

**Patricia Smithen**  
**Curriculum Vitae**  
**July 2017**

**Academic Qualifications:**

**Courtauld Institute of Art, London, UK**

Currently enrolled as a PhD Student, Oct 2015 – Sept 2018 (current date for completion)  
Collaborative programme with Tate as the Museum Partner, Funded by the AHRC  
Thesis topic: The Development and Impact of Artist Acrylic Paints in the United Kingdom

**Queen's University, Kingston, Ontario, Canada**

Master in Art Conservation with a Specialty in Paintings Conservation, 1993

**University of Western Ontario, London, Ontario, Canada**

Honours Bachelor of Arts, Major in Art History and Critical Theory, 1991.

**Professional Associations and Qualifications:**

**The Institute of Conservation (ICON)**

Accredited Conservator-Restorer, 2015  
Associate Member since 2009.

**International Institute for Conservation of Historic and Artistic Works (IIC)**

Member Since 2009.

**British Association of Picture Conservator-Restorers (BAPCR)**

Associate Member since 2005  
Council Member 2008-2010, Co-opted Council Advisor, 2005-2008

**British Standards Institute**

Committee Member, B/560 Conservation of Tangible Cultural Heritage, 2009-2015

**Work-based Training Courses Completed:**

**Management Courses:**

Senior Management Master Classes (2014-15), Working with Autism (2014), Dignity and Respect (2010), Coaching (2008), Tate Manager (2007), Braver Conversations (2006), Management Approaches (2006), Effective Management of Projects (2005).

**Technical Conservation Courses:**

Oral History for PhD Students (2015-16), Care of Textiles (2015), COSSH at Tate (2015), Cleaning Acrylic Painted Surfaces: Research into Practice (Getty, 2009), Wolbers Cleaning Workshop (2005), Examination of Paint Cross-Sections (2003), Spectrophotometry Training (2002), Artist Interview Training (2001), Courier Training 2000.

**Computer Training:**

Windows 10 (2015), The Museum System (TMS, updated bi-annually) Advanced Searching (2004), Microsoft Project (2003), Photoshop (2003), Intermediate Excel (2002).

**Employment History:**

From September 2015:

**Conservator at Smithen Contemporary Conservation**

Part-time work undertaking exhibition and loan work, condition surveys and consultancy.

Presented “Red Shifts: Managing Change in Rothko’s Seagram Murals at Tate” at the Getty, Los Angeles, November 12, 2015 for Abstract Expressionism: Time, Intention and Meaning.  
Delivering a 1-day workshop on Advanced Exhibitions for Conservation, Feb 2016 for International Academic Projects  
Delivering lectures on Modern Paints for Christie’s Education, Feb 2016

March 2010 – September 2015

**Head of Conservation, Programme at Tate, London**

Co-led a team of 50+ staff and co-managed a budget of £3 million+  
Led on special projects and fundraising  
Led on exhibition, displays and loans programme

2007-2010

**Head of Paintings Conservation at Tate, London**

Led a team of 10 staff + students and contractors  
Supervised treatment and gallery programme activities  
Managed the studio, special projects and project development including fundraising

1999 – 2007

**Conservator of Modern and Contemporary Paintings at Tate, London**

Prepared paintings for display and exhibition at Tate Modern(TM).  
Assessed works for acquisition for the collection  
General gallery activities including fit-out and management of the small studio at TM,  
treatment studio support at Tate Britain, collection treatments, team activities.

January 1998 through May 1999

**NEA Fellow in Paintings Conservation (12 months) and Mellon Fellow in Paintings Conservation (4 months) at the Detroit Institute of Arts**

Advanced training posts including research and treatments on several paintings in the permanent collection of the D.I.A and support for D.I.A. displays.

January 1997 – January 1998

**A.E. Henry Enr. Paintings Conservation, Montreal, Quebec, Canada**

Conservation treatments in a private conservation studio.  
Completed treatments on large church paintings, *in situ* ceiling paintings and modern works by Borduas.

April 1994 – November 1996

**Canadian Conservation Institute. 1030 Innes Road. Ottawa, Ontario. K1A0M5.**

**Conservation Fellow (2 years) and Contract Paintings Conservator (6 months)**

Advanced training post, undertaking complex treatments, including research into artist methods and conservation processes.  
Assisted in research at the Institute by preparing ground materials from historic sources.  
Conducted collection surveys for various Canadian collections and delivered 2-day seminars on modern artist materials to artists in the Yukon Territories.

April 1994 – April 1994

**Private Conservation - Self Employed**

Completed condition surveys for private galleries.  
Subcontracted work through the Ottawa Conservation Studio under Wendy Baker.

## Publications as Author or Co-author:

Ormsby, Barker, Keefe; Tucker; Donate and Smithen. *The removal of graffiti ink from Mark Rothko's Black on Maroon, 1958; a collaborative approach*. Preprints ICOM-CC 17<sup>th</sup> Triennial Conference. Sydney: ICOM: 2014.

Barker, Ormsby and Smithen. *The construction of a representative sample for Mark Rothko's Untitled (Black on Maroon) 1958*. Preprints ICOM-CC 17<sup>th</sup> Triennial Conference. Sydney: ICOM: 2014.

S. Maisey, P Smithen and T Smith. *Recovering from Destruction: The Conservation , Reintegration and Perceptual Analysis of a Flood-Damaged Painting by John Martin*. Preprints ICOM-CC 16<sup>th</sup> Triennial Conference - Lisbon, 2011. J Bridgland [Ed]. Lisbon: ICOM: 2011, Paper 1311.

S Sims, M Cross and P Smithen. *Retouching Media for Acrylic Paintings. Mixing and Matching. Approaches to Retouching Paintings*. R Ellison, P Smithen and R Turnbull [Eds]. London: Archetype., 2010. p163-179.

L Carlyle, J Boon, M Bustin and P Smithen. *The Substance of Things. Rothko: The Late Series*. Achim Borchardt-Hume (ed). London, Tate:2008. p 73-87.

Ormsby, B., Smithen, P, Hoogland, F, Learner, T and Miliani, C. (2008). *A scientific investigation into the surface cleaning of acrylic emulsion paintings*. Preprints ICOM Committee for Conservation, 2008. Triennial Conference, India, September 2008. Scientific Research, Vol. II, 857-865.

Ormsby, B., Hagan, E., Smithen, P. and Learner, T. (2008). *Comparing contemporary titanium-white based acrylic emulsion grounds and paints: characterisation, properties and conservation*. In Preparation for Painting: The Artists' Choice and Its Consequences. Eds. J.H. Townsend, T. Doherty, G. Heydenreich and J. Ridge. Archetype, London: 163-171.

Ormsby, Smithen, Green, Learner, Hagen and Townsend. (2008). Caring for Acrylics: Modern and Contemporary Paintings. Tate and AXA Art, 2008. <http://www.tate.org.uk/pdf/caring-for-acrylics.pdf>

Ormsby, B., Smithen, P., and Learner, T. *Translating research into practice – evaluating the surface cleaning treatment of an acrylic emulsion painting by Jeremy Moon*. Contemporary Collections. Australian Institute for the Conservation of Cultural Materials (AICCM) National Conference, Brisbane, Australia, 2007. pp. 97-109.

P Smithen. *A History of the Treatment of Acrylic Paintings*. Modern Paints Uncovered: Proceedings from the Modern Paints Uncovered Symposium, Tate Modern, London, May 16-19, 2006. T.J.S Learner, P. Smithen, J.W. Krueger, and M.R. Schilling (eds), Los Angeles: Getty, 2008. p165-174

P. Smithen and R Barker. *New Art, New Challenges: The Changing Face of Conservation in the Twenty-First Century*. New Museum Theory and Practice. Ed. Janet Marstine. Blackwell Publishing, 2006. pp. 85-103.

## As Editor

Modern Paints Uncovered: Proceedings from the Modern Paints Uncovered Symposium, Tate Modern, London, May 16-19, 2006. T.J.S Learner, P. Smithen, J.W. Krueger, and M.R. Schilling (eds), Los Angeles: Getty, 2008.

Mixing and Matching. Approaches to Retouching Paintings. Ed R Ellison, P Smithen and R Turnbull. Archetype. 2010. London.