



3.^a EDIÇÃO

MADEIRA
ERC RPC

**ENCONTRO REGIONAL DE CONSERVAÇÃO E
RESTAURO DO PATRIMÓNIO CULTURAL**



Sustainability in conservation and restoration practice

Supporting Book - Conferences

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24 OCTOBER 2024, 3rd EDITION

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ERCRPC MADEIRA
ENCONTRO REGIONAL DE CONSERVAÇÃO E
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Program - Conferences

09:15 | Opening Session

Regional Director of Culture: Dr. Medeiros Gaspar

Director of Conservation and Restoration Services (DRABL): Dr.^a Dina Noite

09:30 | 1st Presentation

Rui Xavier, Senior Conservator-Restorer, Calouste Gulbenkian Museum

The Importance of Sustainability in the Management of Museum Objects Preservation: Challenges and Opportunities for the Implementation of Sustainable Practices in Conservation Lato Sensu (online participation)

10:00 | 2nd Presentation

Remy Dreyfuss-Deseigne, Senior Conservator, Atelier Dreyfuss-Deseigne – Conservation of Graphic Artworks and Documents

Nanocellulose in Conservation: new materials for innovative treatments (english)

10:30 | 3rd Presentation

Luís Filipe Raposo Pereira, Conservador-Restaurador, Instituto Politécnico de Tomar

A utilização de filmes de nanocelulose na conservação e restauro de tinta ferrogálica

11:00 Questions/Debate Session

11:10 COFFEE BREAK

11:30 | 4th Presentation

Gwendoline R. Fife, Director of the Sustainability in Conservation's Greener Solvent Project; Researcher at Rijksmuseum and Ki Culture on GOGREEN (Horizon Europe)

Going Greener in Conservation (online participation, english)

12:00 | 4th Presentation

Marta Palmeira, Conservador-restaurador, 20|21 Conservação e Restauro de Arte Contemporânea

Sharing as a Way to Reduce Waste - The Importance of Second-Hand Goods

12:30 Questions/Debate Session

12:45 CLOSING

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Sustainability in conservation and restoration practice

The Regional Meeting on the Conservation and Restoration of Cultural Heritage – Madeira is the result of a partnership between the Regional Directorate of Archives, Libraries, and Book (DRABL) and the Regional Directorate of Culture of Madeira (DRC), organised by their respective Directorates of Conservation and Restoration Services and the Directorate of Museums and Cultural Centres Services.

Based on the role of the conservator-restorer, the main aim objective of the Meeting is to promote knowledge and discussion on topics related to the field of conservation and restoration among professionals from cultural institutions (museums, archives, libraries, and other similar institutions), whose mission is the safeguarding, conservation, and valorization of the cultural heritage of the Autonomous Region of Madeira

The goals of the initiative: to promote research and study in the field of conservation and restoration, facilitating direct contact with national and international researchers to establish future networks; to empower teams of professionals from regional cultural institutions and the external service providers who work with them by acquiring new skills and updating of technical knowledge; and foster opportunities for contact and sharing of experience among professionals in the Region.

The 3rd edition, dedicated to “**Sustainability in Conservation and Restoration practice**”, reflects the concern and importance of aligning conservation and restoration practices (preventive, curative, and restorative) with the principles of sustainability. By promoting social responsibility to reduce the environmental impact of the sector, the Meeting aims to encourage prevention and the use of more economically viable and less harmful techniques and materials. The implementation of these practices benefits the cultural heritage itself, protects the health of professionals in the sector, and just as importantly reflects a clear commitment to play a responsible and active role in protecting the environment. In this way, we aim to disseminate information, best practices, research, and ongoing projects in Portugal and other European Countries.

The programme includes a series of conferences with the participation of national and international professionals and researchers in the field of conservation and restoration, aimed primarily at professionals involved in the conservation of cultural heritage. It also includes a two-day workshop on nanomaterials applied in conservation, aimed at the conservators-restorers of the Autonomous Region of Madeira as part of their continuous training.



CONFERENCES | SPEAKERS | ABSTRACT

24 OCTOBER 2024, 3rd EDITION

1st Presentation:

Rui Xavier, senior conservator, Calouste Gulbenkian Museum

The importance of sustainability in managing the preservation of museum assets: challenges and opportunities for implementing sustainable practices in conservation lato sensu (online participation)

2nd Presentation:

Remy Dreyfuss-Deseigne, senior conservator, Atelier Dreyfuss-Deseigne – Conservation of graphic artworks and documents

Nanocellulose in Conservation: new materials for innovative treatments (English)

3rd Presentation:

Luís Filipe Raposo Pereira, conservator-restorer, Polytechnic Institute of Tomar

The use of nanocellulose films in the conservation and restoration of iron gall ink

4th Presentation:

Gwendoline R. Fife, director of the Sustainability in Conservation's Greener Solvent Project; Researcher at the Rijksmuseum and Ki Culture on GOGREEN (Horizon Europe)

Going Greener in Conservation (online participation, English)

5th Presentation:

Marta Palmeira, conservator-restorer, 20|21 Conservação e Restauro de Arte Contemporânea

Sharing as a way to reduce waste – the importance of used second-hand materials

1st PRESENTATION



Rui Xavier
Senior conservator
Calouste Gulbenkian Museum

The importance of sustainability in the managing the preservation of museum assets: challenges and opportunities for implementing sustainable practices in conservation lato sensu (online participation)

ABSTRACT: Many institutions whose mission, objectives and responsibilities are focused on the preservation of tangible, movable and/or immovable heritage are gradually becoming aware of the imperative need to incorporate practices into their projects and daily routines that highlight and redefine the growing concern for sustainability.

In the context of museum institutions, and across all services and tasks, this reality - which permeates every activity - affects the overall framework that defines senior management and the design of multi-year plans and budgets. From the installation and mounting of temporary exhibitions, where the materials used can ideally be reused in other projects, to the evolving role of courier for artworks, the limitation of printed promotional materials and internal publications, and the inevitable coexistence with digital transformation and its internal and external impacts, institutions are increasingly mindful of adopting sustainable practices.

We are being made aware of the need to use eco-friendly materials, recycle and reduce waste. Similarly, there is a shift in the installation of HVAC systems with a greater focus on energy efficiency, as well as the use of LED lighting and low-consumption equipment.

However, the immediate consequences of the new models proposed for Environmental Sustainability are not yet entirely clear. A growing concern in several museums is the adoption of management strategies based on the Bizot Green Protocol and the alternative strategies it proposes, particularly for environmental control in exhibitions, storage, and loan policies.

We are now able to source materials in a more sustainable and thoughtful way, carefully selecting suppliers and eco-friendly materials in advance (e.g. Green Solvents).

There has been a focus on reducing carbon footprints as we hear, read and learn more about the almost inevitable and continuing dependence on fossil fuels. This is one of the reasons why institutions are increasingly encouraging staff and collaborators to use public transport or bicycles for commuting and, crucially, to reduce air travel in favour of sea travel where possible, in order to minimise its undeniable environmental impact.

BIOGRAPHICAL NOTE: Rui Xavier is a graduate in architecture and interior design with training in furniture conservation and restoration, has worked at the Calouste Gulbenkian Museum since 1992. He is currently Head of Preventive Conservation and Curator of the Japanese Art Collections (lacquers and prints). He holds a postgraduate degree in Conservation/Museum Studies from the University of Lusófona and in Museology from the Faculty of Social Sciences and Humanities of the Nova University of Lisbon. He specialises in the conservation and restoration of lacquers at the British Museum and is also responsible for risk management and the design of emergency evacuation plans, having completed an internship/visit to the Louvre Museum. He has worked in various capacities on over 100 temporary exhibitions and was project manager and co-ordinator of the preventive conservation programme for the new museum project in the Sultanate of Oman. More recently, he was invited to join the scientific committee for the new Holy Land Museum project in Jerusalem to assist with the installation and a publication on mother-of-pearl art.

2nd APRESENTATION



Remy Dreyfuss-Deseigne
Senior Conservator
Atelier Dreyfuss-Deseigne

Nanocellulose in Conservation: new materials for innovative treatments (English)

ABSTRACT: Artworks and documents made of translucent or transparent supports are abundant in Archives, Libraries, and Museums collections. They include thin papers, tracing papers, films, thin skins, plastics, 3D objects etc. But these objects are generally delicate and fragile, and the related supports often have some structural issues, such as tears or delamination of the media. It becomes especially problematic when there is the need to handle these already fragile materials for consultation, digitisation, or exhibition.

The field of nanotechnologies offers new possibilities to consolidate and to stabilise translucent and transparent supports. The Nanocellulose derived materials, showing unique physical and optical properties combined with a high purity, are now used within various labs worldwide to carry out some research projects and innovative conservation treatments.

This talk will present these new conservation materials and several innovative conservation case studies where Nanocellulose materials, such as Nanocellulose gels (CNC and MFC), suspensions and films - also known as Nanopapers - were used to consolidate and stabilise some Paper objects, Plastics, Paintings and also 3D-objects.

BIOGRAPHICAL NOTE: Remy Dreyfuss-Deseigne is a senior Paper Conservator. He received an art history degree from the École du Louvre in 2009 and his Master's degree in Book and Paper conservation from the French National Institute for Cultural Heritage – INP program in 2015, with highest honours. His Master's thesis, done in partnership with the French National Museum of Cinema (la Cinémathèque française), was entitled: 'Introduction of Nanocellulose films in conservation'. He obtained the 2015-2016 National Endowment for the Arts fellowship in paper conservation offered by the Conservation Center for Art & Historic Artifacts (CCAHA, Philadelphia, PA). He carried out two research projects on Nanocellulose gels and films, at the National Library of France scientific lab (2014-2015) and at the Research Center for Conservation (CRCC, Paris, France, 2017-2018). Since 2018, he conducts the workshop Applications for Nanocellulose Gels and Films in Conservation in major Museums, National Libraries, Archives and Conservation Centers worldwide.

3rd APRESENTATION



Luís Filipe Raposo Pereira
 Conservator-restorer
 Polytechnic Institute of Tomar

The use of nanocellulose films in the conservation and restoration of iron gall ink

ABSTRACT: Since March 2023, an exploratory project funded by the Foundation for Science and Technology has been underway, developed by the University of Coimbra, the Polytechnic Institute of Tomar, and the University of Beira Interior. The aim of the project is to develop an innovative strategy based on the use of nanocellulose films, to address the problem of corrosion caused by ferrogalllic inks used in handwritten documents until the beginning of the 20th century. The project involves the development of films made from of different types of cellulose nanofibrils and their application to paper substrates containing ferrogalllic ink, with the aim of using them as agents to increase the resistance of the paper in the areas corroded by the ink, while at the same time providing high legibility (transparency) and barrier properties to the document. The first experimental results of the project will be presented, together with a summary of the main contexts for the use of nanocellulose in the field of conservation and restoration of graphic documents.

BIOGRAPHICAL NOTE: Luis Pereira graduated in Conservation and Restoration from the Polytechnic Institute of Tomar, a Master in Museology from the Lusófona University of Humanities and Technologies in Lisbon, and a PhD in Documentation from the University of Alcalá de Henares. Since 2005, he has been developing his professional activity and scientific reflection in the fields of preventive conservation, conservation and restoration, and museology. With extensive experience in projects related to museums, archives and libraries, and with articles published in national and international scientific publications, he is a collaborating researcher at the Centre for Technology, Restoration, and Valorisation of the Arts of Portugal at the Polytechnic Institute of Tomar. He also teaches graphic documents in the degree and master courses in Conservation and Restoration at the Polytechnic Institute of Tomar, and he is vice-president of the Professional Association of Conservators-Restorers of Portugal..

4th PRESENTATION



Gwendoline R. Fife
Director of Sustainability in Conservation's Greener Solvent Project, researcher for the Rijksmuseum and Ki Culture on GOGREEN (Horizon Europe)

Going Greener in Conservation (online participation, English)

ABSTRACT: This talk will highlight some work being done into how greener conservation approaches in practice can be assessed, defined and applied. We'll look at a brief history of the meaning of 'green', from its origins in Green Chemistry in the 1990's and evolution within the developed sustainability frameworks, to examining what greener means in the context of cultural heritage conservation. The various and varying demands of our professional work must be appropriately considered in this, and research from two projects will highlight some approaches and findings from this perspective. The talk considers the specific topic of greener solvents for conservation - assessment methods, research and information dissemination within the Greener Solvents Project – and refining the definition and associated parameters of green conservation for the field as a whole.

BIOGRAPHICAL NOTE: Gwendoline R. Fife is the director of Sustainability in Conservation's Greener Solvent Project and works as researcher for the Rijksmuseum and Ki Culture in the European project, Green Strategies To Conserve The Past And Preserve The Future Of Cultural Heritage, GOGREEN (Horizon Europe). After her chemistry degree from York University (1994), she trained in easel painting conservation at the Courtauld Institute of Art, London (1997). Following her Mellon Fellowship at the Walters Museum in Baltimore, she has worked for over 25 years as a paintings conservator and researcher in various museums and institutions in the USA, Ireland, and The Netherlands. She has regularly published her work and research, and with expertise in solvent effects on paint films she has been providing international lectures and workshops on sustainable solvent approaches in conservation practice within university training programmes and for professional conservators since 2009.

5th PRESENTATION



Marta Palmeira
Conservator-restorer
20|21 Conservação e Restauro de Arte Contemporânea

Sharing as a way to reduce waste – the importance of used second-hand materials

ABSTRACT: 20|21 Circular arose from the need to reduce the accumulation of materials resulting from conservation and restoration activities, as well as from the organisation of our masterclasses (25 since 2009). Each with a different theme and a different teacher, each with specific material and equipment requirements that we need to ensure; however, we began to question the need to buy everything that the teachers requested, the quantities involved, borrowing equipment from other colleagues, and trying to sell off the surplus materials and consumables that we ended up buying. Although there is still a certain prejudice against second-hand items in Portugal, we already have a small community of restorers and artists who believe that it is possible to share materials, lend equipment, sell what they no longer use, and buy something pre-owned, reusing as much as possible, reducing waste, and making the art world more sustainable. “One person's trash can be another's raw material” is the motto of 20|21 Circular, and we advocate for reuse, waste prevention and savings. Ultimately, the network of contacts generated through these exchanges is vast and invaluable, and the Planet appreciates it!

BIOGRAPHICAL NOTE: Marta Palmeira, graduated in Conservation and Restoration from the Polytechnic Institute of Tomar in 2007, after an internship at the National Gallery in Prague. She founded the company 20|21 in April 2008, with the aim of addressing a gap in the conservation of contemporary art in Portugal. Since then, she has dedicated herself to the restoration of modern and contemporary artworks, as well as managing projects and organising international master classes. Since becoming a mother in 2015, she has become more environmentally aware, completing a course in circular economy and becoming a staunch advocate in the fight against climate change, having founded 20|21 Circular to reduce the enormous amount of waste generated daily in conservation and restoration studios.

Production details

Organisation:

Regional Secretariat for Economy, Tourism, and Culture
Regional Directorate of Archives, Libraries, and Books
Regional Directorate of Culture

Organising Committee:

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Rui Xavier
Remy Dreyfuss-Deseigne
Luís Pereira
Gwendoline R. Fife
Marta Palmeira

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Regional Secretariat for Education, Communication, and
Multimedia Division

24 OUTUBRO
29-30 NOVEMBRO



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Região Autónoma
da Madeira
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de Turismo e Cultura
Direção Regional da Cultura



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