

# **Intervention of Conservation and Restoration in a sculpture by D. Fernando II and Francisco de Assis Rodrigues Marechal Rantzaw between plaster and bronze**

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## **Abstract**

The following project aims at the preservation and restoration of three original plaster replicas, created by D. Fernando II, in collaboration with Francisco de Assis Rodrigues. Located in Palácio Nacional da Pena, in Sintra, the three 19th-century plaster models represent an equestrian statue of Marshal Josias Rantzaw and are in an advanced state of deterioration.

In safeguarding and intervening a sculpture, it is necessary to consolidate general knowledge about the different treatment methods, as well as an understanding of its constituent material and its limitations. It is important to emphasize that negligence and lack of understanding of the importance of replicas can lead to poor care of the works or even their disappearance.

With a view to resolving the intervention to be carried out, the following project aimed not only at understanding the importance of replicas for the preservation of the sculptures, but also at restoring stability and restoring the aesthetic reading of the three plaster models, so that they can be displayed in Palácio Nacional da Pena.

A bibliographic survey was carried out in order to contextualize the replicas under study and later, a conservation and restoration intervention was carried out. The intervention took place in the collection of plaster sculptures at the Faculty of Fine Arts of the University of Lisbon, and the replicas in question were transported from Sintra to Lisbon.

The intervention carried out on one of the pieces (inventory number PNP2295) was only possible due to the existence of three identical bronze pieces, from this same work. With the help of bronze pieces, a volumetric reconstruction and a concise consolidation were possible.

For the restoration of the two remaining pieces of plaster (inventory numbers PNP2296 and PNP2298), since they are identical replicas, it was only possible to intervene from them.

Since plaster is the most reliable material and is close to the original, it was the chosen material for the reconstruction of missing fragments, using silicone molds. In this way, a return of a faithful reading of the pieces was acquired, seeking to guarantee their stability in accordance with the original intention of their creator.

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She began her training at the Faculdade de Belas-Artes da Universidade de Lisboa, in 2014, where she took a degree in Sculpture. During her academic life, she acquired a taste for Conservation and Restoration and completed a Master's in Conservation Sciences, Restoration and Contemporary Art Production in 2022.