

Contribution format: full length paper
Suggested theme: Field research and object documentation

Documentation as a tool for preservation: protocols for documentation and management of the UFMG's Artistic Collection

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This paper, based on my PhD research, aims to reaffirm and emphasize the relevance of documentation processes and their integrated management as indispensable tools for procedures in collections preservation. To this end, it presents protocols for preservation policies, documentation and management of the UFMG's (Federal University of Minas Gerais) Artistic Collection. The collection, constituted along UFMG's trajectory, currently has approximately 1500 objects such as paintings and religious sculptures from the 16th to the 18th centuries; watercolors of 19th and 20th century landscapes; portrait paintings of UFMG teachers; mural paintings; studies for panels; sculptures; engravings; photographs; and books of artists. All of which are spread throughout the university's campuses, with diverse custody at different departments.

In order to problematize the insertion, the provenance and the formation of collections in the university, it was necessary to discuss aspects that involve the history and the unfolding of actions that anticipate the recognition, the management, the safeguard and the necessity of articulation in the local, national and international scopes. Such collections, although accumulated within the university, are often not formed in the trajectory of research and

teaching activities. Faced with such challenges, the research aimed to establish subsidies for the discussion of the need for documentation for knowledge and visibility of university collections, in the case, especially the collections of art. The recognition of this important patrimony brings to the fore the need to establish documentation policies in the university context and an effective commitment of the management bodies in the preservation of these collections.