

Foreword

The ECR journal was launched in 2009 and celebrated its 10th anniversary in 2019. The current issue represents the end of a cycle that has lasted 12 years. During this period the journal contributed to consolidate conservation and restoration research in Portugal.

New trends and challenges are forcing us to rethink the project and broaden the scope of the journal to bring it into line with the current activity of CITAR's research focus area of Heritage, Conservation and Restoration as well to replace the journal in the international scenario of cultural heritage publications.

This Special Issue includes a set of papers that were presented during the Sculpt 2021 1st International Conference - Shaping Genealogies on Late 19th and Early 20th Century Sculpture, which resulted in the final scientific event of the GEO-SR research project.

This conference brought together relevant contributions from national and international researchers, in particular the keynotes given by Alison Yarrington (Loughborough University-UK) entitled *Shaping Sculptural Histories, Mapping Sculpture and Beyond*, and Laura Castro (UCP/CITAR) with her talk focused on the problems of sculpture exhibitions entitled *Walls and Pillars a call for protection. Reflections on sculpture in the museum*.

Eduarda Vieira and the GEO-SR project team presented the outcomes of the project. The idea of creating an international network for sculpture studies was discussed, since this is an area with a lack of scientific meetings.

This Special Issue includes six articles on a range of topics from art history, digital technologies applied to the documentation of sculpture, heritage science and conservation and restoration.

Tayer Tolles (Metropolitan Museum of Art), in her article entitled *António Soares dos Reis and Augustus Saint-Gaudens: an artistic friendship*, gives us an insight into the contacts that Soares dos Reis and August Saint-Gaudens had during their academic life in Paris. As the main curator of the American sculptor's work, the author explores in depth the points of contact between the artistic work of the two sculptors who ended up becoming the greatest references of their time in their respective countries.

Sebastian Clerbois from the CReA-Patrimoine at the Free University of Brussels writes about the potential of photogrammetry for documenting cultural assets, and in this case the author presents the USINE project on the theme *Uses of Sculpture and Industrialization: New Evolutions*. The author discusses a central topic related to the industrialization of artistic practices and how this moment, may have constituted a turning point into the artistic production of sculpture.

As an output of GEO-SR project António Mário Almeida and his co-authors in the article entitled *Exploring Portable Ultrasonic Pulse Velocity Averages in the Conservation Assessment of Plaster Sculptures in Museum Environment* present the results of the novel approach to

museum tridimensional artworks by using a traditional method mostly used in buildings, the UPV technology.

From Switzerland comes the contribution of Elisabeth Manschip and her co-authors with the paper *Re-Envisioning Criteria for Documentation of Plaster Artist Models in Museum Collections*, in which criteria like documentation, terminology definition, direct inspection; TDS and Visual Glossary are discussed as a crucial approach for the study of plaster moulds, based on their use to the artistic work of the Swiss sculptor Vincenzo Vela (1820-1891).

The conference attracted several PhD students, and we highlight, between the best selected papers, the one who his signed by Biancalucia Maglione which discusses the relevance of plaster in Marino's Marini sculpture. The author emphasizes that plaster isn't just a mediation material before transferring the work to bronze. Maglione points out that both materials are autonomous.

The conservation and restoration of the plaster work of Soares dos Reis is presented by Elsa Murta and her co-authors (José de Figueiredo Laboratory/DGPC). In their article entitled *Soares dos Reis' plaster Models: technical production and the Challenge of the Conservation and Restoration*, the authors analyze six plaster models belonging to the Museu Nacional Soares dos Reis collection has a source for the technical study for the sculptor artwork. It's relevant to highlight that this approach was performed during the intervention work of preservation of these sculptures since besides being signed by the artist, they presented alteration problems.

ECR Journal has been accomplishing the commitment with innovation and the research in Sustainable conservation within the Strategic Plan of CITAR, and we end this cycle with a deep feeling of having achieved our goal.

Eduarda Vieira 

Conference Chair

ECR- Studies in Conservation and Restoration editor

CITAR-Research Centre of Science and Technology, School of Arts