its first two years, with RICAC meetings held in Spain and Mexico, and courses organized by its members in Brazil and Peru. At the Mexico City meeting, for example, general concepts of modern and contemporary art conservation were introduced to a broad group of professionals—not only conservators but researchers, curators, and students from the private and public sectors. Also discussed was the matter of who could fund and support this initiative.

Ultimately, it became impossible to continue international meetings with regularity, given that many of the professionals involved lacked institutional and economic support to participate to that degree. Nevertheless, contact between members has continued informally based more on fraternal liaisons than on programmatic planning.

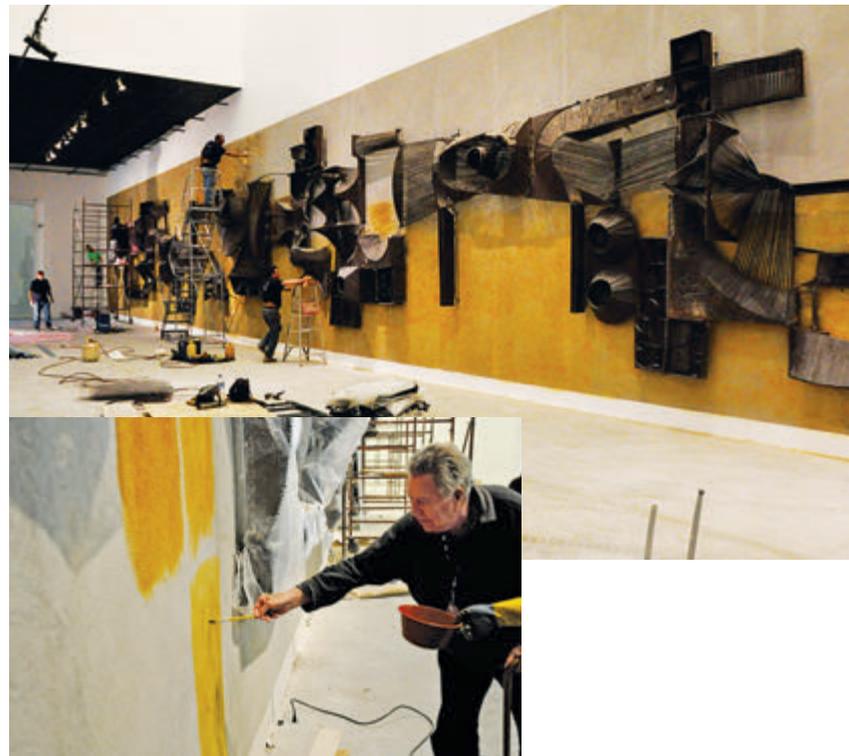
Chile

After the Brazil gathering, informal meetings were developed in Chile, a country where colonial and pre-Columbian objects are the principal conservation concerns (along with heritage buildings, because of the constant earthquakes). These meetings included artists, curators, and conservation and museum professionals interested in the conservation of modern and contemporary art.

Between 2011 and 2012 the Museo de Arte Contemporáneo (MAC) of the Universidad de Chile hosted five open-discussion



An experts meeting in Belo Horizonte, Brazil, in 2010, where participants from Argentina, Brazil, Chile, Cuba, Mexico, Peru, Spain, Uruguay, and the United States discussed the needs of the field for conserving modern and contemporary art in Latin America. Photo: Tom Learner, GCI.



The 2014 reinstallation and restoration of Mexican artist Manuel Felguérez's *Iron Mural* (*Mural de Hierro*) at the Museo Universitario Arte Contemporáneo Restoration Lab in Mexico. Inset: Felguérez and an interdisciplinary team re-create with metallic oxide the original appearance of the back of the mural, which was first made in 1961. Photos: Claudio Hernández.

meetings with professionals from the Institut Valencià d'Art Modern (Spain), the Universidade Federal de Minas Gerais (Brazil), and local conservators who presented and discussed case studies they had developed. A series of annual seminars followed from 2013 to 2015, organized by two public cultural institutions—the Gabriela Mistral Gallery and the Centro Nacional de Conservación y Restauración (CNCR)—in which professionals from Argentina, Chile, Colombia, Mexico, Uruguay, and Spain shared their case studies. Other important initiatives, with public funding, were propelled by Chilean conservator Josefina López, who organized workshops in Santiago, including one by Richard Wolbers on cleaning techniques for acrylic paintings and a more general workshop by Bronwyn Ormsby and Rachel Barker from Tate in London on conserving modern and contemporary paintings. This workshop included visits to the Museo de la Solidaridad Salvador Allende and MAC in Santiago to discuss case studies from those collections.

While these meetings to share professional knowledge and practices on contemporary art conservation represent a positive advance, they mostly reflect personal initiatives fostered inside institutions and, sadly, not institutional policies that have installed conservation as a permanently funded, regular line of work in their annual plans. This explains the discontinuity of these efforts. Unfortunately, conservation still is not considered a sufficiently important practice within the cultural sector—and even less so is contemporary and modern art conservation.

A significant and worrying paradox is that although the number of undergraduate art programs has increased in Chilean universities, there has been a serious retreat in university conservation programs since the only two undergraduate programs ended, and universities now offer only short postgraduate courses.

Important achievements by public institutions have been the translations from English to Spanish of the Getty's Art & Architecture Thesaurus (<http://www.aatespanol.cl>), carried out by the Centro de Documentación de Bienes Patrimoniales, and the Canadian Conservation Institute Notes, by CNCR.

Modern and contemporary art museums in Chile are few and lack sufficient funding to conduct conservation research on their collections. Priority is given to restoration of works selected for exhibitions. Achieving international standards for climate control and establishing professional protocols for managing the collections remain high-priority subjects. Since not all museums have conservators on staff and only a few have well-equipped laboratories, the most common practice is to use external restoration services.

Although public policies on museums and the whole cultural sector are being redefined administratively since Chile's congress recently approved a new Ministry of Culture, the country also needs to develop regional initiatives and collaborations that permit long-term engagement with the field and the exchange of information. Recent examples include international research projects on particular artists from the nineteenth century with major legacies: *José Gil de Castro, Pintor de Libertadores* (2008–15) and



Richard Wolbers conducts a workshop on new cleaning techniques for painted surfaces, presented in Santiago, Chile, in January 2012 and organized by Josefina López and Conservarts in collaboration with International Academic Projects (UK) and CREA (Chile). Photo: Courtesy of Josefina López.

the ongoing *Proyecto Monvoisin en América*. Both involve leading museums of the region (Argentina, Brazil, Chile, and Peru) and have structured working plans that culminate in traveling exhibitions and publications of the research.

Mexico

The situation is similar in Mexico, where most of the country's major public institutions are focused on the nation's archaeological and historical heritage. Nevertheless, in the last decade Mexico has achieved some important advances in contemporary art conservation.

Professional conservation and restoration training in the country has been a stepping-stone in the care of cultural heritage. The National School of Conservation (ENCRyM-INAH) was set up in 1967 to create curricula and initiate education and training, with scholarships and support, for students from Mexico and other Latin American countries. Its first seminar on the research and conservation of modern and contemporary painting began in 2005, led by conservator Raquel Huerta. This seminar evolved in 2009 to cover the needs of current heritage, expanding to diverse materials, support, and media, and collaborating with different public and private institutions as well as artists to address the complexities of conserving contemporary art.

Participation in the RICAC network by professionals from Mexico developed into a small but cohesive Mexican professional discussion group, built with the assistance of Lizeth Mata and Jo Ana Morfín, which remains active. For example, in 2014 it organized two international meetings in Mexico City: Strategies for Contemporary Art Conservation and SIPAD (Simposio Internacional de Preservación Audiovisual y Digital: Archivos Contemporáneos), stressing the urgency of serious and permanent research and development. These events were organized by the National Restoration Coordination (CNRPC-INAH) and ENCRyM-INAH, with the Museo Universitario Arte Contemporáneo (MUAC) at the Universidad Nacional Autónoma de México (UNAM) and the Jumex Museum (a private collection).

Learning from international initiatives and institutions, ENCRyM-INAH has played a key role in conserving contemporary art in Mexico through faculty support of specialized education for its students in contemporary art. At the same time, MUAC—

KEEPING IT MODERN: Grant Awards in Latin America

Latin America is home to numerous buildings that exemplify modern architecture and its aesthetic tenets. Keeping It Modern—a Getty Foundation grant initiative focused on supporting the conservation of significant twentieth-century architecture around the world—has awarded a number of grants for modern buildings in Latin America. These include:

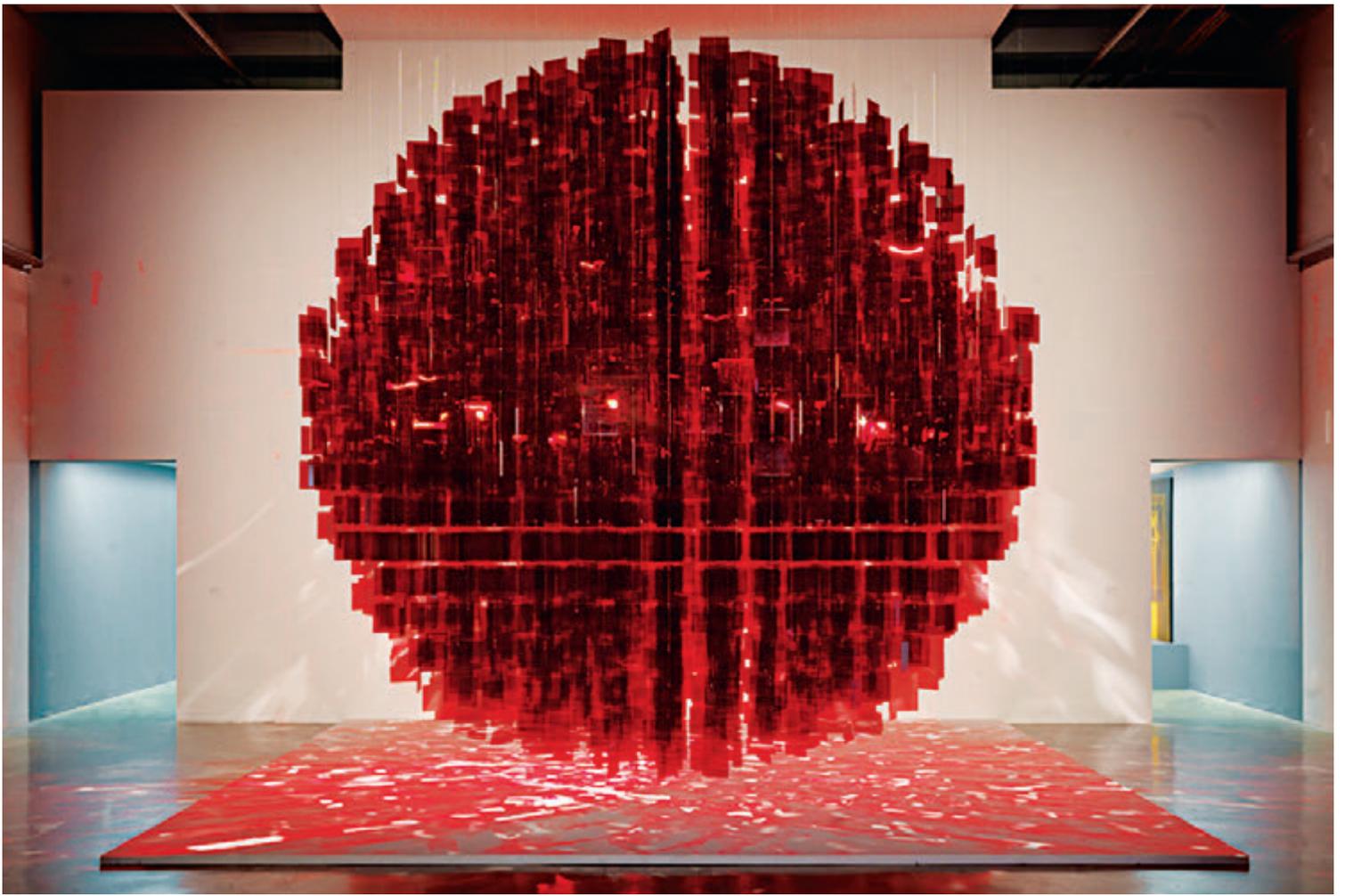
The Museu de Arte de São Paulo Assis Chateaubriand
São Paulo, Brazil
Architect: Lina Bo Bardi
Grant awarded 2017

Cristo Obrero Church
Atlántida, Uruguay
Architect: Eladio Dieste
Grant awarded 2016

Casa de Vidro
São Paulo, Brazil
Architect: Lina Bo Bardi
Grant awarded 2016

Faculty of Architecture, Universidade de São Paulo
São Paulo, Brazil
Architect: João Batista Vilanova Artigas
Grant awarded 2015

Arthur Neiva Pavilion
Rio de Janeiro, Brazil
Architect: Jorge Ferreira
Grant awarded 2015



Sphère rouge (2001–12) by Argentine-born artist **Julio Le Parc**. This work—520 centimeters in diameter and constructed of plexiglass, steel wire, and aluminum—is seen here on exhibition at the Palais de Tokyo in Paris in 2013. Photo: Courtesy of the artist; photo by André Morin.

Mexico's largest public contemporary art collection—has contributed to the growth of the professional field in Mexico through funding, internships, case studies, and workshops. Within the UNAM academic community, MUAC has united diverse institutes and faculties through interdisciplinary projects focused on the study and conservation of Mexican cultural heritage.

For example, the 2014 exhibition *Defying Stability: Artistic Processes in Mexico 1952–1967* was conceived by UNAM's Institute of Aesthetic Research and MUAC to commemorate the sixtieth anniversary of the opening of the university campus. It synthesized for the first time, in the context of Mexican art history, a complete and critical review of the artistic processes of this period (1952–67), including painting, sculpture, architecture, theater, literature, and experimental cinema.

Included in this exhibition was a reinstallation of Manuel Felguérez's immense *Iron Mural (Mural de Hierro)*, originally made in 1961 for the lobby of the new Diana Cinema in Mexico City. The mural, over twenty-eight meters wide, was made using metallic scrap, a reference to industrial production. For the 2014 exhibition, an interdisciplinary team reinstalled and restored the mural inside MUAC's facilities through a long-term loan; a team of UNAM's curators, exhibition designers, restorers, and technicians, as well as the artist himself, worked to recover both the mural's artistic intention and its materiality. In 2017 *Iron Mural* was displayed again. This exhibition also included the restoration

of a fragment of another Felguérez mural, *Canto al Océano*, donated to the MUAC collection, which was originally assembled in 1963 with mother-of-pearl, abalone shells, and metal. For both exhibitions, a highly interdisciplinary approach was needed to reinstall the artwork, and it reflected increased interest in Mexico in preserving modern and contemporary artworks.

RAISING AWARENESS

As in other parts of the world, modern and contemporary art clearly presents new challenges for Latin American conservation specialists in the areas of research, exhibition, and preservation. Even though a general lack of funding and resources persists, along with insufficient dedication to preservation issues in most major institutions, there clearly has been progress over the last decade in Chile, Mexico, and elsewhere in Latin America in raising awareness of the conservation challenges presented by contemporary art. Most conservators working in this part of the field are now in more regular contact with one another, both within their countries and across the entire region. This enables a far more informed dialogue on a variety of complicated conservation issues.

Claudio Hernández is head conservator at the Museo Universitario Arte Contemporáneo at the Universidad Nacional Autónoma de México. Caroll Yasky is head of collection at El Museo de la Solidaridad Salvador Allende in Chile. Tom Learner is head of Science at the GCI.

IN DEFENSE OF DECORATIVE FINISHES

Cuban Architectural Conservation in the Twenty-First Century

BY ROSA LOWINGER

BARELY THE SIZE OF CALIFORNIA, AND WITH A POPULATION SLIGHTLY GREATER THAN THAT OF LOS ANGELES COUNTY, Cuba abounds in historic buildings and museum collections. This Caribbean nation has seven UNESCO World Heritage cultural sites and several hundred historic centers, cultural landscapes, and individual sites designated *Monumento Nacional* by Cuba's Ministry of Culture. It also boasts both the oldest and the largest extant Spanish fortresses in the Americas and roughly one hundred fifty museums, many established to serve small communities.

But the principal architectural factor setting Cuba apart from most other countries in the Americas is that the vast majority of its building stock was constructed before 1960. While most are not grand enough to merit a *Monumento Nacional* designation, these structures testify to the island's five-hundred-year history—first as a Spanish colony, then as a twentieth-century republic closely tied to the United States, and since 1959 as a Communist society whose government expropriated private property and presently owns all major buildings. Ranging from baroque, neoclassical, neo-Gothic, art nouveau, art deco, Italianate, streamline moderne, and midcentury modern to regional vernacular styles and an early twentieth-century fusion style known as *eclectico cubano*, many of these historic structures are embellished with decorative features and integral artworks. They are also in dire need of conservation.

The incorporation of art into buildings is a central aspect of Cuban architecture. One of Cuba's oldest sites, the Castillo de la Real Fuerza (1577), is crowned with a 1632 bronze sculpture called *La Giraldilla*, which has become the symbol of Havana. Throughout the colonial period, Cuban buildings included carved and painted ceilings, colored glass windows, figurative caryatids, sculpted columns, mural paintings, tile fountains, mosaic pavements, decorative stucco, and walls festooned with faux finishes and scagliola.

This penchant for ornamental finishes and art within architecture was as common in the countryside as in the capital. Eighteenth- and nineteenth-century sugar barons and landed gentry regularly contracted local artists and Italian muralists to adorn their homes, churches, and theaters. Pairing art with architecture proliferated during the building boom associated with the 1863 removal of Havana's city wall, peaking in the decades following the 1902 establishment of the Cuban Republic.



The Habana Libre Hotel, which opened as the Havana Hilton in 1958. The facade is decorated with a mosaic tile mural, *La Fruta Cubana*, by Amelia Peláez. Photo: © imageBROKER / Alamy Stock Photo.

The grand hotels, cigar factories, theaters, casinos, social clubs, and government buildings of the era contain important artworks, including decorations by the Tiffany Studios in the Presidential Palace (1920) and by René Lalique in the Vedado mansion (1927) and mausoleum (1933) built by sugar magnate Juan Pedro Baró. The astonishing range of ornamentation includes concrete trees and starfish pavilions in the early twentieth-century beer garden and dance hall Los Jardines de la Tropical and colorful glazed terracotta block and bronze bat fittings for the 1930 office headquarters of rum maker Bacardi.

When modernism arrived in Cuba, the tendency to decorate was replaced by the passion for the “smooth and precious surfaces” touted by European architects Adolf Loos and Le Corbusier. But this austerity did not last long. According to architectural historian Eduardo Luis Rodríguez: “The idiosyncrasy of the Cuban did not allow for easy assimilation of the modernist’s coldly stripped-down surfaces. As modern structures became architecturally more complex, the tendency to complement and enrich the buildings with decorative features and site-specific artworks revived.”¹ Taking cues from similar trends in Mexico, Brazil, and Venezuela, Cuban architects began including abstract sculptures, decorative brise-soleils, terrazzo pavements, and murals designed by Cuba’s leading artists. By the 1950s, artworks by avant-garde masters Wifredo Lam, Amelia Peláez, René Portocarrero, Mariano Rodríguez, Rolando López Dirube, Rita Longa, and Florencio Gelabert, among others, were de rigueur in public buildings and residences. Indeed, some of Cuba’s best murals are located in apartment building lobbies of the period.

PROTECTION AND CONSERVATION

Generalizations are risky, but it is safe to say that preservation has been a long-standing Cuban interest. Records of conservation efforts prior to 1959 are limited, although the concern for retaining the past is evidenced by the city wall fragments that dot Old Havana and by the volume of historic buildings that remain in place. At that time, most property was held privately, and architectural conservation was not a national focus. In 1930 prominent Cuban architects Evelio Govantes and Félix Cabarrocas were assigned the remodeling of the Palace of the Captain Generals (1776–91), the former seat of the Spanish colonial government that served as the capitol (1902–20) and then as Havana City Hall (from 1920 to the early 1950s). They produced a plan to renovate walls, ceilings, floors, woodwork, and infrastructure. But though their firm was responsible for numerous highly decorated buildings in Havana, for the palace they recommended removing the remaining stucco finish on the exterior.

Expropriation of property after 1959 was a game changer, primarily because divesting private ownership eliminated economic incentives to demolish old buildings. The mid-1950s *Plan Piloto de la Habana* by Catalanian architect and planner Josep Lluís Sert would have devastated nearly half of Old Havana's buildings to construct a grand boulevard from the Capitolio to the port. After 1959 such plans were no longer possible. In their place, Cuba enacted strict preservation ordinances. The first two laws of the 1976 Cuban Constitution—the Law on Protection of the Cultural Heritage (Law No. 1) and the Law on National and Local Monuments (Law No. 2, 1977)—established a National Register of Cultural Property and National Monuments Commission as departments of the Ministry of Culture and defined categories for protection. Most important, the laws mandated that the restoration of art in a designated site needed the National Monuments Commission's approval.

Preservation and conservation institutions followed, beginning with the 1978 establishment of the conservation workshop at the National Fine Arts Museum and with the 1980 founding of the National Center for Conservation, Restoration, and Museology (CENCREM). With seed money from UNESCO, and located in a seventeenth-century convent in Old Havana, CENCREM was Cuba's first national institution expressly created to train conservators, undertaking major projects with a scientific approach. CENCREM also sponsored international preservation conferences that brought together experts from around the world (but primarily Latin America and the Caribbean) to explore approaches to treatment particularly relevant for developing countries. In 1997 the college-level Superior Art Institute began granting undergraduate and master's degrees in conservation in concert with CENCREM. Although CENCREM closed in 2012, largely because of deterioration of the *convento* where it was located, the degree program remains.

In the mid-1990s, the Office of the Historian of Havana came under the direction of historian Eusebio Leal Spengler, who devised—and was allowed to implement—a unique model for preservation and conservation that reinvested revenue from hotels and restaurants located within the World Heritage Site into conservation projects. As part of this initiative, several key treatment

centers were established. The first was a state-of-the-art paintings conservation studio, staffed by Cuba's most experienced paintings conservators, cherry-picked from CENCREM. The second was La Escuela Taller Gaspar Melchor de Jovellanos, a workshop that now trains at-risk youths in historic-building trades including masonry, glasswork, stone carving, iron forging, bronze casting, carpentry, painting, plaster work, and mural painting, and that guarantees employment to its graduates. In 2007–8 Colegio Universitario San Geronimo, a preservation and heritage management college, was established in a restored building within the historic district. The building also houses the Historian of Havana's studios for conserving works on paper, books, clocks, sculpture, and metals, as well as a scientific laboratory.

Yet despite these efforts, conservation is arduous in a country of such limited economic resources. When economic strictures are coupled with the limitations on materials imposed by the US embargo and the bureaucratic roadblocks created by top-down control of projects, the fact that anything has been adequately conserved is a minor miracle. And therein lies the conundrum of Cuban preservation efforts. It's a good thing to have strict laws protecting heritage, but if there is no project funding, and if access to materials is restricted, conservation is hobbled. Deferred maintenance constitutes the single biggest challenge, especially for early twentieth-century reinforced concrete buildings devastated by the effects of saline air and high humidity. Partial and full building collapses are not uncommon, especially when torrential summer rains saturate surfaces that then crack as they bake in the tropical sun. Indeed, the country is known not only for the quality of its architecture but for its state of decay. However, Cuba's changing economy and foreign investment are beginning to alter that.

CURRENT CONSERVATION CHALLENGES

Today, Havana is a city of cranes. They tower around the historic district, snarling traffic, and the sound of jackhammers permeates the city. Cuba is racing to restore its historic-building stock, a drive fueled primarily by the need for hotel rooms. Since 2015, when President



The Bacardi Building in Havana, completed in 1930. Photo: Rosa Lowinger.



The early twentieth-century dance pavilion at Los Jardines de la Tropical in Havana. Photo: Rosa Lowinger.

Obama relaxed US travel restrictions to Cuba, Americans have rushed to see Cuba “before it changes.” That ship, however, sailed long ago. Cuba is transforming rapidly. There are approximately twenty new hotel projects in the capital alone and many others around the country, most involving renovation of high-value historic buildings. A 2011 Cuban law that allows private ownership of residences by Cubans and repatriated Cuban Americans is spurring private restoration to create Airbnb-style lodgings called *casas particulares*.

The opening of borders is bringing opportunity to individuals, and even non-property owners are beginning to benefit. For historic buildings, however, this is potentially dangerous. There is little or no control over intervention on structures not nationally registered or outside World Heritage districts, and even though the National Council of Cultural Heritage and the National Monuments Commission retain authority over high-value sites, investors, hotel developers, and the government’s tourist ministry press for work to be done quickly. Moreover, new laws allowing limited private enterprise have led to the creation of restoration and construction “brigades” staffed by artists, often in conjunction with graduates of the Escuela Taller. These enterprises can sell their services as “restorers of architecture” not only to the private sector but also for work on high-value buildings, often without trained conservators providing oversight. As a result, some damaging methodologies are employed on historic finishes and integral artworks.

This peril is not lost on Cuba’s preservation professionals. Gladys Collazo Usallán, president of the National Council of Cultural Heritage and the National Monuments Commission, says her greatest concern is maintaining preservation values at a time when so much urgent work needs to be done. The council regularly convenes panels of experts to vet projects in the highest-value buildings. They strongly advocate for the inclusion of conservation professionals in all projects and for conducting thorough analysis prior to intervention. But the pressure is daunting, especially for architectural artworks. To combat this, the council is trying to encourage best practices.

A significant project under way is a nationwide inventory of murals and decorative finishes in historic buildings. Directed by Eliza Serrano, a venerated scholar and practitioner who founded the

murals department at CENCREM and now teaches at the Superior Art Institute, this ambitious undertaking aims to catalog “everything that is a decorative surface that is part of the spatial atmosphere of a building.” It is a formidable task, but the council hopes this data will also help train regional historic-sector workers in identifying and understanding what constitutes a historic decorative surface. Serrano eloquently states, “We can’t separate the material from the space because the space is its material. This needs to be understood through observation and discussion of the philosophical essence of the work—how it fits into the building, what its role is in the cultural expression. We are under enormous economic pressure, but if we create an army of cultural defense, we can protect our patrimony.”

Rosa Lowinger is a conservator in private practice in Los Angeles focusing on modern and contemporary sculpture, architecture, and public art. Born in Cuba, she is the author, with Ofelia Fox, of Tropicana Nights: The Life and Times of the Legendary Cuban Nightclub. She gives special thanks to Gladys Collazo Usallán, Salomé García Bacallao, Universo García, Ayleen Robaina, Eliza Serrano, Eduardo Luis Rodríguez, Isabel Rigol, and Angela Rojas for assistance in preparing this article.

1. Eduardo Luis Rodríguez, *La Habana: Arquitectura del Siglo XX* (Barcelona: Blume, 1998), 293 (translated by the author).



Decorated facade of a building (ca. 1920) on Galiano Street in Havana. Photo: Rosa Lowinger.



CONSERVATION OF MODERN ARCHITECTURE IN BRAZIL

Challenges and Dilemmas

BY FERNANDO DINIZ MOREIRA

MODERN ARCHITECTURE OCCUPIES A PROMINENT PLACE IN BRAZIL'S CULTURAL HERITAGE. Brazil was one of the first countries to enthusiastically embrace modern architecture and to legislatively protect modern buildings. Yet today, protection of this heritage remains inadequate.

Remarkably, some buildings were protected shortly after their completion. The Ministry of Education and Health (MES), designed by a team chaired by Lucio Costa (in consultation with Le Corbusier), opened in 1945 and was listed in 1948. The Church of Pampulha, designed by Oscar Niemeyer, was completed in 1944 and listed three years later. The Museum of Modern Art Flamengo Park, designed by Affonso Eduardo Reidy and Roberto Burle Marx, was registered two years after it was finished in 1962. Finally, the Brasília Cathedral by Niemeyer was initiated in 1958 and completed only in 1970, but listed in 1967, before completion. These buildings were listed for various reasons: to mark the ascendancy of one architectural trend as representative of modern Brazil (MES); because it was suffering from unexpected deterioration (Pampulha); because it was threatened by highways and nearby developments (Flamengo Park); and, finally, as a way to force completion (Brasília Cathedral).

Early protection can also be explained by the prominence of those involved in heritage and modern architecture. The Getúlio Vargas regime's mission to build a modern Brazilian identity demanded the engagement of artists, writers, journalists, sociologists, historians, and architects in nation building. Heritage became a strategic tool in this process. The National Institute of Heritage, created in 1936 by intellectuals with modernist convictions, was chiefly involved in formulating this identity, establishing an apparently paradoxical relationship between the heritage system and modern architecture.

After these notable early listings, few occurred in subsequent decades. At the turn of the twenty-first century, most modern buildings listed at the national level were affiliated with the Carioca School of Rio de Janeiro. Later listings expanded to include buildings by São Paulo architects. In addition, the early Burle Marx gardens in Recife and a group of thirty buildings by Niemeyer were also listed. Only recently has the Brazilian system of preservation moved from a focus on rarity to preserving more significant buildings of the twentieth century.

CHALLENGES

While architectural masterworks are slowly gaining appreciation, the bulk of Brazil's modern heritage is undervalued and at risk. In large

Brazilian cities, many houses from the 1950s through the 1970s have been replaced by high-rise developments. Institutional and commercial buildings are also being renovated. After about forty years, a building enters its first cycle of renovations—but if it is not yet listed or recognized, these renovations, however simple, may eliminate important features.

As elsewhere, Brazil's modern heritage poses many challenges. These include the rapid functional obsolescence of these buildings, resulting from changes in the ways buildings are used; the problems caused by use of new materials without knowledge of their long-term performance—as well as use of traditional materials in new ways, improper construction, and poor detailing; the view of the patina as a dirty stain in modern buildings, not as a natural sign of aging; the absence of a culture emphasizing maintenance; and insufficient social recognition of this architecture along with the distance in time required to assess significance.

Issues with concrete illuminate these challenges. Concrete was the main material component of Brazilian modern architecture because it offered new spatial and plastic opportunities, with new possibilities for expression on its surfaces. Between the late 1960s and early 1980s, exposed concrete was widely used, symbolizing the growth, modernity, and monumentality valued by local elites. Today, many of these buildings need repair and conservation, including structural renovation, which affects the exposed concrete areas and, consequently, their authenticity. The dismal appearance caused by moisture has convinced some owners to cover building surfaces with ceramic tiles or other kinds of cladding.

While modern architecture conservation in Brazil has been undertaken for more than thirty years (with considerable experience accumulated), the field has not yet achieved conceptual maturity.

its stadiums adhered to standards imposed by FIFA, which included many elements not previously required. As a result, many Brazilian stadiums, including those in Natal and Brasília, were destroyed or were “modernized,” as in Salvador, Rio de Janeiro, and Fortaleza.

Other significant buildings that have been treated questionably include the Planalto Palace (the president's headquarters), one of Niemeyer's first buildings in Brasília. Over the years, its interior was repeatedly altered, with Niemeyer himself conducting a major renovation and expansion between 2009 and 2010. Besides modernizing the building's systems, he reorganized the internal spaces and altered most of the stone cladding and flooring. He constructed a tower in the back of the building to house a new stairway, severely affecting the lightness and balance of the original design. A renovation of the Alvorada Palace (the presidential residence) similarly changed its original aesthetic.

CONSERVATION CASE STUDIES

Despite these various challenges—as well as shortage of funds, public sector bureaucracy, and a general lack of appreciation for conservation—Brazil still provides examples of more appropriate interventions in modern buildings.

A masterwork by Lina Bo Bardi, São Paulo's Museum of Art, became a city landmark with clearly recognized social, artistic, technological, and architectural values. Construction lasted several years with many stoppages and errors that created numerous problems addressed by interventions in 1969, 1973, 1978, and 1985. However, the interior modifications carried out between 1994 and 1995 compromised the social and artistic values of the original exhibition space. A return to the original scheme in late 2015 reflected an understanding of the importance of the exhibition format created by Bo Bardi.



Exterior and interior views of the Museu de Arte de São Paulo in 2016, designed by Lina Bo Bardi and completed in 1968. Photos: Fernando Diniz Moreira.

Renovation and updating, instead of conservation, are most common when dealing with Brazil's modern architecture.

Among the great heritage losses are sports buildings. Many of these buildings—some of the most remarkable architectural works of Brazil's modern era—have been severely transformed or totally destroyed. Their problems were not simply their materials. The new requirements of sports federations and governments, which included new legislation on accessibility, safety, and parking, contributed to these changes and losses. In hosting the 2014 World Cup, Brazil had to ensure that

Completed in 1969, the University of São Paulo School of Architecture and Urbanism encloses a vast internal central atrium, materializing what its architect, João Batista Vilanova Artigas, considered an environment that would ensure fluidity and interaction. The building is made of concrete, and the roof beam is covered with 960 translucent domes that provide illumination. Early on, the concrete slabs presented problems involving moisture infiltration, which led to serious deterioration, compromising the building's use and cultural values. Despite waterproofing efforts in 1988 and 1994–95, the prob-

lem persisted because of water retention inside the beams and in the slabs' center (due to a construction error), generating an excess load and worsening the damage. The weight of the layers of waterproofing aggravated the problem. The 2009 and 2010 master plan promoted several studies and efforts that have temporarily remedied this. Currently, an extensive research and restoration project funded by the Getty Foundation's Keeping It Modern initiative seeks to identify a solution.

Built in 1937, the Olinda Water Tower by Luiz Nunes reconciles the influence of European rationalism with concerns about its appropriateness for local conditions. It stands out for the novelty of its solution, with an entire facade of hollow bricks (*cobogós*). A 1970s intervention on the building attempted to mitigate corrosion by encapsulating the pillars (making them much more robust) and modifying the *cobogós*, which were cracking; however, this diminished the elegance of the concrete structure and the authenticity of its material. In the early 2000s, a controversial intervention added a viewing platform at the top of the building, requiring installation of an exterior elevator. Although a clearly distinct structure, the elevator impaired the appearance of the original building. On the other hand, this intervention successfully introduced a new use that added public accessibility.

The Brasília Cathedral incorporated the values of monumentality, authorship (Niemeyer), and integration of the arts, architecture, and technology. In 1987, seventeen years after the cathedral's completion, a first renovation fully replaced its clear glass with stained glass by artist Marianne Perreti, introduced a more efficient system to affix the glass to the metallic structure, and painted the porches white. Between 2009 and 2010, internal stained glass and external glass were replaced again by other, high-performance glass, while maintaining Perreti's design. The interventions favored the architectural meaning since the original materials had deteriorated and were compromising the integrity of the building.

Inaugurated in 1975, the headquarters of the energy company CELPE (designed by Vital Maria Tavares Pessôa de Melo & Reginaldo Esteves in Recife) had by the early 2000s a high degree of deterioration in the concrete elements composing the brise-soleil system of the facade. Facade work conducted in 2009 and 2010 was sensitive to the building as a heritage asset; tests were performed so that new pieces fit with the originals, and while several brises were redone, there was no substantive disjuncture between the old and new concrete. Although some original material was lost, the gains were significant; deterioration was halted, and transmission of the original aesthetic values was achieved.

The many other cases of modern building restoration include some successful ones and others that have irreversibly affected a building's values. A study of these cases indicates a lack of clear and established criteria and procedures. Many problems originated with the absence of a process to assess the values of these buildings. If a building's values are not recognized by society and those responsible for the building, this failure is reflected in the intervention approach. For any architectural heritage asset, an intervention is a critical act. With respect to modern architecture, some have understood this, while others have simply sought to remake rather than preserve or restore.

CONSERVATION EDUCATION

A response to these challenges should include not only public aware-



Planalto Palace in Brasília in 2012, designed by Oscar Niemeyer and constructed 1958–60. Photo: Fernando Diniz Moreira.

ness campaigns but also training of professionals in the conservation of modern architecture. Currently, Brazil lacks undergraduate programs in architectural conservation. Those working in building conservation are primarily graduates of five-year programs in architecture and urbanism. All programs include conservation concepts, but unfortunately not concepts applicable to modern architecture. To gain expertise, young architects turn to master's and PhD programs, including those at the federal universities of Bahia (UFBA), Minas Gerais (UFMG), and Pernambuco (UFPE), as well as the University of São Paulo. These programs study conservation theoretically, but they offer little opportunity to practice, except in the master's program at UFBA. A course exclusively on modern architecture conservation was offered in 2009–10 by an independent organization, the Center for Advanced Studies in Integrated Conservation (CECI), and UFPE, with the support of ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) and Docomomo Brasil.

Conservation courses specifically addressing modern architecture should promote greater understanding of the value of modern buildings, especially those considered ordinary, and they should develop students' communication skills to engage users and communities associated with buildings. They should encourage dialogue between the various professionals involved with conservation, since their different viewpoints need to be brought to consensus in arriving at a thoughtful approach. In addition, courses should promote a better balance between theory, practice, and current demands, so that buildings remain in use, particularly those that do not yet have heritage recognition. While respect for the authenticity of materials is important, courses should not overestimate their value, since materials themselves do not define the essence of modern architecture; attention must also be paid to the way materials are arranged and the space they create. Modern architecture conservation should avoid extremist approaches to authenticity and instead consider space and design intentions. Finally, courses should enhance expertise in the properties, degradation, and recovery of materials.

We need to encourage professionals to recognize the value of modern architecture, identify its values, understand its problems, and achieve consensus on its conservation. For these goals, practical and scientific knowledge is necessary, but prudence, sensitivity, and pragmatism are also required.

Fernando Diniz Moreira is an architecture professor at the Universidade Federal de Pernambuco in Brazil.

CONCRETE ART IN ARGENTINA AND BRAZIL

BY FERNANDO MARTE AND LUIZ A. C. SOUZA

IN THE PERIOD IMMEDIATELY FOLLOWING WORLD WAR II, a group of young artists in Buenos Aires proposed a radical approach to art, art making, and the role that artwork plays in society. They envisioned their artworks becoming a part of everyday life, which they hoped would be transformed according to Marxist principles. In an effort to break with the tradition of paintings being read as illusionistic windows into the world, these artists—who eventually grouped themselves into the Asociación Arte Concreto-Invencción and Movimiento Madí—developed the concept of the *marco recortado*. Instead of being a composition confined to the rectangular format of a traditional painting, the irregular outline of a *marco recortado* painting follows the edges of the composition based on abstract geometric forms.

Almost a decade later, in the early 1950s, artists in Rio de Janeiro and São Paulo pursued similar goals and expanded the visual repertoire by adding, for example, deep hanging devices to the reverses, which made their painted objects appear to float in space.

Artists in both Argentina and Brazil came to call themselves “Concrete,” a term they adopted from the Paris-based artist and former De Stijl movement member Theo van Doesburg. In 1930 van Doesburg published his manifesto “Art Concret,” in which he demanded that art be firmly rooted in what he considered an inner concrete reality, a realm without any references to the outside world. In 1944 Max Bill—a Swiss artist, architect, and designer, and the most important proponent of Concrete art in Europe—organized an international exhibition of Concrete art at the Kunsthalle Basel. Bill became a highly influential figure in Latin America in the 1950s through visits, exhibitions, and



active exchange with artists in both Argentina and Brazil.

Artists in these two countries went beyond these initial European influences to create artworks of exceptional originality, including in terms of materials

and techniques. Some of the artworks’ constructions call into question the age-old distinction between painting and sculpture. Their embrace of a wide variety of artistic and industrial paints, as well as application methods, allowed them to achieve surfaces that range from perfectly smooth to subtly textured. Most important, they developed a rich and unique visual vocabulary of geometric compositions that can have a powerful impact on the observer.

This interesting and creatively rich period in the artistic, political, and social history of Argentina and Brazil is currently the subject of a joint research effort carried out in institutions in the United States, Argentina, and Brazil.

THE RESEARCH PROJECT

The J. Paul Getty Trust initiative Pacific Standard Time: LA/LA—or PST LA/LA—has offered an opportunity for research teams in Argentina, Brazil, and the United States to conduct scientific studies of the artistic movements that occurred in Argentina during the 1940s and 1950s and in Brazil into the 1960s. Titled Concrete Art in Argentina and Brazil, this research project aligns with a three-year joint initiative of the Getty Conservation Institute and the Getty Research Institute in Los Angeles, which focuses on works in the Colección Patricia Phelps de Cisneros, including artworks by Argentine and Brazilian artists. The Argentine and Brazilian research groups are funded through grants provided by the Getty Foundation. The research carried out at the Getty and in Argentina and Brazil collectively represents the first comprehensive study of one of the most fascinating art movements in Latin America.

In Argentina, the research project is being conducted by TAREA, the Instituto de Investigaciones sobre el Patrimonio Cultural (Institute for Cultural Heritage Research) of the Universidad Nacional de San Martín in Buenos Aires. The Brazilian component of the project is led by the LACICOR—Conservation Science Laboratory team, based at CECOR, the Center for Conservation and Restoration of Cultural Properties at the School of Fine Arts of the Federal University of Minas Gerais in Belo Horizonte, Brazil.

Research in both countries concentrates on some of the world's most representative artworks of the Concrete art movement. Aside from the paintings themselves, research has been carried out on samples from commercial paint containers, collected as part of the project. In both Argentina and Brazil, the research groups have collaborated with important professionals and collections in public and private institutions.

The methodological approach in both countries combines both knowledge and the traditional tools used in the art historical, conservation, and conservation science research fields, including scientific materials analysis and imaging documentation techniques. Work has also involved archival research; interviews with artists, artists' relatives, and curators; and careful observation and recording of the objects' characteristics, including texture, brittleness, roughness, shiny or matte appearance, crack patterns, stratigraphy, support, and preparatory design. The research results are evaluated and examined from an interdisciplinary perspective, putting the creative output between the 1940s and the early 1960s into its historical, political, social, and economic context. The result of this multifaceted approach has been a more thorough and nuanced understanding of art production in Argentina and Brazil during this period. As with so much art, the materials choices made by the artists were closely related to the final appearance they sought in these works. For instance, the use of synthetic resins and their application could produce a specific sort of finish, such as very smooth and shiny surfaces. Consequently, care must be taken with these works—as with any artwork—to ensure that neither their exhibition nor their conservation treatment alters the final effect the artist sought.

PROJECT RESULTS

Many Concrete artists, especially members of Grupo Ruptura, endeavored to eliminate all signs of their hands in the finished work and surfaces. To achieve this, several approaches were taken, including the use of self-adhesive tape in Brazil, as found in paintings by Judith Lauand, and ruling pens, by Argentine artist Alfredo Hlito.

Surface finishing was a notable focus of the Concrete art movement. Again, various approaches were employed, and in most cases the result was accomplished by a combination of procedures, polishing the surface among them. This was the method used, for example, by Raúl Lozza in Argentina and Hermelindo Fiaminghi in Brazil. Lozza's works are characterized by a smooth and even surface, achieved using pumice stone. He worked by applying several layers of color and polishing them with the abrasive powder diluted in water; later he also used sandpaper. This approach was time consuming since Lozza painted with slow-drying oil paint. To accelerate the process, he added resin to the painting, as he explained in an interview a number of years ago.¹ This was confirmed later by gas chromatography–mass spectrometry analysis.

This highlights an important challenge faced by the research project. During the period under investigation, paint manufacturers were already adding resin to some oil paints, making it difficult to determine if the presence of this component was due to the intentional action of the artist or if the resin was already in the stock industrial paint. An additional issue arose during the research with the discovery that some additives in the commercial paints studied interfered with traditional processes for identifying these compounds. For instance, the addition of metallic stearates by the paint manufacturers altered some acid ratios commonly used in paint studies. Thus the project offered an opportunity to study the history of industrial chemistry in Argentina, with a focus on paint production. In Brazil, research on the history of the paint industry during the twentieth century revealed several facts about production and the business, including the regular use of inert materials including aluminosilicates as paint extenders; these were later replaced by other inert material,



Researchers from Argentina, Brazil, and the US, at a meeting in April 2016 at the Museo de Arte Moderno de Buenos Aires, examine *Azul con estructura* (ca. 1954) by Argentine artist Tomás Maldonado. Photo: Tom Learner, GCI.

including precipitated calcium carbonate, mainly because of product availability in the internal Brazilian market.

Beyond the formal similarities between the Argentine and Brazilian artworks, the project sought to compare and contrast the materials used to achieve similar ends. The project team found that in Brazil there was a more general experimentation from the materials standpoint, while in Argentina the approach was more classical. Analyses of Argentine artworks show the use of only oil and alkyd resins. But analyses of Brazilian works disclosed the presence of diverse binding media, such as nitrocellulose, alkyd, and PVA, as well as oil and oil-resin mixtures—including, in some cases, beeswax as an extra component added to the main oil binding medium. In Brazil, industrial paints, which were ready to use and easily available at local stores, were widely used by Concrete artists during this period. Alkyd paints, for example, have been identified in fourteen out of the thirty-one paintings studied from Brazilian collections. Why were the paint materials used by Argentine artists less diverse than those used by artists in Brazil? Research in several archives indicates that during the 1930s and 1940s the recently established paint industries in Argentina produced a large variety of paint materials, including lithopone, alkyd, oil, and industrial paints, as well as artistic paints. An interesting art historical question raised by the project's research was why Brazilian and Argentine artists who shared aesthetic interests did not engage in similar levels of materials experimentation.

PROJECT BENEFITS

The Concrete Art in Argentina and Brazil project undertaken by TAREA and LACICOR, along with the work carried out at the Getty, is the first systematic research into the Concrete art movement in Latin America. In addition to the scientific studies, the project has conducted an extensive bibliographic search covering the chemical industry and architectural history, giving a social and historical context for the artistic movement. Interviews were conducted with a number of the artists' families and several of the surviving artists themselves; these proved to be among the most valuable resources for the project, providing comparisons and reference points for the findings of the scientific analyses.



Researchers from Argentina, Brazil, and the US convened in April 2017 at the Pampulha Art Museum in Belo Horizonte, Brazil. Here team members review surface detail images of a painting by Hélio Oiticica. Photo: Courtesy of Luiz Souza.

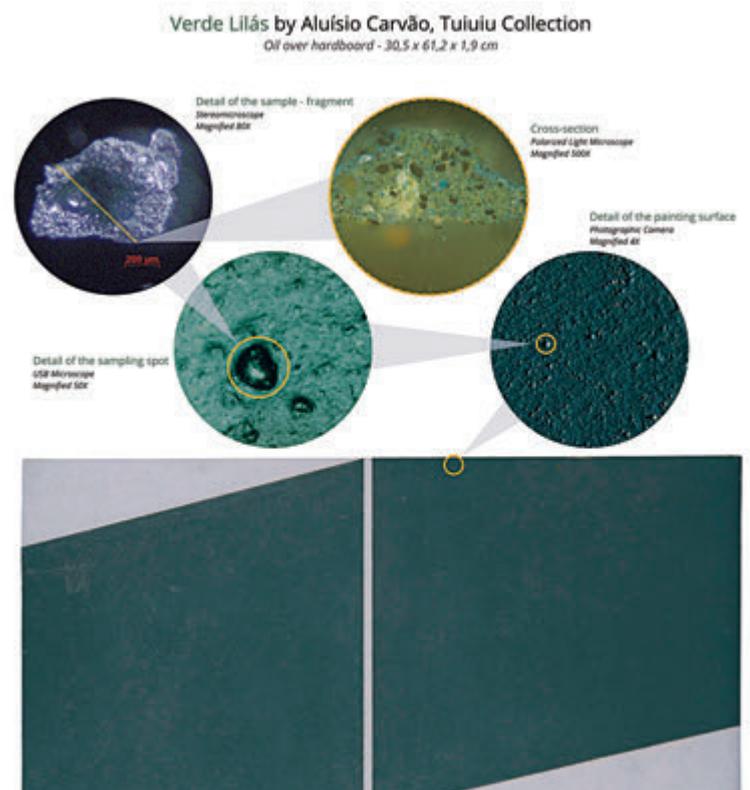


Illustration of cross-section study of a paint sample, carried out by the Brazilian team. Design: Eduardo Leite. Photo of painting: Alexandre Leão and iLAB team.

The benefits of the project are diverse. First and foremost is a broadening of our comprehension of how this significant body of modern Latin American art was produced, providing us with a deeper knowledge of the paint materials and techniques used by these artists—information that can lead us to a better understanding of the artworks' deterioration risks and how they might be appropriately stored. It has also provided an opportunity to strengthen national and international collaboration between academic and professional groups in conservation, conservation science, museum studies, and curatorship, especially in Brazil and Argentina.

Fernando Marte is a professor and secretary of research at the Institute for Cultural Heritage Research and professor of chemistry at the National University of San Martín, Buenos Aires. Luiz A. C. Souza is coordinator of LACICOR—Conservation Science Laboratory at CECOR, the Center for Conservation and Restoration of Cultural Properties at the School of Fine Arts of the Federal University of Minas Gerais, Belo Horizonte, Brazil.

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1. The interview was conducted prior to the project by Pino Monkes, currently a member of the project team. In the interview, Lozza also noted that it was a trial-and-error process and that he settled on a technique involving mixing tube oil paint with alkyd house paint.

NETWORKS, RESOURCES, AND CONSERVATION

A Discussion about Latin American Contemporary Art

AMÉRICO CASTILLA is director and founder of Fundación TyPA in Buenos Aires. He recently served as secretary of cultural heritage of Argentina's National Ministry of Culture and previously was the country's national director of heritage and museums. As a visual artist, he has represented Argentina in biennials in São Paulo and Paris.

GABRIEL PÉREZ-BARREIRO is director and chief curator of the Colección Patricia Phelps de Cisneros (CPPC). Previously, he was founding curator of the University of Essex Collection of Latin American Art, director of visual arts at the Americas Society, and curator of Latin American art at the Blanton Museum of Art, University of Texas.

ARIANNE VANRELL VELLOSILO is a conservator-restorer at the Museo Nacional Centro de Arte Reina Sofía in Madrid, specializing in the conservation of installations and new media artworks. She has coordinated the Spanish group in the European research projects Inside Installations and PRACTICs (Practices, Research, Access, Collaboration, Teaching in Conservation of Contemporary Art).

They spoke with **TOM LEARNER**, head of GCI Science, and **JEFFREY LEVIN**, editor of *Conservation Perspectives*, *The GCI Newsletter*.

TOM LEARNER Could each of you describe the type of work you do in the field of modern and contemporary art, and how conservation issues enter into it?

AMÉRICO CASTILLA I've been involved with conservation in different ways—first as an artist, when I didn't care much about the materials I was using. I used to mix oil with acrylics, and the whole thing was a mess. When I started running organizations, I got more interested in conservation. I was also on the board of the TAREA Foundation, which is the main research and conservation

lab in Argentina and is now part of the University of San Martín. Created by Fundación Antorchas in the early nineties, TAREA worked mainly in the restoration of colonial painting and was also the main academic resource in the region.

As cultural manager of Fundación Antorchas and later working for government, I organized and was involved with conservation workshops with professors and heritage authorities around the country. In relation to contemporary art, we partnered with other institutions in 2010 to do a symposium we called Contemporary Art in the Emergency Room [*Arte contemporáneo en (sala de) guardia*]. In Spanish that title plays with the idea of art in danger, as well as with the need for it to be on guard. We were inspired at the time by the ongoing restoration of a piece by Marta Minujín, which was a telephone booth [*Minuphone*] she had made in the Pop art period that projected colors and sounds according to what the participant touched. It was very difficult to restore, and its restoration prompted a lot of discussion and new issues for the field. What could or could not be done? What did the artist think of it? What did philosophers think of it? What did conservators think of it? I liked this multifaceted approach very much. It was clear that conserving works of contemporary art was very different from conserving art produced up to the mid-twentieth century, with questions involving economics, ethics, et cetera.

GABRIEL PÉREZ-BARREIRO Half of what I do is manage the Colección Patricia Phelps de Cisneros, which actually comprises five collection areas: ethnographic, colonial, nineteenth-century landscape images, modern, and contemporary. For the first time in my professional life, I'm also responsible for their physical care, a job that in a typical museum is in a completely different department. For me, and for many institutional directors, it's a constant battle between conservation and the educational mission of our collection, which requires the art to travel as broadly as possible, particularly to museums within Latin America, many of which may not have what we might consider optimal conditions. The protest



Conservation nowadays is a difficult profession. There are no patterns to be followed as there were in the past. It involves so many things. To be a conservator means to have a broad mind and approach the right experts with whom to establish a dialogue. That's what makes the profession so interesting.

AMÉRICO CASTILLA

one typically hears from conservators is that so much exhibition of the objects in less than optimal conditions is damaging the very things you're supposed to be looking after. We're a collection without a museum—we have a storage facility but no permanent space. Therefore, if the collection is to be seen, it has to travel, and the price we pay is that the objects will, of course, suffer from being schlepped back and forth. There's not much we can do about that. At the same time, the works need care, and we're not willing to sacrifice that very important part of our mission.

An interesting moment for us came last year when the CPPC made a significant gift of artworks to the Museum of Modern Art in New York. These works are going into a museum that's known in Latin America for its historical reluctance to lend—so to what extent will MoMA respect the spirit in which these works were collected? In our contracts, we have language that asks MoMA to be mindful of the donor's intent in buying and showing these works—and, particularly, showing them in Latin America. But that's as much as we could do. We couldn't add language legally binding the museum to a future that it doesn't know.

ARIANNE VANRELL VELLOSILO As the conservator in this discussion, I am, in some way, the person who says what you can't do with artworks during an exhibition or in transport. But, as Gabriel suggested, we agree that if you are not able to show the art, it's nonsense to conserve it.

I started to study and work on conservation around twenty-five years ago, and I've always focused on contemporary art. After my studies in Paris, I had internships at the Centre de conservation du Québec, the Natural History Museum of the Smithsonian

Institution in Washington, and at the Museo Reina Sofía in Madrid. Then I returned to Venezuela where I was born. During the next six years, I worked at the Museum of Contemporary Art in Caracas, at the Cisneros Collection, and in other public and private collections in Venezuela. Afterward, I returned to the Reina Sofía Museum to work as a conservator-restorer.

Now I'm in charge of the collection of three-dimensional objects and sculptures dating from 1940 to 1980. This collection includes traditional sculpture and art installations with early technology that now is mostly obsolete. That means we are working with old-fashioned and fragile technology. It's very complicated to find replacement pieces, which means we have problems in exhibiting it. In talking with Latin American colleagues, I find that these problems mean they do not often show their installation collections. They don't have time or resources to study them or rebuild them as much as they would like. We all think that the idea is to conserve not just the material but the significance of the artwork in a specific context, including the tools, techniques, and cultural context of the artists and the influence of where they worked. The main issues concern the meaning of the artwork, or its impact at the time. These things are important to me, because these are not artworks we can restore in a traditional way. It's related to memory or knowledge of the artwork in more than a physical or material way.

LEARNER Is it meaningful or helpful to talk about the conservation issues in Latin America as a distinct region and separate from the rest of the world—or are they in fact the exact same issues as elsewhere?

CASTILLA I don't find a particular difference between Latin America and the rest of the contemporary art world. The concepts, the keywords, are ephemeral, time based. Of course, expertise is more developed in some regions than in others, and the conditions of museums are quite different from one place to the other. When I was director of the National Museum of Fine Arts and we started touring the collection to different museums in the country, our condition requirements were flexible. If we stuck to the conditions that a good museum should have in terms of humidity control, et cetera, we would not have had those exhibitions. Instead, we traveled with our own conservators and exhibition designers, which was also a way to train local museum professionals in what the museum's conditions should be. I'm afraid there are only a few museums in Argentina that have the conditions needed to bring in a Van Gogh or a Turner. Your question is really the same as asking about the difference between people who are privileged and those who are underprivileged. It's mainly a question of resources. Beyond that, I don't see the difference.

PÉREZ-BARREIRO I can't speak to the conservation world, but I can speak to museum practices. For example, there are commonalities in how challenging it can be to import and export work. Argentina, for example, is notoriously difficult. Brazil, also. That requires expertise, which we institutionally have. One thing I'm happy to see is how institutions in the North have become more engaged with Latin America and have made this a priority in their programming, their collections, and other areas. Many collections managers will call up ours and ask, "How can I get something in and out of Colombia?" or "What's the situation in Brazil?" The difficulty of getting works in and out of Latin America—customs issues—is a challenge. It's getting better, and it's now more common for museums to lend to and from Latin America. But, yes, it's still a region with those challenges.

VANRELL VELLOSILO In the last ten years, there has been great improvement in conservation in Latin America. For the traveling exhibitions, dealing with customs remains complicated, which we have experienced traveling as couriers. Fortunately, the paperwork and handling of artwork in customs is getting better, but we have a long way to go. On the other hand, we have to do everything possible to try to obtain works of art from Latin America for our museums. I've met many colleagues in the areas of conservation and registration in Latin America, and they have a high level of professionalism. In some cases, their museums lack huge facilities or large budgets, but their work is improving, so we must help them as much as we can.

LEARNER Ari, you helped launch a Latin American regional group for INCCA, the International Network for the Conservation of Contemporary Art, shortly after the symposium *Américo* organized in 2010. Can you explain what that group aimed to do and how it was set up?

VANRELL VELLOSILO We called this group Red Iberoamericana de Conservación de Arte Contemporáneo [RICAC] because it has the same first letters for the name in Spanish as in Portuguese. It grew out of conversations I had after a talk I gave at the MALBA Museum in Buenos Aires about the Inside Installations project. Following that talk, I spoke with Alejandra D'Elías, director of the Fundación Telefónica in Buenos Aires, about the possibility of some case studies following the protocols proposed in the Inside Installations project. Suddenly, we built a little informal network with Argentina and Uruguay—supported by the conservation and restoration department of the Reina Sofía Museum—based in Rosario [Argentina] and Montevideo [Uruguay]. We worked one case study for each country, and after that experience we thought to do this in all Latin America. That was the beginning of RICAC. We tried for some years to make this network bigger and stronger, but the people involved did not have much time to work on it, and we had no money to support it. Two years ago I tried to restart the network with Alberto Tagle, and even though a lot of institutions like the idea, we have not had support to restart it. But we still think about it.

CASTILLA You were able to make those contacts and find talented people from different countries in Latin America, because of previous work done in relation to conservation—which was not the case for exhibition design, for registration, and for other fields of the museum profession. Conservation is one of the few aspects of the museum profession that has evolved in most Latin American countries. In conservation, we have groups of people doing very good work. I agree that it's hard to put them together. Networks seem easier now with technology, and the group may organize one or two follow-up meetings. But the third meeting is the one that fails, because additional resources are needed to keep the spirit growing.

VANRELL VELLOSILO When one of my colleagues is traveling to Latin America, they may say, "I'm going to Mexico—do you know somebody there I can talk with?"—and I link them up. It's a network based on friendship, not a "real" professional network. It's just a lot of friends around the world. I myself try to see colleagues when I travel, say, as a courier in São Paulo, but this way is not open enough for new conservators. With a real network, we could invite new people. This doesn't happen now, which is a pity.

PÉREZ-BARREIRO What Arianne said reminds me a lot of the curatorial community, or the academic community. These are communities based in friendship and affinity, in having fought certain battles together, and having certain enemies and friends in common. *Américo* also made a good point—you can arrange two meetings, but you can rarely get to that third one. We had, for a brief time, a project in our foundation to see if we could create a Latin American network of collections managers. It's tricky. Who's going to pay for it? Who's going to spend time on it? Everybody's busy, so it's a problem not exclusive to the

conservation community. It's common to any professional group. I wish there were a more viable model, but I'm not sure there is. The other question is how knowledge can be shared. How can you detach knowledge from this tight network of individuals? It's a valid project to ask what are the journals, websites, and professional forums in which people can deposit their personalized knowledge to share it. I don't know that it's possible to make an entire network work, but we can aspire to ensure that our own work is in a public forum.

JEFFREY LEVIN Knowledge sharing strikes me as extremely important. Ari, Américo—do you have thoughts on how that might be facilitated?

CASTILLA Well, I persevere and go on organizing. In October 2015 we at the TyPA Foundation had a conference called Reimagining the Museum, organized with the American Alliance of Museums. It was about issues that confront museums in all the Americas—from Canada to Argentina. We had about seven hundred participants, and it was well received. We didn't want to do it a second time in Argentina, but rather share the know-how and success with another Latin American country. So next November we are holding it in Medellín, Colombia, with the Parque Explora museum as host partner. To persevere, we need to attract bigger cohorts of professionals, and we need a critical mass of people demanding it. It's not for a few of us to go on organizing. We need a stronger demand.

VANRELL VELLOSILO When we have a problem as conservators-restorers, we often ask other colleagues who may have had similar problems to share information informally. Maybe we have to think about this in more structured and new ways to facilitate access to this knowledge. It would be interesting to open this network to others—not just conservators but curators or artists or whatever. Maybe that would be a smarter way to do it. We need to be open to new ideas. It's why I tried to push people in Latin America to keep these networks open. It was not easy to do because it's not easy to start a new project from nothing, but we will not desist.

LEARNER Américo, could you talk a bit more about the Contemporary Art in the Emergency Room symposium? Do you think that anything has changed as a result of it?

CASTILLA That was our intention—to raise these issues and see who picked up the challenge. We didn't make headlines in the newspapers, of course, but, for example, the TAREA Foundation, which previously hadn't been interested in contemporary art, became interested and attended some of the meetings. That was one extraordinary result. Also, in Rosario there is a group of conservators who felt reassured with our conference and picked up on these themes, and now whenever there is a contemporary arts conservation challenge in other provinces, they ask the Rosario

people to help them resolve some technical or ethical questions. In addition, we invited to this conference people with technical knowledge of digital matters and who hadn't thought about time-based art issues, and they started studying this and publishing things about it. We also had artists, who normally are not included in this type of conversation. We invited four artists, and they offered their opinions, which gave the conference a particular dynamic. The conference was open to practical issues—not only theory but day-to-day problems—and that attracted interest among museum professionals. As you said, Arianne, maybe it's time to think about how to do a second round of these sorts of encounters.

LEARNER Earlier you all alluded to this balance that has to be constantly struck between access to and preservation of works of art. Do you think this balance is in any way less problematic for modern and contemporary works, because of the move by conservators away from focusing so purely on the state of the original materials used? In other words, should we worry less about sending contemporary pieces to museums that lack exceptionally stable conditions? And is this somehow taking care of itself, for the contemporary art that is being produced and shown in a region that lacks the history of implementing such rigorous environmental settings?

PÉREZ-BARREIRO The contemporary art of the period was produced in conditions that everybody thought then were much more flexible than they think they are today. One of the great things about the São Paulo Biennial is you have over sixty years of continuous history. In one of the early biennials, they very famously included Picasso's *Guernica*, and legend has it they carried it rolled up on their heads to protect themselves from the rain! But it wasn't just Picasso—it was Calder, it was Klee, it was many of the great contemporary artists of their day. Nobody then could have foreseen that would be completely out of bounds today. Today, you can't even move *Guernica* one inch to the left or right from where it's now installed at the Reina Sofía.

After being invited to do the 2018 São Paulo Biennial, I'd thought of doing a biennial that was historical and bringing back *Broadway Boogie Woogie*, because of its connection to Brazil, and many revisionist historical narratives. But as soon as I walked into the Biennial pavilion it hit me—the building is not air-conditioned. So we're doing contemporary art. I don't have a choice. There *are* very important historical works in Brazilian private collections that are displayed with open windows and open doors, so the Biennial is actually a better location. But I also know that I can't even dream of requesting works from certain important museums. If I want a Mondrian from MoMA, I can forget it. But if I want a Morandi from São Paulo, I'm probably going to get it. It largely depends on where you're getting them.

CASTILLA During the Argentine military dictatorship, I helped organize an exhibition at the National Museum of Fine Arts with



Most modern and contemporary work acquired these days is acquired privately and not by museums... A lot of these collectors are relatively new and inexperienced, and we haven't thought through the conservation implications of this... [T]here's a paucity of discussion about the conservation implications of this significant shift in the art world.

GABRIEL PÉREZ-BARREIRO

works from MoMA. I was daring enough to ask for an exhibition titled *Four Modern Masters: Magritte, Miró, Max Ernst, and de Chirico*. When the MoMA conservator came to open the crates at the Museum of Fine Arts—I was diligent enough not to open them at customs—the conservator said, “Don’t you have gloves?” Nobody had thought about gloves to handle the works of art, but somebody was bright enough to say, “We just used the last pair. We’ll go buy some more.” Those were dangerous and unpredictable times. Ourselves and the works of art were all at risk. The show was an enormous success, but after the exhibition ended, and when the paintings were taken to the airport to be flown back to New York, the crates were opened in the middle of the highway by the police as they were looking for works stolen from the Museum of Fine Arts years previously. All the paintings were displayed flat on the road. It brought us close to a heart attack, ourselves and the MoMA curators, looking at these Mirós and Magrittes on the pavement. We couldn’t believe it. So, in those terms, we have come a long way.

VANRELL VELLOSILO I’m happy to hear Gabriel thinking about ways to find important pieces from the same area—say, in São Paulo, in a private collection. It’s a smart way to do it. It is also another way to discover other pieces that few people know about.

PÉREZ-BARREIRO Conservation is one of the challenges in organizing exhibitions from and within Latin America, but there are many others. For example, the economics of those transactions can be very complicated. The practice of loan fees is extremely challenging. Museums will charge very high fees for the loans, and

also for the photographic permissions in some cases. Conservation is just one of the factors that determine whether or not a work can travel. It’s not just a physical question. There’s also the legal side of it, the economic side of it, and the insurance side of it.

LEVIN I’d like to return to something Américo said about bringing a variety of people and ideas into the conversation about conservation. Modern and contemporary art does raise a series of ethical and philosophical issues.

CASTILLA Conservation nowadays is a difficult profession. There are no patterns to be followed as there were in the past. It involves so many things. To be a conservator means to have a broad mind and approach the right experts with whom to establish a dialogue. That’s what makes the profession so interesting. In the past, conservators were more closed in to themselves and didn’t want to discuss their discoveries with anyone, except maybe to a disciple. But it’s different now because they need to exchange knowledge. They need to consult chemists, for example, and also environmental experts, engineers, lighting specialists, and so on, in ways that weren’t thought of before. I would engage in that type of dialogue if I were conserving a piece or had to supervise a conservation department.

VANRELL VELLOSILO Sometimes we deny a loan, not because of the requesting museum but rather because of the type of artwork requested. For example, in an installation with vintage TVs, sometimes we loan an installation, but we don’t share the TV monitors. It’s not because we don’t trust the borrowing museum—



When we have a problem as conservators–restorers, we often ask other colleagues who may have had similar problems to share information informally. Maybe we have to think about this in more structured and new ways to facilitate access to this knowledge...We need to be open to new ideas.

ARIANNE VANRELL VELLOSILO

it's because we don't trust this technology anymore and we are not able to remake this TV or buy it again. We frequently have that kind of problem at the Reina Sofía. Years ago it was still easy to buy obsolete pieces on eBay or from an official seller to rebuild an installation. Now we're not sure we'll ever be able to do that again.

PÉREZ-BARREIRO Maybe this is a result of how much contemporary artwork has expanded, but we now have several works in our collection where an exhibition copy is already contemplated in the acquisition process. In video that is very common, and it's increasingly common in installation and sculpture work. When we get a loan request, either we can send the original or we can send a series of instructions for the work to be realized locally. A growing percentage of our loans every year are done that way. It's a contractual loan to basically construct a replica, and that's becoming normal with a certain kind of contemporary art. It's a result of all these issues that have had people pulling out their hair for so long. Everybody is trying to find efficient ways to avoid these problems, and exhibition copies are potentially a great solution for certain types of work, permitting them to go to places where they may not have gone before.

VANRELL VELLOSILO Yes. For example, if you want to recreate a *Penetrable* by Jesús Rafael Soto, the plastic tubes that make up the sculpture are not really the point of the piece. The point of the piece is the experience you have walking through it.

PÉREZ-BARREIRO *Penetrable* is a great example, because at this point there are no original tubes left. Those plastic tubes

disintegrate, and they get replaced. I don't think any of Soto's *Penetrables* still have every single piece of original material, except maybe the one in Ciudad Bolívar. They're outdoor pieces, they disintegrate, and they get replaced. That's a great example of an instance where the original is already a replica, and there's no noticeable difference between one and the other. You could use exactly the same materials to make the original or to make a replica, and there are a number of works like that.

LEARNER What can you say about the Latin American region regarding the resources that are available, or not, for conservation? Is the situation getting any better—or is it getting worse?

CASTILLA There are few specific institutions really involved in conservation. That is why it's very important that TAREA and the University of San Martín, in the case of Argentina, survive and grow. They have brought a big archive of art documents into the University of San Martín, so now they have a rich archive and a classified database. They also do practical conservation and research. So that's a fantastic resource. In the Argentine provinces, there is the conservation facility in Rosario, and one in Salta that provides advice and services to the northwest region of Argentina. These initiatives have been reinforced officially by the Ministry of Culture, which is organizing a national conference on contemporary art conservation. I know that other countries like Paraguay, Bolivia, and Uruguay are not very strong. Chile is more conscious of these things and has some history of conservation—as, of course, does Brazil, mostly in scientific research, and certainly Mexico.

VANRELL VELLOSILO It's a privilege to work in the Reina Sofía—and we have resources, of course—but we have not worked on any European research project for the last five or six years. For me, that's a pity. Maybe it's because of the economic crisis, but in my experience, conservation and restoration research is not a very important issue for government. In our department of conservation-restoration, we are carrying out an impressive research project on *Guernica*, which is our most famous masterpiece, so we do research and, of course, disseminate this information.

PÉREZ-BARREIRO There's an important phenomenon happening in the world in general—and the art world is a reflection of that—and that is the concentration of resources in private hands. Today, private collecting in Latin America, as in North America and Europe, has become hugely important. Most modern and contemporary work acquired these days is acquired privately and not by museums. This art may, as in the United States, find its way into museums, but so much cultural heritage is now in private hands. A lot of these collectors are relatively new and inexperienced, and we haven't thought through the conservation implications of this. Within the CPPC, we spend a considerable amount of our annual budget on collections management and conservation, making sure the works are kept safely. But that's not typical. We tend to talk about what can museums do, but the private collector is increasingly dominant in this ecosystem, and I see very little discussion about how to best look after these artworks. A lot of the discussion around collecting is focused on acquisition—on prices and the complications of acquiring a piece—and very little discussion about what it means to keep these works long term. There's almost zero discussion as far as I can tell about what can be done to educate the private collector. It's a question that's related to resources and assets, because that's where so many of them are right now, and there's a paucity of discussion about the conservation implications of this significant shift in the art world.

LEVIN Is artist engagement in issues of conservation greater now than it was in the past? Do you see an increasing conservation consciousness among artists producing today?

CASTILLA I think artists today know what pH is, what type of paper they can work on, and the risk they run with ephemeral work. Before, artists didn't care at all about that. Now even the commercial houses that sell these materials know which are—what they call—the museological type. So there is more knowledge and awareness. And even museums that might not have enough resources know what is good, what is bad, and what should be done or what should not be done—whether they do it or not. Yes, I think there is a greater awareness.

PÉREZ-BARREIRO There's a greater awareness of the physical qualities of the materials themselves and of the intellectual property issues. A couple of decades ago, few people thought about

what happens if somebody editions a work, or what happens if I lend a copy. These questions now come up to the fore. Practicing artists today are much more aware of the 360 degrees of the world in which they're functioning. It's hard to think of an artist being this romantic, isolated figure who produces a work that just leaves the studio, and the artist never engages with it again. There's so much in the way that images circulate that you can't but be aware of the whole complication of the art world today.

VANRELL VELLOSILO When we work with artists reinstalling their works, we ask things that they'd never thought about—such as the circulation of people around it. These kinds of questions are very interesting for artists who haven't shown a piece for a long time. When we ask artists to participate in an installation process for a piece that hasn't been installed for ten years or more, they always find a new point of view that they'd never considered when they created the instruction for the piece. Working together causes both of us to think about whether we have to reinstall the work considering more issues—such as the experience of the public and the public perception. When we work with artists, sometimes they say to us, “I went back to my atelier and I started to work with this other material that looks more stable,” or “I've started to transfer all these Betacam videos to another support.” So the knowledge goes two ways. It's nice to know that we are learning from them, and that they are also learning a little from us.

GCI News

Project Updates

EAMES HOUSE ENVIRONMENTAL INVESTIGATION

In recent years the GCI has collected environmental and climate data at the Eames House in Pacific Palisades, California, as part of its Eames House Conservation Project. In 2016 this data was analyzed and summarized by GCI senior scientist Shin Maekawa. Subsequently, work was initiated to develop an implementation strategy to assist the Eames Foundation in making environmental improvements to help protect the house and its collections.

First, a thorough condition assessment of the house's collection was conducted. Second, Michael C. Henry, architect and mechanical engineer, was commissioned to develop an environmental improvement plan based on Maekawa's work and considering both the condition of the collection and the management goals and aspirations of the Eames Foundation. At a two-day meeting in May 2017 at the Eames House and the Getty Center, the Eames Foundation and the project team discussed strategies and improvements related to temperature, humidity, UV and visible light levels, the collection, and the operational needs of this house museum. The implementation report is expected to be available at the end of 2017.

ROCK ART COLLOQUIUM

In April 2017 the GCI organized an international colloquium, *Art on the Rocks—A Global Heritage*, at the World Heritage Site of Twyfelfontein and at the Brandberg, both in Namibia, as part of its Southern African Rock Art Project. Topics included filmmaking and social media as a means to generate public interest; rock art as inspiration for contemporary artists; new technologies for rock art public accessibility; creating and sustaining volunteer organizations involved in site documentation and interpretation; indigenous community management of sites; participation in planning by local communities; economic benefits derived from rock art tourism; fundraising; collaboration between countries with different types of rock art; multimedia campaigns and



Eames Foundation staff and the GCI project team meet at the Eames House in May 2017. Photo: Jeffrey Levin, GCI.

promotional strategies; influencing policy makers; and creating public and political awareness.

Two related recommendations emerged from the colloquium: (1) to explore connections and collaborations with successful organizations whose mandate is rock art and that engage in public outreach, advocacy, film and media, and volunteering; and (2) to create an international network of successfully managed and viable sites. Extended abstracts of symposium presentations will be published later this year.

MOSAIKON UPDATES

Technician Training Course Begins

In spring 2017 the MOSAIKON project team, in collaboration with the Direction du Patrimoine Culturel and the Ministry of Culture of Morocco, carried out the first module of a training course for ten mosaic conservation technicians at the archaeological site of Volubilis, Morocco.

The focus was documentation, including creating graphic and photographic bases for



Participants in the MOSAIKON technician training course, spring 2017, at Volubilis, Morocco. Photo: Livia Alberti, for the GCI.

recording mosaic conditions, followed by mapping conditions on different thematic plans. Photographic recording and archiving of documentation were also covered. The four-week-long course included classroom training and guided practical work on-site. Participants will carry out a program of documentation on different mosaics in the Maison d'Orphee at Volubilis before the second module begins in fall 2017. Modules presented over the next two years will focus on conservation treatments for in situ mosaics, mosaics detached and relaid on site, and mosaics in storage, as well as conservation treatments for wall plasters, wall remains, and *zellige*, the traditional North African glazed-tile mosaic technique.

Site Management Course

A new MOSAIKON course for archaeological site managers began in May 2017, also at Volubilis. This is the third in a series of regional training courses dedicated to the conservation and management of archaeological sites with mosaics in the southern and eastern Mediterranean. This new course, carried out in partnership with the Direction du Patrimoine Culturel of Morocco, targeted French speakers from the region and included nineteen archaeologists and architects from Algeria, Cyprus, Lebanon, Mali, Morocco, and Tunisia.

Led by the GCI and taught by ten international experts, the course topics included conservation history and theory, site management planning, documentation, condition assessment, and various conservation approaches from stabilization and reburial to site presentation and interpretation. Volubilis provided a living classroom for lectures and hands-on exercises that helped place mosaics conservation in the broader context of site management concerns, such as visitation, urban encroachment, and development pressures. The course emphasized multidisciplinary work, long-term planning, and decision-making based on prioritization of needs and available resources. Because this course overlapped with the training at Volubilis for mosaic conservation technicians, there were opportunities for the two groups to meet and better understand their complementary roles in the conservation of sites with mosaics.

The second component of the course is under way. Guided by course instructors, the participants are developing individual projects at their home sites and institutions. In the final component of the course, participants will meet in about a year to share experiences, deepen knowledge and skills, and strengthen their community of practice.

MEPPI SYMPOSIUM AND STEERING COMMITTEE

In May 2017 the GCI, in partnership with the Sursock Museum, the Arab Image Foundation, the University of Delaware, and the Metropolitan Museum of Art, presented at the Sursock Museum in Beirut a three-day symposium, the Photographic Legacy of the Middle East and North Africa: Priorities for Sustainability. This was the culminating event of the multiyear Middle East Photograph Preservation Initiative (MEPPI).

Attended by more than 140 participants (including alumni of MEPPI courses, directors of MEPPI institutions, members of funding organizations, and cultural heritage professionals), the symposium marked the first time that directors of MEPPI institutions and international supporters of the initiative gathered with alumni to reflect on the impact of MEPPI's work. The first two days included presentations and panel discussions involving MEPPI institutions and supporters, including New York University, Abu Dhabi; Arcadia Fund, United Kingdom; Prince Claus Fund for Culture and Development, the Netherlands; Endangered Archives Programme, UK; and ICCROM-ATHAR Regional Conservation Centre, United Arab Emirates.

The final day of the symposium was dedicated to MEPPI alumni sharing their experiences, opportunities, challenges, and lessons learned, to help guide one another in the future and to build a sustainable network of colleagues. Alumni participants reflected on how to advance the practice of photograph preservation for the region, as well as how to sustain the benefits of the MEPPI network. A steering committee consisting of a group of alumni was formed to provide leadership as MEPPI transitions from a partner-supported project to a regionally directed network. Future activities of the committee will include establishing a framework for governance, public outreach and relations, and education and training.

SALK INSTITUTE RESTORATION CELEBRATION

On June 27, 2017, the GCI and the Salk Institute for Biological Studies celebrated the completion of the conservation project for the site's teak window wall assemblies by holding an evening reception in the Salk's iconic plaza overlooking the Pacific Ocean in La Jolla, California.

The institute, designed by architect Louis I. Kahn for Jonas Salk, developer of the polio vaccine, was completed in 1965 and is considered a masterpiece of modern architecture. In



A view of the Salk Institute after completion of the conservation project for the teak window wall assemblies. Photo: Sara Lardinois, GCI.

2013 the GCI and the Salk partnered to address the aging of and long-term care for the 203 deteriorating window assemblies set within the concrete walls. After four years of research, on-site investigations, laboratory analysis, trial mock-ups to test conservation treatments, design development by Salk architects Wiss, Janney, Elstner Associates, Inc., and a yearlong construction project, work is now complete, with two-thirds of the original Southeast Asian teak conserved and the severely damaged portions replaced in kind. A project report on the first phase of work is now available (see p. 30).

The June event also celebrated the completion of a conservation management plan to guide long-term care of the entire site, funded in part by the Getty Foundation's Keeping It Modern grant program for modern architectural heritage. The Salk Institute announced the launch of an endowment to fund future conservation at the site, with a lead gift from Dr. Salk's son, Jonathan Salk, and his wife, Elizabeth Shepherd.

WORKSHOP ON SUSTAINABLE COLLECTION PRESERVATION

As part of its Managing Collection Environments Initiative, the GCI launched a nine-month course, Preserving Collections in the Age of Sustainability. The course began in March 2017 with a ten-week online phase, during which participants gathered information from their work environments, allowing them to explore existing resources, identify gaps, and strengthen collaborations within their institutions. The online phase also provided course readings and materials to enable the workshop to focus on participation and the application of knowledge.

This phase was followed by an intensive two-week workshop in June, organized with the Pennsylvania Academy of the Fine Arts in

Philadelphia. The workshop—attended by eighteen midcareer professionals from Australia, Brazil, Canada, Ireland, Sweden, and the United States—presented a nuanced, holistic approach to collection preservation that focused as much on effective analysis of the situation as on the solutions for environmental strategies that support access and preservation in an economic and environmentally responsible way. A novel aspect of the workshop was its emphasis on the interpersonal skills and collaboration necessary to deal with the complex, multifaceted, and diverse issues related to sustainable collection preservation. Sessions on negotiation, leadership, and communication, with technical content including analysis of climate data, risk assessment, and dimensional responses of objects to climate, also featured case studies and the relevance of these topics to the participants' own institutions.

On the final day, participants presented action plans for applying workshop information to their own institutions. These provided a springboard for the next phase of the course—a period of distance mentoring. Course instructors have become mentors, supporting and guiding the participants toward the goals of their action plans.

ASIAN LACQUER WORKSHOP HELD

In May 2017 eighteen conservators and scientists from Asia, Europe, and the United States attended Recent Advances in Characterizing Asian Lacquer, hosted in the laboratories of the Cultural Heritage Agency of the Netherlands and the Rijksmuseum in Amsterdam.

The five-day workshop explored newly developed analytical procedures for acquiring detailed compositional information about Asian lacquers, their additives, and their European substitutes. The techniques presented reflect research developed by



Attendees at the Managing Collection Environments workshop in June 2017 in Philadelphia. Photo: Foekje Boersma, GCI.

the Characterization of Asian and European Lacquers project, carried out by the GCI and the Getty Museum. This research has led to important new discoveries about the range of materials used in creating lacquer objects and to technical advances in characterizing and understanding these materials.

During the workshop, conservators and scientists worked in pairs to study and discuss historic lacquer samples from their institutions, afterward presenting their findings. Additionally, speakers covered related topics including Asian lacquer treatment and research projects and analytical techniques complementary to the ones taught at the workshop. Also included was hands-on work to prepare and analyze samples through layer-by-layer sampling techniques, high- and low-tech analytical procedures, and specialized data evaluation tools capable of uncovering detailed information about lacquer composition.

The 2017 workshop was the fourth in the Recent Advances in Characterizing Asian Lacquer workshop series, which has reached over seventy conservators and scientists. It is part of the GCI's Research into Practice Initiative, which facilitates the practical application of new research to conservation problems.

Recent Events

AWARDS FOR CAVE TEMPLES OF DUNHUANG

In May 2017 the Getty Center exhibition *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road* (2016) received two awards from the American Alliance of Museums (AAM). The exhibition—organized by the GCI, the Getty Research Institute, the Dunhuang Academy, and the Dunhuang Foundation—commemorated over twenty-five years of collaboration between the GCI and the Dunhuang Academy. The presenting sponsor of the exhibition was The Robert H. N. Ho Family Foundation. The exhibition received an AAM award for Special Achievement: Commitment to Comprehensive Research and Conservation, as part of the 29th Annual Excellence in Exhibition Competition. In addition, the exhibition component, *Cave 45: A Virtual Immersive Experience*, won the Gold MUSE Award in the category of Multimedia Installations. Creation of the *Cave 45* component received support from yU+co and the Dunhuang Foundation.



A presentation at the May 2017 workshop on recent advances in characterizing Asian lacquer, held in Amsterdam. Photo: Stephanie Auffret, GCI.

CONSERVATION MANAGEMENT PLANNING WORKSHOP

In July 2017 members of the Conserving Modern Architecture Initiative (CMAI) presented a workshop in London on conservation management planning to recipients of grants from the Getty Foundation's Keeping It Modern (KIM) initiative, which is dedicated to the conservation of twentieth-century architecture around the world.

For the past two years, CMAI team members have presented conservation instruction during the workshops for KIM grantees. For this year's workshop, CMAI developed a formal three-day course to provide training in the principles and application of conservation management planning and in values-based management. Participants included conservators, architects, owners, and managers of projects. Training included lectures, exercises, discussion, and site visits. A preworkshop component—a curriculum, didactic materials, and preclass exercises and readings—was offered online.

The workshop also gave participants the opportunity to exchange knowledge and experience with the intent of fostering a community of practitioners engaged in the conservation of modern architecture. In presenting this workshop, CMAI hopes to improve outcomes of KIM-funded projects that include conservation management planning documents and physical investigation—and, more broadly, to improve the management, conservation, and recognition of modern architectural heritage.

Upcoming Events

MAKING ART CONCRETE

Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros

A Getty Center exhibition, September 16, 2017–February 11, 2018

Combining art historical and scientific analysis, experts from the GCI and the Getty Research Institute have collaborated with the Colección Patricia Phelps de Cisneros—a world-renowned collection of Latin American art—to examine the formal strategies and materials choices of avant-garde painters and sculptors associated with the Concrete art movement in Argentina and Brazil. Thirty works of geometric abstraction from the Cisneros Collection, created between 1946 and 1962, will be displayed alongside key technical findings, didactic videos, and historical documents. Important discoveries about the paintings and new insights into the artists' techniques will be presented for the first time. Artists represented in the show include well-known figures such as Lygia Clark and Hélio Oiticica, both of whom have recently received large retrospectives in the United States, as well as lesser-known but equally important artists such as Raúl Lozza, Tomás Maldonado, and Willys de Castro. This exhibition is part of Pacific Standard Time: LA/LA.

SCHOLAR APPLICATIONS NOW BEING ACCEPTED

The Conservation Guest Scholar program provides an opportunity for conservation leaders to pursue research that advances conservation practice and contributes new ideas to the field. Successful candidates are in residence at the Getty Center for periods of three, six, or nine months and are chosen by a professional committee through a competitive process.

Instructions, application forms, and additional information are available online in the “How to Apply” section of the Getty Foundation website. The 2018–19 Conservation Guest Scholar program application deadline is November 1, 2017.

2017–18 CONSERVATION GUEST SCHOLARS

José Rodrigues

Independent Scholar, Portugal
“Conservation of Granite in Built Heritage”
September–December 2017

Glenn Wharton

Museum Studies, New York University
“Beyond Material: Issues in the Conservation of Contemporary Art”
September–December 2017

Mona Jimenez

Moving Image Archiving and Preservation Program, New York University
“Conservation Surveys for Time-Based Media Art Collections”
January–March 2018

Mary Kerrigan

Independent Scholar, Northern Ireland
“A City Reshaped by the Politics of Peace: Learning for Places Resolving Division and Conflict”
January–March 2018

Paulo Lourenço

University of Minho, Portugal
“Conservation of Heritage Masonry Structures”
January–June 2018

Cristina Menegazzi

UNESCO Beirut Office
“Palmyra: From Vandalism and Iconoclasm to a New Vision for Preservation and Museology”
April–June 2018

Katharine Whitman

Art Gallery of Ontario, Toronto
“The History and Conservation of Glass-Supported Photographs”
April–June 2018

FELLOWSHIPS AT THE GCI

GCI Professional Fellowships provide emerging practitioners with three-year fellowships to build and strengthen their skills and experience as conservation professionals while working under the guidance of experienced GCI staff. GCI Professional Fellows participate in the ongoing work of the GCI as full members of the Getty’s professional community.

2017–20 Professional Fellows

Ana Paula Gonçalves, *Conserving Modern Architecture Initiative*

Ana earned an MS in historic preservation from the University of Pennsylvania. She has worked as an architect in private practice and for public institutions engaged in the conservation of modern buildings, with a focus on the conservation of modern concrete.

Jing Han, *Characterization of Asian and European Lacquers*

Jing earned her BS and MS in conservation science at Peking University and her PhD in art history from the University of Glasgow with research on Chinese textile dyes and European and early synthetic dyes. She has taught textile conservation at the University of Glasgow.

The Postdoctoral Fellowship in Conservation Science is a two-year program designed to provide experience in conservation science to recent PhDs in chemistry and the physical sciences.

2017–19 Postdoctoral Fellow

Nathan Daly, *Columbia University*
Technical Studies research area

GRADUATE INTERNSHIP PROGRAM

Applications are being accepted for the 2018–19 Getty Graduate Internship program. These internships are full-time positions for students who intend to pursue careers in fields related to the visual arts. Programs and departments throughout the Getty provide training and work experience in areas including curatorship, education, conservation, research, information management, public programs, and grant making.

The GCI pursues a range of activities dedicated to advancing conservation practice to enhance the preservation, understanding, and interpretation of the visual arts. Twelve-month internships are available in the GCI’s Collections, Buildings and Sites, and Science departments.

Instructions, application forms, and additional information are available online in the “How to Apply” section of the Getty Foundation website. For further information, contact the Getty Foundation at gradinterns@getty.edu. The application deadline is November 1, 2017.

2017–18 Graduate Interns

Melissa David

University of Turin

Modern and Contemporary Art Research Initiative

Nicole Declat

University of Pennsylvania

Earthen Architecture Initiative and Seismic Retrofitting

Beatriz Fonseca de Mendonça

Durham University, England
Technical Studies

Alison Reilly

School of the Art Institute of Chicago
GCI Publications

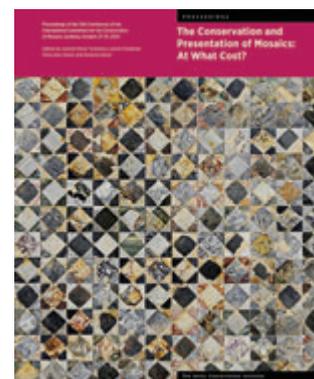
Giulia Russo

University of Turin
Herculaneum

Emma Ziraldo

University of Turin
Managing Collection Environments Initiative

New Publications



The Conservation and Presentation of Mosaics: At What Cost?
Proceedings of the 12th Conference of the International Committee for the Conservation of Mosaics, Sardinia, October 27–31, 2014

Edited by Jeanne Marie Teutonico, Leslie Friedman, Aïcha Ben Abed, and Roberto Nardi

In recent years, funding for the conservation of cultural heritage has become increasingly scarce,

a trend that shows no sign of abating. The 12th triennial meeting of the International Committee for the Conservation of Mosaics, held in Sardinia in October 2014, focused on the theme of cost, relating specifically to the preservation and presentation of the world's mosaic heritage.

This handsome, abundantly illustrated volume provides a comprehensive record of the conference. The volume's sixty-seven papers and posters, with contributions from more than one hundred leading experts in the field, reflect the conference's principal themes: cost, methods of survey and documentation, conservation and management, education and training, backing materials and techniques, presentation and display, and case studies. Papers are presented in English, French, or Italian; there are abstracts in English and either French or Italian for all entries. The volume will be of interest to conservators, site managers, and others responsible for conserving the mosaic heritage, especially in these challenging times.

Jeanne Marie Teutonico is associate director of Programs at the GCI. Leslie Friedman is a project specialist at the GCI. Aïcha Ben Abed is former head of monuments and sites at the Institut National du Patrimoine of Tunisia. Roberto Nardi is president of the International Committee for the Conservation of Mosaics.



Making Art Concrete
Works from Argentina and Brazil in the
Colección Patricia Phelps de Cisneros

Pia Gottschaller and Aleca Le Blanc
Edited by Pia Gottschaller, Aleca Le Blanc,
Zanna Gilbert, Tom Learner, and Andrew Perchuk

In the years after World War II, artists in Argentina and Brazil experimented with geometric abstraction and engaged in lively debates about the role of artwork in society. Some of these artists used novel synthetic materials, creating objects that offered an alternative to

established traditions in painting—proposing that these objects become part of everyday, concrete reality. Combining art historical and scientific analysis, GCI and Getty Research Institute experts collaborated with the Colección Patricia Phelps de Cisneros, a world-renowned collection of Latin American art, to research the strategies and materials decisions of these artists working in the Concrete and neo-Concrete veins.

Making Art Concrete presents works by Lygia Clark, Willys de Castro, Judith Lauand, Raúl Lozza, Hélio Oiticica, and Rhod Rothfuss, among others, with spectacular new photography. The photographs, along with information about the now invisible processes that determine the appearance of these works, are key to interpreting the artists' technical choices as well as the objects themselves. This volume sheds further light on the social, political, and cultural underpinnings of the artists' propositions, making a compelling addition to the field of postwar Latin American art. This volume is published to accompany an exhibition on view at the Getty Museum September 16, 2017, through February 11, 2018. *Making Art Concrete* is part of Pacific Standard Time: LA/LA.

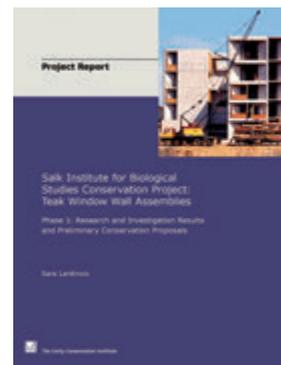
Pia Gottschaller is a senior research specialist at the GCI. Aleca Le Blanc is assistant professor of art history at the University of California, Riverside. Zanna Gilbert is a research specialist at the Getty Research Institute. Tom Learner is head of Science at the GCI. Andrew Perchuk is deputy director of the Getty Research Institute.

These publications can be ordered at shop.getty.edu.

Online Publications

Salk Institute for Biological Studies
Conservation Project: Teak Window Wall Assemblies
Phase 1: Research and Investigation Results and Preliminary Conservation Proposals
Sara Lardinois

In 2013 the GCI partnered with the Salk Institute for Biological Studies to address the aging of and long-term care for one of the Salk Institute's



major architectural elements—the teak window wall assemblies set within the buildings' monolithic concrete walls. The resulting project was in two phases: Phase 1, Research and Investigation, and Phase 2, On-Site Trial Mock-Ups. This work informed the designs developed by the Salk's architectural consultant and the construction project for the window wall assemblies undertaken in 2016–17.

This report presents the results of Phase 1 (2013–14), which included historical research and assessment of significance; preliminary condition assessment, scientific research, and diagnosis of weathering and deterioration mechanisms; and development of conservation policies and preliminary treatment recommendations.



Epidemiology: Basic Ideas Applied to
Museum Collections
A Report from an Experts Meeting
Organized by the Getty Conservation
Institute, June 15–16, 2015

Jim Druzik and Foekje Boersma

In June 2015 the GCI convened a meeting to explore the possibilities of adapting an epidemiological approach to cultural heritage. Leading researchers in the study of materials behavior in fluctuating climatic conditions, as well as those working with collections, met to explore ways this approach could help investigate the causal relationships between objects'

The J. Paul Getty Trust

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The Getty Conservation Institute

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Kathleen Dardes, *Head of Collections*

Tom Learner, *Head of Science*

Susan Macdonald, *Head of Buildings and Sites*

Conservation Perspectives, The GCI Newsletter

Jeffrey Levin, *Editor*

Angela Escobar, *Assistant Editor*

Carol Hahn, *Production Assistant*

Picnic Design, *Design*

Graphic Visions, *Lithography*

Conservation Perspectives, The GCI Newsletter is distributed free of charge twice a year to professionals in conservation and related fields and to members of the public concerned about conservation. Back issues of the newsletter, as well as additional information regarding the activities of the GCI, can be found in the Conservation section of the Getty's website, www.getty.edu/conservation.

The Getty Conservation Institute (GCI) works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world's cultural heritage.

The GCI is a program of the J. Paul Getty Trust, a cultural and philanthropic institution dedicated to the presentation, conservation, and interpretation of the world's artistic legacy.



AMERICAN FORESTS

This publication was printed on Forest Stewardship Council (FSC)—certified recycled paper with vegetable-based inks. A donation to the American Forests ReLeaf program has been made on behalf of the GCI for its use of FSC-certified paper.



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environment and the mechanical damage they sustain. The meeting's objectives were to identify the methodology and assess the feasibility of an epidemiology study, to discuss the scope of the study, and to identify areas for potential subsequent collaboration.

This report includes a discussion paper exploring the terminology and essential concepts of epidemiology and how these may be applied to cultural heritage. It is followed by a summary of the meeting's discussions and outcomes.



**Valley of the Queens Assessment Report
Volume 2: Assessment of 18th, 19th,
and 20th Dynasty Tombs**

Edited by Martha Demas and Neville Agnew

The Valley of the Queens project was a collaboration of Egypt's Supreme Council of Antiquities and the GCI from 2006 to 2011. The project began with comprehensive research, planning, and assessment; was followed by concept proposals; and culminated in development of detailed plans for flood mitigation, tomb stabilization, wall paintings and site elements, and site and visitor management and infrastructure. Volume 1 (published 2012) records research and assessments undertaken for these aspects of the project.

Volume 2 encompasses the condition summary of the 111 tombs from the 18th, 19th, and 20th Dynasties in the Valley of the Queens. Part 1, the 18th Dynasty tombs, includes a summary of tomb architectural development, the geological and hydrological context, and a brief condition assessment of each of the seventy-seven 18th Dynasty tombs. Part 2 describes the 19th and 20th Dynasty tombs. It includes a summary of tomb architectural development, geological and hydrological context, and wall painting techniques. For the thirty-four 19th and 20th Dynasty tombs, an inventory form summarizes general information (naming systems, attribution, and reign; typology; objects recovered;

table of use and interventions; and documentation and references). This is followed by detailed assessment of the condition of the paintings and structural stability, with summary recommendations that emerged from the assessments.



**Conservation of the Architectural
Surfaces in the Tablinum of the House
of the Bicentenary, Herculaneum
Phase I: Examination, Investigations,
and Condition Assessment**

Leslie Rainer, Kiernan Graves, Shin Maekawa,
Mark Gittins, and Francesca Piqué

The Herculaneum Project for the conservation of the architectural surfaces in the tablinum of the House of the Bicentenary (Casa del Bicentenario), undertaken by the GCI in collaboration with the Herculaneum Conservation Project and the Archaeological Park of Herculaneum, is studying and conserving the wall paintings and mosaic pavement in this room as an example of a conservation methodology that can be used at other archaeological sites in the Vesuvian region.

This report documents the examination, investigations, and condition assessment carried out in the tablinum of the House of the Bicentenary during Phase I of the project (2011–16). Chapters include: Description of Architectural Surfaces; Reconstruction and Re-mounting Materials and Techniques of the Wall Paintings; Previous Interventions (1939–2011); Environmental Assessment; Scientific Report on the Wall Paintings; and Conditions of the Wall Paintings. The chapters incorporate photographic and graphic documentation illustrating the material discussed. Also included are an illustrated glossary of terms and a selected bibliography of references related to the topic.

*Online publications are available free on
the Getty Conservation Institute website:
www.getty.edu/conservation.*



CONSERVATION PERSPECTIVES

THE GCI NEWSLETTER



Cristo Obrero Church in Atlántida, Uruguay. Designed by Eladio Dieste, it received a grant in 2016 from Keeping It Modern—a Getty Foundation grant initiative focused on supporting the conservation of significant twentieth-century architecture around the world. Photo: © Leonardo Finotti.

