

EDITORIAL

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The present issue is extremely rich, not only due to the diversity of its content, but also thanks to the way in which our authors have explored and researched a variety of topics. The focus of these new articles provide us the opportunity to explore different horizons concerning known points of view, continue with research and/or complement our professional task clearly and decisively.

In this new episode, *Intervención* interweaves aspects such as analysis of the work of twentieth century artists, contrasted with archeological cultural objects, thence to new technologies proposed for museums, in juxtaposition to the analysis of methodologies designed to identify fibers in Colonial heritage. Thus, the magazine's issue number 26 invites us to acquire new knowledge and confront, in a broad sense, diverse visions on the conservation of cultural heritage.

On this occasion, the academic sections presented are: RESEARCH and ACADEMIC REPORT, which combine with two EXHIBITION REVIEWS. A brief description of each follows, in order to bring our readers closer to the content they can delve into while reading this new edition.

The RESEARCH presented in the articles *Fonca: The History of Art Funding in Mexico in the Course of Political Alternation (1989-2020)* contains an in-depth and necessary analysis of Fonca, the National Endowment for Culture and Arts (Fondo Nacional para la Cultura y las Artes, in Spanish)—one of the cultural institutions that has permeated the country's intellectual life since the end of the 80s—, its development up until the present and the impact politics had on its conception, as well as on the changes it underwent over time, not only due to each of the national cultural models in vogue, but also as a response to the adjustments caused by three different political parties with distinct intentions and ideals.

The Fonca represented the way in which the State and the cultural milieu, specifically the artistic community, related with Conaculta, the National Council for Culture and Arts (Consejo Nacional para la Cultura y las Artes, in Spanish), each with their own unique way of conceiving policies on the subject.

Although the Fonca systematized the way in which resources for artistic creation are allocated, in such a way that the benefi-

ciaries can carry out their work and have greater clarity regarding their future, much remains to be done. Furthermore, institutions change and cultural policies have depended on six-year presidential terms, and continue to do so.

The research on *Maker Technology and its Application in Conservation* broaches the optimization of technological and economic resources, in turn anchored to the tools and philosophy of the maker movement, and decants in carrying out a proposal directed at preventive conservation within the realm of museums.

The results the author provides in this text are not only based on a focus of predominantly museal use, but also on being able to benefit from a data logger which, being ten times cheaper than a commercial one, offers practically identical results, although it does involve significant differences in handling by the user. In view of the fact that a part of the conservation challenges faced by museums relates to acquiring tools and materials that are affordable, but without limiting or compromising their proper use; this proposal is particularly interesting in view of the fact that the methodology it employs stands out by proposing an alternative which delivers good results and can be applied to a wide range of tasks focused on the conservation of cultural heritage.

The RESEARCH *Comprehensive Methodology for the Identification of Liberian Flax and Hemp Fibers in the Supports of New Spanish paintings* shares, through the voice of its authors, the data obtained from analyzing textile fibers of natural materials, such as hemp and linen, used profusely during the Colonial period to create pictoric works. In this case, the findings reached by using a complementary technology to identify these fibers can be reviewed. The sampling was taken from six pieces by different artists who are representative of the pictorial arts of New Spain, from a wide and important time frame—defined by the authors—between the sixteenth and seventeenth centuries.

These types of fibers are extracted from vegetables and are called *liberian* or *phloematic* due to their composition and structure. In the realm of cultural heritage, their taxonomic identification has usually been established based on qualitative techniques which, although they permit us to determine their taxonomy, along with their morphology and provide substantial information, have the limitation of being unable to specifically differentiate between bast fibers. Hence this article shows what can be obtained from complementary methodologies to obtain a more precise analysis of the making of Colonial pictorial productions.

Regarding *The Conservation of Elasmobranchii Remains in the Sacred Precinct of Tenochtitlan. An Overview*, it is an extremely interesting ACADEMIC REPORT which developed as a result of archeological excavations in that notable site, Tenochtitlán, where a large number of remains of fauna have been located, notably those from fishes which represent a great challenge for conservation-restoration, intervention and proper exhibition and manipulation, due to their characteristics.

This type of fish has a characteristic cartilaginous skeleton and includes animals such as sharks and rays, known as elasmobranchii and chimeras, identified as holocephali.

For the case in point, interdisciplinary work has been and will be key to carrying out broad spectrum proposals for such complex work; equally, the methodologies presented are not static or limiting, on the contrary, the study of work done strives to be objective and proffers, from the point of experience, a perspective that could enrich new generations of restorers, archeologists and specialists in various fields linked to archeological heritage.

In the REVIEWS section there are two equally interesting, powerful and analytical texts on important displays that were exhibited in Mexico City *Vicente Rojo: the destruction of order* (*Vicente Rojo: la destrucción del orden*, in Spanish) which took place in the Museum of Modern Art, curated by Pilar García, and *Gego: Measuring Infinity* (*Gego: Midiendo el infinito*, in Spanish) curated by Pablo León de la Barra and Cindy Peña, which was exhibited in the Jumex Museum. The second review, entitled *Vicente Rojo, a Geometric Deluge*, subtly and almost poetically broaches the work of this prolific artist, who left this world before seeing the montage of the retrospective completed, but who did get enough time to share his experiences, artistic and editorial work that have accompanied several generations.

The Mexico-Barcelona connection that began and never ended but, rather, overwhelmingly nourished his and other authors, artists and poets, shows us that a diversity of experiences marked the creative development of that artist.

The analysis of *The Destruction of Order* grants us a glimpse into the numerous series and productions by Master Rojo throughout the exhibit, and shares a single criticism of the artist's work, that he had an unbreakable bond with a country he eventually made his own and where he contributed indispensable works to Art History. That of the mid-twentieth century in Mexico would not be the same without the production of Vicente Rojo, who generously and openly allows

Intervención

JULIO-DICIEMBRE 2022
JULY-DECEMBER 2022

us to learn about the diversity of materials, tools and conceptual proposals his work was founded on for over six decades.

The first review, *Traveling with Gego*, on work by the artist *Gego*, is written from a very different perspective, since it focuses on its conservation and the challenges raised by displaying sublime and beautifully made pieces that are complex to conserve.

Gego's sculptural pieces are based on lines, nets, squares, spheres and other geometric elements that are mostly gravitational, therefore, to display many of them they must be suspended in an expository void that puts tension on the conservation and exhibition of the work of art. It is precisely this tension that grants the spectator a unique experience when contemplating a *Gego* piece. It is noteworthy that the materials used by the artist consist of steel wires, paper and textiles which, albeit stable, are also delicate, both when being placed in the exhibition space and while handling with care during their transfer and intervention.

This text is developed from the perspective of conservation-restoration and centers around two specific pieces: the *Reticulárea cuadrada*, which comprises three elements, and the intervention prior to the exhibition on *Esfera en hexaedro*, both in the custody of the Museum of Contemporary Art in Barcelona (Macba), whose members fully collaborated with Jumex Museum so that the pieces could be appreciated in this exhibition.

This text takes the reader both behind the scenes of exhibitions and what these imply, as well as how conservation-restoration work is performed so that we may enjoy a piece in a room, and introduces the complexity of *Gego's* work.

All the articles in this issue are the sum of teamwork, of the multidisciplinary collaboration that is fundamental for proper conservation of cultural goods in the broadest sense.

Each part offers novel and relevant information for professional work in our area of expertise and grants us the chance to imagine and propose new scenes for action.

Welcome to another number of your magazine, our *Intervención*. *Revista Internacional de Conservación, Restauración y Museología*.

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