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### 2022/2023

### NEWSLETTER



## LETTER FROM THE DIRECTOR

2022-23 has been a busy and exciting year for the Art Conservation Program at Queen's and I hope you enjoy reading about the events, research and more in this issue. If you want to stay updated on our activities throughout the year, don't forget to check out our social media accounts listed on the last page; we feature ongoing activities on Facebook and Instagram, and we have been populating our YouTube channel with lectures, lab projects and instructional videos. Be sure to let us know if you enjoy our content and have suggestions for more!

In September 2022, we welcomed our talented new students into the program: Emily-Claire Docking, Caitlin Gallupe and Carl Magarro (Artifacts Conservation); Maia Donnelly, John Habib and Frances Opferman (Paper Conservation); Doris Fuller Ruiz and Travis Zuidema (Paintings Conservation) and Katelin Hallchurch (Conservation Science).

We are so proud of our program students and graduates as they go on to contribute to the field of heritage conservation. Their success is a testament to their own tenacity, dedication and ongoing investment in their own skills and knowledge. However, I want to highlight the tremendous role played by the many individuals, teams and institutions who support their educational journey including our brilliant staff: Stefanie Killen, Graduate Assistant; Terry O'Reilly, Technician and Safety Officer and Diane Platt, AHAC Department Manager. Each year, around 22 students complete summer internships and we thank all our professional partners for providing these crucial placements. Thank you to our alumni, colleagues and other friends who provide guest lectures, advice and ongoing interest in the program.

Finally, I want to thank all our financial supporters who keep our program running, support student funding, improve our facilities and help create some wonderful opportunities for learning and advancement in the field. This newsletter highlights projects which depend on equipment and funding provided by Bader Philanthropies, Inc, the Jarislowsky Foundation, the Margaret Light Fund and the Bartlett Family Fund. Our students and faculty are also supported by competitive grants provided by the Social Sciences and Humanities Research Council (SSHRC) and the Natural Sciences and Engineering Research Council of Canada (NSERC). Successful projects in recent years have depended on the advanced research facilities and expertise funded by our donors. We are so grateful for all your support.

Patricia Smithen  
Director  
Art Conservation Program

*SSHRC recipient, Antonia Mappin-Kasirer (MAC '23), examines objects from the Agnes Etherington Art Centre Collection*





## FACULTY UPDATES



Dr. Alison Murray enjoys her teaching and research, as well as her position as graduate coordinator. With colleagues, she supervises research student theses on paint topics and research projects by treatment students.

Alison continues educational research into improving the science taught to art conservation students. Recently, a paper on this topic by Alison and Kyna Biggs (MAC '20), David Booth Fellow in Conservation Science at MoMA, was accepted for Volume 3 of *Conservation 360°, Education and Pedagogy in Conservation*. Professor Aaron Shugar, Professor Rebecca Ploeger from the Art Conservation Department at Buffalo State, Kyna and Alison are developing the online educational resource Conservation Science Education Online (CSEO) intended for educators teaching science to students in art conservation and related fields. Alison was a participant at the International Summer School on Communication and Teaching Skills in Conservation and Science, held July 4-15, 2022 in St. Albert, Alberta. The organizing institutions were ICCROM and Athabasca University. Attendees had diverse cultural heritage professional backgrounds and came from countries around the world. A key part of the program focused on Indigenous cultural practice and history, with participants hearing from and discussing with Indigenous and Métis community members and visiting local institutions and heritage sites.



Paper conservation Professor Rosaleen Hill continues her research collaboration with Queen's Special Collections, Natasa Krsmanovic (MAC '15) Conservator, and Robin Canham (MAC '22) Queen's Library Kress Fellow 2022-23, focusing on the technical analysis of the 1855 Illustrations of the British Paper Manufacture. Rosaleen presented "T.H. Saunders Sample Book: A Treasure Trove of 19th Century Papers" at the AIC conference in Los Angeles and at the CAC Conference in Hamilton. This co-authored paper will be published in 2023 in the AIC Book and Paper Annual. Our paper "T.H. Saunders & Co. Watermarked Papers" will also be published in 2023 in the Association Française Histoire Etude du Papier et des Papeteries Conference Postprints.

Rosaleen also continues to work with Lindsay Sisson (MAC '20), Bader Fellow in Paper Conservation (2022-2024), exploring contemporary water-soluble media for works of art on paper. Lindsay will be presenting research findings to date at the CAC conference in Victoria in 2023. In September, Rosaleen along with co-authors Crystal Maitland, Canadian Conservation Institute, and Amanda Gould, Canadian Museum of History, presented "Thirty Years of Knowledge Dissemination in Canada" at the Japanese Paper Course (JPC) Evaluation Conference. This conference was jointly organized by ICCROM and the Tokyo National Research Institute for Cultural Properties (TOBUNKEN) and provided a remarkable opportunity for JPC participants from different years to virtually meet and share their JPC experiences and how the JPC has benefited their conservation practice. In December, Rosaleen was delighted to take the Bruker Tracer 5i on the road – well, up the road to Special Collections! Working with Robin Canham, XRF analysis was undertaken as part of a larger project to investigate 19th century green bound books for the presence of arsenic.

From July - December Rosaleen was on a sabbatical and was fortunate to have Anne Maheux as her sabbatical replacement for the fall term.

In 2022, the M6 Jetstream Scanning XRF was up and running. Dr. Patricia (Trish) Smithen attended the M6 User Group at Yale in November and incorporated this technique into many ongoing projects. One highlight was the scan and study undertaken with Jocelyn Hiller (MAC '23), Bader Curator Suzanne van de Meerendonk, and Professor Stephanie Dickey of Rembrandt's *Head of an Old Man in a Cap* (c. 1630) which revealed an underlying hidden painting. Trish's successful application to the Bartlett Family Fund enabled 10 students to complete the initial examination, documentation and non destructive analysis of 11 artworks by Canadian Indigenous artists from the 1970s and 80s in the Agnes Collection. Two acrylic paintings were also treated prior to their display at the Agnes in July: Norval Morrisseau's *Sacred Medicine Bear* (1974), with Travis Zuidema and Jocelyn Hillier, and Alex Janvier's *The Fall Wind* (1973). Artist interviews were undertaken with the Agnes curatorial and collections team to explore the materials, display and preservation of artworks by Sarindar Dhaliwal and Winsom Winsom. Trish delivered papers on acrylic paint research at the UAAC Conference (28 October) and at a John Hoyland event hosted by the Hunterian Art Gallery (24 November). She served on a discussion panel at the M6 User Group Meeting regarding the practicalities of using the M6 in museum and cultural heritage settings, and on a student-organised panel, Activism and Conservation, at the Context & Meaning Conference on February 3.



Artifacts Professor Emy Kim received two different Social Sciences and Humanities Research Grants (SSHRC) this year—an Institutional Explore Grant and a Connections Grant. Dr. Cristiana Zaccagnino of Classics was the co-investigator on both grants and the City of Kingston was a partner on the latter. The grants funded student research and outputs towards a symposium and exhibition at Kingston City Hall, titled *Antiquities through Modern Eyes*, which highlights the Diniacopoulos Collection and collaborations between conservators- and classical archaeologists-in-training. Second-year artifacts students did fantastic work and stayed admirably positive during their already-packed semesters. The exhibition runs from April 2023 through March 2024.



Emy's doctoral work in the history of metals technology is in full swing, after achieving candidacy last May at the Institute for the History and Philosophy of Science and Technology, University of Toronto. She received a two-month fellowship at the Linda Hall Library, a library of science, research, and technology in Missouri, starting in July 2023. During that time Emy will focus on their collection of rare welding manuals and trade publications from the early 1900s. This work will inform her chapters on the transmission of skill at different sites of welding, including job shops and wartime shipyards. Also, she recently published a paper on technological unemployment in the *Journal of the History of the Behavioral Sciences* with co-author and Historian of the Social Sciences, Mark Solovey (University of Toronto).





Adjunct Professor Fiona Graham continued her research into sustainable museum design and conservation practice, incorporating this approach into the ARTC 801 - Conservation Principles curriculum, serving on the advisory committee for the UCLA/Getty project “Embedding Sustainability into Cultural Heritage Conservation Education”, and revising the Society of American Archivists’ Archival and Special Collections Facilities: Guidelines for Archivists, Librarians, Architects and Engineers as a member of the SAA’s AFG Technical Subcommittee. She organized a guest lecture by Sebastian De Line, Agnes Etherington Art Centre’s Associate Curator, Care and Relations, who led a lively discussion with first year students about the responsibilities of conservators with regard to Indigenous collections. She also guided 801 students through a mock facility assessment at the Museum of Health Care where they were able to see preventive conservation in action. Fiona’s research into conservation philosophy was the subject of her presentation as closing speaker at the 2022 Annual CAC Conference in Hamilton, Ontario: “No more compromises: examining the conservator’s role in museums”.



Anne F. Maheux has a BA in Fine Art from the University of Guelph and received a Master’s in Art Conservation (MAC) from Queen’s University and a certificate in the conservation of works of art on paper at the Center for Conservation and Technical Studies, Harvard University Art Museums. She has worked as a paper conservator at both the National Gallery of Canada and as Head, Conservation of Works on Paper, Maps and Manuscripts at Library and Archives Canada. Her scholarly interests include 19th-century pastel painting, particularly the work of Edgar Degas and Giuseppe De Nittis. She has published extensively on pastels, and on innovative conservation techniques and treatments.

Research into artists’ materials and practices, both historic and contemporary, have taken her to the American Academy in Rome (FAAR 1996), and the Getty Museum (guest scholar, 2018). She enjoys mentoring emerging paper conservators, and was an adjunct professor in the Art Conservation Masters Program at Queens University, Kingston (2019). Anne has served in many volunteer capacities on boards and committees for conservation organizations, including president of the Canadian Association for Conservation (1998-2002). Anne is an accredited member of the Canadian Association of Professional Conservators (2000) and a Fellow of the American Academy in Rome (1996).



*Paper conservation students and staff wishing Anne Maheux well*

## MAC INTERVIEW



It's a real pleasure to welcome Dr. Aaron Shugar, our new Bader Chair in Art Conservation (Analytical Imaging). With his wealth of experience and knowledge, he will be a wonderful addition to the program, department and Queen's community. Conservation science student Katelin Hallchurch interviewed Aaron in the spring of 2023, just before joining Queen's.

**KH:** I heard that you will be designing some courses at Queen's. I know that it's not coming up next year, do you have a general idea of what these courses will be like?

**AS:** The Bader Chair in Analytical Imaging offers the opportunity to develop new courses for the Art Conservation department. At least one upper-level course will focus on analytical imaging in art conservation. There are so many instruments that can provide datacubes from which images can be extracted, including the elemental map images one can get from the scanning XRF.

My philosophy would be to think about the tools that are most popular in the field today, and what technology is upcoming. This ranges from standoff chemical imaging to elemental imaging, and moving into developing new methods for taking cross sections or samples for analysis. Reflectance imaging spectroscopy (RIS) is an area I would like to develop using various hyperspectral imaging systems. I am hoping to link that with XRF mapping and delve deeper with SEM imaging. I hope to talk about how these techniques are related to one another, how they work and can best be used in the field by analyzing assigned student treatments for demonstrations, with the intent to build student skill sets and develop their ability to critically assess scientific analyses.

I'm really eager to try to develop this new stream of analytical imaging in conservation; I'm not trying to replace multimodal imaging (e.g., photography, UV or IRR), as that's already done exceptionally well and clearly understood by conservators. I want to add something new, so that's why I'm looking at hyperspectral imaging and advancing the M6 XRF scanner. It's the only one in Canada so that's a big boon for Queen's to have it.

**KH:** Broadening the question, is there anything in particular you were looking forward to doing here at Queens?

**AS:** I'm really looking forward to working at a larger institution than where I am currently, which will give me the ability to reach out and connect with more people in different departments. I'm really hoping to create good relationships with the Agnes. I think there's so much cross-collaboration that can be done and I'm really hoping to integrate a lot of conservation and conservation science into the museum environment and museum displays so that our field is seen by more people who don't really know the story behind the beautiful art they are seeing. You can speak to people at various levels when you have these exhibits and incorporate science, drawing a whole new range of people in to enjoy art.

The other thing that I'm very excited about is to have students dedicated to conservation science. I'm looking forward to the opportunity to dive into research, both for the Master's program and in the future with both Doctoral students and Postdoctoral researchers.

This article has been abridged from the original interview which you can find on the Art Conservation Program's website here. [www.queensu.ca/art/interview-dr-aaron-shugar-new-bader-chair-art-conservation](http://www.queensu.ca/art/interview-dr-aaron-shugar-new-bader-chair-art-conservation)

## MAC NEWS

After ten amazing years we say good-bye to Norman Paul, our Adjunct Professor of Imaging and Documentation. Norman joined the Art Conservation Program in 2013 and taught ARTC 810 every autumn to our first-year students. Prior to joining Queen's, Norman taught photography at Algonquin College in Ottawa for over 20 years. It was on a sabbatical at the National Gallery of Canada that Norman became interested in the complexity and challenges associated with imaging cultural materials. Norman's wide expertise in both traditional photography and digital imaging was incorporated into his innovative ARTC 810 curriculum. Norman's students have recounted how "useful his course was not only for learning about digital imaging and documentation at Queen's but also enabled them to confidently set-up a digital imaging studio in their first job"; "Norman's patience and clarity made learning seem easy in a very busy fall semester"; "Norman's course was amazing. He took time to connect with students and was so clear and really helpful"; and "810 was the most useful and practical course in the program after the treatment courses. His clear, methodical approach was so helpful. He is just a lovely man - and he made great honey!"

Thank you, Norman for your teaching excellence, innovation, good humor, and honey!



*Norman Paul instructing MAC students as they set up infrared imaging.*



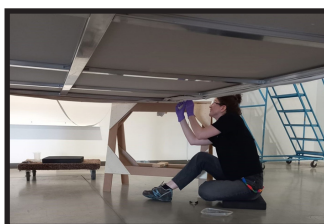
## RECENT GRADS



Camille Turner-Hehlen (MAC '22) recently started her two-year postgraduate internship at the Hamilton Kerr Institute in Cambridge, UK. She has worked on various panel paintings and was met with new structural challenges. Difficult and time-intensive cleanings have tested her patience and pushed her to adapt her strategies as the treatments progressed. Most recently she has been on site at Weston Park where she assisted with surveying the large collection as well as doing remedial in situ treatments where necessary. She is shown here addressing the flaking paint of a 19th-century painting.



Since graduating, Emma Griffiths (MAC '22) has relocated to Scotland to complete a 12-month internship with AOC Archaeology and Go Industrial. Funded through the Institute of Conservation, this internship is part of a larger project entitled Powering Our People, the goal of which is to address the gap in specialist training and conservation skills in industrial heritage institutions across Scotland. Following visits to each of the Go Industrial Member Museums, Emma will be undertaking conservation treatments on a variety of objects, as well as working with AOC Archaeology conservators to identify what training is needed to ensure the preservation of these nationally significant collections!



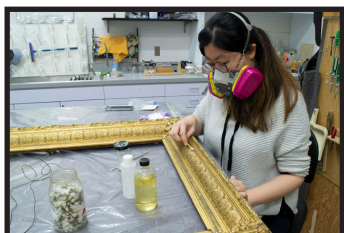
Laura Jacobs (MAC '22) completed her second internship at the National Gallery of Canada in contemporary art, where she participated in the installation of a special exhibition focused on General Idea, which ran from June 3rd to November 20th, 2022. She then launched herself into work at the Montreal Museum of Archaeology and History (Pointe-à-Callière) conducting treatments on objects and artefacts both from the collections department and the archaeology department. She is currently working on a very exciting contract at the Art Gallery of Ontario, in Toronto, for the deinstallation of large-scale paintings of Denyse Thomasos: Just Beyond exhibition (exhibition dates: October 5th to February 20th, 2023).



Melissa Allen (MAC '22) has been the assistant conservator at Restorart Inc. in Toronto since September 2022. In that position she had the opportunity to work on a variety of fine art and archeological artifacts including bone boats, wooden ships and painted plasters. In March, Melissa began a Kress Fellowship at the Warren Lasch Conservation Centre in North Charleston, South Carolina where she is focusing on the conservation of waterlogged leather materials. Additionally, Melissa is working towards the publication of the research she conducted at Queen's on the tear repair of a birch bark biting.

# ART CONSERVATION

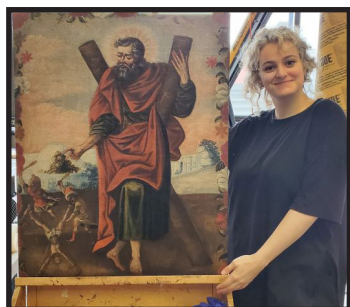
## WHERE ART MEETS SCIENCE



During the past summer, Pui Yee Lam (MAC '22) finished her summer internship at the Royal Ontario Museum with an interesting project on detaching a painting adhered to glass using dry ice. After the internship, she travelled to London, ON, to work as an assistant conservator at Art Conservation Services Inc. She had been working on various historical paintings and frames and a consolidation project of a canvas painting on the ceiling. She is now seeking opportunities for further studies in Chinese painting conservation.



After a summer in Edmonton interning at the Provincial Archives of Alberta, Robin Canham (MAC '22) began working at the Queen's University Library, W.D. Jordan Rare Books and Special Collections as the Samuel H. Kress Conservation Fellow. In this year-long appointment, Robin is focusing on book conservation and is working in the newly renovated Special Collections Conservation Lab under the direction of Natasa Krsmanovic (MAC '15). Robin had the opportunity to attend the Guild of Book Workers Standards of Excellence Seminar in Hand Bookbinding in Atlanta, Georgia this past October as a scholarship recipient and has also received scholarships to attend the upcoming Paper and Book Intensive and Rare Book School.



Jocelyn Hillier (MAC '23) continued at Queen's to work on special projects including the complex reconstruction and retouching of an early Cusco painting of St. Andrew. Jocelyn was awarded Fulbright Scholarship in 2023 and will be interning with the Conservation Team at the Mauritshuis in September.



*Some of our 2022 graduates*



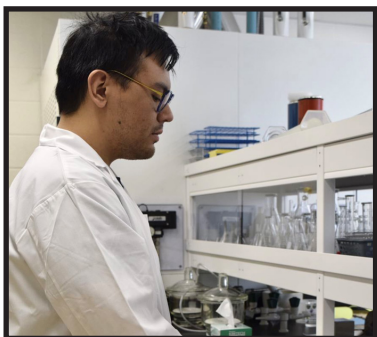
## SECOND-YEAR STUDENTS



Caroline Longo (MAC '23) is in the artifacts stream. Caroline's research project evaluates coatings for outdoor steel sculpture. She also spent the year investigating objects in the Diniacopoulos Collection as part of an interdisciplinary team of Conservation and Classics graduate students. Caroline completed her first internship at the Denver Art Museum and her second at the Glenstone Museum in Potomac, Maryland. In September, Caroline will be interning at the Getty Conservation Institute with the Modern and Contemporary Art Initiative.



Ève L'Heureux (MAC '23) is studying the treatment of painted artworks and is particularly interested in marouflage, or the technique of adhering a painted canvas onto a rigid support. Her research project explored the physical and optical properties of a varnish composed of two stable synthetic resins, Laropal A81 and Acryloid B72, mixed together. She previously interned at Le Centre de Conservation du Québec and in 2023 she is interning with A.E. Henry enr. in Montréal and Le Musée National des Beaux Arts du Québec.

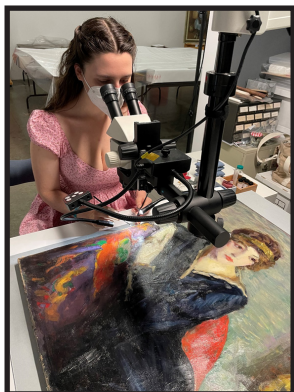


Jonah Halili (MAC '23) has been working on his thesis on the drying behaviour of modern oil paints as part of the Metal Ion Migration Mechanisms in Oil Paints Drying and Degradation (MIMO) project, an international collaboration with participants from Spain, Denmark, Italy, Canada and the United States. He also completed an internship at the Université de Sherbrooke under Dr. Adelphine Bonneau, studying the materials used in rock art samples from South Africa and Lesotho. Jonah will be starting an internship in the Science Department at the Getty Conservation Institute in Los Angeles in the autumn of 2023.



Tirza Harris (MAC '23) had her first internship at AEH Conservation in Montreal, QC, where she conserved acrylic and oil paintings and delivered a talk on the History and Methods of Contemporary and Byzantine Mosaics. Afterwards, she held a contract conserving Ozias Leduc's 1902 church murals in Antigonish, NS. She presented the results of her Queen's research project at ANAGPIC in 2023, in which she used art historical and technical information of an 18th-century British portrait tentatively attributed to John Vanderbank. She is currently completing her second internship at the Musée de Beaux Arts in Montréal and will be the Lehman Postgraduate Fellow in Painting Conservation at the Yale University Art Gallery in September.





Katharyn Hernández (MAC '23) completed her internship at The Conservator's Easel, LLC. under Linnaea Saunders. She performed various treatments during her time there, including the consolidation of a painting by Robert Henri, one part of a more involved treatment of this work. This summer she is interning at Gianfranco Pocobene's private studio where she will have the opportunity to work on large scale works. She presented the results of her material analysis of samples from *Flight Stop* (1979) by Michael Snow in the lightning round at ANAGPIC.



Kristen Fader (MAC '23) is currently completing her second internship at the Canadian Centre for Architecture in Montréal under the supervision of Emilie Demers (MAC '18). She has worked on several cyanotype blueprints, tracing papers, book bindings, and other archival materials, gaining a deeper knowledge of these materials and their conservation issues. Here (in the photo) she is carefully separating a waterlogged tarot card set, while giving out readings to her peers, at the BCHERN Disaster Recovery Workshop.



Antonia Mappin-Kasirer (MAC '23) completed her summer internship at the Musée des Beaux-Arts de Montréal, treating various artworks from a neon-lit polyester sculpture to porcelain objects. She is currently a research fellow for Prof. Kim's project *Antiquities Through Modern Eyes*, culminating in an exhibition and symposium in April 2023. For her MAC research, Antonia is investigating Canadian sculptor Jacobine Jones' artistic process through technical analysis. She is interning at the McCord Stewart Museum this summer before starting this autumn at the Yale University Art Gallery as Lehman Postgraduate Fellow in Objects Conservation.



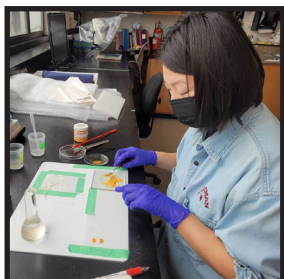
Hélène Sirois (MAC '23) is a second-year student in paper conservation where her research on the lightfastness of ink is in collaboration with the Canadian Conservation Institute. Hélène studied at the Bologna University, Italy and Concordia University, Montreal (BA, Italian, High Distinction) where she was awarded of the Carmine di Michele Scholarship in recognition of superior academic achievement. Her master's degree in art history analyzes the engraving of John Henry Walker. She completed her first internship at the Bibliothèque et Archives nationales du Québec (BANQ) and is currently interning at the National Gallery of Canada.

# ART CONSERVATION

## WHERE ART MEETS SCIENCE



Rebecca Clendinen (MAC '23) completed her first internship at the Indiana State Library in Indianapolis, Indiana where she worked on a wide variety of archival, bound, and photographic objects. This year, she decided to expand her interest in gel treatments by researching the effect of calcium acetate content on gellan gum residues, presenting the results at ANAGPIC 2023. She is completing her second internship in the paper conservation lab at the Art Gallery of New South Wales in Sydney, Australia.



Rose Émond-Gagnon (MAC '23) completed her first summer internship at the Canadian Conservation Institute (CCI) where she focused on consolidation and tear repair skills for paintings. In her second-year research project, she explored the properties of casein, a water-borne paint medium, mixed with dammar, and presented some highlights from her results in the lightning round at ANAGPIC 2023. Rose is completing her second internship at the Midwest Art Conservation Centre in Minneapolis where she is cleaning consolidating and inpainting a 20th-century mural.



Robin Langmuir (MAC '23) completed her internship at the Royal Ontario Museum under the supervision of Jean Dendy. There, she had the opportunity to work on two chairs now on display in the Canadian Modern Design exhibition. This experience helped prepare her for the treatment of a wooden chair in the Artifact's Lab which has become the focal point of her research project on the lightfastness of wood, undertaken in partnership with Anne-Stéphanie Étienne and Eric Hagan at CCI. Her second internship is at Fraser Spafford Ricci Art and Archival Conservation Inc. in British Columbia.

*Paper students examining a folding Japanese screen*



## Second-Year Research Projects and Theses

*Gellan Gum for Paper Conservation: A Residue Study Continued*  
Rebecca Clendinen

*A Material Characterisation of Casein Mixtures as Paint Mediums*  
Rose Émond-Gagnon

*A Sticky Situation: Determining an Effective Method for the Removal of Gelatinized Parchment Adhered to Glass*  
Kristen Fader

*A Technical Investigation of an 18th-century British Portrait.*  
Tirza Harris

*Investigation of Materials and Deterioration of Michael Snow's Flight Stop*  
Katharyn Hernández

*An Examination of the Lightfastness of Selected Hardwoods after Artificial Aging*  
Robin Langmuir

*Replicating Dammar: Practical Study on a Blended Varnish Composed of Paraloid™ B72 and Laropal®A81*  
Ève L'Heureux

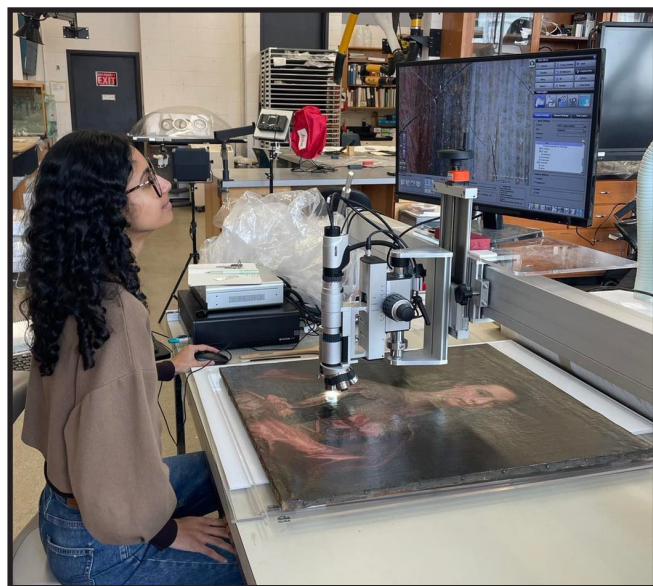
*Low-VOC Clear Coatings on Mild Steel for Applications in Outdoor Sculpture Conservation: Evaluation and Comparison*  
Caroline Longo

*Jacobine Jones In Process: A Technical Analysis*  
Antonia Mappin-Kasirer - 2022-23 Social Sciences and Humanities Research Council Grant recipient

*Lightfastness Tests of Blue Inks for Fountain Pens*  
Hélène Sirois

*Investigation of the Effects of Metal Ion Migration on Drying Rates and Metal Soap Formation of Oil Paints with Cadmium, Phthalo, Zinc, Lead, Titanium and Organic Pigments*  
Miriam Bowen

*A Study of Metal Ion Migration in Oil Paint Films with Iron Oxide, Cobalt, and Organic Pigments*  
Jonah Halili



*Tirza Harris using the Hirox digital microscope for her research project*



## RESEARCH UPDATES

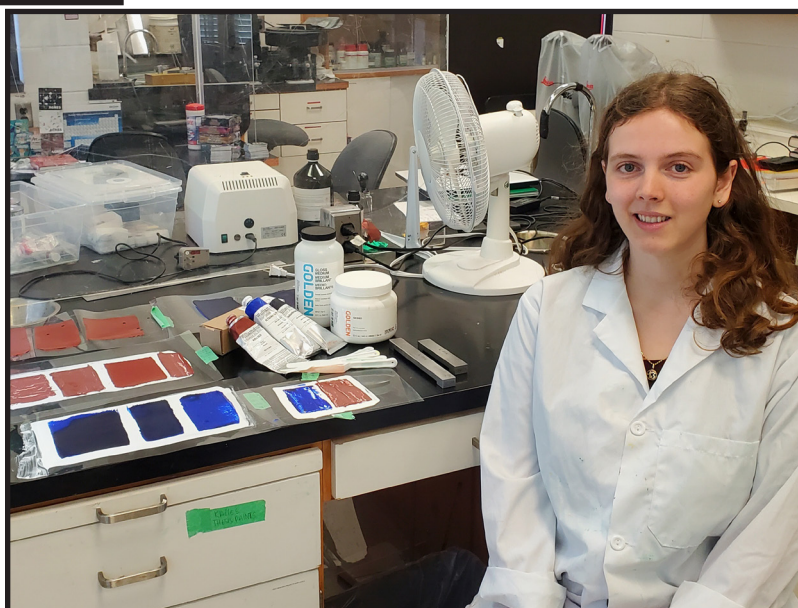
2022-23 research initiatives feature projects with international partnerships and investigations into Canadian Art and Heritage. Collaborations such as Metal Ion Migration Mechanisms in Oil Paints: Drying and Degradation (MIMO Project) and Oils over Acrylics, have benefitted from the shared expertise and ongoing discussions of methodology and directions for the projects. The suite of non-destructive imaging and analytical instruments, funded by the Jarislowsky Foundation, Margaret Light and Bader Philanthropies, Inc has enabled new research into artworks by Anishinaabe painters and textile artists, *The Enchanted Owl* by Kenojuak Ashevak, Paintings by Québec artist Jean-Paul Riopelle, and different contemporary artist materials.

Golden Artist Colors, long-time industry partners for the program, have provided expertise, materials and advice to our students and faculty over the years and their own in-house research has generated numerous ideas and research directions for the field. We particularly would like to thank Mark Golden, Greg Watson, Ulysses Jackson, Sarah Sands and Mirjam Hintz for their dedication to education, open dialogue and for advancing our understanding of material behaviour.



*Amanda Gould (CMH, MAC '05) and Gabriela Rosas (Mac '21) running ER-FTIR on one of Kenojuak Ashevak's Enchanted Owl prints held by the Canadian Museum of History.*

*Katelin Hallchurch, MAC '24, with samples for her research project, Oils Over Acrylics. This project is a collaboration with Golden Artist Colors/Williamsburg Oils.*



## Isabel Bader Fellowship in Art Conservation

Lindsay Sisson, Isabel Bader Art Conservation Research Fellow in Paper Conservation, has focused on completing a literature review, experimental design, and the composition and solubility of contemporary water-soluble waxy media. Over the past year she worked with several colleagues to identify the key components of seven commercially available water-soluble pastels and pencils to make further inferences about the longevity of this category of media. In conversation with other conservators, she also began work on an artist material archive in the Queen's Art Conservation Program. The vision of this archive is to serve as a study collection of contemporary media available for artistic use from which the program will create a collection of analytical data that will later act as a baseline on which to build future studies from naturally aged samples. Lindsay facilitated an external reflection FTIR workshop for students which included the development of a procedure to collect and create a searchable database of spectra. Work in the early months of 2023 has involved the creation of a set of samples to be accelerated aged as well as preparation for her Bader Lecture in April and her presentation at the CAC 48th Annual Conference in Victoria, BC.

- *Water-soluble: Exploration of Watercolour Pencils and Pastels* (Bader Lecture; April 13, 2023)
- *Water-soluble Graphic Media: Further Explorations into Composition and Aging Properties of Contemporary Watercolour Pencils and Pastels* (48th Annual CAC-ACCR Conference; May 31, 2023)



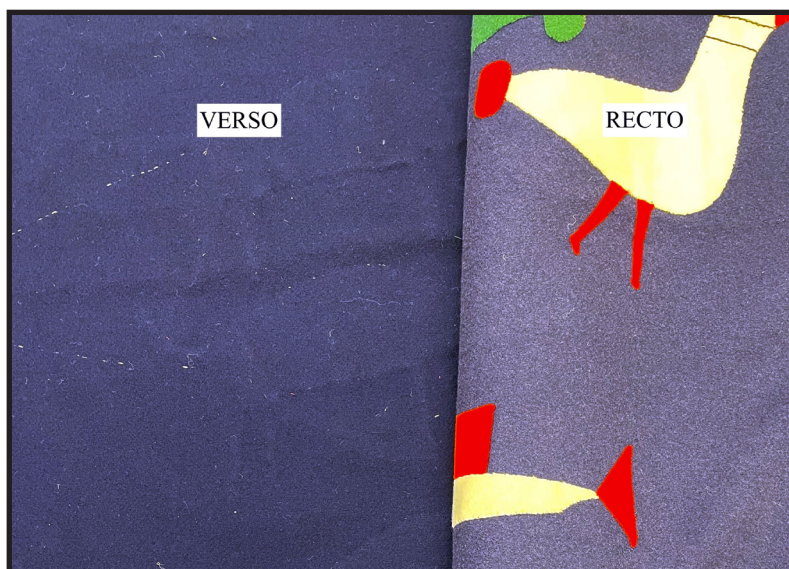


## Bartlett Family Fund

In the spring of 2023, faculty led students in the examination, technical analysis, and treatment of Canadian Indigenous artworks donated to the Agnes Etherington Art Centre by the Guardian Capital Group Limited, Nicholas and Barbara Diamant and Helen Arlene Howard. In conjunction with Alicia Boutilier and Sebastian De Line, curators at the Agnes, Art Conservation faculty selected works for analysis and treatment, including paintings and works on paper by Norval Morrisseau, paintings by Alex Janvier, Daphne Odjig, James Jacko and John Laford, and textile wall hangings by Jessie Oonark and Alinar. These analyses were the first stage of a new collaboration between the program and the museum which produced novel information about these works and provided students with the opportunity to extend their examination and documentation skills. Two paintings were treated in preparation for the summer 2023 exhibition at the Agnes, *Emergence: A Recent Gift of Indigenous Art*, which also features some project results. In the next stage are plans for discussions with artists about their work and working practices.

The Bartlett Family Fund for the Humanities was established to promote excellence in the Humanities at Queen's and made this project possible.

*Detail from the report by Emily Claire Docking, Caitlin Gallupe and Prof. Emy Kim illustrating the change in blue colour due to light fading on a wall hanging by Jessie Oonark (c. 1970s) in the Collection of the Agnes Etherington Art Centre.*



## MIMO Project

Research results from Miriam Bowen and Jonah Halili theses were presented at the 2023 annual CAC conference in the talk "The Drying and Subsequent Cracking Behaviour of Modern Oil Paints Containing Copper, Iron, Cobalt, Cadmium, or Organic Colourants". Their co-authors were Emily Joyce, Patricia Smithen, Alison Murray and Laura Fuster López. This research is part of an international project led by Dr. Fuster López from the Universitat Politècnica de València, Spain, under the framework of the MIMO Project - Metal Ion Migration mechanisms in Oil paints drying and degradation (PID 2019-106616GB-I00) funded by the Programa Estatal de Fomento de la Investigación Científica y Técnica de Excelencia - Subprograma Estatal de Generación de Conocimiento- Ministerio de Economía y Competitividad, Spain (June 2020-June 2023). We would like to also acknowledge Golden Artist Colors for the paints supplied for the research.



## GUEST LECTURES

- **Ian Hodkinson**, Professor Emeritus: Glanmore National Historic Site - Cleaning and Fixing Decorative Ceilings and Friezes and Reconstruction of Original Colour Schemes
- **Peter Schade**, National Gallery, London: Tour of the Frame Conservation Laboratory
- **Hubert Baija**, Art Gallery of Ontario: Modern Materials and Techniques in Gilding Conservation
- **Greg Kelley**, Parks Canada: Wood Identification
- **Marcus Letourneau**, Queen's University: Heritage Planning: Beyond the Edifice Complex
- **Miriam Harris**, private practice: Skins Workshop
- **Jean Tetreault and Eric Hagan**, Canadian Conservation Institute: Display Cases
- **Mylene Choquette and Germain Wiseman**, Canadian Conservation Institute: Photography on a Dime
- **Sara Serban**, McCord Museum: Basketry
- **Barbara Heins**, Kingston Weavers and Spinners: Basket Weaving
- **Caterina Florio**, McCord Museum: Textile Treatments
- **Lynda Zycherman**, Museum of Modern Art, NYC: Sculpture Conservation in MoMA's Sculpture Garden
- **Dr. Aaron Shugar**, Art Conservation Department, Buffalo State University: Review of X-ray Fluorescence (XRF) Spectroscopy
- **Dr. Rebecca Ploeger**, Art Conservation Department, Buffalo State University: Chromatography and Mass Spectrometry
- **Kyna Biggs**, MoMA: Identifying Mould and Other Microorganisms on Heritage Objects
- **Dr. Abbie Vandivere**, Mauritshuis, The Girl in the Spotlight: A Technical Examination of Vermeer's Girl with a Pearl Earring
- **Dr. Abbie Vandivere**, Mauritshuis, Tour of Agnes and Talk on Compositional Changes of Rembrandt Paintings (with MAC and Art History Students)



*Abbie Vandivere and Josie Hillier examine Rembrandt's Head of an Old Man (c. 1630) together using the Hirox Digital Microscope at Queen's.*

### Margaret Light Visiting Scholar

This year we welcomed four MAC grads from British Columbia: Liz Czerwinski (Burnaby Village Museum), Tara Fraser (Vancouver Art Gallery), Kasey Lee (Formerly of the Royal BC Museum) and Heidi Swierenga (Museum of Anthropology) who are all members of the British Columbia Heritage Emergency Response Network (BC-HERN). They delivered a wonderful public lecture on 8 March 2023 in which they described the development of the network and the salvage work undertaken following devastating disasters in their region. The talk was filled with lessons learned, the challenges they faced in developing a heritage-centric response team and how they intersect with other responding agencies. Their sensitive consideration to the peoples in the affected regions was a model of professional behaviour, as they stressed the need to adapt to each situation. The talk is available on Queen's YouTube channel. The team then held a two-day workshop for Queen's MAC students and faculty, and we all learned fundamental principles for organising recovery sites following disasters and practiced salvaging the contents of boxes filled with soaked and burnt objects. It was exhausting and exhilarating and a tremendous learning experience.



*Katharyn Hernández sets up objects for drying as part of the salvage workshop*



*Concept design for the new Art Conservation and Agnes Etherington Art Centre by KPMB Architects, 2023.*

### ART CONSERVATION: CONSTRUCTING THE FUTURE-UPDATE

In 2020 we announced that a new facility was being planned for the Queen's Art Conservation Program as part of the Agnes Re-imagined Project supported by Bader Philanthropies, Inc. Faculty held an online update and discussion with alumni in May 2022; however, following the pandemic and a rapid increase in building costs, the project was delayed by a year. In response to the challenges of the project, Bader Philanthropies, Inc. increased their incredibly generous gift to \$75 million (USD), ensuring that that the Art Conservation laboratories would be built. We are now in the detailed planning stages for the new building, as well as preparing for a move in May 2024 to a temporary location for the construction period. It is thrilling to be moving forward and we will plan new updates for alumni soon.

In the meantime, please do visit the current facility before it comes down - you cannot miss us with the amazing Transformations Mural covering our façade. The graffiti mural was completed by artists in 2021, led by Oriah Scott and including EronOne, HONE, HUNGR, AJ Little and Emily May Rose, with guest graffiti artists from the Toronto-Montreal corridor.

## ANAGPIC

The 2023 ANAGPIC Annual Student Conference was held April 24-26, hosted by the Straus Center for Conservation and Harvard Art Museums. This was first in person conference in three years, and it felt luxurious indeed to meet our fellow students and faculty in person. From the behind-the-scenes tours of museums and art conservation labs around Boston and Cambridge to the spectacularly presented drinks at the Tiki Bar reception, Harvard delivered a wonderful experience for all.

Once again, the students delivered excellent, professional talks, and we are particularly proud of our own Queen's presenters who delivered the following:

### Full-length Presentations:

Rebecca Clendinen, "Gellan Gum Residues and the Effect of Calcium Acetate Content."

Tirza Harris, "An 18th-century British Portrait's Technical Examination."

### Lightning Round Presenters:

Rose Émond-Gagnon, "A Material Characterisation of Casein as a Paint Medium."

Katharyn Hernández, "Investigation of Materials and Deterioration of Michael Snow's Flight Stop."

Robin Langmuir, Caroline Longo and Antonia Mappin-Kasirer, "Investigating Ancient Artifacts at Queen's University: Decision-making and Collaboration between Art Conservation and Classical Studies."



*Queen's ANAGPIC presenters celebrating a fabulous conference experience*





## SOCIAL MEDIA

For more information about our program, please check out our website at <https://www.queensu.ca/art/art-conservation> or email us at [artcon@queensu.ca](mailto:artcon@queensu.ca)



[@queens\\_art\\_conservation](https://www.instagram.com/queens_art_conservation)



[www.facebook.com/  
QueensUniversityArtConservationProgram](https://www.facebook.com/QueensUniversityArtConservationProgram)



[https://www.youtube.com/  
@queensartconservation](https://www.youtube.com/@queensartconservation)

Photograph descriptions from page 1 are:

1. *Artifacts students Emily Claire Docking, Caitlin Gallupe, and Carl Magarro (all MAC '24) practiced assembling and cleaning ceramics.*
2. *Panels and molds showing off techniques from the annual gilding workshop, led by Sacha Marie Levay and organised by MAC students.*
3. *Norval Morrisseau's Sacred Medicine Bear (1974), examined in transmitted light by MAC '24 Painting Conservation Student, Travis Zuidema .*