

THE ZIBBY GARNETT TRAVELLING FELLOWSHIP

Report by Isabelle Vaudrey



**Sculpture Conservation at the
The Pinacoteca do Estado de São Paulo, Brazil**

9th September – 18th October 2013

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Introduction

My name is Isabelle Vaudrey and I am a 21 year old British student studying for a BA (Hons) in Conservation and Restoration at the University of Lincoln.

I first heard about the Zibby Garnett Fellowship from one of my tutors at university as it was Zibby Garnett who founded the Historic Decorative Crafts course at the Lincolnshire College of Art and Design which is now part of the degree I am studying.

At the beginning of my second year at Lincoln I watched the placement presentations by the 3rd year students and one in particular stood out for me; it was by Anna Worthington de Matos on her placement at the Pinacoteca. I was completely captivated as it offered the opportunity to work abroad in a fine art museum; something I was so keen to do but thought was only possible in my dreams.

Grace Osbourne, a fellow student on my course was also eager to go on this placement so we decided to go together for three main reasons: safety, distance and company. Thanks to some badly translated e mails sent by us, we eventually received confirmation that we had been accepted for this placement. I chose to specialise in sculpture as this and 3D arts is something I have been interested in from a young age.

I was most fortunate to receive a bursary from the Fellowship as this would help me to finance the six week sculpture conservation placement at the Pinacoteca do Estado de Sao Paulo and travel around Brazil. A professional placement is a compulsory element of my degree and I wanted it to not only challenge my skills and knowledge but also me as a person. Grace also received funding from the Fellowship and we were each awarded £2000.

The aims for my placement in Brazil were to:

- Work alongside professionals
- Refine my own specialism
- Work on fine art sculpture
- Learn about the museum system in another country and continent
- Gain professional conservation experience
- Learn basic Portuguese
- Experience living and working in a different country

Study Trip:

The Pinacoteca do Estado de São Paulo is the state art gallery. It is situated within the Jardim de Luz, a fenced park in downtown São Paulo city which is in the state of São Paulo in the south of Brazil.



Figure 1. Map showing the 5,975 mile distance between Lincoln and São Paulo.
(Source: Google Maps)

The Pinacoteca was built in the late 19th century originally for the purpose of housing both the state art collection and a school for arts and crafts however, in 1911, it became purely an art museum as Brazil adopted an industrial style of development.

In the 1990s, the building was refurbished into its current layout; the design of the museum has used the best aspects of the old building and modernised them to create a light and engaging environment. The Pinacoteca is predominately a picture gallery and holds the largest collection of 19th century Brazilian art in Brazil; it has a total collection of 14,200 objects. The whole collection is now held in fantastic new storage facilities although everything is securely locked away. In 2004, the Pinacoteca joined with the General Osório building which is a five minute walk away, to form The Pinacoteca Estacao so it is in fact two museums. It only hosts temporary exhibitions and has only one permanent display about the political repression of Sao Paulo.

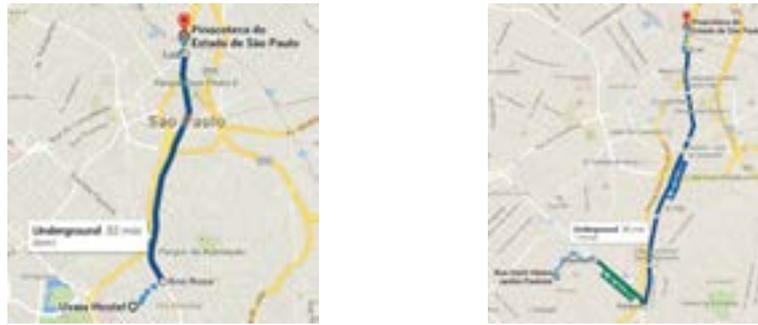


Figure 2. Map showing the position of the Pinacoteca and the route of travel from Uvaia Hostel and Valeria's House.
(Source: Google Maps)



Figure 3. The Pinacoteca

I started work at The Pinacoteca (Figure 3) on Monday 9th September 2013. As both Grace and I had chosen a specialism beforehand, we were shown around the stores, labs and museum on our first day there. The staff talked us through how we would spend our time on a daily basis and then about our major projects.

Whilst in São Paulo, I was determined to learn some basic Portuguese as this would help me to communicate so I could buy food and metro tickets for example however, I often struggled unfortunately with the more technical terms used at the museum.

My main project

Figure 4
“Anchieta”
by Tadakiyo Sakai
1953



I was supervised by Tatiana throughout my placement and she gave me this sculpture to work on using agar agar. The museum was eager for both Grace and myself to gain experience working with agar agar; it is a powder made from the colloidal extract of red seaweeds and used as a gelatinous carbohydrate poultice. Agar agar is most commonly used in food, especially Japanese cooking however, the conservation team have developed a technique whereby they use it to clean porous sculptures. This is a new technique that Tatiana and Camilla have developed following their own professional placements in Spain.

Agar agar is used throughout the world in conservation but hardly at all in England and especially not for sculpture conservation. On my sculpture, I used a mix of 1-5g of a white powder of agar agar to 100ml of water. This gave a good gel that was perfect to use on this ceramic body as it had the ability to pull dirt from the surface layer.

Figure 5. Making agar agar in the microwave.



Agar agar is cooked in a microwave or bain Marie until the texture is smooth and not grainy (Figure 5). A thin mixture is best used on papers or fragile materials. In total, I applied 4 separate layers and left them all for 24 hours; this is the recommended time that I was told to leave the poultice on for. After the allocated time, the agar agar peels off very easily as it is a gel like substance (Figure 6 & 7); it is good fun, really satisfying and the results are very obvious.



Figure 6. Removing agar agar.



Figure 7. Removing agar agar.

I used swabs of deionised water to remove any remaining dirt stains that were attached to the textured surface of the base. Under normal circumstances I would not have performed this however, this museum practices a very different type of conservation. In the Pinacoteca, it is much more restorative based whereas in England we are more likely to conserve so I found this very challenging as it basically negated everything I had been taught.

Whilst treating my object, I encountered two problems that were linked together; the first was a mould outbreak and the second was the agar agar drying out.

During treatment I applied a layer of agar agar to some areas of the sculpture that had been stained by a mould outbreak; I followed all the normal procedures as I had been instructed however, when I returned 24 hours later, the agar agar had dried completely. At first I was shocked as this had never happened before in the museum apparently however, after a long discussion with Manuel, my other placement supervisor, and Teodora, my placement host, we realised that placing the object in a fume cupboard to stop the mould outbreak had allowed air to circulate around the

object which in turn had caused the agar agar to dry out very quickly. It was an important and thankfully not damaging lesson to learn.

As I tried to remove a section of the dried agar agar, it pulled off some of the original surface layer from the chest area so I immediately stopped and thought again about the whole process of applying agar agar. I came to the conclusion that, as it is a water based material, using swabs of water would help soften the agar agar (Figure 8) and allow me to then pull it away without causing any further damage.



Figure 8. The agar agar has dried shiny on the surface and is being softened by swabs of water.

Although I had worked out how to correct the problem, some damage had occurred so I asked for advice as to whether it should be kept as it was or re-touched over the top (Figure 9). After a discussion with Manuel, he suggested I paint over the area using watercolours as it looked unsightly, and I agreed with him (Figure 10).



Figure 9 & 10. Before and after, colour matched over the areas of loss.

I also had to treat the papyrus around the smaller figure's body however, before the sculpture was treated with agar agar, Manuel and I made a protective cover for the papyrus. This would support the papyrus as I covered it and was made using conservation grade cling film and tape as I did not want the water based material to damage the natural fibres.

Once the sculpture had been cleaned, I began to clean the papyrus using three different methods. I chose to use a rubber, followed by a smoke sponge and then some make up sponges as they had a fine texture. Unfortunately, the rubber and sponges did not make any difference to the dirt and black mould layer as they both crumbled into pieces and then some parts got stuck in the creases of the papyrus. I used an air compressor to help dislodge the pieces but as the mechanical method was unsuccessful, I then used some not very damp swabs of deionised water. I applied the swabs in gentle circles and it had a fantastic effect on the papyrus. (Figure 11).



Figure 11. Shows the area cleaned using damp cotton wool swabs of deionised water.

My project was going very well and I was very pleased with the outcome so far until I returned to the labs one Monday only to be greeted with an outbreak of mould (Figure 12) all over the base of the sculpture.

I needed to think hard and quickly what had caused the mould and concluded that moisture had probably been absorbed by the sculpture; this was as a result of the organic water based agar agar and the high level of humidity in the laboratories

which face a large park. I did not realise until I worked in Brazil that the humidity in São Paulo was so high that it would affect my sculpture as much as it did.

To resolve the mould issue, I decided to first use mechanical methods involving a vacuum and a brush (Figure 13); I ensured I was wearing a mask so I would not breathe in any mould particles. This technique removed the majority of the fluffy white mould so then I worked with chemicals by spraying on a mixture of 70% ethanol and 30% water; this acted as a type of fungicide and the next layer of mould was removed using toothbrushes in circular motions.



Figure 12. The mould.



Figure 13. Using a vacuum and brush to remove the mould.

Finally, I applied a layer of agar agar to remove the black mould stains but this is when disaster struck again as the agar agar dried out!; fortunately, despite this, it had removed the final stains. To prevent any future mould outbreaks, I placed the sculpture on four stilts within an extraction cupboard to allow air to circulate. This helped a lot but my project was delayed as a consequence because the mould continued to appear for a few more days before finally stopping.

I believe I could have lessened the mould issue and reduced the number of layers of agar agar need if I had known earlier how to use EDTA as a cleaning agent.

Unfortunately, Tatiana only taught me this technique at the end of my placement.

After the sculpture was clean, my next task was to remove the old fills. The right hand was adhered with PVA and plaster so I removed the fills with dental tools and it came apart very easily; the left hand however, would not move at all so I removed the

plaster but there was no sign of PVA on the wrist. I tried acetone but the hand still would not come apart so as this bond was still strong, I decided to leave it as it was. I did not remove the base fills as they were stable and actually very good, but I did swab off the old, very bad colour matching with deionised water on swabs.

After this task, I remoulded the missing thumb on the left hand using Miliput tinted with powder pigments although unfortunately, the pigments did not make a great difference to the colour. At this point, I also swabbed off the old excessive adhesive around the large figure using acetone and then applied damp swabs of water to make sure no residue was left on the sculpture.

Once the right hand had been removed and cleaned, it was ready to be reattached to the main body. I discussed the best way to do this with Valeria, head of the department and Manuel (Figure 14); jointly, we decided that an armature would be the most suitable method; this would support the hand as it was very likely to be knocked off due to its prominent position.



Figure 14. With Valeria and Manuel discussing the best method to re-attach the hand.

Initially, I looked at the hand underneath a microscope to check that there were no fractures and it was stable to be able to drill into.

Once I had confirmed this, I prepared to make my miniature armature using a bamboo cocktail stick sealed with a layer of Paraloid B72 in acetone. Under Manuel's supervision and using a Dremel, I drilled two holes about 1cm deep; one into the main body and one into the hand (Figure 15).



Figure 15. Drilling holes for the armature with a Dremel

Once the holes were drilled, I used 10 minute araldite 20/20 to adhere the armature into place as this gives a strong bond.

After the adhesive had dried thoroughly, I set to fill in the areas of loss around the wrists and main body. I chose tinted mastic to fill; this was the most uncomplicated part of the project as the mastic is pre-tinted and is very easy to use and apply (Figure 16). I developed my own technique to help shape the fills; I let the mastic part dry and then used dental tools to form it to the correct shape.



Figure 16. filling the wrists.



Figure 17. Detail of the main body fill

As the mastic was already tinted, it gave me a great base to re-touch over the top however, colour matching is something I personally struggle with so I was not looking forward to it. Nevertheless, armed with the great English brand of water colours by

Windsor and Newton I completed the colour matching to a good standard. I recorded each colour I created in my book (Figure 18) so I was able to recreate it at any point and I used a stippled layered affect (Figure 19) to create the colour as the surface colour greatly fluctuated.



Figure 18. My colour record.



Figure 19. Colour matched using the stippled effect so I can build up gradually.

The hardest areas to work on were the wrists and the base fills as these were very prominent and had large surface areas. I spent a long time perfecting my colour matches, but am confident that the new and old fills are now unnoticeable and I am really pleased with the quality and standard of my work.

My final piece:

Figure 20: Before



Figure 21: After



General museum work

“COLAR” 2000, Lygia Reinach, ceramic installation, 1000 x 1645 x 815 cm



Figure 22. Adhering a ceramic bead together.



Figure 23. Working in a large team.



Figure 24. The final piece.

On our first day, we were set to work straight away on an installation in the Jardim de Luz; we worked on a large textured ceramic bead necklace style piece. I adhered together one of the ceramic beads that had been broken then Grace and I both helped a large team of maintenance men and conservators to create a new section as the artist is adding new beads to the sculpture each year.

Frames

Grace and I worked together to dismantle a selection of frames and remove the prints and photographs so that they could be put into Tyvek envelopes for storage. Our first joint project however, was at the Estação stores (Figure 25) but for our second project, we worked in a large team in the labs of the Pinacoteca (Figure 26) to unpack a photography exhibition that had just returned from the Dominican Republic.



Figure 25. Unwrapping the frames at the Estação.



Figure 26. Working in a large team.

Exhibition care and documentation at the Pinacoteca Estação

At the Estação we cleaned a current exhibition on display; we regarded this as being quite unusual as we were actually cleaning even though the museum was open to the public. Next we labelled pieces that were recently re- framed and treated with labels to signify whether they had museum glass fronts or not. This was a very satisfying job as the majority of the pieces had been worked on in the labs so we had seen them from the beginning of the process to their final display.



Figure 27. Working with Grace to label frames.
Figure 28. removing the label from a sculpture.
Figure 29. Cleaning a current exhibition.

“Título, Tenor, Sentimental, Album, Gala e Fatal” 2000, Frida Baranek



Figure 30. Working with Grace to clean Frida Baranek’s piece ready for display.

Although it is not very technical, elbow grease is a very necessary part of conservation and something all conservators are familiar with. To clean this piece, I worked alongside Grace using a vacuum first to clean any surface dust, then we used Hagerty 100 all metal polish on nonabrasive wipes to polish the metal and remove the tarnish. This left the metal very shiny and created a contrast between the latex and the bronze as the artist had intended. We had the distinct feeling that the staff were very pleased to have us here for this as we do not think they were keen to undertake this project themselves; thanks to our Mp3 players, we were able to complete the task so it could be transported to Rio where it is currently on display.

Technical visits

At the end of our placement, Tatiana arranged for us to visit four different conservation studios in São Paulo so that we could compare them with the Pinacoteca and see how varied conservation is in Brazil.

- MAB - Museu de Arte Brasileira (Museum of Art in Brazil)

This is a small private museum with only three exhibition areas. We were shown around the entire museum from the stores to the exhibition areas by two lovely ladies both of whom spoke very good English. Their lab is very small and singular and they do not undertake any conservation or restoration work at the museum itself, only minor interventions, everything else is contracted out to private conservators. There are only 11 people working within the whole museum and I was amazed that it could be run by so few people, especially as their collection and temporary exhibitions always include very famous artists, both worldwide and Brazilian.

- MASP - Museu de Arte de São Paulo (Sao Paulo Museum of Art)

The MASP is the main museum for art in Sao Paulo; it is on the busiest street of the city and holds a collection of 8,000 works from some of the world's most famous artists including Monet, Rembrandt, Goya and Rafael. The strangest thing however, is that the MASP only has one conservator, one curator and one technician in charge of this fantastic collection! Karen, the conservator, showed us their lab (Figure 31) which they used more as an office and store room rather than for practical works as once again, the museum only carries out minor interventions and contracts out work to private conservators.



Figure 31. The small lab at the end of a corridor.



Figure 32. My visitor's pass.

She also showed us around all the exhibition areas and talked us through the pieces that have been restored. In the lab they also had a Cézanne (Figure 33) which Grace and I were so excited about because we could have literally touched it! It is in the lab at the moment as a conservator from the Metropolitan museum in New York is doing some research into Cezanne's use of graphite which is very interesting.



Figure 33. The Cezanne on the left hand side

- SAB - Museu de Arte Sacra (Museum of Sacred Art) Stores

Grace and I visited the stores together with Tatiana (Figure 34) as Carmen who showed us around, could not speak English. The stores are situated in their new storage building which is very inconspicuous (Figure 35). Every object has been re-recorded during the move and they are still recording them now as the collection is very large. SAB only undertake minor interventions in their stores because they do not have the space or staff to have a bigger department; as a result, all major conservation work is sent away to private conservators. Carmen was very concerned with environmental monitoring as the new building was not purpose built and the humidity and temperature fluctuates rapidly. She was also very interested in the fact that we had come to São Paulo to undertake a placement at the Pinacoteca and said she would be pleased to offer placement opportunities to Lincoln students in the future. This may present a problem for prospective students as she does not speak English so they would need to speak Portuguese.



Figure 34. Tatiana and I looking at the storage system.



Figure 35. The inconspicuous building.

- **Atelier Raul Carvalho Restauração de Obras de Artes (Raul Carvalho's Workshop for the Restoration of Artwork)**

This was the only private studio we visited with Tatiana and it was just around the corner from the Pinacoteca. It was a very arty and relaxed environment. Raul Carvalho only employs free-lance conservators and they all come together and work under one company. Unfortunately for us, Raul was not available to show us the studios but his technician was (Figure 36). The studio works on a wide range of materials and objects, but predominately paintings. There is very little storage room (Figure 37) as the turnover of work is very quick.



Figure 36. Looking around the Paper studio. Figure 37. The small storage room.

We found it most interesting to visit three museums and one private studio in São Paulo and see the differences in their laboratory techniques and how so few staff are able to deal with the collections, exhibition displays and conservation processes. It soon became very clear to us that the Pinacoteca was undoubtedly the best museum in São Paulo and we were most fortunate to have secured a placement there. We feel very privileged to have been given the opportunity to work in a prestigious museum and have an insight into its resources and conservation and restoration techniques.

Sao Paulo

Sao Paulo is completely different from any place I have ever visited as it is a very large, cosmopolitan city with very tall buildings.

Living

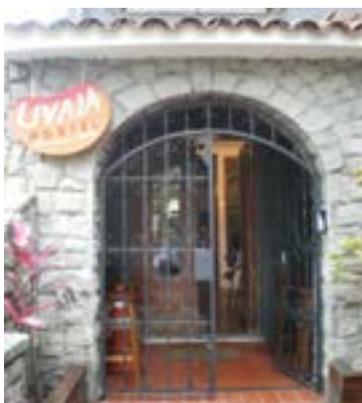


Figure 38 & 39. Uvaia Hostel

For the first four weeks of our stay, Grace and I shared a very small twin room at a hostel called Uvaia (Figure 38 and 39). We chose this hostel because it had the best on line ratings, offered us a good deal and we could have a private room with a bathroom just next door. Unfortunately, our hostel did not offer any on site clothes washing facilities so Grace and I spent nearly a whole day walking to a laundrette which was shut when we eventually found it; needless to say we were at the end of our tether by then. We relayed our washing dilemma one day to the museum staff and immediately Valeria very kindly offered for us to stay at her house for the last two weeks of our placement (Figure 40); how could we refuse? When we moved in with her it was as if we had been adopted by a long lost aunt; Valeria treated us so well, she fed us every night, everything was so clean including our washing which was also ironed and folded, the shower was amazing and to cap it all she even refused to let us pay her anything for staying. We were extremely thankful and grateful as we had been getting quite desperate and it also meant that our costs were lowered so the opportunity to go to Buenos Aires was now a possibility.



Figure 40. Valeria's spare room.

Commuting

Each day we travelled 15 minutes by metro to get to the museum and this cost us R\$6 for a return ticket or £1.65 a day; it was considered very cheap by Western standards. The metro was very busy during the times we travelled and it was such a change from England as the number of people running, shouting and pushing was huge; it also did not help that we were unable to understand 99% of what everyone was saying. For safety reasons, Grace and I always kept close to each other and away from the pushing and shoving however, when we were out and about around São Paulo during the weekends, it was not so easy to use the metro because transport links were not very good; and where there was a metro stop, it would often take another 20 minutes or so to get anywhere. We found this all very frustrating and soon realised just how lucky we are with our transport system in England.

Food

Food became an important part of our time in Brazil because it was so scrumptious! We so enjoyed their pizzas (Figure 42) which are some of the best I have ever eaten and their beans. The Brazilian staple diet consists of meat, rice and beans and their beans are cooked for a long time in butter and garlic; we loved them so much we made them all the time for our evening meals. We also greatly enjoyed Brigadeiro, which are chocolate truffles made with condensed milk.



Figure 41. At Veloso, our favourite bar, with Anna and Pricilla from the museum enjoying our favourite Brazilian cocktails and coxinhas and caipirinhas.

Coxinhas (Figure 41), is a traditional Brazilian snack food which is like a smooth potato mash croquette with shredded chicken in a creamy sauce inside; delicious!

The museum staff ate out every day at lunch time and most days they would go to a kilo restaurant. These are restaurants where (Figure 43) there is a buffet style layout with hot and cold foods available and you pay by the weight of the food on the plate; it is a great idea that should come to England.



Figure 42.
Pizza!



Figure 43.
At a Kilo restaurant.

Weekends

At the weekends and in our first few days in São Paulo we visited many places and saw many sights; we tried to absorb as much as we could whilst we were there and managed to visit Ibrapuera Park which was beautiful and several art galleries including Auditorio, Oca, Museu Afro Brasil, Caxia Cultural, MASP, 30th Biennial and The Pinacoteca.

- **Liberdade**

Liberdade in São Paulo has the largest community of Japanese outside of Japan. We stopped off here many times and had some of the best Asian food I have ever eaten in a very quaint restaurant. There was also a great market here where I brought lots of gifts for friends back at home.



Figure 44. The best Japanese food.



Figure 45. Japanese style lanterns in Liberdade.

- São Paulo Free Walking Tours

One day we were walking through the Old Downtown area of São Paulo and stumbled across a free walking tour in English. We joined in and were so pleased that we did because the guide was fluent in English and very interesting; he taught us so much about São Paulo that we probably would never have found out about and recommended lots of places to visit and eat at. We loved the tour so much we also went on the New Downtown tour that was equally as good.

- The Martinelli Building

This is one of the tallest buildings in São Paulo and has the very best view over the city. You can really see the extent of the city's expansion and it is totally astonishing, like nothing I have ever seen or will see again. The building itself is an old office skyscraper with an ornate 5 storey mansion on top in which Martinelli, the architect of the building once lived.



Figure 46. The view from the top.



Figure 47. Grace and I at the top of the building.

- Cemeteries

On recommendation from the São Paulo Free Walking Tour, we decided to go and see a Brazilian cemetery. This was a complete shock to me as I have never been anywhere like this before. Each family has a crypt where they place their loved ones; most of them are marble and elaborately decorated with flowers and bronze sculptures. We went as the evening was drawing in and for me this was a mistake as the cemetery is massive and I found it quite scary to be in.



Figure 48 & 49. Inside a cemetery: Cemitério da Consolação

Travel around South America

Boiçucanga

One Saturday, we set out to go to the beach however, after we arrived at the bus station we discovered we had missed the bus for that day so we booked for the next day. We arrived on time and ready for the beach; we got on the bus which was surprisingly big and comfy and sat back to enjoy the journey. After a couple of hours, it dawned on us that what we thought would be the 2/3 hour journey to Boiçucanga was not; we passed the 4 hour mark and by the 5th hour we had arrived. Thankfully, it was worth it and we spent an hour at a beach bar (Figure 51) with a beer and some food and the crazy waiter who spoke really good English took some photographs (Figure 50) of us; we had a five minute paddle in the sea and then ran back to catch the bus for our five hour journey back to Sao Paulo.



Figure 50. Grace and I at Boiçucanga beach. Figure 51. At the beach bar watching the sunset.

The view was amazing, a real exotic paradise and one of the only places along the coast you can see the sunset and we did.

The Iguacu Falls

Half way through our placement, we decided one weekend to go and see The Iguacu Falls; it is one of the natural wonders of the world. We proceeded on a 17 hour bus

journey in a so called “sleeper executive” night bus; we arrived in Foz do Iguacu which is a Brazilian town on the border of Argentina and Paraguay; it hosts one half of The Iguacu Falls.

We got a taxi to the hostel we were staying in for two nights and set out straight away to see the Ipaitu dam (Figure 52) which was recommended by the hostel owner. We took a bus tour of the dam which was really interesting as it produces most of the power for Sao Paulo and the iron and steel used to make the dam is enough to build 380 Eiffel towers; as you can imagine, it was massive.



Figure 52. The Ipaitu Dam

On the second day, we had met our roommates who were four Mexicans and one Peruvian and all students at a University in São Paulo state. We had a tasty traditional Brazilian breakfast together and as we wanted to go across the border to see the waterfalls, our hostel owner offered to drive us over with the other guests. We paid him a set fee and he also changed some money into Argentinian Peso for us so we could pay the entrance fee. It took a long time to pass through border control where we got our passports stamped as we were officially leaving Brazil. We were dropped at the entrance to the national park where the waterfalls are situated and brought our tickets for the mini train to take us up to the falls with our new friends. When we finally arrived at the waterfalls after 3 mini trains and a long walk along a raised platform, we arrived at the ‘Devils Throat’ (Figure 53 and 54); this is the top of the waterfalls where you can look down into the falls. It was truly amazing and a real out of body experience; something so unreal what with the noise and the way the water flowed; truly astounding.



Figure 53. With our new friends.



Figure 54. with Grace at the Devil's Throat.

Grace and I and our Peruvian friend also paid for an extra trip in a boat so we could go into the waterfalls and see them from another direction as well as get very wet (Figure 56).



Figure 55. The view of waterfall from the other side.

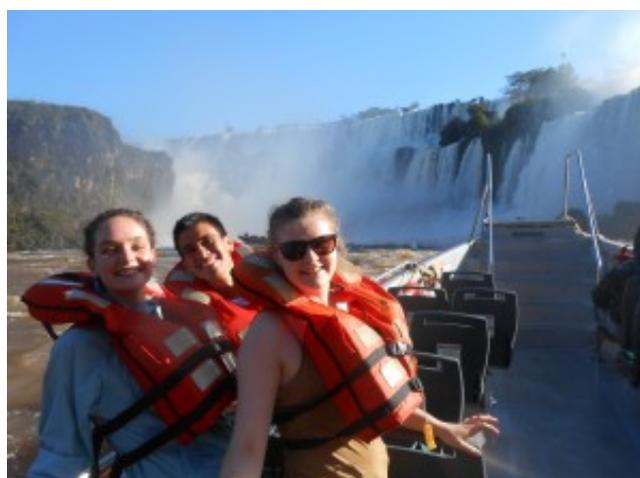


Figure 56. Grace, our Peruvian friend and I on the boat trip.

After all the excitement of the waterfalls, time had slipped away and we had to run to catch our return lift back to Brazil with our hostel owners. We met our other friends and managed to get to the meeting point in time but after a few hours of waiting, the hostel owners did not turn up; we were all pretty annoyed but luckily having five fluent Spanish speakers with us they worked out an alternative way back to Brazil, taking a bus and then a taxi. When we got to the border, I went to get my passport stamped but there was a lot of confusion and a phone was shoved into my hands. It was the hostel owner who was very upset because she thought we had gone missing; they had been stuck in traffic for four hours and were late at the meeting point. They met us at the border and apologised profusely, drove us back to the hostel, refunded us our lift fee and made us all a 'desculpe' or sorry dinner. On our third day we set off

without our new friends to go to the Brazilian side of the waterfalls and stopped at the Bird Park (figure 57 & 58). Which was wonderful; there were so many native or nearly extinct species to see so close up.



Figure 57. With some parrots.



Figure 58. A friendly Toucan.

We had some lunch and then went to the shop but after this we realised we would not have time to see the waterfalls as we had to catch the bus back to Sao Paulo. We returned to the hostel and our hostel owner drove us to the bus station as another sorry-about-yesterday gift and we caught the bus for our 17 hour journey back to Sao Paulo.

Argentina

After our placement had finished, Grace and I set off to explore a little more of South America for a week. We flew out from São Paulo to spend two and a half days in Buenos Aires which was surprisingly cold so we layered up. During our stay we explored all of the major city sights on foot including a beautiful theatre converted into a library (Figure 60). We also went on a cycling tour which enabled us to see even more areas of the city and learn its history as well as visit a traditional street market and see a Tango show.



Figure 59. Grace and I in the Plaza de Mayo.



Figure 60. Grand Splendid El Ateneo Library Theatre.



Figure 61. La Recoleta Cemetery.



Figure 62. At a Tango show

Rio de Janeiro

We flew from Buenos Aires to Rio de Janeiro where we were picked up by our hostel's shuttle taxi and taken straight to our hostel. In our two and a half days in Rio we explored the city and went to the botanical gardens (Figure 63), the Copacabana, watched the sunset over the mountains, saw Jesus Christ the Redeemer (Figure 65) and Sugar Loaf Mountain and took a favela tour (Figure 64) which was a perfect end to a great trip with the warm sun shining down on us.



Figure 63. At the Botanical Gardens.

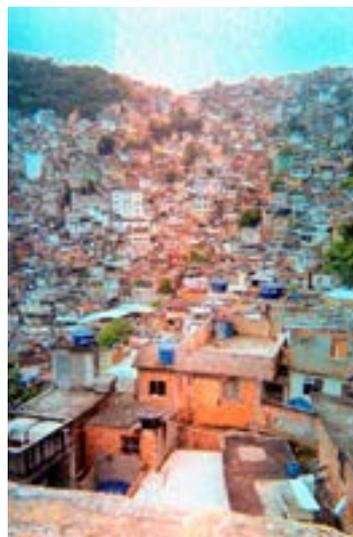


Figure 64. Inside view of a favela. (Taken on a film camera)

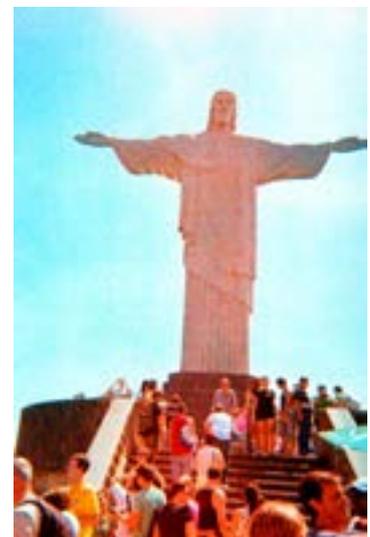


Figure 65. Christ the Redeemer (Taken on a film camera)

Figure 66. Looking out over Rio and the Favelas.



Blog and publicity

www.graceandissybrazil2013.blogs.lincoln.ac.uk



I decided to set up a blog so Grace and I could record everything we did while abroad for the benefit of the Fellowship, university, our families, friends and of course for us. The blog was a great success and we had over 1000 page views over the 6 weeks, with 127 visitors from 21 different countries. These figures easily confirm what a success it was over the six weeks and I am really pleased that people become so interested in conservation.

The Fellowship was keen for me to publicise my trip so I wrote to my local newspapers and was lucky enough to appear in the East Anglian Daily Times 08/08/13, Harleston Mercury 08/08/13, Diss Express 09/08/13, and Eastern Daily Press 10/08/13.



Figures 67 - 71. Scans from the newspapers which published my story.

Evaluation

My placement at The Pinacoteca has helped me gain a lot more confidence in my work as a conservator. I feel that I have fulfilled all of my original aims for undertaking this placement and expanded my skills further than I imagined. I have learnt a new technique; that of agar agar and this has prompted me to further my studies and write my dissertation on it and its uses in conservation in England. Personally, it has been an adventure that I will never forget; it has taught me many life lessons, prepared me for my future as I contemplate my career and let me see the world from a different perspective.

I would like to sincerely thank The Zibby Garnett Travelling Fellowship for their financial support without which this trip would not have been possible.



Figures 72 - 74. Our last day the Museum - with my completed piece, with our favourite maintenance man and with the Restauro department at our leaving party.

