

15th Masterclass



14th and 15th June 2018
PINC-UPTEC, Praça Coronel Pacheco, 2
Porto, Portugal

Public Murals and Street Art Conservation

Will Shank and Maria Chatzidakis

20|21 Conservação e Restauro, a Portuguese contemporary art conservation studio, has invited Will Shank and Maria Chatzidakis to teach a two day workshop aimed at conservators and restorers.

Overview

The aim of this Masterclass is to give an overview of the teachers experiences in the unique challenges presented by the deteriorating and the preservation of two-dimensional outdoor painted surfaces. Topics will include:

Listening to artists, communities, and building owners;
Special issues in documentation and diagnosis;
Practical considerations about preservation interventions;
Ethical questions about intervention in outdoor artworks;
Legal questions about the deterioration of outdoor artworks;
Mural/Street Art Tour of Porto and Discussions with Artists.

Day One

On-site observation of outdoor paintings, paste-ups and stencils, a discussion with the artists about their work, and the context of the painted walls within the policies of the city of Porto.

Topics during the tour will include these, but will probably open up to many others:

- | Discussions with the artists about their techniques and media;
- | Consideration of contractual agreements and expectations about longevity;
- | Sample condition reports;
- | Techniques for on-site identification of media;
- | Comments about the deterioration processes;
- | On-line filing of conservation documentation;
- | A possible nighttime condition survey, using microscopic investigation, ultraviolet fluorescence and raking light.
- | Lecture and Round Table Discussion among Conservators and Artists

Practical Information:

Duration: Two days, 14th and 15th June 2018

Location: PINC-UPTEC, Praça Coronel Pacheco, 2

Language of Instruction: English

Number of participants: 20-25

Registration fee: €500 – VAT included (for participants who have already attended other 20|21 masterclasses)

€570 – VAT included (for newcomers)

Deadline for application: 25th May

Social Event: Workshop participants will be invited for dinner on the 14th

Please do not pay until your registration is confirmed

Will Shank, was trained in paintings conservation at the Villa Schifanoia in Florence, the Institute of Fine Arts of New York University and the Harvard University Art Museums. He was head of conservation at the San Francisco Museum of Modern Art throughout the 1990s, and he received the (Booth Family) Rome Prize in Conservation/Historic Preservation for his work with contemporary murals in 2005. After co-founding the Rescue Public Murals initiative with Heritage Preservation in Washington, DC in 2006, he was awarded the Advocacy Award from the American Institute for Conservation. Based in Barcelona, he works internationally on modern and contemporary paintings. His most recent project was a collaborative study and treatment of American artist Keith Haring's monumental "Tower" (1987) in Paris.

Maria Chatzidakis, received a Bachelor in Conservation of Works of Art at the Department of Conservation of Antiquities and Works of Art of the T.E.I. of Athens and MSc. in Cultural informatics and Management of Cultural Heritage at the Department of Archaeology and the Department of Computer Science of the University of Crete.

She has worked in conservation of paintings, wall paintings and ethnographic objects since 1989.

She is lecturer in Conservation of Wall Paintings, including conservation of street art, graffiti, and public murals, at the Department of Conservation of Antiquities and Works of Art of the University of West Attica. She is member of IIC, INNCA, and co-founder of the Street Art Conservators (St.A.C.o.).

Day Two

In the auditorium, the teachers will make a presentation about their experiences with the conservation of street art and other outdoor paintings, and the topics will be opened up to all participants in a round table discussion. Topics to be considered together include these:

- | Previous experiences with deteriorating outdoor painted surfaces;
- | Previous successes and failures in intervening with deteriorated outdoor paintings;
- | A consideration of the rights of stakeholders, and guidelines for procedures to follow with local governments, artists, property owners;
- | How to make choices about conservation materials and "reversibility";
- | A discussion about who is entitled to restore outdoor murals and/or street art;
- | Considering collaborations between conservators and artists.

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