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BOOK OF ABSTRACTS



THE MULTI-SPECTRUM OF RETOUCHING AND THE QUEST FOR MINIMALISM: TWO DIFFERENT METHODOLOGIES AT NATIONAL MUSEUM OF SOARES DOS REIS

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ABSTRACT

The process of retouching paintings has a methodological multispectrum just like other processes in C&R, which means there is a multiplicity of possible and ethically acceptable methodologies, according to each case in particular. This is why it is so important to share and discuss different solutions. At National Museum of Soares dos Reis two distinct paintings (one representing the family tree of the Augustinians and another double faced wooden painting representing both S. Jerome and an anonymous civil portrait) presented different challenges regarding retouching. Considering minimalism as an important asset in C&R, how much is expected to be retouched later in the C&R intervention process is to be assessed from an early stage, whenever possible. In cases where a considerable extension of loss prevails, but there is still clear insight of the composition, aesthetic criteria can be considered as a secondary need, if mechanical stability in pictorial layers occurs. On the other hand if there is visible extension of repaint (from any kind) and further analysis shows there is nothing underneath, removing the repaint and retouching can be redundant. Thereby retouching as a methodological process should be assessed carefully and well defined in criteria and goals. The clear concept of minimal actions can undergo different directions and respect diverse needs.

KEYWORDS:

Oil painting; Textured fill; Mowiol®4-88; Beva®371b.

BRIEF BIOGRAPHY

Salomé de Carvalho has graduated in Art, Conservation and Restoration at Oporto's Portuguese Catholic University (2006) and has concluded her PhD in Conservation of Painting at the same institution (2013). She has worked as a college professor, researcher and conservator-restorer since 2006 and currently works at National Museum of Soares dos Reis (Porto). She is part of the editorial board of ECR – Studies and Conservation and Restoration Journal, edited by CITAR (Research Center for Science and Technology of the Arts), at Oporto's Portuguese Catholic University. Salomé de Carvalho is also author and co-author of numerous papers and posters and she has recently begun a Major in Economics and further education in programming.

Marina Herriges has graduated in Graphic Design and Marketing at Escola Superior de Propaganda e Marketing (Rio de Janeiro, 2011) and graduated in Preservation of Collections at Museu de Astronomia e Ciências Afins (MCTI in 2013). Currently Marina Herriges studies Art, Conservation and Restoration at Oporto's Portuguese Catholic University and has concluded an internship in Conservation and Restoration at National Museum of Soares dos Reis.