

RéPLICA: Studies of production, conservation and restoration of plaster sculpture

(education, study collections)

Within the scope of the post-doctorate in Art Sciences, the project we have been developing aims to safeguard production methodologies, execution techniques and, consequently, their valorization, preservation, conservation and restoration. The articulation between know-how and conservation and restoration must be very direct. With this multidisciplinary research it is intended to work on two very important points, preserving the memory of the works and valuing them, continuing what was studied in the doctorate, in the Specialty of Sculpture, with a more practical aspect, now complementing, in the Specialty of Art Sciences, with the most humanistic vision.

With this article we intend to demonstrate what has been done in three very specific aspects:

I - Production - the search for techniques, stamps, fittings will allow crossing information with other collections of plasters, demonstrating the path of the works coming from some of these collections;

II – Teaching – the symbiosis between research and practice provide a contribution to teaching, and the transmission of knowledge allows us to stop time to look at art in a different way, to sensitize and care for what once was, and is, someone's art and. Providing students with the reproduction of a technique, of a know-how, sensitizes them to an almost unattainable work.

III – Methodology – conservation and restoration is a science in great expansion, and our research will provide new knowledge with the use of science and technology, such as knowledge of the matter itself, as well as its internal structure. This area is a part of an expanded field in the knowledge of art, which can complement in the humanistic, material (scientific) and artistic (know-how) dimension. Our goal is to contribute to the protection and safeguarding of sculptural heritage in plaster, to strengthen for present generations and for the future this heritage of value and historical-artistic significance.

Marta Frade He began his training at the Professional School of Heritage Recovery of Sintra in 1997. In 2005 he completed his degree in Conservation and Restoration at the Polytechnic Institute of Tomar. Since 2018 she has a PhD with the thesis Conservation and Restoration of Plaster Sculptures - Valuation, Methodology and Teaching. Since that same year he has been working on the project *Another way of seeing: Feeling!* where the replica is an art form reaching everyone. He is developing the Post-Doctorate in Fine Arts in the Specialty of Heritage Sciences. Email: m.frade@belasartes.ulisboa.pt; e.duarte@belasartes.ulisboa.pt

Eduardo Duarte (PT) Degree in Equipment Design from the Superior School of Fine Arts in Lisbon (1990); Master in Art History from the Faculty of Social and Human Sciences of Universidade Nova de Lisboa with the dissertation: Carlos Amarante and the End of Classicism (1997); PhD in Art Sciences from the Faculty of Fine Arts of the University of Lisbon with the thesis: Portuguese Romantic Drawing. Five Artists Draw in Sintra (2007).

He participated in the XXXVI Corso Internazionale sull'Architettura di Andrea Palladio (1994) and in congresses, colloquia and seminars in Portugal, France and Brazil.

Assistant Professor of Art and Heritage Sciences at the Faculty of Fine Arts of the University of Lisbon, Director of the Department of Art and Heritage Sciences at the Faculty of Fine Arts of the University of Lisbon and Integrated Member of the Center for Research and Studies in Fine Arts (CIEBA). Research areas: Sculpture, Drawing; Architecture and Treatises of the 16th-18th centuries; Teaching of Visual Arts