

GONZALO BORONDO'S WALL PAINTING IN VITORIA-GASTEIZ, TWO SUPERPOSED LAYERS: THE EPHEMERAL ON THE PERDURABLE.

The Spanish Group of the International Institute for Conservation, GE-IIC, is an international association whose main objective is the Cultural Heritage conservation. GE-IIC is composed of professionals from different disciplines, who work in this sector, which in 2011 was awarded with the National Restoration Award for promoting civic participation in the as conservation, research, training and promotion of Cultural Heritage.

Celebrating the VI Congress in Vitoria-Gasteiz (September 2018) under the presidency of Diana Pardo (Doctor in Fine Arts and the Conserver-Restorer of Provincial Council of Álava), special attention was given to research initiatives proposed by the GE-IIC working groups. Therefore, Elena García Gayo (Conserver-Restorer, coordinator of GE-IIC working groups and since 2015 specifically active in the Urban and the Public Art group coordination) reached an agreement with the artist Gonzalo Borondo to create a painted mural which should include the use of the ephemeral concepts.

The reason for choosing Borondo was his constant and consistent interest in the context surrounding his public art interventions. In his works the artist provides sufficient tools to let each person reach its own conclusion. In this case, the artist's priority was the respect for the mural location in Vitoria-Gasteiz's monumental district. In direct contacts, the VI Congress attendees have obtained the first-hand explanations from the project creators.

The selected wall, ceded by the building owners, was prepared by Verónica Werckmeister (Director of the Vitoria-Gasteiz Mural Itinerary) who also has offered technical assistance and support. The work-piece executed by Gonzalo Borondo was completed with an interesting challenge: the finished work would have an ephemeral paint layer that would make the mural a changing piece, whose evolution/ transformation could be observed. In the first project phase, the mural was executed with KEIM brand sol-silicate pigments. The KEIM company has provided free materials for this experimental experience.

The second project's phase was not completed during the VI Congress. As a consequence, the persons involved with the project execution agreed to meet again on the 3rd and the 4th July to complete the mural as planned. IBISATE Crane Company has provided the lift and Gonzalo Borondo, with Elena García Gayo, Sandra Gracia Melero (both Conservators-Restorers) and Janire Múgica (Conservation-Restoration undergraduate student) met again on Cuchillería street in Vitoria-Gasteiz.

In this last intervention, the silhouettes have been even more highlighted. The mural models are the neighbors from Vitoria-Gasteiz that were painted at the beginning of the project, covered with cloths and lying on the ground forming a circle. This was the first photographic image captured from the artist's idea and has been the image reference throughout the whole mural project. This is not only a mural for the neighbors, who are the ones who will be able to follow and witness the mural's evolution, but also for the artist and the restorers, who have left several different materials in order to and study the degradation process. This experience could be used in future creative projects when the materials environmental conditions response results are known.

All the used materials are reversible, very easy to remove in case they don't fall autonomously down due to the humidity and the temperature changes. In this open-air creation, the degradation process is totally random and cannot be controlled. Goya said, that "time also paints" and to these words we can add that environmental changes are what provide the medium, the binder of time. All these variables are unpredictable. It is impossible to know when and how much it will rain, if the wind will be an influence or at what rate the ultraviolet rays will act. This is a new challenging

experience for the participating restorers, as the project proposed process is opposite to the actual state of the conservation-restoration art: this time instead ensuring that the materials last as much as possible, now goal it's about the materials disappearance. The laboratory executed tests, using more resistant than mural materials, have provided positive results. Some of the test samples are placed on the Restoration Service of the Provincial Council of Álava building wall, which makes simple to monitor the degradation process. This study is being accomplish by Diana Pardo and Carlos Venegas (Doctor in Fine Arts and Professor of Restoration at the University of the Basque Country).

The conservation of mural art executed in the public space must be adapted to the evolution of its own deterioration, as it is the part of the creative process. It is the artist, who through its creative process, choose and experiment with the materials and techniques. He decides the ephemeral nature of his own work and which is the point of degradation in which of this work must be conserved. On the other hand, the neighbors, the municipality and the stakeholders can propose a preventive conservation or an abandonment and repainting. This will depend on the links and the associations the work has created with their communities and society. This artistic, ephemeral and multidisciplinary game has begun to provide data of great interest and the project's conclusions will be published when the evolution of the materials provides new results.