

30th Gerry Hedley Student Symposium

June 11–13 2012

Day 1 Monday 11 June

INTRODUCTION TO CONFERENCE AND ANNOUNCEMENTS

9.45–10.00

Chaired by Tim Green

Gerry Hedley Student Symposium

Presented by Tim Green

Keynote Speeches

10.00–10.30

Gerry Hedley – the person

Presented by Lynda Woodroffe

Reflections on Gerry Hedley's influence in conservation

Presented by David Bomford

Measured Opinions

10.30–11.00

Measured opinions, time passing – what progress?

Presented by Stefan Michalski

BREAK

11.00–11.30

SESSION 1

PAINTING MATERIALS & TECHNIQUE / TURNER

11.30–13.00

Chaired by Leslie Carlyle

Making reconstructions at the Hamilton Kerr Institute

Presented by Mary Kempski

Adoration of the Shepherds by Sebastiano del Piombo:

Reconstruction as an aid to retouching

Presented by Youjin Noh

**The role of historically accurate reconstructions
in paintings research**

Presented by Leslie Carlyle

Artist unknown: Reconstructing painters from their paint

Presented by Sally Woodcock

**Research by looking and sampling is relatively cheap,
if challenging and perhaps unethical – what rewards
does it give us?**

Presented by Libby Sheldon

Standing on a box for Turner

Presented by Amelia Jackson

LUNCH

13.00–14.00

SESSION 2

PRACTICAL ISSUES: TEAR REPAIR / PANEL REPAIR

14.00–14.30

Chaired by Nicola Costaras

Tear mending

Presented by Sophie Reddington

**Structural conservation of a small panel painting
by Annibale Carracci**

Presented by J. A. Brewer

SESSION 3

MODERN AND CONTEMPORARY ART: TREATMENT

14.30–15.30

Chaired by Rachel Barker

**Varnish removal from a traditional, contemporary oil
painting: Issues arising**

Presented by Julia Nagle

**Conservation and scientific bonds: The art of
creative collaboration**

Presented by Bronwyn Ormsby

**George Braque's Ajax (1948–1953):
Examination, analysis and treatment**

Presented by Allison Langley

Sean Scully: Retensioning paintings on fixed stretchers

Presented by Phil Young

BREAK

15.30–16.00

SESSION 4

SHARING AND COLLABORATION

16.00–17.00

Chaired by Jacqueline Ridge

**Cleaning William Hole's decorative interior in the
Scottish National Portrait Gallery – working with
conservation students**

Presented by Lesley Stevenson

**Contact and collaboration with artists happens in
many ways when working as a museum conservator**

Presented by Carolyn Lamb

**Prepare and store once, use as many times as you need:
Presenting and organizing cultural heritage data for use
and re-use**

Presented by Joe Padfield

Sharing collections: Ownership, use and care

Presented by Jacqueline Ridge/Lorraine Maule

SESSION 5

DISASTER PLANNING

17.00–18.00

Chaired by Elizabeth Hamilton-Eddy

Introduction and preparing a disaster plan

Presented by Elizabeth Hamilton-Eddy

**Chemical vandalism: A practical survey
and guide to disaster response**

Presented by Lynne Harrison

**Disaster response at the National Gallery: Revising the
scope and function of our emergency grab bag**

Presented by Morwenna Blewett

**Testing the effect of a sprinkler system on a glazed
painting**

Tate Video

Day 2 Tuesday 12 June

INTRODUCTION

9.30–10.00

Chaired by Jane Colbourne

Thirty years on: Some reflections on conservation theory, practice and research

Presented by Alan Phenix

SESSION 6

PRACTICAL ISSUES TREATMENT

10.00–10.45

Changing approaches to retouching

Presented by Jill Dunkerton

Reynolds's *Age of Innocence*: Cleaning, restoration and investigation

Presented by Rica Jones

From the ground up: Research into early Netherlandish paintings for the *Impact of Oil* project

Presented by Abbie Vandivere

BREAK

10.45–11.15

SESSION 7

THE CONSERVATOR WORKING ABROAD

11.15–11.45

Chaired by Yunsun Choi

Sharing the load: Conservation couriers at Tate

Presented by Rosie Freemantle

Going Dutch: An American paintings conservator's experience in Amsterdam

Presented by Lauren Fly

SESSION 8

SCIENCE V. THE HUMANITIES

12.30–13.00

Chaired by Spike Bucklow

What has science done for conservation and what could it do for conservation?

Presented by Spike Bucklow

Context and translation: The role of the humanities in technical analysis and conservation

Presented by Helen Glanville

LUNCH

13.00–14.00

SESSION 9

MODERN AND CONTEMPORARY ART, ARTIST/CONSERVATOR MATERIALS

14.00–15.00

Chaired by Annette King

Hyper realist works of Ron Mueck: An exploration of techniques, materials and stability

Presented by Katey-Mary Twitchett

Consolidants and adhesives for conservation repairs of PMMA paintings and sculpture: Developing a methodology to evaluate tensile properties

Presented by Don Sale

Julian Opie's *Suzanne Walking In Leather Skirt 2007*: Lessons learned

Presented by Joanna Shepard

Conservation of modern monochrome paintings: Cecil King – a case study

Presented by Rebecca de But, with Maria Canavan

SESSION 10

CAREER AND EDUCATION

15.00–15.30

The value of conservation education and training in a career outside conservation

Presented by Alan Cummings

BREAK

15.30–16.00

SESSION 11

ARTIST AS CONSERVATOR

16.00–17.00

Chaired by Tim Green

A reversible relationship: Artist ⇌ conservator

Presented by Sam Hodge

The artist as picture cleaner and restorer at the turn of the nineteenth century

Presented by Rose Miller

From painting to painting conservation: Transferable skills

Presented by Katya Belaia

Making and spectatorship: The reciprocal roles of artist and viewer

Presented by Liz Reissner

SESSION 12

ENVIRONMENTAL

17.00–17.45

Chaired by Stefan Michalski

The future of the museum environment

Presented by Stephen Hackney

The management of cumulative light exposure at the Museum of New Zealand, Te Papa, Tongarewa

Presented by Heather Rogers

Impacts of climate change

Presented by Sarah Staniforth

LATE SUBMISSION

17.45–18.00

Recent challenges in technical studies for the authentication of paintings

Presented by Jilleen Nadolny

EVENING RECEPTION

Day 3 – student day Wednesday 13 June

SESSION 1

INTRODUCTION TO THE STUDENT DAY

9.30–9.45

Presented by Ben Hall (Chair for the day)

Gerry Hedley as Educator

9.45–10.00

Presented by Aviva Burnstock

Water sensitive oil paints in the 20th Century: A study of the distribution of water-soluble degradation products in Winsor & Newton Artists' Oil Colour paint swatches, with case studies from Tate's collection

10.00–10.30

Presented by Anna Cooper (Courtauld)

A Study of 16th Century regional British painting practice: technique and materials of the Stradling family memorial panels c.1590

10.30–11.00

Presented by Hannah Woodward (Northumbria)

BREAK

11.00–11.30

SESSION 2

Francis Bacon's violet paints: Analysis to aid retouching

11.30–12.00

Presented by Elke Cwiertnia (Northumbria)

The Kings Room at Westwood Manor: An art-historical and technical Study of a 17th century kings and queen portrait set owned by the National Trust

12.00–12.30

Presented by Sarah Freeman (Courtauld)

Anselm Kiefer Beyond the Studio: Materials, Techniques and Change

12.30–13.00

Presented by Amy Griffin (Courtauld)

LUNCH

13.00–14.30

SESSION 3

Feasibility study of stereo-photography for the examination and recording of paintings with high impasto

14.30–15.00

Presented by Stephanie Vuillemenot (Northumbria)

Efflorescence: An investigation of selected paintings from the 19th to the 21st Century with a preliminary experimental study of the role of moisture in the development of efflorescence

15.00–15.30

Presented by Luciana Akerlund (Courtauld)

BREAK

15.30–16.00

SESSION 4

Floral portraits: a conservation project at the Statens Museum for Kunst, Copenhagen

16.00–16.30

Presented by Sarah Ferry (Northumbria)

An Investigation into the ethics of retouching in the Bowes Museum

Presented by Jemma Edwards (10 mins) (Northumbria)

An investigation into the effect of alkaline cleaning reagents commonly used in paintings conservation on oil-bound Prussian blue paint films

16.30–17.00

Presented by Judith Ann Lee (Courtauld)