

2026

Ministry of Culture, Government of Minas Gerais,  
State Secretariat of Culture and Tourism and  
Clóvis Salgado Foundation present:

# Behind the Scenes of Palácio da Liberdade:

## Memories of a Restorer



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<b>THE PALÁCIO DA LIBERDADE AND THE RESTORATION PROCESS</b>	<b>6</b>
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<b>RECORDING THE MEMORIES OF THE RESTORATION OF THE PALÁCIO DA LIBERDADE</b>	<b>9</b>
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<b>MEMORIES OF A PROFESSIONAL ON THE SECOND RESTORATION CAMPAIGN (2004–2006) AT THE PALÁCIO DA LIBERDADE</b>	<b>11</b>
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<b>RESTORATION IN IMAGES AND WORDS</b>	<b>15</b>
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<b>REFERENCES</b>	<b>23</b>
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## PRESENTATION

The project “Behind the Scenes of Palácio da Liberdade” aims to offer the public access to a deeper dimension of this institution, enabling the presentation of the internal processes that underpin the preservation and appreciation of its collection. This publication is the result of a partnership between the Educational and Communication Departments of the Palácio da Liberdade. Since their establishment, these departments have sought to foster closer engagement between society and its heritage through the dissemination and implementation of artistic technique experimentation workshops; guided visits focused on historical and cultural themes; theatrical visits; educational encounters with researchers and heritage professionals; web series presenting towns in Minas Gerais, ones named after individuals who contributed to the history of the state and the country, among other initiatives.

Educational projects are guided by in-depth research in order to provide meaningful experiences for visitors. Following this same approach, the project “Behind the Scenes of Palácio da Liberdade” presents, in this edition, the testimony of the professional Tatiana Penna, who shares everyday details, challenges and curiosities related to the work carried out during the second restoration campaign of the Palácio da Liberdade, between 2004 and 2006. Tatiane’s testimony was recorded as part of the Oral History Project, an initiative developed in 2025 that sought to value and preserve the memories of workers associated with the Palácio da Liberdade. To enrich the discussions presented by Tatiane, this publication also offers an imagistic and descriptive account of the restoration process of the Palácio da Liberdade’s paintings, revealing artworks that lay beneath layers of paint, recovery of panels that had been damaged, and the care required to preserve the history and identity of the site.

Heritage preservation presupposes an understanding that measures to prevent, mitigate and restore a deteriorating cultural asset must occur in harmony with processes of dissemination, education and circulation of the knowledge associated with it. Preservation is not restricted to the physical conservation of artefacts, but also encompasses efforts to ensure that their meanings, uses and values are transmitted to future generations. In this sense, preservation is equally associated with actions aimed at perpetuating heritage and offering opportunities for reflection on the past through the interpretative frameworks of the present time.

### **Míriam Célia Rodrigues Silva**

Coordinator of the Educational  
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**FIGURE 1** – Ijápá and the Gourd Storytelling: There is still something to be done.  
**SOURCE:** PL Communications, 2025.



**FIGURE 2** – The Nature of Colors by Maria Lira  
**SOURCE:** PL Communications, 2025.

## **The Palácio da Liberdade and the Restoration Process**

**Ana Julia Brito,  
Natielle Dias,  
Daniel Gonzalez e  
Guilherme Melgaço**

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The Palácio da Liberdade was inaugurated in 1898, having been constructed alongside the planned city of Belo Horizonte to house the seat of the Government of Minas Gerais and the official residence of its governors. From its inception, Palácio da Liberdade was thus constituted as both a workplace and a place of residence for the State's leaders, serving as the setting for significant political decisions, celebrations, funerary ceremonies and diplomatic receptions that profoundly shaped the history of Minas Gerais (GOUVEIA, 2009).

The Palácio da Liberdade housed the headquarters of the Government of Minas Gerais until 2010, the year in which the Administrative City of Minas Gerais was inaugurated (MINAS GERAIS, 2010). Following this relocation, the State reassigned the Palácio da Liberdade and the other buildings surrounding Praça da Liberdade to a museological function, giving rise to the Circuito Liberdade, now recognised as one of the largest cultural circuits in Latin America.

As an important symbol of Minas Gerais and in view of the political and social role it played, the Palácio da Liberdade was officially listed by the State Institute of Historical and Artistic Heritage of Minas Gerais (IEPHA). The listing took place in 1975 and contributed to the recognition and enhancement of its architectural heritage and its artistic and decorative collections (IEPHA/MG, 2014).

The listing of the building paved the way for what are now understood as the three major restoration campaigns of the Palácio da Liberdade—cycles of intervention that, over more than four decades, have responded to the material, aesthetic and symbolic needs of the building. The first campaign occurred between 1980 and 1983, at a time when the Palace was only beginning to be recognised as a cultural heritage. The actions undertaken at that stage had a strong structural focus: they included work on the foundations, the roof and the deteriorated parquet flooring, treatment of the oxidation affecting the main staircase, and the initial mapping of integrated heritage assets (paintings, decorative details, objects, among others).

The second campaign, carried out between 2004 and 2006, brought a more in-depth focus on the artistic dimension of the building. This period was marked by the recovery of wall paintings and internal ornamentation, a process that requires detailed technical expertise and involved the removal of overpainting layers, stabilisation of supports and chromatic reintegration. During this process, significant elements were rediscovered. Whereas the first campaign focused primarily on structural reconstitution, this second one concentrated on the preservation and restoration of the building's artistic elements.

The third and most recent campaign, conducted between 2023 and 2025, deepened the integration between preventive conservation and full restoration. In addition to structural interventions—such as the treatment of water infiltration and the roof recovery—this phase included targeted interventions in internal paintings and the cleaning of the front façade. The most distinctive feature of the third restoration campaign, in comparison with the previous ones, was its Open Studio approach: public visitation continued throughout the works, allowing visitors to closely follow the preservation process and to establish direct contact with the restorers.

The Open Studio format brought the public closer to the restoration processes of the Palácio da Liberdade, stimulating curiosity about the interventions undertaken and revealing the lack of awareness among many visitors regarding the necessity of such actions for heritage preservation. The restoration period also contributed to strengthening the activities developed by the Educational Department, enabling the incorporation of new knowledge and the development of thematic visits focused on the restoration process. In 2025, educators had the opportunity to deepen their engagement with restoration-related themes, at which point an institutional demand emerged for the development of a product based on Oral History methodology, capable of dialoguing with both departmental interests and public curiosity about conservation processes. Due these reasons that the institutional need to create a product grounded in Oral History methodology became evident, as it aligned with the interests of both the sector and the public regarding heritage conservation processes, through the documentation of the recollections of a professional who participated in the second phase of the restoration of the Palácio da Liberdade, between 2004 and 2006.

# Recording the Memories of the Restoration of the Palácio da Liberdade

**Daniel Gonzalez,  
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Guilherme Melgaço  
e Natielle Dias**

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As part of the actions aimed at valuing the memory of the Palácio da Liberdade, in 2025 the Educational Department received a request to create an Oral History Programme dedicated to recording testimonies from individuals who had played a significant role in its trajectory. The Educational Department is organised into three research units, whose purpose is to deepen the study of different themes related to the collection and to provide a theoretical foundation for educational projects, in addition to responding to institutional demands. The Oral History Programme was undertaken by the Heritage and History Research Unit.

Oral History was approached from the perspective proposed by Verena Alberti (2005). According to the author, this methodology enables the production and recording of oral sources that make an important contribution to various fields of human knowledge. She states:

**Oral sources are understood as “[...] informal, dialogical individual narratives created in the encounter between historian and narrator” (PORTELLI, 2016, p. 9), which are analysed for the construction of a given historical reality. As a methodology, Oral History constitutes a form of interpreting these realities through attentive listening to the subjects who are directly or indirectly involved in them (ALBERTI, 2005).**

Based on the theoretical framework and the investigations conducted by the Heritage and History Research Team. It was defined as its first analytical focus, the investigation of memories related to the dimensions of work at the Palácio da Liberdade. To guide the inquiry into the theme of work, the group adopted an expanded understanding of the concept, inspired by the reflections of Ricardo Antunes (1995), who views work beyond its productive function, conceiving it as a social, symbolic and relational practice that structures everyday life. This understanding also dialogues with the ideas of Ecléa Bosi (1987), by recognising the role of labor as an experience that organises individual and collective memories. Thus, in order to address the dimensions of work, the Research Unit drew on the reflections of Ricardo Antunes and Ecléa Bosi, adopting an expanded conception that recognises labor as a social and symbolic practice historically central to the constitution of identities, temporalities and collective memories. From this perspective, work is not limited to economic production or formal occupation, but is understood as lived experience, organising ways of life and structuring individual and collective memories that compose both everyday life and the memory of the space.

Historically, the Palácio da Liberdade has been a workplace not only for governors, but also for civil servants, security staff, restorers, gardeners, educators, artists, cleaning professionals and many others who, in different ways, have sustained the daily functioning of the site. By recognising this multiplicity, the project sought to construct a narrative that values the memories present within the Palace. Accordingly, the Oral History Programme aimed to listen to individuals who had maintained this relationship with Palácio da Liberdade. The decision to prioritise professionals who no longer had an employment relationship with the institution was based on the understanding that time distance would allow their memories to be revisited and matured, generating more reflective and meaningful narratives. This perception was confirmed through recording the testimony of a professional who had worked in the restoration process nearly ten years earlier. Nevertheless, this decision also posed challenges in contacting people who had previously worked at the premises, due to changes in address or telephone numbers, or to a lack of availability as a result of involvement in other projects. The restorer Tatiana Penna, who worked at the Palácio da Liberdade between 2004 and 2006, was recommended by other professionals in the field, and sections from her interview are presented in the following section of this text.

## **Memories of a Professional on the Second Restoration Campaign (2004–2006) at the Palácio da Liberdade**

**Daniel Gonzalez e  
Míriam Rodrigues**

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The interview conducted as part of the Oral History Programme was carried out with Tatiana Penna, who worked during the second restoration campaign of the Palácio da Liberdade, between 2004 and 2006. She shared memories of the restoration processes undertaken at the institution and reflected on the significance of this work for the team involved. Trained originally in Psychology, Tatiana Penna began her professional career in that field before transitioning to the area of conservation and restoration. After approximately fourteen years of professional practice, she decided to change careers in the late 1990s, motivated by her interest in the arts and by her close relationship with this field since childhood. In 2000, she completed a postgraduate specialisation in Conservation and Restoration at CECOR, as a member of the institution's 13th cohort. Her professional insertion initially

occurred as a restoration assistant, working on projects such as the restoration of the São José Church, while simultaneously pursuing complementary training in painting, drawing and art history. Subsequently, she completed both a Master's degree and a Doctorate in Cultural Heritage at the Federal University of Minas Gerais (UFMG), consolidating her academic and professional trajectory in the field.

When asked about the meaning of restoration in her life, Tatiana Penna defines it as a practice deeply connected to memory, identity and collective history. According to the restorer, her affective relationship with Belo Horizonte city and her longstanding attention to its buildings over time contributed to this understanding, reinforcing the importance of heritage in the constitution of memory and in fostering a sense of belonging. As she explains:

**For me, restoration is... first of all, I find restoration deeply fascinating. I was born in Belo Horizonte and I have a very strong affection for the city. I do not know whether this is because my entire family was formed here—my parents were from here, my grandparents as well. As we have always had a strong connection with arts, we always paid attention to the city's buildings. My mother enjoyed telling stories about the houses, about how there used to be many gardens and verandas. You gradually develop a passion for the city—I think this is natural—for the city where you were born, grew up and lived your whole life. And I believe that one of the most important things for a restorer is to understand the importance of heritage in the constitution of our history and our memory. I think this is one of the fundamental premises for being a good restorer (PENNA, 2025).**

By highlighting family influence and early contact with the arts, the professional's testimony underscores the importance of the transmission of knowledge and the construction of bonds with heritage. This perspective resonates with Cesare Brandi's definition of restoration, according to which, restoration constitutes a methodological moment in the recognition of the work of art in its full material reality, considering simultaneously its aesthetic and historical dimensions, and is associated with the intention of preservation that enables future generations to access cultural heritage. Thus, both the practice of restoration and the perpetuation of knowledge about heritage are fundamental to the continuity of collective memory (BRANDI, 2004).

For Tatiana Penna, her experience at the Palácio da Liberdade also consolidated other perceptions regarding restoration practice, particularly by evidencing the pedagogical potential inherent in the worksite itself. At the Palácio da Liberdade, it was possible to observe and learn all stages of the restoration process at a time when undergraduate courses in the field did not yet exist. As Tatiana explains:

This place was a school of restoration, because we taught all the processes from the very beginning: paint removal, levelling, fixation of polychromy. Sometimes a person would remain only at the stage of removing polychromy and would not enjoy it, asking: “Is this all there is?”. And we would explain that it was necessary to go through all the stages of restoration in order to understand how it works—that it is not possible to skip steps. Ideally, one should go through each of them. I believe that, in a restoration process, this is extremely important: this education, this training of new professionals. Many of the people who worked here with us are now restorers and work in various other companies. They started here, through practice, but always under supervision, working with guidance, including in order to understand how the processes unfold (PENNA, 2025).

The interview also highlights the characteristics of a meticulous, lengthy and strategic process, developed in stages and requiring intense physical and mental dedication from restoration professionals. As described by Tatiana Penna:

After the process of removing overpainting—which took a long time—I worked on the restoration here; I remained in the dome for eight months, just to give you an idea of how slow and time-consuming restoration is. In the dome, we encountered some structural problems that were resolved, and afterwards, where there had been losses of paint, we worked on those areas. These were eight months of uninterrupted work, with hands raised, neck tilted upwards. That is to say, restoration is also work that places heavy demands on the body, because the working positions are generally uncomfortable. For example, we restore skirting boards, and to do that you have to sit on the floor, sometimes lie down—because I am quite tall, I often worked lying down—and in the upper part of the dome you are always working with your face turned upwards and your arms raised (PENNA, 2025).

Finally, Tatiana also shared the collective feeling experienced by the restoration team at the conclusion of the project, recalling the expectations at the beginning of the restoration, the time devoted to the work and the opportunity to witness the results of the process—particularly for those who had been involved in the restoration of the Palácio for an extended period. As she recounts:

**By the end of the project, there must have been around thirty people. As the restoration progresses, the team usually becomes smaller, because the work becomes much more specialised. [...] It was a restoration project that, I believe, marked the entire team. [...] Restoration is very moving for people. It is quite amusing because we discovered many things inside Palácio da Liberdade. When a restorer—or anyone—discovered something, everyone would start shouting: “We found it! We found it! How beautiful!” Everyone would come running because they wanted to see it. [...] And we are part of history, aren’t we? Everyone hoped that the restoration would be successful. To give you an idea, on the last day we were here at the Palace, everyone sat on the staircase and cried. Most people had been here for four and a half years. Can you imagine being in one place for four and a half years, working non-stop? We worked continuously, and towards the end we were even working on Saturdays. It is very moving to realise that you were part of something like this. [...] Everyone carries a little of the restoration with them. And I think that is why it was one of the most remarkable projects. And I have worked on several projects, but the restoration of the Palace was particularly memorable. For us, it turned out beautiful, didn’t it? [laughter]. The Palace is extraordinarily beautiful (PENNA, 2025).**

The restoration processes of the Palácio da Liberdade are not merely technical interventions, but constitute a policy of memory. Each professional involved in these processes adds a layer of understanding of what it means to care for a living heritage site. Recording these experiences acknowledges that the memory of Palácio da Liberdade resides not only in its walls, paintings or objects, but also in the people who, through their hands and their stories, ensure that it continues to communicate. This publication concludes with imagistic and descriptive records of the restoration process, presented in the final section of this text.

## Restoration in Images and Words

**Ana Julia Brito,  
Natielle Dias e  
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At the Palácio da Liberdade, restoration processes have been crucial to ensuring both the preservation of the building and the study of its history. These interventions revisited the intentions underlying each aesthetic and architectural element, recovering characteristics that had been concealed or lost over time. Restoration made it possible to recover paintings and ornamentations; the process revealed ideals and aesthetics from different periods, as well as the artistic expressions and styles that characterised each historical moment. A clear example of these transformations and of their reintegration process can be observed in the images presented below.

Beginning with the Allegory of Fraternity, located in the Staircase Hall of Palácio da Liberdade, the first image reveals a painting affected by craquelure, fissures and faded pigmentation (Figure 4). Following restoration, the represented elements and colours become more clearly defined, revealing with greater precision the message that the work intends to convey (Figure 5).

The Allegory of Fraternity consists of a wall painting authored by Frederico Steckel. At the centre of the allegory are five distinct figures, each characterised by specific garments and attributes. The central protagonist, representing the ideals of fraternity, is a winged figure wearing an eighteenth-century-style white dress, with a blue mantle draped over her lap. In her left hand she holds a branch of foliage, while her right hand holds a book. Her head is crowned with a laurel branch. She is



**FIGURE 3** – Interview from the Oral History Program conducted with Tatiana Penna by educator Naira Augusta.  
**SOURCE:** photo by Luiza Lisboa, 2025.

seated on a throne-like structure and closely observes the interaction between two male figures positioned face to face. They greet one another with a handshake, symbolising mutual agreement. In front of each of them stands a cherub.

The male figure on the left wears military attire: armour and a helmet with a plume, similar to that worn by the angel positioned before him, who holds a sword pointing downward, with the blade resting upon a surface of clouds. The male figure on the right is dressed in white garments and holds, with the hand free from the handshake, a scroll, while the angel before him holds a book upon his lap and uses a quill to write in it. Steckel refers to one of the mottos advocated by the French Revolution, while also appearing to attribute a new meaning to the concept of “Fraternity”, associating it both with physical strength, represented by the armed forces, and with intellectual strength, achieved through scientific study and institutional processes. The youthfulness of the figures may also allude to the newly established political system, now republican.



FIGURE 4 – Allegory of Fraternity – Before restoration.

SOURCE: Personal archive – Tatiana Penna



**FIGURE 5** – Allegory of Fraternity after restoration

**LINK:** Photographs for publication

**SOURCE:** Palácio da Liberdade Communication Department



**FIGURE 6** – Theatrical Guided Tour.  
**SOURCE:** photo by Luiza Lisboa, 2025.

Another comparative example that highlights the processes of discovery, treatment and recovery can be observed in the images below. The painting in question, located on the Rear Veranda, forms part of the set of wall paintings that ornament this space. Against a light pastel green background, a golden ornament is delineated, composed of a base resembling a candlestick, crowned by the convergence of three foliate elements that unfold into symmetrical spiral branches.

In the first photograph, the moment of discovery of the ornament concealed beneath another layer of paint is visible; the image reveals an ornament with an opaque, stained and faded appearance against a background close to white. In the second photograph, the contours of the composition are more clearly defined, with the background becoming more apparent, though still marked by some grooves. In the final image, the restored work can be observed, with its details and colours fully recovered (Figure 7).



**FIGURE 7** – Set of photographic records (before, during and after restoration), Rear Veranda painting  
**LINK:** Photographs for publication  
**SOURCE:** Personal archive of Tatiana Penna.

In addition to the images above, which document the restoration carried out between 2004 and 2006, Palácio da Liberdade underwent a new intervention between 2023 and 2025. During this period, the recovery process was also intensive. In the images below, it is possible to observe not only improved clarity of aesthetic details, but also structural interventions prompted by water infiltration. In the images relating to the Governor's Bedroom, the opening caused by infiltration can be seen alongside the fully restored ceiling (Figure 8).



**FIGURE 8** – Photographs before and after restoration of the Governor's Bedroom

**LINK:** Photographs for publication

**SOURCE:** Olavo Maneira, 2024, Instituto Biapó YouTube channel

During this same period, the front façade of the Palácio also underwent specialised and meticulous cleaning and restoration. This process can be observed in the before-and-after images below, which demonstrate how restoration restored vitality to the pediment (Figure 9).



**FIGURE 9** – Front Façade before and after restoration

**LINK:** Photographs for publication

**SOURCE:** Olavo Maneira, 2024, Instituto Biapó YouTube channel

Restoration is fundamental to the preservation of memory, enabling both the conservation of heritage and the understanding of the historical contexts in which it is embedded. These processes reveal the multiple layers of the past—its transformations and meanings—allowing for deeper interpretation of the narratives and experiences that shaped each period. Restoration thus emerges as an essential practice that connects past and present, ensuring that cultural and historical memory remains accessible to future generations. This publication reaffirms the importance of preservation processes, particularly with regard to conservation techniques and the dissemination of heritage.

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**FIGURE 10** – Ateliê Liberdade.  
**SOURCE:** PL Communications

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