

**THE INSTITUTE MOREIRA SALLES AND THE INSTITUTE HERCULE FLORENCE HOLD THE INTERNATIONAL SEMINAR *ONE HUNDRED AND NINETY YEARS OF HERCULE FLORENCE'S PHOTOGRAPHIC EXPERIMENTS* - WITH PRESENTATION OF THE RESULTS OF THE SCIENTIFIC RESEARCH THAT PROVES HIS PIONEERING ACHIEVEMENTS**

**THIS COST-FREE EVENT TAKES PLACE ON MAY 23<sup>rd</sup> AND 24<sup>th</sup> AT THE INSTITUTE MOREIRA SALLES' HEADQUARTERS IN SÃO PAULO**

The artist-inventor Hercule Florence (1804-1879) is the subject of the “*International Seminar One Hundred and Ninety Years of Photographic Experiments of Hercule Florence - with presentation of the results of scientific analysis that prove his pioneering achievements*”, jointly organized by the [Institute Moreira Salles](#) (IMS) and the [Institute Hercule Florence](#) (IHF). The event is scheduled for May 23<sup>rd</sup> (Tuesday) and 24<sup>th</sup> (Wednesday), from 9:00 a.m. to 6:30 p.m., at the IMS Paulista (Avenida Paulista, 2424 - São Paulo, SP - Tel.: 11 2842-9120).

Registration is free of charge and will be open from May 8<sup>th</sup> at 12:00 pm, subject to room capacity. It can be done separately for each day of the event or for both through the following links:

- For May 23<sup>rd</sup>: <https://www.sympla.com.br/evento/dia-1-23-05-seminario-internacional-190-anos-das-experiencias-fotograficas-de-hercule-florence/1966870>

- For May 24<sup>th</sup>: <https://www.sympla.com.br/evento/dia-2-24-05-seminario-internacional-190-anos-das-experiencias-fotograficas-de-hercule-florence/1966971>

The seminar marks the celebration of Hercule Florence, one of the most interesting and notable foreigners who settled in Brazil in the 19<sup>th</sup> century. Besides being an inventor, Florence was a draftsman, painter, typographer, naturalist and is internationally recognized as one of the pioneers in the discovery of photographic processes.

The main theme of the event is the dissemination of the results of the physicochemical analyses performed in 2022 on three of Florence's objects - two photographs, being one of a Masonic diploma and one of pharmacy labels from 1833 (IHF collection), as well as a photograph of pharmacy labels (IMS collection) - through an unprecedented partnership between four institutions from three continents: the IMS and the IHF, from São Paulo, Brazil, the [Getty Conservation Institute](#) (GCI), from Los Angeles, USA, and the [Laboratory HERCULES](#) at the [University of Évora](#), Portugal. The conference will also address other issues related to the inventor.

Among the international guests at the seminar are researchers Art Kaplan (GCI) and António Candeias (University of Évora), who are responsible for the laboratory analyses, and researchers Grant Romer and Ariadna Romer (Academy of Archaic Imaging, Rochester, USA), as special consultants for the analyses.

Among the Brazilian participants are professors Boris Kossoy (ECA-USP) and Márcia Rizzutto (Physics, USP) and IMS researchers Millard Schisler (collection manager) and Sergio Burgi (photography coordinator), as well as IHF superintendent researcher Francis Melvin Lee, all special consultants for the analyses.

The program will also have the participation of Patricia de Filippi (conservation specialist), Maria Inez Turazzi (Historian, UFF/Labhoi and CBHA), Iara Schiavinatto (Institute of Arts, UNICAMP), Antonio Fatorelli (UFRJ), Fernanda Pitta (MAC-USP), Silvana Bahia (Olabi), Ingrid Hoelzl (visual theorist), and the visual artists Adrià Julià, Letícia Ramos, and Lívia Melzi.

The seminar will be broadcast live on the [IHF](#) and the [IMS](#) YouTube channels with simultaneous translation into Portuguese and description in Brazilian Sign Language. Recording of the event will be available at a later date on the digital channels of the organizers, with subtitles and description in Brazilian Sign Language.

### **The photographic analyses**

Throughout the second half of 2022, several laboratory analyses were conducted in Portugal to determine the materials and techniques used by Hercule Florence in his early photographic works and graphic reproductions.

The images were examined in the Laboratory HERCULES at the University of Évora, with state-of-the-art equipment, such as XRF and SEM-EDX, by world conservation experts, led by scientist Art Kaplan, from the GCI, and António Candeias, full professor in the Department of Chemistry and Biochemistry at UE and a senior researcher at the Laboratory HERCULES. Participating as special consultants were professors Márcia Rizzutto (Physics, USP) and Boris Kossoy (ECA-USP), IMS researchers Millard Schisler and Sergio Burgi, as well as IHF superintendent researcher Francis Melvin Lee.

The objects analyzed were, a photograph of a Masonic diploma containing metallic silver and one of pharmacy labels from 1833, from the IHF collection; also a photograph of pharmacy labels, from the IMS collection, both containing metallic gold. All the analyses were based on accounts of Florence's experiments described in his manuscript [\*L'Ami des Arts livré a lui-même\*](#) (published by the IHF and available for download at the institution's website).

For Art Kaplan, “what Hercule Florence accomplished is really a prehistory of photography. He was one-step ahead, employing certain elements much earlier than they were commonly used in the photographic process. The images analyzed are probably the oldest and most successful survivors of experiments that used only the action of light on a surface chemically sensitized with gold and silver. Images by other pioneers of photography also used this process, but they darkened quickly”.

### **Who was Hercule Florence?**

Hercule Florence (1804-1879) was born in Nice, at that time occupied by the French revolutionary army. He arrived in Rio de Janeiro in 1824, at the age of 20, and was hired as the second draftsman for the Langsdorff Expedition (1825 to 1828), a scientific mission that traveled more than thirteen thousand kilometers from São Paulo to Grão-Pará, from the Tietê River to the Amazon River, mostly by waterway. Florence documented in his diaries and drawings his impressions of the landscape, the Indians, the fauna and flora of the places he passed through. After the expedition, he settled in Campinas (former São Carlos Village), São Paulo State, dedicating himself to his inventions and experiments. Learn more [here](#).

One of the primary references for the study of Florence's legacy in Brazil is the book by historian Boris Kossoy, *The Pioneering Photographic Work of Hercule Florence* (Routledge, 2018). Florence has also been increasingly recognized internationally as one of the pioneers of the photographic process and cited in important international publications on the history of photography, such as: *A World History of Photography*, by Naomi Rosenblum (Abeville, New York, 1984); *Les Multiples Inventions de la Photographie*, organized by Jean-Pierre with article by Boris Kossoy (Association Française pour la Diffusion du Patrimoine Photographique, Paris, 1989); *Seizing the light: A History of Photography*, by Robert Hirsch (McGraw-Hill, New York, 2000); and *The Thames & Hudson Dictionary of Photography*, edited by Nathalie Herschdorfer (2015). Florence's work was also the subject of an exhibition at the [Nouveau Musée National de Monaco](#) between March and September 2017.

### **SEMINAR | PROGRAM**

**- May 24<sup>th</sup>, 2023 (Tuesday)**

**9:00 – 9:30** - Reception and registration

**9:30 – 10:00 - Presentation**

João Fernandes (IMS), Sergio Burgi (IMS) and Francis Melvin Lee (IHF).

**10:00 – 11:00 – A conversation with Boris Kossoy**

Presented by Antonio Florence (IHF) and Grant Romer (Academy of Archaic Imaging).

**11:30 – 12:00 – The story of the analyses**

Presentation of the steps that led to the analyses in the HERCULES Laboratory, with Patricia de Filippi, Márcia Rizzutto (Physics, USP), Millard Schisler (IMS) and António Candeias (University of Évora).

**14:00 – 15:00 – Art Kaplan (Getty) and António Candeias (University of Évora)**

Presentation of the results of research done in the HERCULES laboratory.

**16:00 – 17:00 – Grant Romer (Academy of Archaic Imaging) – Photography before 1839 - the first achievements of photography.****17:00 – 17:30 – Ariadna Romer (Academy of Archaic Imaging) – An approach through Thomas' doubt to understand Florence's photographic achievements.****- May 25<sup>th</sup>, 2023 (Wednesday)****9:00 – 9:45 – Iara Schiavinatto (UNICAMP) – Some questions about materiality in Hercule Florence.****9:45 – 10:30 – Maria Inez Turazzi (Historian, UFF/Labhoi and CBHA) – Hercule Florence and “the art of inventing” between the 19th and 21st centuries.****11:30 – 13:00 – Contemporary artists who have revisited Hercule Florence's techniques.**  
Adrià Julià, Letícia Ramos and Lívia Melzi. Moderated by Fernanda Pitta (MAC-USP).**15:00 – 16:00 – Antonio Fatorelli (ECO, UFRJ) – The actuality of Hercule Florence.****16:00 – 17:30 – Future images, futures of the image.**

Ingrid Hoelzl (visual theorist) and Silvana Bahia (Olabi). Moderated by Millard Schisler (IMS).

**18:00 – Closing: Francis Melvin Lee (IHF) e Sergio Burgi (IMS)****ABOUT THE PARTICIPANTS**

**Adrià Julià** is a visual artist born in Barcelona, working with film, photography, performance, sculpture and printed materials. His work questions the technologies of the image and their relationship to normative narratives and violence. Since 2011, Julià has been researching the photographic experiments of Hercule Florence.

**António Candeias** is a Full Professor in the Department of Chemistry and Biochemistry at the School of Sciences and Technology of the University of Évora. An expert in Surface Chemistry and Heritage Sciences, he founded the Laboratory HERCULES and was its director. He also holds the following positions: Coordinator of the Chair in Sustainable Heritage at the City University of Macau, Scientific Coordinator of the Laboratory José de Figueiredo of the Directorate General of Cultural Heritage, Director of the Portuguese Platform of the European Research Infrastructure for Heritage Science in the National Roadmap of Research Infrastructures of Strategic Interest, and Director of the Associate Laboratory for Research and Innovation on Heritage, Arts, Sustainability and Territory.

**Antonio Fatorelli** holds a BA in Sociology and Politics from the Pontifical Catholic University of Rio de Janeiro, and a MA and PhD in Communication and Culture from the Federal University of Rio de Janeiro. He also completed post-doctoral studies at Princeton University and the

Federal University of Ceará. He is a professor in the Department of Expressions and Languages at the School of Communication at UFRJ and in the Graduate Program in Communication and Culture at the same university. He is a researcher at Núcleo N-Imagem and at the Laboratory of Photography, Image and Thinking at ECO/UFRJ. He is the author of *Fotografia contemporânea: entre o cinema, o vídeo e as novas mídias* [Contemporary Photography: between cinema, video and new media] (Senac, 2013); *O que se vê, o que é visto: uma experiência transcinemas* [What is seen, what is seen: a transcinemas experience] (Contracapa, 2010, with Katia Maciel); and *Fotografia e novas mídias* [Photography and New Media] (ContraCapa, 2008), among other books.

**Antonio Florence**, Antonio Florence, Hercule Florence's great-great-grandson, is a lawyer graduated from the University of São Paulo, with specialization in International Tax Law from the University of Munich, Germany. He is the founder of the Institute Hercule Florence. He studied photography and art history, having immersed himself in the universe of visual arts in mid-2015, when he began to exercise photographically the production of contrasts caused by light in everyday objects. He is the author of the book *Intervalos Acidentais* [Accidental Intervals] (Fotô Editorial, 2017). To learn more about his work and explore his portfolio, visit his website at <https://www.antonioflorence.com/>

**Ariadna Romer** holds a BA from the National School of Conservation, Restoration, and Museography in Mexico City and a post-doctoral degree from the European Centre of Archeometry in Belgium. She is currently a member of the Academy of Archaic Imaging, an institution dedicated to providing resources for understanding the history of the application of technology to the representation of visual experience. She is a member of the Educational Program for the Conservation of Photographic Heritage in Mexico and Uruguay.

**Art Kaplan** is an Associate Scientist at the Getty Conservation Institute and has worked for the past 20 years on the application of analytical instrumentation for the identification and study of photographic processes and materials. His research focuses on the use of non-invasive and non-destructive techniques and the detailed analysis of black and white photographic papers as a tool to study the provenance and authentication of images. Among his works are scientific analyses of works by Joseph Nicéphore Niépce, William Henry Fox Talbot, John Herschel, Hippolyte Bayard, William Willis, Anna Atkins, Edward Weston, and Henri Cartier-Bresson.

**Boris Kossoy** is a photographer, academic, and historian of photography. He holds a PhD from the School of Sociology and Politics of São Paulo and is a full professor at ECA-USP. He was the director of the Museum of Image and Sound of São Paulo and head of the research division of the São Paulo Cultural Center. He is the author of the book *The Pioneering Photographic Work of Hercule Florence* (Routledge, 2018), published in Mexico, Spain, Germany, France, England and the United States. He also wrote, among other books: *Dicionário Histórico-Fotográfico Brasileiro* [Brazilian Historical-Photographic Dictionary]; *Fotografia e História* [Photography and History]; *Realidades e Ficções na Trama Fotográfica* [Realities and Fictions in the Photographic Plot]; *Os Tempos da Fotografia* [The Times of Photography]; *O Encanto de Narciso* [The Enchantment of Narcissus]; *O Olhar Europeu: o Negro na Iconografia Brasileira do Século XIX* [The European Gaze: the Black in 19th-Century Brazilian Iconography], the latter coauthored with Maria Luiza Tucci Carneiro.

**Fernanda Pitta** is a Professor at the Division of Research in Art, Theory and Critique at the Museum of Contemporary Art, University of São Paulo. As an art historian, she was senior curator of the Pinacoteca de São Paulo between 2014 and 2022. Among other projects, she curated the exhibitions *Trabalho de artista: imagem e autoimagem (1826-1929)* [Artist work: image and self-image (1826-1929)], *Ninguém teria acreditado: Alvim Côrrea e 10 artistas contemporâneos* [No one would have believed it: Alvim Côrrea and 10 contemporary artists] and *Eleonore Koch: espaço aberto* [Eleonore Koch: open space]. She served as curatorial coordinator for *Véxoa: nós sabemos* [Véxoa: we know], with Naine Terena as curator, and as consultant for the exhibition *Raio-que-o-parta: ficções do moderno no Brasil* ["Raio-que-o-parta": Fictions of the modern in Brazil]. She is the coordinator of the Brazilian team in the research project *Decay without mourning, future thinking heritage practices* (Riksbankens Jubileumsfond GI21-0001, Pinacoteca and MAC-USP). She works in the field of art history, with

emphasis on art historiography in Brazil and is a member of the Brazilian Committee of Art History (CBHA).

**Francis Melvin Lee** holds a BA in Architecture and Urbanism from the School of Architecture and Urbanism at the University of São Paulo. In charge of the management of cultural assets preserved in visitable collections for almost thirty years, since 2010 she has been the Research Superintendent of the Institute Hercule Florence, having carried out the co-curatorship and production of the exhibition *O Olhar de Hercule Florence sobre os Índios Brasileiros* [The Look of Hercule Florence on Brazilian Indians], exhibited in different museological and cultural institutions in São Paulo State during 2015 and 2016. A Master in Social History from the Faculty of Philosophy, Letters and Human Sciences at USP, her thesis was condensed in the exhibition *Imagens para uma nação: O início da gravura no Brasil* [Images for a nation: The beginning of engraving in Brazil], presented at the Pinacoteca do Estado de São Paulo in 2017. Since 2021, she is a master's student at the Interuniversity Postgraduate Program in Museology at USP (PPGMus/USP).

**Grant Romer** is recognized as a world authority on early photography. He holds a Bachelor of Fine Arts degree from the Pratt Institute, and a Master of Fine Arts degree in Photography and Museum Studies from the Rochester Institute of Technology. In 1976, he joined the staff of the George Eastman House, and became part of its Photographic Conservation Department in 1989. From 1999 to 2010, he was the Director of the Andrew W. Mellon Foundation's Advanced Residency Program in Photograph Conservation. Romer has held the title of Scholar in Residence at George Eastman House, where he continues to be active as a researcher, consultant, and lecturer. In 2014, he founded, along with researcher Ariadna Romer, the Academy of Archaic Imaging, dedicated to advising researchers and artists on exploring the application of technology in the representation of visual experience. Since 2018, he has been a member of the Educational Program for the Conservation of Photographic Heritage in Mexico and Uruguay.

**Iara Schiavinatto** is a professor at the Institute of Arts at the State University of Campinas (UNICAMP) and a National Council for Scientific and Technological Development (CNPq) scholar. She led the project for the creation and implementation of the Undergraduate Program in Medialogy at UNICAMP. She was an Associate Director of the Museum of Visual Arts at UNICAMP. She is a member of the Editorial Board of the UNICAMP Publishing House. She worked as a Senior Researcher at the Museu Paulista of USP. She has published, among others, the books *Visualidade e Poder: ensaios sobre o mundo lusófono* [Visuality and Power: essays on the Portuguese-speaking world] (Editora UNICAMP), which includes a study on Hercule Florence, and *Independências, fabricação de imagens e memórias* [Independences, the making of images and memories] (Editora Alameda).

**Ingrid Hoelzl** is an independent scholar in the field of image theory in a digital environment. Her work combines theory, poetry, video, sound, and performance. She holds a PhD from Humboldt University, with a thesis on photographic self-portraiture, and a diploma in Fine Arts and Visual Culture Studies from the Berlin University of the Arts. She has worked as a researcher and educator at universities and art academies around the world. She has co-authored two books on the future of the image with Remi Marie: *Softimage* (2015) and *Common Image* (2021).

**João Fernandes** is the Artistic Director of the Institute Moreira Salles. From 1996 to 2002, he was deputy director of the Reina Sofia Museum in Madrid, where he rose to international prominence as a curator. From 2003 to 2012, he was the director of the Serralves Museum in the city of Porto, decisively contributing to transform that cultural space in Northern Portugal into an outstanding destination for contemporary art in Europe.

**Letícia Ramos** is an artist-scientist who studies the invention of ways to represent the world in photographic media and the impact that geological and climatic phenomena can have on the imagination. Her research draws from historical events and natural phenomena to address the symbolic connections between politics, science, and imagination, where the future and the past overlap. In her rigorous investigation of the analog photographic medium, she uses sculpture, modeling and special effects techniques to create imaginary landscapes, narratives and fabrications formalized in photographs, installation and film.

**Livia Melzi** holds a Master in Photography and Contemporary Art from the University of Paris VIII. In 2022, she initiated her doctoral studies in art and literature at the University of Zurich. Among her projects, she has investigated Hercule Florence, and questioned history and the role of images in the upholding of powers, which are active in certain representations inherited from the Brazilian colonial era. In 2021, she exhibited her work at the 65th Montrouge Salon, winning the grand prize, and at the shows *Rencontres Photographiques du 10ème arrondissement*, *Festival Image Satellite* (Nice) and FUNARTE (Brasília). In 2022, she participated in the photographic exhibition *Circulation(s)*, at the *Athens Photo Festival*, and in the show *Klaxon-mania: Centenary of São Paulo Modern Art Week, 1922 – Paris, 2022*, at the Marché Dauphine (Paris), and the show *Tupi or not Tupi* at the Palais de Tokyo, in Paris. She is resident artist at the Fiminco Foundation (Romainville).

**Maria Inez Turazzi** is a historian, with a BA from the Fluminense Federal University (UFF), and a Doctorate in Architecture and Urbanism from the University of São Paulo. She is Faculty member in the Graduate Program in History and an Associate Researcher of the Laboratory of Oral History and Image of the Institute of History at the Fluminense Federal University (UFF). Between 1984 and 2014, she worked for the Brazilian Ministry of Culture at the Instituto do Patrimônio Histórico e Artístico Nacional and Instituto Brasileiro de Museus [Institute of National Historical and Artistic Heritage and Brazilian Institute of Museums]. As a visiting researcher, she worked at the Department of Photography of the Carnavalet Museum (Paris, 2001) and completed a postdoctoral fellowship at the University of Lisbon's School of Sciences and Center for the Philosophy of Sciences (2012). She is also a fellow and ad-hoc consultant for the National Council for Scientific Research (CNPq), as well as a member of the Comitê Brasileiro de História da Arte [Brazilian Committee for the History of Art] and of ICOM-Brazil.

**Márcia Rizzutto** has a BSc in Physics. She holds a Masters and a Doctorate in Physics with specialization in Nuclear Physics, and a Post-doctorate in Applied Physics. Since 2001, she has been a professor at the Physics Institute of the University of São Paulo (IF-USP). She is the supervisor of post-graduate programs at USP in the areas of Physics and Museology. Her main fields of expertise are Applied Physics involving radiation and accelerators for the study and characterization of materials, particularly for the study and analysis of Historic and Cultural Heritage objects (Archaeometry). She uses physical and chemical methodologies for systematic studies of cultural assets in partnership with the museums of the University of São Paulo and of São Paulo State. She coordinates the Núcleo de Pesquisa de Física Aplicada ao Estudo do Patrimônio Artístico e Histórico [Research Center of Physics Applied to the Study of Artistic and Historic Heritage] (NAP-FAEPAH) of the Research Dean's Office at the University of São Paulo. She coordinates the Laboratory of Archaeometry and Sciences Applied to the Cultural Heritage of the Institute of Physics at USP.

**Millard Schisler** is a photographer and educator with a Masters in Visual Arts from the Visual Studies Workshop, Rochester, New York. From 1995 to 2006, he taught at the School of Photographic Arts and Sciences and the School of Print Media at The Rochester Institute of Technology. From 1996 to 1998, also in Rochester, he studied and then taught the course on photographic preservation at the George Eastman House. He works with preservation of analog and digital collections, digitization, treatment and printing of images as well as book production, and photographic historical processes. He advocates for the importance of photographers knowing all the steps and tools of book production to enable them to produce their own books as well as to have a greater interlocution with other team members in larger projects. He is the manager of the IMS collection.

**Patricia de Filippi** has a Bachelor's degree in Architecture and Urbanism from the University of São Paulo. She has a specialization in Film Preservation from George Eastman House and another in Photographic Conservation from the New York City Municipal Archives and Information Services. She is presently a Professor at the National Service for Commercial Learning (SENAC). She has expertise in the Arts area, with emphasis on Cinema.

**Sergio Burgi** has a BA in Social Sciences from the University of São Paulo (USP). He earned a Master's degree in Photographic Conservation from the School of Photographic Arts and Sciences, at the Rochester Institute of Technology (USA), with diplomas of Master of Fine Arts

in Photography and Associate in Photographic Science. He was the coordinator of the Center for Photographic Conservation and Preservation at the Brazilian Foundation for the Arts (FUNARTE) between 1984 and 1991. He is a member of the Photographic Preservation Group of the Conservation Committee of the International Council of Museums (ICOM). Since 1999, he has coordinated the photography area at the Institute Moreira Salles.

**Silvana Bahia** is co-executive director of OLABI. She has a Master's degree in Culture and Territorialities from the Fluminense Federal University (UFF) and is an associate researcher of the Art and Artificial Intelligence group at the University of São Paulo. She is considered one of the 100 most important innovators in the world by The Future Laboratory in England. In 2021, she received the Protagonist Brazil award, which recognizes leaders who stand out for their work in projects and actions of social impact in the area of information technology on issues related to the country's digital and inclusive transformation.

## ABOUT THE INSTITUTE MOREIRA SALLES

The [Institute Moreira Salles](#), founded in 1992 by ambassador and banker Walther Moreira Salles (1912-2001), is present in three Brazilian cities: Poços de Caldas, Rio de Janeiro, and São Paulo. Its important collection is distributed in four areas: Photography (2.5 million images), Music (about 50 thousand 78 rpm records), Iconography (10 thousand drawings and engravings, as well as personal files of graphic artists), and Literature (with about 150 thousand items from libraries and personal files of authors). It features photograph collections by names such as Marc Ferrez, Marcel Gautherot, and José Medeiros, the record collections of Humberto Franceschi and J. R. Tinhorão, the Pixinguinha collection, and the archives of writers such as Ana Cristina Cesar, Rachel de Queiroz, Otto Lara Resende, and Carlos Drummond de Andrade. The IMS organizes and hosts in its cultural centers photography and visual arts exhibitions by Brazilian and foreign artists, promotes film exhibitions and musical shows, publishes exhibition catalogs, photography, literature and music books, and two periodicals: *ZUM*, about contemporary photography, and *serrote*, a magazine of essays about art, politics, and literature. Access to the cultural centers and many of their activities is free. [Learn more](#).

## ABOUT THE INSTITUTE HERCULE FLORENCE

The [Institute Hercule Florence](#) – for the Study of Society and Environment in 19<sup>th</sup> Century Brazil collects, preserves, and disseminates all available materials about the artist, traveler, and inventor Hercule Florence (1804-1879) as well as the cultural and intellectual milieu of 19<sup>th</sup> century Brazil, with the goal of researching, preserving, and disseminating textual, iconographic, and photographic documents related to that period in the country. By preserving the past, reflecting on it, and developing knowledge from it, we can add to our understanding of the present. [Learn more](#).

**Getty** is a leading global arts organization committed to the exhibition, conservation, and understanding of the world's artistic and cultural heritage. Based in Los Angeles, Getty's Foundation, Conservation Institute, Museum, and Research Institute work collaboratively with partners around the world. Getty shares art, knowledge, and resources online at [Getty.edu](#) and welcomes the public for free at its Getty Center and the Getty Villa.

**The Getty Conservation Institute (GCI)** works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world's cultural heritage.

## SERVICE

***International Seminar One Hundred and Ninety Years of Photographic Experiments of Hercule Florence - with presentation of the results of scientific research that prove his pioneering achievements***

**Dates:** May 23 (Tuesday) and 24 (Wednesday)

**Hours:** from 9:00 a.m. to 6:30 p.m.

**Venue:** IMS Paulista

Avenida Paulista, 2424 - São Paulo, SP

**Registration:**

Free admission, with prior registration, subject to room capacity.

You can register separately for each day of the event or for both days via the links:

- **May 23<sup>rd</sup>:** <https://www.sympla.com.br/evento/dia-1-23-05-seminario-internacional-190-anos-das-experiencias-fotograficas-de-hercule-florence/1966870>

- **May 24<sup>th</sup>:** <https://www.sympla.com.br/evento/dia-2-24-05-seminario-internacional-190-anos-das-experiencias-fotograficas-de-hercule-florence/1966971>

**See the full schedule here:**

<https://ihf19.org.br/190-anos/pt-br/>

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