



7th International Meeting on Retouching of Cultural Heritage

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Book of Abstracts

Faculty of Fine Arts - University of Lisbon (FBAUL)

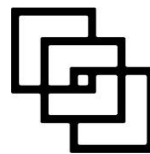


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The Use of Tylose® MH 300 in the Chromatic Reintegration of Matte Contemporary Pictorial Surfaces.

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Abstract

The chromatic reintegration of contemporary artworks poses countless challenges due to the artist's usage of new techniques and materials, many of which were not developed for artistic use. Among the main issues found at the retouching phase are the use of incompatible materials, the use of modern paints with intense saturation and finely ground pigments, the use of specific textures, the presence of colour fields and flat uniform surfaces, the absence or excess of gloss in the paints, and the choice of leaving the painting unvarnished. All these factors result in surfaces that are extremely susceptible to physical and chemical damage and that tend to present alterations and losses that interfere with the comprehension of the artworks. Therefore, matte contemporary pictorial surfaces demand an inpainting material that grants a range of visual possibilities while still being reversible, allowing for treatments in the future without causing damage to the original pictorial layer. To find such a material, several binders were prepared into samples, put through natural and accelerated aging tests, and evaluated for physical stability, chromatic and gloss variations, solubility and removability. One presented outstanding results: Tylose® MH 300 P2, a water-soluble non-ionic cellulose ether used as an adhesive for artworks on paper. Its results were noticeable: highly matte and stable, with positive results on chromatic stability. To validate the tests' results in a practical context, Tylose® was used as a retouching binder for two artworks presenting characteristic problems of matte-surfaced artworks. It proved to be greatly versatile, and easy to prepare and handle. Tylose® is an unusual material for chromatic reintegration, not present in the literature as such, and has shown to be adequate, obtaining excellent results in tests, chromatic adjustments and a matte finish. Thus, this research aims that

Tylose® becomes a viable alternative binder for retouching matte-surfaced artworks.

Keywords

Contemporary Artworks; Matte Surfaces; Chromatic Reintegration; Binder; Tylose® MH 300 P2; Reversibility.

Author Bio



Joana Diniz is an art conservator specialized in paintings and contemporary art conservation. She graduated in Conservation and Restoration at Universidade Federal do Rio de Janeiro and has recently received her MA in Conservation and Restoration of Cultural Heritage from Universidade Católica Portuguesa. Her research is focused on the inpainting of artworks, studying both traditional techniques and materials available as well as researching the application of different binders as inpaint media, their stability and reversibility. She has worked for institutions such as the Serralves Foundation, and currently works as a private conservator.

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