



Protocols in the restoration of Peru's Cultural Heritage: The case of Joaquín Roca Rey's sculptural group "Los ángeles del juicio" (The Angels of Judgment)

Los protocolos en la restauración del Patrimonio Cultural del Perú: El caso del conjunto escultórico "Los ángeles del juicio" de Joaquín Roca Rey

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Abstract

The Cultural Heritage of Peru is the legacy that hold our identity as a nation shows the world our heritages and gives us continuity over time. Its preservation must be an essential matter, therefore, as a basic principle; all restoration work must respect aesthetic, historic, spiritual and social meaning of the cultural heritage. This article analyzes the case of the restoration of "Los ángeles del juicio" sculpture made by the Peruvian artist Joaquín Roca Rey and located in the portico of the cemetery "El Ángel". A review of the life and work of the artist, indicates that the formal, iconographic and iconological particularities of his plastic production are the result of his interest in a new aesthetic movement that entered in Peru in the late thirties decade, called "modern art". In this sense, it has been noted that the restoration of the aforementioned sculptural group has modified its

original forms and has not taken into account an in-depth study of its formal appearance and the symbolism that it determined, revealing the absence of a normative protocol that regulates actions to restore the Cultural Heritage of Peru.

Resumen

El Patrimonio Cultural del Perú es el legado que forja nuestra identidad como nación, muestra al mundo nuestras herencias y nos da continuidad en el tiempo. Su cuidado debe de ser de vital importancia, por ello, como principio básico, toda restauración debe respetar el valor histórico, estético y la esencia de las obras patrimoniales. El presente artículo pretende analizar el caso de la restauración del conjunto escultórico “Los ángeles del juicio” de autoría del artista peruano Joaquín Roca Rey, ubicado en el pórtico del Cementerio “El Ángel”. A través de una revisión de la vida y obra del artista, se deduce que las particularidades formales, iconográficas e iconológicas de su producción plástica fueron el resultado del interés en una nueva postura estética que ingresó en el Perú hacia fines de la década del treinta: el arte moderno. En tal sentido, se ha advertido que la restauración del mencionado conjunto escultórico ha modificado sus formas originales y no ha tomado en cuenta un estudio profundo de su aspecto formal y el simbolismo que éste determinaba, quedando al descubierto la ausencia de un protocolo normativo que regule las acciones de restauración del Patrimonio Cultural del Perú.

Palabras clave/ Keywords

bronze sculpture, cultural heritage, restoration, modern art

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Introduction

Heritage is a sign of nationality and originality, it is unique, delicate and non-renewable, like natural resources, heritage is a legacy and an extension of future generations. Its preservation is part of the activities of governments. (Jaramillo-Uribe, 2021, p. 41). For UNESCO, cultural heritage is both a product and a process that provides societies with a wealth of resources that are inherited from the past, created in the present and transmitted to future generations for their benefit. (Cantar, Endere and Zulaica, 2021). Therefore, the sustainability of

cultural heritage is of vital importance, such as the factors of conservation and restoration, which can fulfill a social function with the approximation of culture to the population. The education of society on criteria, methods and procedures used in the intervention on a work are significant to attract the attention of the public in the right way. In countries with important cultural legacies the social function of conservation and restoration is essential in different aspects: to recover heritage, to help the population in training tasks as conservators-restorers and to improve the economic-labor situation of many communities. (Moreno, 2013). Capote mentions that an essential component for the Conservation of Cultural Heritage in an appropriate way is cooperation, training of specialists, exchange of experiences, use of new technologies and the use of new restoration materials (2012).

For some years now, the relationship between sustainable development and cultural heritage has been a topic of interest for both UNESCO and the International Council on Monuments and Sites (ICOMOS). Scientific events and the production of diverse documents have been taking place, thus there is a need to promote a development that considers cultural heritage as an essential component of sustainability, and it is also important to provide a human vision to development. However, the link between sustainability and heritage has not always been present in the heritage agenda; it is the result of a process of evolution. (Cantar, Endere and Zulaica, 2021).

It is worth mentioning that the objectives of heritage management policies are to promote measures aimed at the conservation, restoration and enhancement of cultural and archaeological assets. To ensure that these activities are carried out, the responsible institutions should promote the dissemination and transfer of cultural heritage, promote actions with the greatest possible rigor, through scientific and technical studies that optimize the methods of intervention. (García-Molina et al, 2021). García mentions that heritage assets must have a conditioned exhibition environment, be in a good state of conservation, security and planning are also important, in addition to the exhibition of cultural property, in which certain risks for conservation are regularly found, and, on the other hand, the enhancement of the exhibited pieces or collections must be put into practice. They propose for the conservation of archaeological and historical structures the 3D modeling, in their research they set the first step in a larger project aimed at recovering the ancient villages of the Greek area south of Calabria.

Chávez, in his research "Research and conservation of archaeological heritage in Teotihuacán: problems, perspectives and proposals", mentions that there are several factors that have generated a hostile attitude and disdain from the inhabitants for the archaeological remains, among them are the economic difficulties of the country, the lack of an institutional policy, the lack of medium and long term work plans aimed at preserving the archaeological assets of the site, as well as programs aimed at the communities to raise awareness and involve them directly in conservation. Without an institutional plan and viable alternatives for the inhabitants, the greatest destruction is caused by the valley's own inhabitants or worse, by the state and municipal government agencies in charge of providing services to the communities. (2015, p. 23).

Regarding the case of the restoration carried out in 2018 to the sculptural ensemble "Los ángeles del juicio", located on the facade of the "El Ángel" cemetery and made by the Peruvian artist Joaquín Roca Rey in 1957, the main purpose of this research is to point out the importance of the use of a concise normative protocol in the restoration works of the Cultural Heritage of Peru. In 2018, after being declared, the aforementioned sculptural ensemble, as Cultural Heritage of Peru, the Municipality of Lima, through the Lima Charitable Society, ordered the restoration of this work, which was, in general terms, in a state of deterioration and with missing elements. During the restoration work, a missing piece was replaced; however, it has been observed that the insert placed during the process does not correspond to the original forms created by Roca Rey.

The first half of the twentieth century was a moment of rupture and transformation for the Peruvian visual arts. The indigenist trend, led by the artist José Sabogal, had become institutionalized as the official trend in the Peruvian art world. However, in 1937 the painter Ricardo Grau returned from Europe, bringing with him a new trend that would later be assumed and defended by a group of artists who did not feel identified with indigenism. This would mark the beginning of the widely debated and questioned modern art in Peru and would generate a vast production of works of abstract and non-figurative tendency. Joaquín Roca Rey would stand out as a key figure, from the specialty of sculpture, initiating and promoting the ideals of modern Peruvian art.

On the one hand, Joaquín Roca Rey studied at the National School of Fine Arts of Peru, in 1949 he won a scholarship that allowed him to

travel to Europe where he remained until 1952, year in which he returned to Peru, where he taught at the School of Art of the PUCP and at the Faculty of Architecture of the University of Lima (Lama, 2013). The same year of his return, he received the National Sculpture Prize and in 1953 he was a finalist in the world sculpture competition of the Institute of Contemporary Arts, a platform for which he presented a sculptural group in commemoration of the "unknown political prisoner". These awards opened the doors for him to receive various commissions of different kinds, managing to assimilate a sculptural production deeply charged with symbolic content, taken from both the Western and pre-Hispanic corpus. In this regard, Montealegre points out that there exists in Joaquín Roca Rey's art the intention of relating the world of his own origin, which he continues to love, with Europe, which constitutes his other affective pole, particularly Italy, and especially Rome, which he could not do without. (2019, p. 20)

In 1963 he went to live permanently in Rome where, while continuing his artistic career, he worked as Cultural Advisor at the Peruvian Consulate. In 1967 he was commissioned to execute the statue of Inca Garcilaso de la Vega in Villa Borghese, Rome. His recognized trajectory made him worthy of countless public works in different countries of the world, he also participated in biennials and his work was exhibited in 38 personal presentations and 150 collective ones. Joaquín Roca Rey died in Rome in 2004.

On the other hand, with respect to the execution of the sculptural group *Los ángeles del juicio*, it should be remembered that in 1956 the construction of a new cemetery began, which would be named *El Ángel Cemetery*, becoming the largest cemetery of its time with an approximate extension of 29 hectares. In 1957, in the middle of the construction process, the *Sociedad de Beneficencia de Lima* called a contest for the construction of the main entrance. The winner was a joint project of the plastic artists Fernando de Szyszlo, in charge of the posterior mosaic, and Joaquín Roca Rey, in charge of the bronze sculpture. Finally, the inauguration of the cemetery took place on June 27, 1959.

In order to adequately dimension the importance of the work of artist Joaquín Roca Rey within the context of modern Peruvian art, the following background has been taken. Urueña, based on Bakhtin's postulates, points out that the importance of an artistic creation is determined by a discourse doubly composed of an aesthetic object (content) and artistic form (matter) (2014, p. 6), elements that are

indissoluble among themselves. Therefore, the significance and interpretation of a work of art is not only established by the purely conceptual aspect (or idea), but needs to be expressed through the material form. At the same time, Alvarez, analyzes the "particular modes" within the artistic discourse, understanding that the language used by artists responds to their own unique identity, therefore, by choosing the signs (plastic-visual units of meaning) they build the statements from a cognitive and practical level that enables the communicational nature (2011, p. 236). Similarly, Tovar, reflects on the role of the artist as a generator of objects with symbolic charge, using his ability to create a unique material form capable of conveying a message, he mentions that for a work of art to be autonomous, containing a form of knowledge, it is essential that the artist transforms it into being, the artist must act to produce the work, he must initiate a relationship of action with the real material, with the substantial with which he brings the work to completion. (p. 42)

In all cases, the aforementioned investigations coincide in pointing out that a work of art is a particular creation in which the artist manages to transversalize a material form with a conceptual content. Therefore, it follows that the alteration of any element that composes a work of heritage value would mean modifying the original and intrinsic discourse and the possible depreciation of its value, contemplated not only as a historical object, but, projecting itself, as happens with many works of art, as part of a potentially touristic set (Willians, 2020) (Gamboa et al., 2019), "being the same a strategic activity that drives the progress of the quality of life of its inhabitants and the creation of new sources of local income" (García and Malucín, 2018, p. 54). Falcón, mentions that a monument is born to immortalize the memory of something, granting identity and representation to a collective, in addition it is usually related to the building where it is privileged on a large scale, with an aesthetic sense, and where the materials are convenient to favor the duration of the memory through its sculptural forms in the public space. (2018) Spaces with sculptures are usually individually useful for the study of the perception of time, space and the expression of memory (2018, p 45).

At the same time, it is important to highlight the role of artistic production in its particular space/time, understanding that all production responds and represents its particular political, social and economic conjuncture, in which it is produced. Under this precept, Von Feigenblatt (2020) describes how, in China, the period determined by the presence of the Shang dynasty (1600-1046 B.C.)

builds, through the investment of substantial resources especially from cultural production, a discourse that not only managed to impose its ideas over those of the previous dynasties, but many characteristics of that lifestyle have come to be maintained until today, being considered, the Shang dynasty, by historians as the cradle of Chinese cultural identity. Meanwhile, Castiblanco (2020) from the analysis of the case of the popular arts of Zipaquirá, Colombia, indicates that the passing of time and the scarce academic and/or divulgation interest on the artistic manifestations that correspond to the past of this locality, threaten its cultural memory, also, it shows that it is necessary to promote academic research in order to keep alive the history and identity of this locality, This author places the artist as the first modern Peruvian sculptor, because while for the history of painting modern art had made inroads in the thirties, in sculpture "we will have to wait for the arrival of Roca Rey, well into the fifties, to find a truly modern approach" (p. 367). 367). Gheațău, mentions in his article on the sculpture of the compositional ensemble of the monastic church "The Holy Three Hierarchs" of Iași, that the mentioned sculpture was a successful and extraordinary artistic experiment, the challenge of the architect was to gather, synthesize and harmonize the components of the Byzantine background with the oriental ornamentation, all embedded in the basic structure of the local traditional motifs. The result impresses with the novelty and particularity of the concept. (2019).

Likewise, Mollo (2018) indicates that, although in recent years there has been progress in the restoration works of monuments, in Peru, there is no instance that exercises some kind of leadership, nor any kind of policy that regulates this type of work. Finally, Copaira (2018) in his research on the restorations carried out to some monuments in Downtown Lima performed by the municipality, already warned that the results endangered the original authenticity of these works, since the procedures were based "on different theoretical concepts drawn from the different interpretations given to the theories of intervention and the numerous heritage safeguarding charters" (p. 63), that is, there was no clear and specific protocol analyzed from the Peruvian context and the particular character of the work. The absence of local teaching of history and culture in the curriculum reinforces the sense of disconnection between citizens and the country's cultural heritage. (Ishihara-Brito and Rodriguez, 2012, p. 34).

Based on the proposed theories, the conceptual foundations were based, in the first place, on the transversality between the theory of

formal art, initially revealed by Kant (1961) in 1970, and the iconological theory, proposed by the German art historian Erwin Panofsky (1972) in 1939. The purpose of this is to consider that all the elements (material and immaterial) of Joaquín Roca Rey's *Los ángeles del juicio* are indissolubly involved, that is to say, the tangible characteristics that make up this sculptural ensemble determine a unique and particular symbolism. This matter-content link is not a contemporary concept, but part of the ancient debate that has sought to deepen and establish the links between practice and theory, about this issue, Pascuales (2019) states that intertwining the theoretical with the practical allows developing a content, of rigorous compliance, but focusing on activities that allow to open the eyes to real situations, that is experiential and of course, that contributes to society, that acts proactively, with social sense.

On the other hand, as mentioned above, what distinguishes heritage objects from other objects is probably that the former clearly express the cultural identities of a nation -especially in a country like Peru, where there is a multicultural richness- and therein lies the relevance of paying attention to these goods as representative material of a unique and particular history. Cachupud, mentions that every country has a history, which comprises a legacy on which its present has been built, aiming to achieve a better future for this reason, cultural wealth should be considered and treated as a treasure to be promoted and preserved in an adequate manner in each town, considering the importance that this reflects as a fundamental basis for its development. (2018, p.73). On this subject, the Venice Charter, International Charter for the Conservation and Restoration of Monuments and Sites published by the (2007) indicates that restoration is an operation that must have an exceptional character. It aims to preserve and reveal the aesthetic and historical values of the monument and is based on respect for the ancient essence and authentic documents. Its limit is where the hypothesis begins: at the level of reconstitutions based on conjecture. (p. 138). However, there is no clear policy capable of regulating restoration work, which has led to procedures lacking criteria that have ended up damaging and devaluing the essence of Peru's cultural heritage.

Materials and Methods

This research uses a qualitative approach, given that the approach to the object of study is of an interpretative nature in accordance with the humanistic nature of artistic creation. Likewise, it is a deductive-

analytical study, in the sense that the conclusions have been obtained from a series of premises, which were previously deconstructed and analyzed individually. To this effect, Rodríguez (2019) points out that deconstruction has become an indispensable tool in any research process, having "influenced all areas of knowledge, but its intervention in the sciences of art and culture is especially noteworthy. This has occurred because of its postulates that intrude into being and its essence".

It can be added that this research belongs to the field of human sciences, understanding that, although it cannot be detached from the subjective character, it does not cease to hold on to a rigorous analysis, at the same time, it is capable of generating a broad dialogue from the diverse perceptions that could result between one subject and another.

The study has been divided into two parts: on the one hand, it has dealt with the relationship between the formal and symbolic aspects in the sculptural work of Joaquín Roca Rey, in accordance with the particular social context in which it develops. Secondly, the particular characteristics (tangible and intangible) and the history of the sculptural group Los ángeles del juicio are detailed, mentioning the problematic raised.

Finally, it is worth mentioning that for the development of this research, bibliographic and newspaper sources were reviewed, as well as an on-site observation and photographic record.

Results

The first works of the sculptor Joaquín Roca Rey are the result of his traditional training at the National School of Fine Arts of Peru¹ in the forties, being his first works of realistic-figurative cut, that earned him the commission for the realization of sculptures for the Cathedral of Lima. Later, during a trip to Europe, he turned to an abstract tendency loaded with symbolism.

In the 1950 it is considered that his solid technical training is due to the work done in the workshop of the Spaniard Victorio Macho and later to his contact with the sculptor Jorge Oteiza. Complementing the above, Guerra indicates that modern Peruvian sculpture began with Joaquín Roca Rey around 1948. After working in Victorio Macho's workshop and stylizing natural forms, Roca Rey entered the avant-

garde influenced by the British Henry Moore; then he was commissioned to create the figures at the entrance of the El Angel cemetery in Lima. (1984, p. 332). Consequently, Roca Rey, moving away from his initial formation due to the influence of Macho, Oteiza and Moore, expresses the essence of man and his symbolic cosmovision through the use of particular technical resources within the formal aspect, which would turn him into the pioneer of modern Peruvian sculpture.

Already at the height of his career, Roca Rey manages to mold forms through a mastery of techniques that come to convey messages related to his concern for life and death, in this regard in an interview conducted by Jorge Eduardo Eielson in 1990 and reproduced by Vallejo & Co. (2017) it is pointed out, there are in all your work three perfectly recognizable constants: the insistent presence of Thanatos, on the one hand, and that of Eros, on the other; both indissolubly united by an irreverent and iconoclastic black humor (...). A little as if, with the passing of time, you could see ever more clearly the definitive triumph of death, which freezes everything and makes it majestic, immobile, serene.

It can be added that his forms capture movement and, because of his Peruvian roots, Moche eroticism, Peruvian history and religion were always present in his themes. The Art Museum of the Americas mentions that Roca Rey was interested from the beginning in the erotic and the cosmic, the astral and the biomorphic, as well as in capturing movement. Thus, many of his earliest pieces refer to themes from a magical-mythical world, tribal ritualism and the symbols of ancient Andean civilizations. Although the artist's interests changed over time, the idea of a mythical return to a primitive realm was always present in his work and, in his case, almost always manifested itself through interpretations centered on folklore and religion. (2018)

It can be added that we find ourselves in the presence of divergent images that bring us sexual reminiscences and, at the same time. Correlatively, the representation of the sacred through the sexual has been captured in a playful way that Appella (2011) links to surrealism, while Eielson proposes that this was influenced by his apprehension of modern Western art, generating a crossbreeding in his work.

The above premises reveal the strong influence of the western world in Roca Rey's work, however, he knew how to recreate his Peruvian roots and adapt them to foreign concepts as a sort of contemporary

syncretism. In the particular case of the artist there is no prevalence of the forms over the symbolic narratives of his works, or vice versa, but rather the correspondence and importance he gives to both elements make his sculpture unique, unmistakable and one of the most representative of modern Peruvian art. In Crespo's terms, his work makes tangible the immateriality of the instantaneous in order to project itself towards the preservation of centuries. (2019, p. 34)

In terms of plastic arts, the fifties represented an approach to a new modernist spirit introduced to the Peruvian capital by artists and intellectuals who would bring diverse styles from the West and who proposed a rupture with the idea of the nationalist figurative established from indigenism. Under this panorama is that the construction of a new great cemetery is projected in Lima, which, stylistically and functionally, would differ from the neoclassical Presbítero Matías Maestro Cemetery. Tácunan, says that in 1956, in the former Ancieta Alta estate in El Agustino, construction work began on the El Ángel Cemetery, projected as the largest funerary space in Lima at that time and its name is due "to the fact that it was built very close to the Plaza de El Ángel de la Resurrección, a public space inaugurated in 1877" (2011, p. 278). The institution in charge of its construction was the Sociedad de Beneficencia de Lima and its design was elaborated by the architect Luis Miró Quesada Garland and the engineer Simón Ortiz, both would use the modernist parameters that they themselves promoted, executing simple and geometric forms for its construction.

On the other hand, the façade was expected to be coherent with the interior project and was made through a public competition. In 1957, a year after the works began, a call for bids was announced to execute this façade. The call was well received and the winners were the artists Fernando de Szyszlo and Joaquín Roca Rey. The winning sketches and those of the other participants were exhibited in March 1957 in the halls of the Institute of Contemporary Art.

Zafra and Azanza, the sculptural ensemble was executed in bronze and is interpreted as a group of angels that accompany Jesus Christ during the Final Judgment (figure 1), likewise, a phrase located in the portico can be observed: "Nom moriar, sed vivam", this phrase was taken from Psalm 118 (117), whose complete wording is: "Non moriar, sed vivam et narrabo opera Domini", which means: "I will not die, I will live to tell the deeds of the Lord" (2000, p. 42), the theme refers to the narration of the resurrection of Jesus Christ and the praises that man

makes about the exploits of God in his life. 42), the theme makes mention of the narration of the resurrection of Jesus Christ and the praises that man performs about the exploits of God in his life.

It should be added that Roca Rey proposed three sections in his proposal: on the left he placed two angels, one with a trumpet announcing the victory of Jesus Christ over death; in the central area is the representation of a third angel -which years later Roca Rey would reveal that it is a symbolism of Jorge Chávez's feat of crossing the Alps- and on the far right he depicts the resurrection of Jesus Christ accompanied by two angels. Likewise, it can be added that the figure of Jesus Christ is the closest, in his torso and lower extremities, to the human body, using details that accentuate the muscular tension and, at the same time, the contraction of the position that the character is adopting. While, in the case of the angels, although the forms have an anthropomorphic aspect, the corporeality of these figures has been stylized and elongated and is shown incomplete in the lower extremities.

In summary, the sculptural group *Los ángeles del juicio* masterfully combines the formal elements with the symbolism represented, which, in this case, alludes to the religious beliefs of Peruvian society in the mid-twentieth century and, therefore, is attributed a relevance that goes beyond the artist as an individual, reflecting an entire society.

On April 27, 2018, with Vice Ministerial Resolution No. 053-2018-VMPCIC-MC published as Legal Norms (2018) in the newspaper *El Peruano*, 91 sculptures of the Historic Center of Lima were declared Cultural Heritage of Peru, among which is, in the category Sculpture and Carving, the work *Los ángeles del juicio* by Joaquín Roca Rey. It was noted that this piece had suffered the ravages of time, as well as damage caused by vandalism. That same year, a hasty restoration was carried out in which a lost piece of this work was restored using an addition that does not correspond to the original creation of the author.

Consequently, it is evident in the life histories that people between 60 and 65 years of age have greater difficulty in finding employment, with the productive factor being one of the most marked problems in the aging stage (Hernández, 2009). This poses a challenge for the social sciences in relation to the recognition of skills and abilities that activate productivity in aging, since institutionalized older adults do not have the economic income to meet their needs and consequently

face a social crisis as they are configured within a framework of unproductivity and burden for their families.

Aging brings problems in the family environment, since at the end of their active life they are seen as an economic burden (Núñez, Hernández, González, Quintero & Escalona, 2014). This is manifested in the discourses of the 6 life stories when they reflect discrimination and rejection due to the loss of productive capacities or not having the possibility of contributing income to the family dynamics. Therefore, this leads to the rupture of the affective family interaction, so that the older adult does not have the inputs for physical, emotional and economic self-valence (Cabrera, 2013).

As evidenced in the Remanso de Paz Foundation, where 5 of the 6 older adults state that one of the reasons why they are in absolute family abandonment is the lack of economic income to meet their needs. This leads the social sciences to reflect on how to structure interventions that can position the elderly in productive life (Rodriguez, 2008).

On the other hand, it is possible to understand that social representations have a direct influence on the neglect and lack of family protection towards the elderly, to the extent that the culture adopted by contemporary society does not consider the elderly person as an example to follow or as an individual with experiences, knowledge and capabilities (Toledo, 2011). This panorama poses a challenge to the social sciences on how to fit aging in an industrialized, productive world, that is, in the social machinery that reflects respect and protection for the elderly (Zavala, Vidal, Quiroga & Klassen, 2006).

Consequently, the research shows that the older person is socially stereotyped to the extent that there is no favorable and accurate definition of old age, which is limited to a framework of labor productivity without considering the potential, knowledge and social role of the older population (Vélez et al., 2009). Life histories face social segregation, since they are considered isolated in family and social scenarios, economically dependent and with a decrease in status (Méndez, 2012). Therefore, the influence of contemporary social perception in the family abandonment of the institutionalized elderly individual in the Remanso de Paz Foundation is evidenced.

On the other hand, the research showed that social science interventions in the neglect of the elderly are permeated by the transformation in the conceptualization that takes place in the life

cycle of longevity (Vélez et al., 2009), since the changes that have been generated in the course of time with respect to the concept of the elderly have varied. According to the accounts, these changes were evidenced in the value of their grandparents and parents in society, where they were considered a being of wisdom, knowledge, an extraordinary being worthy of admiration and respect, as well as, the family of this population was the first entity of protection, care and support of the older adult (Méndez, 2012).

However, as stated by the older adults interviewed, this concept has been transformed and is increasingly distant from what was believed a few years ago, since it has gone from having a positive to a negative evaluation (Vélez et al., 2009). On the other hand, the conceptualization of this has become a social construction influenced by stereotypes, self-stereotypes and prejudices, related to the chronological, biological or health, psychological or emotional and sociological or community (Rello, Bravo & Plata, 2018).

Likewise, these beliefs that are rooted in the collective imaginary are in turn supported by cultural situations such as the country's neoliberal system and the predominance of the dialectic of production, as well as, power relations, which are determining many dimensions of the meaning of aging and of the actions that are aimed at guaranteeing rights, ensuring well-being and dignified living conditions (Klein, 2018).

That is to say that, according to the older adults of the Remanso de paz foundation, the main perspectives from which social science interventions on aging are currently intended are biased and emphasize a lacking, unproductive, dependent and incapable state (Vélez, 2009). This results in a decrease in the social and family valuation of aging, one of the reasons why today the family no longer appears as the main entity of protection and family ties are blurred as indispensable components to guarantee the full exercise of rights (Fernández, 2009).

On the other hand, the reflection on family dysfunctionality as a psychosocial factor that indexes aging, since this problem is influenced by the lack of affective bonds and relationships within the family (Chande, 2000). These elements are relevant for the structure of interventions from the social sciences.

Then, it is important to highlight that in one of the relevant results in the research procedure is to be able to identify the relationship

between social representations and intervention in the social sciences, showing a reciprocity in the stereotypes in front of aging, this characterized by a framework of mutual correspondence in front of the evasion of responsibilities to the older adult in the family environment (Klein, 2018). That is, in their role as parents, older adults did not fulfill their legal obligations or were not present in the lives of their children, generating a rupture in the filial relationship generating detachment (Cardona & Peláez, 2012).

Therefore, in the life stories it was possible to identify generational conflict and affective bonds as an influential factor due to the fact that in an adult stage the children were involved in the couple's problems with the purpose of generating cohesion of alliances, this caused the son to create rejection, hatred and to move away from him in the aging stage (Klein, 2018). Therefore, in aging is framed in the family context in the life histories of the present study changing forms of cohabitation according to the evolutionary cycle and the generational role that converges in aging (Valdivia, 2016).

Finally, the life histories are framed in the abandonment of the older adult in the family context, the scenario of social science intervention, to the extent that the family fails to adapt to the implementation of new limits, hierarchical systems, roles and rules, communication patterns that break stereotypes and transform social representations in aging. Consequently, social science interventions determine a set of variations and deteriorations at the functional, morphological, and psychological level in the elderly person, which leads to emotional imbalance and a period of crisis in the family (Amaris & Arrieta, 2012).

This raises a reflection on how social science interventions in the aging stage conceive production relations in the valuation of aging as a non-useful and productive stage by which many older adults are in a state of family abandonment, since they are immersed in a social judgment process (Núñez, Hernández, González, Quintero & Escalona, 2014). Therefore, in the contemporary context, aging does not fit into the productive sphere and consequently they face a family crisis that denotes the rupture of affective bonds, neglect and abandonment, being the scenario of intervention of the social sciences.

According to the above, productivity relationships impose a meaning, readjustment and change in aging, to the extent that this event is generally considered as negative for family and social scenarios (Herrera, 2008), since the evolutionary cycle of the family does not

foresee the changes and the conjunctural problems, generally of an economic nature that an older adult enters. Therefore, the social sciences must identify the contemporary family dynamics that limit and blur the status and role of the older adult in a framework of productivity (Mondragón, Santamaria & Izaola, 2015).

On the other hand, it is worth noting that other research on the culture adopted by contemporary society and its influence on abandonment is influenced by stereotypes and prejudices that generate conceptions of aging in relation to discrimination and all kinds of violence (Vélez, 2009). Consequently, the devaluation of the social image limits an adequate integration of aging in the family and social environment (Toledo, 2011).

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Therefore, contemporary culture generates new family structures that use stereotypes and negative beliefs about aging, where the challenge of social sciences is to promote family dynamics that ensure the well-being of the elderly (Colombo, Angarita, Gatto, Bessolo, Calderón, Miranda & Veiga, 2013). However, the social sciences should not only be concerned with the older adult population, but also with generating conscious actions in young people regarding the aging process in order to transform stereotypes beyond the productive (Valdés, 2012).

The problem of abandonment of the elderly is largely due to the transformation of the concept of the person in the longevity cycle. This raises a reflection on the conceptualization of the elderly from a broad and general worldview, where the influence of perceptions, conceptions and assessments on aging is evident from different disciplines such as biological, socioeconomic and sociocultural (Mondragón, Santamaria & Izaola, 2015).

According to the above, from the biological approach, the conceptualization of the older adult is based on the organic and cellular deterioration of an individual in the evolutionary stage (Lozano, 1999). In other words, there is no close correspondence between some biological events and chronological age, but rather it is something of a genetic and hereditary nature.

However, the elderly and aging cannot be conceptualized assuming that the biological character cannot be changed or that it is an ahistorical process, but that the influence of man's relationship with nature must be contemplated (Cardona & Peláez, 2012). Thus, the conceptualization of the elderly ceases to be an element linked purely to the biological and becomes a cultural construction that is influenced

by the historical situation at different times by segregation, exclusion and isolation (Martínez, Polo & Carrasco, 2002).

Likewise, the conceptualization of the elderly, being a cultural construction, is influenced by stereotypes and prejudices (Vélez, 2009). This poses a relationship with the chronological, biological and psychological, leaving as a central axis the inability of the elderly to adapt to the social system, the structure of society and its production structure, reducing the social and family valuation of old age.

On the other hand, the socioeconomic approach suggests that it is not possible to conceptualize the older adult to the extent that he or she is no longer useful in terms of work, since in countries such as those of Latin America many older adults have to continue working due to high poverty rates (Lozano, 1999). In this sense, the factor that most influences the abandonment of the older adult and that should be of interest to the social sciences is the emotional factor (Toledo, 2011), since the rupture of family relationships, as well as the absence of the older person within the family nucleus leads to a mutual correspondence, generating an evasion of responsibilities.

However, not only the conflictive family relationship influences, but also the family cycle of the empty nest, where the children of older adults decide to migrate to other places in order to generate a better quality of life for their families (Klein, 2018). This raises characteristics where the older adult is mostly the one who pushes people away, since, when he/she reaches the cycle of longevity when establishing contact with other people is hostile, aggressive, evasive and apathetic, which causes this social isolation and the deterioration of social and family relationships (Rello, Bravo & Plata, 2018).

Finally, the indifferent parent-child relationship is a factor that significantly influences the abandonment of the older adult, given that, in this sense, the family feels that the older person is a burden and therefore proceeds to make decisions and take actions such as institutionalizing or simply abandoning him/her (Toledo, 2011).

The state of conservation in which the sculptural group Los ángeles del juicio was found at the moment of being declared Cultural Patrimony of Peru was not the adequate one, observing that, in the right section, the representation of Jesus Christ was incomplete; the left leg had been cut off and it was evident that this fact deserved that the piece be restored. In this regard, he points out, if we damage or destroy an object or a construction that was created hundreds of years ago, we can

no longer recover it. We can try to repair the damage through restoration, for example, but the object will never be the same. That is why we say that Cultural Heritage is a non-renewable resource. (2007, p. 21)

In other words, the objective of a restoration is not to faithfully reconstruct the heritage object as it was originally conceived, but rather, there must be evidence of the procedure, for example, in terms of sculpture, the welding points may be visible or the new elements may be differentiated from the original ones.

In 2018, the Municipality of Lima, through the Lima Charitable Society, began the restoration of the sculptural ensemble of this studio, commissioning the maintenance and replacement of the damaged area to PROLIMA's technician, restorer Carlos Saldarriaga.

An analysis of the images found for this research highlights the difference between the original figure (1957) and the final result of the restoration (2018) after the replacement of the lost piece, noting that the author's initial style has not been respected. While the position of the leg, in the original work, denoted a stylized character and at the same time reflected strength through the representation of defined muscles (figures 1, 2 and 3); the replacement piece resembles more a copy of a mannequin leg (figures 4 and 5).

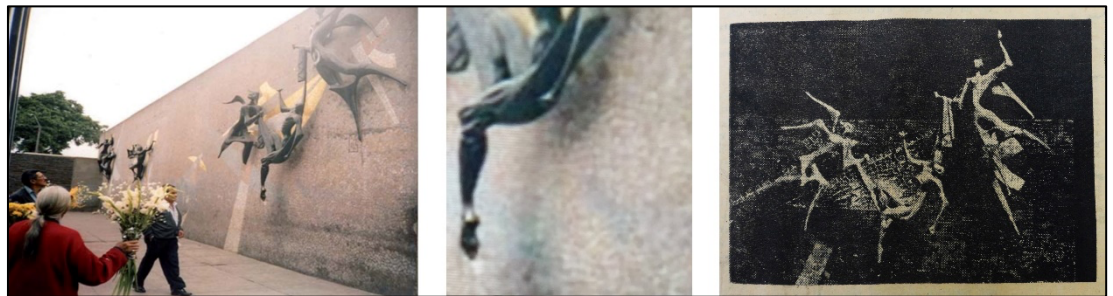


Figure 1 Left. Photograph showing the original piece before its loss and deterioration. Studium Veritatis Magazine, No. 9, 2011.

Figure 2. Center. Detail of the previous image.

Figure 3. Right. Model of the project showing the original form designed by the artist. El Comercio, March 24, 1957, p. 8.



Figure 4. Left. State of conservation in which the sculptural group was at the moment of being declared Cultural Patrimony of Peru. © Luis Torres. Image taken from <https://cutt.ly/Lf3K47G> (2013).

Figure 5. Right. Replacement piece placed in the 2018 restoration that alters the aesthetic value of the work. Own image.

Again quoting the Ibero-American Cultural Heritage Preservation Program of the AECI, it is reiterated: "The conservation and restoration of monuments has the duty to safeguard both the work of art and the historical testimony" (1999, p. 137). It is also deduced that the professionals in charge should possess, not only an initial instruction in the subject, but also the proper updates that postmodernity requires, especially for this type of activities involving cultural heritage, which has produced so much literature worldwide in recent decades, throughout the continent have been implemented in one way or another, new programs or updates to existing ones that focus on developing productive and social skills verifiable in the labor context, beyond the concern for the mere transfer of knowledge or training in skills. (Bravo and Arzube, 2017, p. 29).

Finally, it is evident that the restoration of this sculpture lacked a thorough investigation and analysis of the work and the author's style in accordance with its particular social context, in order to safeguard it as a heritage asset. At the same time, it is clear that there is an absence of regulations involving a structured and thorough work, which not only appeals to a practical execution, but also includes a previous facet that analyzes the formal elements and those of an intellectual nature, through a collaborative work that brings together

professionals in restoration issues, as well as theoretical specialists in interpretation and reading of a work of art with a symbolic heritage load that, by law, deserves to be safeguarded.

Conclusions

The sculptural group *Los ángeles del juicio* (1957) by Peruvian artist Joaquín Roca Rey, located in the portico of the El Ángel Cemetery, is a relevant piece for the history of modern Peruvian art, a premise deduced after reviewing the artist's production and trajectory, and the cultural context in which he developed. In 2018, the Peruvian Ministry of Culture accepts the value of this piece and declares it Cultural Heritage of Peru in the category of Sculpture and Carving.

The formal characteristics (tangible and visual) and the content characteristics (symbology) of the work of art studied, correspond to each other, since the history of art considers that both elements are indissolubly related and are part of a whole. Therefore, it is considered that the alteration of one of its parts in the restoration work carried out by the institution in charge of its care in 2018 jeopardizes the authenticity of this heritage piece and changes the message of the original creation.

It is of vital importance to question the protocols or the lack of them and the absence of a normative in the works of restorations of the Cultural Patrimony of Peru with the purpose of appealing to a criterion established by the deep study of the patrimonial pieces and of its significance in all its aspects as unique work. For such reason, a new restoration is demanded to the sculptural group *Los ángeles del juicio*, with the objective to revert the caused fault and this time by means of the development of a work that respects the original idea raised by its author.

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