

The intervention of conservation and restoration of the altarpiece *Coronation of Our Lady* from the Italian sculptor Giusti with a view to its musealization in the National Palace of Mafra

Within the scope of the master's degree in museology and museography this theme of work arises in the interest of the study of an important collection of models in plaster, produced by the eighteenth-century sculptor Alessandro Giusti (1715-1799), for the National Palace of Mafra, Portugal. Considering the importance of safeguarding this Portuguese heritage, this project aims to establish the connection of the conservation and restoration of the works and their musealization, through an exhibition proposal.

Our intervention will begin with the inventory of this collection, and at the diagnostic/pathological level, it will represent a more accurate and necessary record for its preservation. Through this study it will be possible to obtain a better understanding of the sculptor's production technique and all its influences coming from the great school of sculptors of Mafra, which in turn has a great Italian root with a technical genesis very similar to the production present in the Basilica of St. Peter of the Vatican in Rome. The analysis of Giusti's plaster altarpieces, where this work will be projected, is only possible through the characterization of the value of the collection and the space that surrounds it.

Thus, our intervention, having as a case study the altarpiece *Coronation of Our Lady* (figure 1), goes through historical research, formal and stylistic analysis, methods of examination and analysis, such as ultraviolet light, the digital microscope, the measurement of internal humidity of the pieces to the intervention of conservation and restoration, culminating in its exposure to visitors.

With this article we intend to raise awareness and share the importance of our work in the preservation, conservation and restoration of this cultural heritage in plaster.

The realization of this project involves, consequently the topics mentioned above and as a final chapter, a proposal in an exhibition context in the Palace of Mafra itself.

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