JOINT Projects
CONSERVATION & RESTORATION
[DIALOGUEs]

ORGANIZA:

UNIVERSIDAD POLITECNICA DE VALENCIA

CRBC departamento Conservación Restauración Bienes Culturales

IRP INSTITUTO DE RESTAURACIÓN DEL PATRIMONIO
INSTITUTO UNIVERSITARIO DE INVESTIGACIÓN

VLC/CAMPUS GSP
VALENCIA, INTERNATIONAL CAMPUS OF EXCELLENCE
GLOBALIZACIÓN, TERCIARIZACIÓN, TURISMO Y PATRIMONIO: HACIA UNA GESTIÓN SOSTENIBLE DEL PASADO COMO FUTURO

CENTRO DE FORMACIÓN PERMANENTE
Vicerectorado de Posgrado y Formación Permanente

COLABORA:

Agar Agar
Productos de Conservación y Restauración

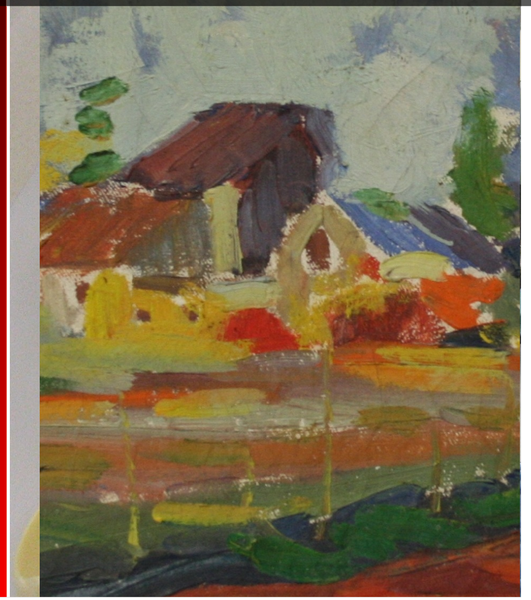
KREMER PIGMENTE

PINTURA ACRÍLICA
Problemas de conservación
ACRYLIC PAINTS
Conservation issues

Bronwyn ORSMBY
TATE (UK)

Rachel BARKER
TATE (UK)

OLEO MODERNO
Problemas de conservación
MODERN OILS
Conservation issues



Aviva BURNSTOCK
COURTAULD INSTITUTE (UK)

Klaas Jan VAN DEN BERG
RCN-Cultural Heritate Agency of the Netherlands

PLÁSTICOS
Problemas De conservación
PLASTICS
Conservation issues

Thea VAN OOSTEN
Senior Conservation Scientist

Anna LAGANÀ
Conservator / Researcher of Modern Materials

MÉTODOS ACUOSOS:
¿QUÉ HACER Y QUÉ NO HACER?
Posibilidades y límites de la limpieza superficial
AQUEOUS MATERIALS AND METHODS DOS AND DON'TS
Raising Awareness on the Possibilities and Safe Boundaries of Surface Cleaning

Richard WOLBERS
UNIVERSITY OF DELAWARE (USA)

Paolo CREMONESI
FREELANCE

ESPAÑOL

PINTURA ACRÍLICA
4 ABRIL 2014

TEMAS

- Historia, composición y propiedades de las pinturas acrílicas
-Investigación en torno a los tratamientos de limpieza superficial
-Metodologías para la toma de decisiones en los tratamientos de intervención
-Casos de estudio: intervención de diferentes pinturas acrílicas

SESIONES

9.30-11.00: Introducción a la historia, composición y propiedades de las pinturas acrílicas [BO]

11.00-11.30: PAUSA CAFÉ

11.30-13.30: Investigaciones recientes en torno a los efectos de los tratamientos de limpieza y el desarrollo de sistemas de limpieza [BO]

13.30-15.00: PAUSA COMIDA

15.00-16.30: Investigacion en torno al desarrollo de una metodología para el tratamiento de restauración de obras pictóricas acrílicas: limpieza superficial y retoque pictórico [BO and RB]

16.30-17.00: PAUSA CAFÉ

17.00-18.00: Casos de studio : tratamientos, fundamentos éticos y metodologías [RB].

18.00-18.45: Debate y preguntas del público.

ÓLEOS MODERNOS
9 MAYO 2014

TEMAS

-Historia , composición y propiedades de las pinturas al óleo modernas.
-Investigación en torno a la degradación de las pinturas al óleo modernas.
-Sensibilidad al agua de las pinturas al óleo modernas.
- Casos de estudio. Tratamientos de conservación en óleos modernos

SESIONES

9.30-11.00: Introducción
a los óleos modernos: formulaciones y química [KJvdB]

11.00-11.30: PAUSA CAFÉ

11.30-13.30: El deterioro de los óleos modernos. Eflorescencias y costras de jabones metálicos.
Casos de Estudio-1 [AB]

13.30-15.00: PAUSA COMIDA

15.00-16.30: Sensibilidad al agua de los óleos modernos: Formación de sulfato hidrato.
Casos de studio-2. [AB]

16.30-17.00: PAUSA CAFÉ

17.00-18.30: Sensibilidad al agua, pintura que chorrea y el estado del medium orgánico. [KJvdB]

18.30-18.45: Debate y preguntas del público.

PLÁSTICOS
6 JUNIO 2014

TEMAS

-Historia, composición y producción de plásticos
-Degradación de plásticos
-Investigación para la conservación de los plásticos
-Identificación de plásticos
-Conservación de obras de arte y objetos de diseño realizados con plástico.
-Casos de estudio

SESIONES

9.30-11.00: Introducción a la historia de los plásticos (del Celuloide a los biobased plastics) y a la producción de plásticos; del modelado a la elaboración rápida de propotipos en 3D. [TvO]

11.00-11.30: PAUSA CAFÉ

11.30-13.00:Degradación de plásticos e investigación para la conservación de los plásticos [TvO]

13.00-13.30: Introducción a la identificación de plásticos [AL]

13.30-15.00: PAUSA COMIDA

15.00-16.30: Caso de estudio de conservación de plásticos [AL]

16.30-17.00: PAUSA CAFÉ

17.00-18.00: Caso de estudio de conservación de plásticos [AL]

18.00 18.45 Debate y preguntas del público.

MÉTODOS ACUOSOS: ¿QUÉ HACER Y QUÉ NO HACER?

TEMAS

-Rangos de pH seguros
-pH y quelantes
-Conductividad
-Isotonicidad
-Residuos

SESIONES

9.30-10.15 El rango de pH seguro para las preparaciones acuosas [RW]

10.15-11.00 ¿Es el agua un medio intrínsicamente 'seguro' para las superficies pictóricas? [PC]

11.00-11.30: PAUSA CAFÉ

11.30-12.30 Riesgos asociados a la cantidad de material iónico que llevamos a las superficies pictóricas y decorativas (la noción de 'isotonicidad', su medición, y cuánto arriesgamos cuando nos alejamos de ella) [RW]

12.30-13.30 ¿Cómo influye el pH en la acción de quelantes y surfactantes? [PC]

13.30-15.00: PAUSA COMIDA

15.00-16.00 Quelantes apropiados para superficies pictóricas [RW]

16.00-17.00 Criterios para la selección de los agentes gelificantes [PC]

17.00-17.30 PAUSA CAFÉ

17.30-18.30 El uso de materiales 'adyuvantes' como surfactantes, enzimas y gelificantes que contribuyen a solubilizar y controlar la aplicación de materiales acuosos. [RW]

18.30-19.30 La cuestión del residuo [PC]

ENGLISH

ACRYLICS

4TH APRIL 2014

TOPICS

-History, composition and properties of acrylic paints
-Research into the effects of surface cleaning treatments,
-Methodologies for conservation treatment decision making processes,
-Case study conservation treatments of acrylic painted works of art.

SESIONS

9.30-11.00: Introduction to the history, composition and properties of acrylic paints [BO]

11.00-11.30: COFFEE BREAK

11.30-13.30: Recent research into the effect of clearing treatments and the development of cleaning systems [BO]

13.30-15.00: LUNCH

15.00-16.30: Research into practice developing a methodology for the conservation treatment of acrylic painted works of art surface cleaning and retouching. [BO-RB]

16.30-17.00: COFFEE BREAK

17.00-18.00: Case study treatments, ethical foundations and practice, [RB].

18.00-18.45: Questions from the audience.

MODERN OILS

9TH MAY 2014

TOPICS

-History, composition and properties of modern oil paints
-Research into degradation of modern oils
-Water sensitivity of modern oils
-Case study conservation treatments of modern oils.

SESIONS

9.30-11.00: Introduction to modern oil paints.
Formulations and chemistry [KJvdB]

11.00-11.30: COFFEE BREAK

11.30-13.30: Deterioration of modern oil paints: Efflorescence and metal soap crusts. Case studies I [AB]

13.30-15.00: LUNCH

15.00-16.30: Water sensitivity of modern oil paints: sulphate hydrate formation. Case studies II [AB]

16.30-17.00: COFFEE BREAK

17.00-18.30: Water sensitivity, dripping paint and the condition of the organic medium [KJvdB]

18.30-18.45: Questions from the audience.

PLASTICS

6TH JUNE 2014

TOPICS

-History-composition and manufacturing of plastics
-Degradation of plastics
-Research into the conservation of plastics
-Identification of plastics
-Conservation of works of art and design objects made of plastic.
-Case studies.

SESIONS

9.30-11.00: Introduction to the history of plastics (from Celluloid to biobased plastics) and manufacturing plastics; from moulding to 3D rapid prototyping. [TvO]

11.00-11.30: COFFEE BREAK

11.30-13.30:Degradation of plastics and research into the conservation of plastics. [TvO]

13.00-13.30: Introduction into Identification of plastics [AL]

13.30-15.00: LUNCH

15.00-16.30: Case study on the conservation of plastics [AL]

16.30-17.00: COFFEE BREAK

17.00-18.00: Case study on the conservation of plastics [AL]

18.00-18.45 :Questions from the audience

AQUEOUS MATERIALS AND METHODS: DOS AND DON'TS

30TH JUNE 2014

TOPICS

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-Safe pH ranges
-PH and chelators
-Conductivity
-Isotonicity

SESIONES /SESIONS

9.30-10.15 The safe pH range for aqueous preparations [RW]

10.15-11.00 Is water an intrinsically “safe” medium for painted surfaces? [PC]

11.00-11.30: COFFEE BREAK

11.30-12.30 Risks associated to the amounts of ionic materials brought to painted and decorative surfaces (the notion of 'isotonicity', it's measurement, and how far from it we might be willing to risk moving away from it) [RW]

12.30-13.30 Understanding how pH can affect the action of chelators and surfactants [PC]

13.30-15.00: LUNCH

15.00-16.00 Range of chelators that might be appropriate for painted surfaces; [RW]

16.00-17.00 Criteria for selecting among different gelling agents. [PC]

17.00-17.30 COFFEE BREAK

17.30-18.30 The use of 'adjuvant' materials like surfactants, enzymes, and gelling materials to also aid in the solubilization and control of application of aqueous materials. [RW]

18.30-19.30 The residue question. [PC]

Dirigido a...

Estudiantes y profesionales de la C+R y disciplinas afines.

Inscripción y Matrícula

La formalización de matrícula se realizara por riguroso orden de inscripción. Las tarifas de los diferentes Diálogos sufren un incremento a partir de una determinada fecha con el fin de favorecer a las personas que se matriculan con antelación y también con el fin de facilitar así a la organización el poder hacer la previsión de material oportuno en función del numero de alumnos inscritos.

TODAS las tarifas dan derecho a: la asistencia a las sesiones teóricas, el material facilitado durante las mismas, la traducción simultánea inglés-español-inglés y la expedición de un certificado por la Universidad Politécnica de Valencia.

Lugar...

-Auditorio Alfons Roig.Facultad Bellas Artes. Campus de Vera, UPV.

DIÁLOGO -1: ORSMBY/BARKER (04 abril 2014)
DIÁLOGO -3: VAN OOSTEN / LAGANA (06 Junio 2014)
DIÁLOGO -4: WOLBERS / CREMONESI (30 Junio 2014)

-Auditorio Edificio NEXUS. Campus de Vera, UPV.

DIÁLOGO -2: BURNSTOCK/VAN DER BERG (9 Mayo 2014)

Coordina...

-Laura FUSTER LÓPEZ (UPV)
-Eva MONTESINOS FERRANDIS (UPV)
-Sofia VICENTE PALOMINO (UPV)
-Lola YUSÀ MARCO (UPV)

Organiza...

-Departamento de Conservación y Restauración de Bienes Culturales

-MICROCLUSTER VLC-UPV *"Globalización,Terciarización, Turismo Y Patrimonio: Hacia Una Gestión Sostenible Del Pasado Como Futuro"*

Mas información...

Secretaría Técnica del dCRBC:
Teléfono: +34 963877310
URL: www.cfp.upv.es
E-mail: conservacion&restauracion@upv.es

Tarifas...

DIÁLOGO -1: ORSMBY/BARKER
-Hasta el 14/03/2014 90 €
-A partir del 15/03/2014 : 125 €

DIÁLOGO -2: BURNSTOCK/VAN DER BERG
-Hasta el 11/04/2014 90 €
-A partir del 12/04/2014 : 125 €

DIÁLOGO -3: VAN OOSTEN / LAGANA
-Hasta el 09/05/2014 90 €
-A partir del 10/05/2014 : 125 €

DIÁLOGO -4: WOLBERS / CREMONESI
-Hasta el 30/05/2014 90 €
-A partir del 31/05/2014 : 125 €

Addressed to...

Students and professionals from the conservation-restoration field as well as from related disciplines.

Registration

The registration will be on the basis of first come, first served. Please note that fees increase from a specific date for each Dialogue.

Fees include access to the selected sessions in each case, simultaneous translation, notes and a certificate of attendance.

Venue...

-Auditorio Alfons Roig. Fine Arts Building . Campus de Vera, UPV.

DIALOGUE -1: ORSMBY/BARKER (4th April 2014)
DIALOGUE -3: VAN OOSTEN / LAGANA (6th June 2014)
DIALOGUE -4: WOLBERS / CREMONESI (30th June 2014)

-Auditorio NEXUS Building. Campus de Vera, UPV.

DIALOGUE -2: BURNSTOCK/VAN DER BERG (9th May 2014)

Coordination...

-Laura FUSTER LÓPEZ (UPV)
-Eva MONTESINOS FERRANDIS (UPV)
-Sofia VICENTE PALOMINO (UPV)
-Lola YUSÀ MARCO (UPV)

Organization...

-Dept. Conservación y Restauración de Bienes Culturales

-MICROCLUSTER VLC-UPV *"Globalización,Terciarización, Turismo Y Patrimonio: Hacia Una Gestión Sostenible Del Pasado Como Futuro"*

More information...

Technical Secretariat del dCRBC:
Teléfono: +34 963877310
URL: www.cfp.upv.es
E-mail: conservacion&restauracion@upv.es

Fees...

DIALOGUE -1: ORSMBY/BARKER
-Until 14th March 2014 90 €
-From 15th March 2014 : 125 €

DIALOGUE -2: BURNSTOCK/VAN DER BERG
-Until11thApril 2014 90 €
-From12thApril 2014 : 125 €

DIALOGUE -3: VAN OOSTEN / LAGANA
-Until 09th May 014 90 €
-From10th May 2014 : 125 €

DIALOGUE -4: WOLBERS / CREMONESI
-Until 30th May 2014 90 €
-From 31thMay 2014 : 125 €

bios

Bronwyn ORSMBY

Dr. Bronwyn Ormsby is a Senior Conservation Scientist at Tate, London, UK. Bronwyn specializes in the chemical analysis of works of art, providing scientific support for conservation treatments, and research into the conservation of modern and contemporary art; with a particular emphasis on the surface cleaning of unvarnished acrylic paint films. To date Bronwyn has contributed over 30 publications about the properties of, and effects of surface cleaning treatments on acrylic paints and she regularly disseminates research findings through seminars and continuous professional development workshops for conservators.

Aviva BURNSTOCK

Professor Aviva Burnstock is Head of the Department of Conservation & Technology at the Courtauld Institute of Art, London, where she took a Ph.D. (1991) and a Postgraduate Diploma in the Conservation of Easel Paintings (1984). She was a Joop Los Fellow at the Institute for Molecular Physics (FOM/AMOLF) in Amsterdam, Netherlands (2003-5). From 1986-1992 she worked in the Scientific Department of the National Gallery, London after a year as a conservator in Australia with the Regional Galleries Association of New South Wales. She has a BSc. in Neurobiology from the University of Sussex, England. She has published widely in the field of painting techniques and materials and aspects of conservation practice.

Thea VAN OOSTEN

Drs. Thea B. van Oosten studied analytical chemistry at the Amsterdam University. She was senior conservation scientist employed by the Cultural Heritage Agency (RCE), section movable heritage since 1989 where she started the research programme on modern materials and where she was engaged in Fourier Transform Infrared Spectroscopy (FTIR) and Differential Scanning Calorimetry (DSC) analyses of organic materials in objects of cultural heritage, starting with the early synthetic plastics and then specialising in plastics used in and for modern and contemporary art objects. She was involved in several International research projects, supported either by the European Union or by industry and business, dealing with modern, contemporary art and design conservation topics such AXA-Art/Vitra Design Museum, INNCA, Inside Installations (EU-project) and POPART (EU) project. She is author and co-author of more than 60 articles on conservation of plastics and books, such as 'Modern Art, who Cares', 'Plastics, Collecting and Conserving' and 'Plastics in Art'. She further tries to disseminate her knowledge and experience by training modern art conservators, teaching courses and workshops and giving lectures on this topic both in the Netherlands and in various workshops around the world. She is also member of modern materials conservation students' exam committees in the Netherlands and in Germany. From July 2011 she is on retirement and working as a free- lance adviser for the conservation of plastics.

Paolo CREMONESI

Paolo Cremonesi has a Doctoral Degree (Chemistry) from the University of Milan, 1982; a Ph.D. (Biomedicinal Chemistry) from the University of Nebraska Medical Center, Omaha, Nebraska, USA, 1987; a Diploma in Restoration of Paintings on Canvas and Panel from the Istituto per l'Arte e il Restauro, Florence, 1993. Since 1991 he has worked as a free-lance in the field of conservation of paintings, polychrome wooden sculpture and paper/library materials, collaborating with various public and private Institutions and conservation studios in Italy and in various European Countries.

Richard WOLBERS

Richard Wolbers has earned degrees in Biochemistry (1971, BS University of California, San Diego); Fine Arts (1977, University of California, San Diego); and in Art Conservation (1984, University of Delaware). In 1984 he joined the faculty of the University of Delaware as part the Art Conservation department, and has been a tenured professor in the department since 1989. He is currently a doctoral candidate in the newly initiated PhD program at the University of Delaware in Preservation Studies. In addition to teaching, and fine art restoration, Wolbers has worked on major architectural restoration projects that include the US Capitol; the Eisenhower Executive Office Building; The IRS and Treasury Buildings; and the Building Museum in Washington D.C.

In 2001 he published the best-selling reference book Cleaning Paintings: Aqueous Methods through Archetype Books in London. Wolbers has given workshops on cleaning fine arts materials around the world, and has innovated new cleaning, coating, and adhesive materials for restoration work through his career. In 1990 he was featured in the Discovery Series (PBS) television program The Future of the Past. In 2006 he was awarded the American Institute of Conservation's Lifetime Achievement award. In 2009 he was awarded the first ever outstanding achievement award for paintings conservation by the AIC's painting Specialty Group.

Rachel BARKER

Rachel Barker is an accredited conservator specialising in the conservation and restoration of modern and contemporary paintings. After being awarded a Winston Churchill Scholarship she carried out mid-career training in the conservation of modern and contemporary art at the National Gallery of Canada 1998-99. She was recruited by Tate in 1999 to conserve and restore paintings designated for display at the new Tate Modern. Since 2000 she has worked as a staff conservator in the Painting Conservation Department at Tate. Rachel's research interests have included ethical considerations related to the conservation of modern and contemporary art, particularly in relation to the conservation of work by Joseph Beuys and Agnes Martin. Rachel is currently on an 18 month secondment as the Rothko Project Conservator.

Klaas Jan VAN DER BERG

Klaas Jan van den Berg is a senior conservation scientist based at the Cultural Heritage Agency of the Netherlands since 2000. He received his PhD in Chemistry at the University of Amsterdam in 1994. From 1995 to 1999 he was a project leader in MOLART in charge of the development of strategies for chemical analysis (both bulk and surface) of painting materials. Klaas Jan has written or co-authored over 80 scientific publications. He is European coordinator of the Users Group for Mass Spectrometry and Chromatography (MaSC) and is an editor of 'Artmatters, Journal for Technical Studies in Art'. He organised the 'Issues in Contemporary Oil Paint' symposium in the Netherlands in 2013. His current main focus is the study of formulations, techniques, material changes and surface cleaning related to 20th Century oil paintings.

Anna LAGANÀ

Anna Laganà is a modern and contemporary art conservator specialized in modern materials conservation. She graduated as a conservator at the Istituto Superiore per la Conservazione ed il Restauro in Rome (ISCR) with a thesis on Conservation of Plastics in Art (2004). She did an internship on modern materials conservation at the ICN research department. From 2007-2008 she worked as coordinator of the Contemporary Art Conservation Laboratory at the CCR in Turin.
She has been collaborating with the Cultural Heritage Agency of the Netherland (RCE), as a conservator/researcher of modern materials on research projects such as the EU project POPART (Preservation Of Plastics ARTefacts). Besides her research activities, she is working as a free-lance conservator and as a lecturer, giving workshops on plastics conservation at the RCE and in other institute.