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LETTER FROM THE DIRECTOR

Welcome to our Newsletter for 2020-21! Inside you will find updates from students, graduates, alumni and faculty, as well as activities and events from the past year. I have been honoured to act as Director of the Master of Art Conservation (MAC) Program for the past two years and continue to be deeply impressed with the energy, focus and resilience of our students and entire team.

The COVID-19 pandemic had a major impact on all of our activities and teaching this year, although we were extremely fortunate to be one of the few programs designated for on-campus, in-person teaching for our laboratory classes. We all adapted quickly to new safety measures and experienced the joys and pitfalls of online lectures, events and meetings. It was a significant challenge, but thanks to the respectful and cautious behaviour of all our students, everyone remained healthy throughout the terms.

In September 2020, we welcomed our talented new students into the program: Melissa Allen, Emma Griffiths and Laura Jacobs (Artifacts); Sandrine Blais and Robin Canham (Paper); Camille Turner-Hehlen, Pui Yee Lam, Josie Hillier and Rachel Stark (Paintings); and Miriam Bowen (Research).

In faculty news, Artifacts Professor, Emy Kim started her PhD studies at the University of Toronto, researching the technical and social history of early 20th-century metals. Professor of Conservation Science, Dr. Alison Murray, was on sabbatical for the second half of 2020, completing several papers and advancing her research. We welcomed two new adjunct professors this year: Dr. Evelyne Godfrey, who taught the conservation science courses remotely in the autumn, and Kyna Biggs, who taught the microscopy course in winter.

Over the past year we have installed and commissioned new equipment, which has revitalised our technical and analytical capabilities and which features in student and faculty research. We thank all our donors for their most generous support and would like to highlight the impact of the gifts from Isabel Bader and Bader Philanthropies, Inc., the Jarislowsky Foundation, the Andrew W. Mellon Foundation and Margaret Light. See updates on equipment and key research projects inside.

As always, I am very grateful to our alumni, partners and friends who continue to support the MAC students and program with donations, internship placements, advice and so many other contributions of time, expertise and good cheer. Thank you!

P. Smithen

FACULTY & STAFF UPDATES



What a year of quick pivots, flexibility in adapting to COVID guidelines and attempting to maintain a 2 m distance in our small paper lab! Associate Professor **Rosaleen Hill** and paper stream students met the challenge and took part in several new on-campus collaborations. The first collaboration included the treatment of four works on paper by Daumier and Hogarth from the Agnes's permanent collection. These works will be included in Dr. Maxime Valsamas' upcoming summer exhibition on caricatures at the Agnes. Our second collaboration was with Natasa Krsmanovic, (MAC '15) Conservator, Queen's Library, and focused on the technical analysis of illuminated manuscripts from the W.D. Jordan Special Collections. The manuscripts date from the 13th - 15th centuries and became the focus of the second-year students research projects. Rosaleen also worked with Dr. Thea Burns to identify paper fibres found in blue papers from the Renaissance. Papers examined included the bound volume, 'Orlando Furioso' by Ludovico Ariosto, 1553, and a range of 15th century drawings from the Agnes. This was an exciting project as we were, in many cases, able to identify fibres without sampling! The magnification and resolution of our new Hirox RH-2000 3-D microscope is remarkable and has opened new opportunities for non-destructive paper fibre analysis.



Our six painting Conservation students had a busy year working on their individual and group projects. Everyone was involved in treating a wonderful acrylic painting by Canadian artist, Gathie Falk, which had developed some unsightly distortions. For the first time, students filmed their activity, and a short video will be posted soon. In addition to learning to work on a delicate, large-format painting, the group project has been a great tool for teaching communication skills, teamwork, and collective decision-making. Otherwise, students treated a range of paintings from a 17th-century British portrait to 19th-century landscapes to contemporary abstract paintings. They learned and completed core treatment skills, although this year's theme seemed to be extensive tear repairs and challenging surface cleaning situations! For the former, the variations in tear complexity and canvas types required different solutions in terms of adhesive, application methods and reinforcement. Teaching focused on treatment theory as students learned to identify and select options specific to each object, and then to evaluate these for risks and benefits. Students enjoyed a project making panel paintings with traditional techniques - some learned joinery skills, while others made lake pigments with Bader Fellow in Artifacts Conservation, Megan Creamer, or explored traditional Chinese lacquerware techniques.
-Patricia Smithen



Associate Professor **Alison Murray** was on sabbatical fall, 2020 and returned to teaching and the graduate coordinator position in January.

Alison continues her research on improving teaching science to conservation students, for which she received a Social Sciences and Humanities Research Council SSHRC Institutional Explore Grant. Two co-authored talks with Kyna Biggs, originally scheduled for 2020, were presented virtually this year at the ICOM-CC conference and the 8th Biennial Threshold Concepts Conference. Aaron Shugar, Rebecca Ploeger, and Alison also presented a poster at the ICOM-CC on the online educational resource they are developing for teaching conservation science.

At this spring's CAC conference, Alison was co-author with graduates on their research completed at Queen's including Kyna Biggs (MAC 2020), Yuan Hu (MAC 2019), Marianne LeBel (MAC 2020), and Kaoru Yui (MAC 2020).

Alison continued her co-editing of two peer-reviewed publications. The Springer's open access SN Applied Sciences Topical Collection Journal, *Engineering - Failure Mechanisms in Picasso's Paintings*, is now available online (<https://www.springer.com/journal/42452/updates/17273076>). Alison and her European colleagues published a paper in this journal, "Picasso's 1917 Paint Materials and their Influence on the Condition of Four Paintings". *Diagnosis - Before, During, After*, the second volume of the series *Conservation 360°* will be available later this year.



Professor **Emy Kim** has been working on both familiar and new projects over the past year. Former students will remember the Egyptian coffin fragments that were donated to the program by CCI in 2014. Emy acquired remaining pieces of the coffins from Stanford with the assistance of Madeleine Fang (Phoebe Hearst Museum, UC Berkeley), Peg Brady, Katherine Clifford (Cantor Arts Center, Stanford), and Mark Trumpour. Great student work will continue with the goal of honouring the deceased.

Emy and Megan Creamer (Bader Artifacts Fellow 2020-2022) began weathering experiments on coated iron alloys with some interesting results. They used easily reproducible techniques (read: low-cost) so that other conservators may confirm their results in the spirit of collaborative research.

One benefit of remote learning has been that Emy's students have had the pleasure of learning from a great variety of wonderful, external scholars. They have learned from Anne MacKay, Sara Serban (McCord), Abbie Vandivere (Mauritshuis), Paul Himmelstein (Appelbaum & Himmelstein), Margot Delidow (Whryta, NYC), Caterina Florio (CMH), Sherry Phillips (AGO), Jean Dendy (ROM), and our very own, Krysia Spirydowicz.

Finally, Emy began a PhD program at the Institute for the History and Philosophy of Science and Technology at the University of Toronto. Her focus on early 20th-century metals technology will certainly enrich her related research at Queen's.



Adjunct Professor **Fiona Graham** was delighted to be able to teach 2020's ARTC 801 - Conservation Principles in person, with everyone suitably masked and distanced. Students engaged in lively discussions about preventive conservation and ethics, with particular attention being paid to environmental sustainability and decolonization. Over the summer, Fiona developed two bibliographies for use in this course: "Resources for Conservators Working with Indigenous Ancestors" and "Anti-Racism, Decolonization and Inclusion Resources for Conservators". These ever-evolving documents have been distributed to conservation instructors around the world. For the most current version, contact Fiona at feg1@queensu.ca or find it on her website www.grahamconservation.com.



Adjunct Professor **Kyna Biggs** (MAC '20) has newly joined the faculty to teach ARTC 804 - Scientific Methods for the Conservator, our course that covers the use of polarized light microscopy for the examination and identification of samples taken from heritage materials. Due to Covid-19, teaching this year looked a bit different from previous years, with lectures and labs occurring both online and in-person. Lectures and laboratory work included basic optics and proper operation of polarized light and fluorescence microscopes, methods of sampling from objects and preparing them for microscopical examination, and chemical microscopy.

Kyna was also able to apply many of the teaching strategies and techniques she learned while assisting Dr. Alison Murray on her research on teaching science to non-scientists to this course. Creating an exciting curriculum for a hands-on technique that was meant to be taught partially online was an interesting challenge. The students were incredibly engaged throughout the course and participated in a variety of online interactive tutorials before gaining access to lab. The enthusiasm and curiosity they brought to the course fostered a wonderful collaborative work environment in lab.

ALUMNUS INTERVIEW



Professor Emy Kim caught up with this year's winner of the CAC Emerging Conservator Award, Sally Gunhee Kim (MAC'19) to find out more about her post-graduation activities. Sally was in the Artifacts Stream during her time at Queen's and has been keeping busy since graduation.

Q: What have you been up to since graduating from Queen's?

SK: After graduating from Queen's University, I started my fellowship at Williamstown Art Conservation Center in Massachusetts. I feel really privileged to have been able to come to lab every day to work on diverse objects, ranging from a late-Victorian silver card table to Tang Dynasty terracotta figurines. Additionally, I have volunteered for both AIC and CAC-ACCR. With the help of the AIC Equity & Inclusion Committee, I was able to launch the AIC Accessibility Survey. As for the CAC-ACCR, the organization will soon have its own committee to address diversity, inclusion and related issues in the field of conservation in Canada. So, please keep your eyes open for the launch of the CAC-ACCR Inclusion, at WACC Diversity, Equity and Accessibility (IDEA) Committee in May!

Q: What, if anything, has surprised you about working as a conservator?

SK: Working as a conservator helped me realize that conservation is not only benchwork. I think we need to expand the definition of conservation because so many different things can impact collections care and, again, not all of it is benchwork. For example, in addition to thinking how to keep objects from deteriorating physically, we need to keep their ideas and intangible values (e.g., spiritual, intellectual) alive. This means that we need to have active collaboration with communities or consultation with clients, and then develop sustainable, preventive measures accordingly. The concept of conservation is constantly evolving, so we need to redefine what it entails to better illustrate our responsibilities to the public.

Q: What was the most useful thing you learned at Queen's for your current practice?

SK: Networking with professors and peers was the most invaluable resource I have gained at Queen's University. I must add that the courses and lab components have been helpful, but it cannot be disputed that a strong professional network is important, especially, to an emerging conservator like me.

Networking is not a purely social activity. A strong network is diverse; it includes professors, peers, colleagues, clients and mentors from different departments and communities. Networking helps to enrich us as professionals, to provide better solutions to each challenge and to foster us as mentors. Without the networking I have had, I would not have been able to successfully launch projects on accessibility and diversity issues in the field of conversation in North America. It is thanks to all the support given by my professors, colleagues and peers that I could win the *Emerging Conservator Award*. Thank you so much. Words cannot express my thankfulness. I sincerely hope that our connections will remain strong.

2020 GRADUATES



Annick Tremblay (MAC '20) completed her final internship at the Centre de conservation du Québec under the supervision of Sophie Roberge and Élisabeth Forest. She proceeded to the complete treatment of a 19th-century portrait that had complex varnish and overpaints to remove as well as a tear and a hole. She recently opened her private studio in Quebec City, and has a few ongoing projects including a contract with the Musée national des beaux-arts du Québec. In her free time, she volunteers as a translator for the ECC-CAC board and the CAC.



After graduating, **Emilee Lawrence** (MAC '20) accepted a position with the BC Oil and Gas Commission as Heritage Conservation Audit Coordinator with the Heritage Conservation Program. In her role at the Commission, Emilee has had the opportunity to expand her understanding of heritage legislation and policy for the protection and preservation of archaeological resources. She is enjoying working in heritage management while experiencing northeast British Columbia.



Since September 2020, **Kaoru Yui** (MAC '20) worked at a private conservation studio of Atelier Ville-Marie, focused on the treatment of archaeological metal objects and outdoor sculptures from Ottawa. From January to March 2021, she completed an internship at the Canadian Conservation Institute under the supervision of Dr. Tom Strang, senior conservation scientist. While at CCI, she had an opportunity to present at the MuseumPests Public Presentations. She enjoyed her time there learning about IPM and disaster risk assessment. This summer, she hopes to start her fellowships in Turkey and L.A. The future is still unclear with the pandemic, but she is looking forward to seeing what comes next.



Kyna Biggs (MAC '20) has been working in the Conservation Science laboratories at Parks Canada since graduating from the Queen's MAC program (2020). In this position, she is assisting in research focused on bone diagenesis and differential states of archaeological bone preservation. When not working from home due to Covid-19, Kyna and the other scientists at Parks Canada continue to conduct material analysis of samples sent from cultural institutions across the country, working together to ensure that important conservation work continues to move forward during this time. In May, she will be presenting a talk on the biodeterioration of acrylic emulsion paints at the CAC Conference.



Marianne LeBel (MAC '20) is currently working as an assistant conservator at DL HERITAGE, a private conservation company located in Montreal, QC. She is acquiring valuable experience in outdoor sculpture conservation under the guidance of Laurence Gagné (MAC 2014) by taking part in the routine maintenance and conservation treatments of many major public artworks in Montreal and the vicinity. Here you can see Marianne working on a severely damaged concrete installation in Longueuil whose conservation treatment involved recreating missing parts of the design.



2020 Graduates at their *Gilding Workshop*, with course instructor Sacha Marie Levay, Frame Conservator at the Montreal Museum of Fine Arts.

SECOND-YEAR STUDENTS



During her studies, **Emily Joyce** (MAC '21) has gained experience conserving a range of paintings, including a 18th century oil on canvas, a reverse painting on glass, and an oil painting on copper. Her research project included the study and consolidation of a zinc soap surface on a 20th century abstract painting created using Lucite 44 and oil paint. She hopes to further her treatment experience during her summer internship at Anita Henry Conservation in Montreal.



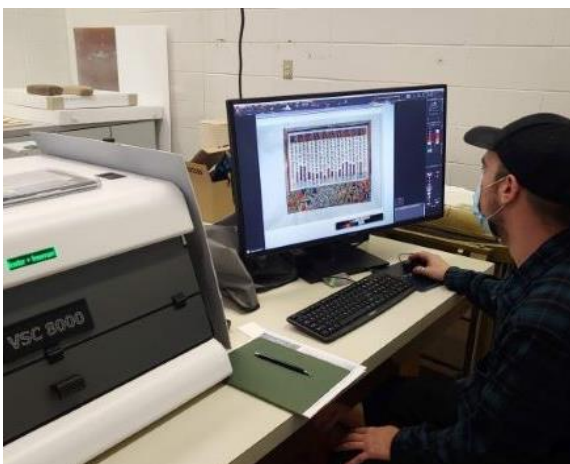
Emily McClain (MAC '21) interned in Chicago and Nashville with Conservation of Sculpture and Objects Studio Inc. conserving outdoor sculptures, historic buildings, and learning to use lasers for conservation cleaning. She is interested in sculpture, decorative arts, and Ancient American stone and metalwork. In her second year she performed a technical analysis of a wooden polychrome sculpture, and this summer is excited to continue her education as an intern at the Brooklyn Art Museum.



Gabriela Rosas (MAC '21) travelled to Montréal, Québec, for her summer internship at the Bibliothèque et Archives nationales du Québec (BAnQ). She treated several paper objects such as books, photographs and maps from the 18th and 19th centuries. Her research project was on non-invasive technical analysis on an illuminated manuscript miniature from the 15th century with her fellow second-year paper students. For summer 2021, she will do a conservation research internship of Inuit artist Kenojuak Ashevak's "The Enchanted Owl", at the Canadian Museum of History in Ottawa.



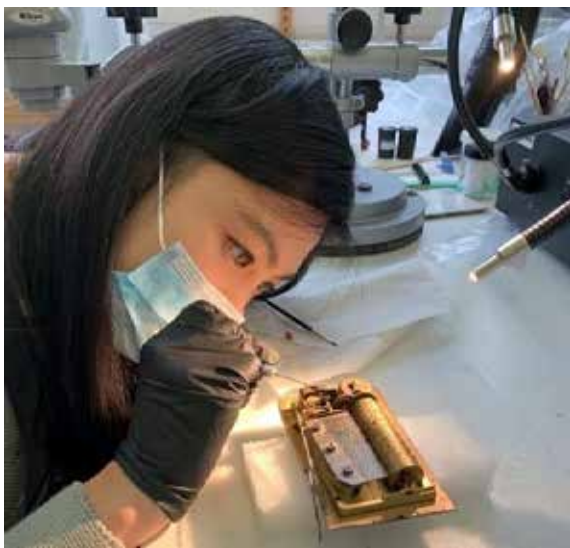
One treatment **Grace McLean** (MAC '21) undertook was the removal of a severely discolored varnish layer on a late 19th-century crayon enlargement (pictured). Her research project focused on the non-invasive technical analysis of two illuminated manuscript leaves from W.D. Jordan Rare Books and Special Collections at Queen's University. Grace's treatment interests include alternate process photography, and 20th-century works of art on paper.



Jérôme Paquet (MAC '21) volunteered at the Musée national des beaux-arts du Québec in the summer of 2019 where he did a pre-program internship and assisted the chief conservator with preventive conservation and collection administration. This year, he worked collaboratively on a research project with his fellow students in the paper stream and examined the materials of manuscript illuminations from the W.D. Jordan Rare Books & Special Collections (Queen's University).



This year, **Kristy Corcoran** (MAC '21) focused on research on the production of Canadian isinglass, processed directly from the fresh air bladders of the sturgeon fish. Her research investigated the material properties and ageing characteristics of European versus Canadian isinglass preparations, with hopes to introduce Canadian sturgeon as a more ethical sustainable alternative to using the endangered European sturgeon. Kristy's research found that there is nearly no difference between the Canadian and the European isinglass.



This year, **Lavina Li** (MAC '21) completed treatment on several wood and metal composite objects, including a 19-20th century music box. Lavina is interested in the treatment of wood and other organic material, along with conservation ethics regarding collaboration with Indigenous source communities. She is looking forward to further exploring these topics and developing her treatment skills this summer at her internship with the Museum of Anthropology at the University of British Columbia.



Marissa Bartz (MAC '21) and her fellow paper second-years collaborated on research project which focused on the non-invasive analysis of manuscript leaves from the W.D. Jordan Rare Books and Special Collections at Queen's University. Bartz utilized external reflectance infrared spectroscopy, a fairly new technique in art conservation to characterize the artists' materials on the leaves. The research was presented at ANAGPIC in April 2021. Bartz will continue her interest in library materials at her summer internship at the Indiana State Library.



Michael Galardi (MAC '21) interned with the Conservation of Sculpture and Objects Studio, Inc. in Chicago and Nashville where he conserved historic buildings, outdoor sculptures and monuments, and was trained in the use of lasers for conservation work. This year Michael completed a technical analysis of a 19th-century Ontario quilt to determine sources of degradation. He is interested in ceramics, glass, textiles, and decorative arts, and looks forward to pursuing these interests this summer while interning at the Brooklyn Museum.

Second-Year Research Projects

Marina Chedrina: *Technical Analysis of a Portrait of Paolo Giovio on a Wooden Panel*

Cailin Donohue Cser: *Evaluating Nanorestore Gel ® for Removing Ink on the Surface of Albumen Photographs*

Hope La Farge: *Further Research into the Viability of Organosilicon Compounds for the Preservation of Waterlogged Archaeological Wood*

Emilee Lawrence: *Investigating a Living Heritage Approach to Conservation: The cultural landscape and rock-art of Writing-On Stone/Áísínai'pi, Alberta*

Marianne LeBel: *Technical Investigation of Materials Used in a Mid-Nineteenth-Century Berlin Work Needlepainting Reproduction of Horace Vernet's Raphael at the Vatican*

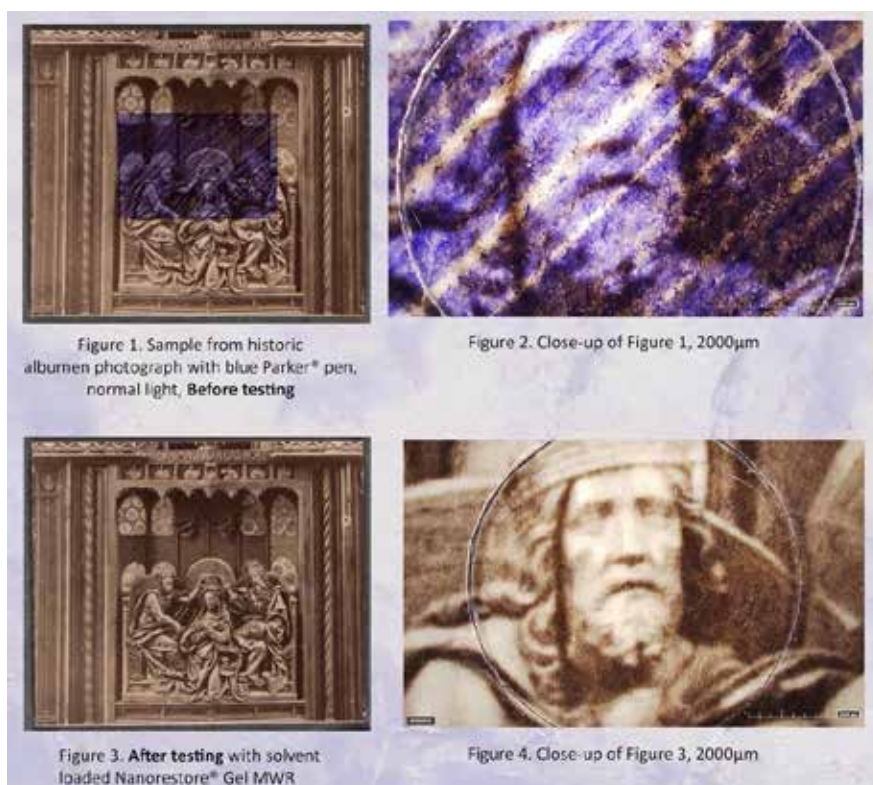
Corrine Long: *Technical Analysis of Acrylic Gel Mediums*

Lindsay Sisson: *Effect of Conductivity Changes during the Preparation of Calcium Propionate-infused Gellan Gum on the Surface Swell of Works of Art on Paper*

Sydney Schaffer: *Diluted Acrylic Emulsion on Paper: Effects of Gellan Gum Washing*

Annick Tremblay: *A Technical Analysis of a Painting on a Copper Support in the Style of Guido Reni (1575-1642)*

Kaoru Yui: *The Identification and Conservation Treatment of a Third-Intermediate White-Type Coffin*



This image is from the research project of Cailin Cser (MAC'20). Cailin tested Nanorestore Gel on albumen photographs



Miriam Bowen's (MAC '22) initial tests to make paint samples for the research into pigment-ion interaction, with thanks to *Golden Artist Colors* for the paint samples.

RESEARCH UPDATES

Mellon Foundation, Officer's Grant:

Queen's Art Conservation Program participated in the proposal, "Enhancing and Expanding" Remote Teaching and Learning Resources for The Association of North American Graduate Programs in the Conservation of Cultural Property (ANAGPIC)," receiving a portion of a grant to enhance our digital offerings, in response to the COVID-19 pandemic. Funds were awarded for equipment and technical expertise to produce video content for students, conservation professionals, the public and other outreach activities. Look out for content published on our new Queen's Art Conservation YouTube Channel.

Queen's Binder Interactions with Pigment (Q-BiP) Project

Alison Murray, Patricia Smithen, and Miriam Bowen (MAC science 2022) are part of a research group studying the effects of pigment-binder interactions in paint. This three-year project, funded by the Spanish Ministry of Science and Education (June 2020-May 2023), is led by Laura Fuster López (Universitat Politècnica de València, Valencia) and supported by industrial partner, Golden Artist Colors, Inc. The research partners include Cecil K. Andersen and Mikkel Scharff (School of Conservation, KADK, Copenhagen), Emanuela Bosco (Eindhoven University of Technology, The Netherlands), Francesca C. Izzo (Università Ca' Foscari, Venice), Reyes Jiménez (Museu Picasso, Barcelona), Michal Lukomski (Getty Conservation Institute, Los Angeles), Marion F. Mecklenburg (Smithsonian Institution, Washington, D.C.), Marcella Picollo (Istituto Fisica Applicata Nello Carrara CNR, Fiorentino) and Anna Vila (Fundació La Caixa, Barcelona).

Bader Imaging & Paint Project

This was an exciting final year for the Bader Imaging & Paint Project, as we purchased and commissioned the final imaging equipment including the Apollo Infrared Camera, a new Leica microscope and the positioning system for the Hirox Microscope. Emily Joyce (MAC '21, pictured below) worked with Prof. Smithen in the summer to examine and treat three paintings from The Agnes Collection by Anishinaabe artists, working in the Woodland style. It was privilege to examine them and contribute to their collection care. Emily treated several other works, including a modern oil painting by Canadian artist, Rita Letendre, an historic painting on copper and an unusual reverse glass painting. Prof. Smithen also established a core collection of artist acrylic paint materials which will form the basis of future research projects into their analysis and identification.



Emily Joyce (MAC'21) removing surface dirt from *Flying Spirit and Birds* (1980) by Richard Bedwash

Bader Artifacts Fellow:

Megan started off the Bader Fellowship in Artifacts Conservation researching anti-corrosion coatings for steel outdoor sculpture with artifacts professor Emy Kim. The focus of Megan's work has been testing low-toxicity, organic compounds to inhibit rust formation on low-carbon steel using outdoor ageing. At this stage, they are analysing the initial results and have begun submitting abstracts for publication. Megan is also continuing to research in the areas of plastics and modern materials, studying the interactions between select adhesives and cellulose acetate in different storage conditions. Over the past year they have also worked remotely on writing projects including participating in a working group to create a position statement and guide to practice for conservators working with contested monuments for AIC, and as a co-author presenting on intersections of conservation theory and queer theory for the annual AIC conference. In between this research and writing, Megan has greatly enjoyed learning from and with the Queen's faculty, staff, and graduate students on everything from adapting to remote teaching modes during the pandemic, to running a two-day natural dye workshop for the artifacts stream in the lab.



Megan Creamer, Bader Fellow in Artifacts Conservation

Bader Textile Fellowship and Internship:

It is hard to believe that 2021 is the 10-year anniversary of the Isabel Bader Fellowship in Textile Conservation and Research! To mark this special occasion, the Agnes Etherington Art Centre and MAC Program are hosting two fellows--Dr. Laura Peers and Jason Cyrus--and one intern--Anne-Marie Guérin (MAC '16). Dr. Laura Peers has a PhD in Anthropology from McMaster University and was a curator (Americas) and interim director at the Pitt Rivers Museum and Professor at the School of Anthropology and Museum of Ethnography at Oxford University. She returned to Canada after 20 years in the UK and is working with the Canoe Museum in Peterborough, Ontario. Laura is looking at imaging techniques to aid Indigenous communities in accessing historic collections. Jason Cyrus has a Master of Visual Arts and Art History from York University. Jason is working on the Agnes' historic dress and textile collection to research the material culture of cotton and black dyed textiles and their significance to the trans-Atlantic slave trade, social roles, and ecological issues. Anne-Marie Guérin received her Master of Art Conservation from Queen's and interned and completed a fellowship at CCI. Anne-Marie has also completed contracts at the Montreal Museum of Fine Arts, the McCord Museum, and CCQ. She is using her broad expertise in dye analysis and conservation to assist Laura and Jason in their research goals.

GUEST LECTURES

Paul Himmelstein

Appelbaum & Himmelstein, New York City
"Conservation Treatment Methodology"

Abbie Vandivere

Mauritshuis, the Hague
"Technical Analysis of Girl with a Pearl Earring"

Kate Sullivan (MAC '11)

Canadian Conservation Institute
"Archaeological Conservation"

Ann Shaftel

2020/21 Margaret Light Scholar and Lecture
"Thangkas: Identification, Conservation and Handling," Supported by Margaret Light

Janet Wagner & Renee Dancause

Canadian Conservation Institute
"Care of Textiles"

Dr. Laura Peers

Bader Fellowship, Agnes Etherington Art Centre
"Care/museums/Indigenous: Thinking about Relationships"



Screenshot from Abbie Vandivere's talk, "Technical Analysis of Girl with a Pearl Earring;" detail of pearl on right

WORKSHOPS

Every other year, we welcome the Margaret Light Visiting Scholar to our program. We were delighted to have Ann Shaftel share some of her vast expertise on the examination and care of Thangkas, which are complex mixed-media objects with intricate iconography used as key teaching tools in Buddhist practices. Ann adapted brilliantly to the pandemic-induced remote delivery approach, providing lectures for students, videos showing the creation and handling of thangkas and coaching us through a session on handling and cover-raising. We had five thangkas made for the Queen's program by Tsering Kelsang, a Master Thangka Artist from Dharamsala for the event and for future teaching practice. Ann also arranged a virtual visit to the Buddhist Shrine Room at Karma Changchub Ling in Fall River, Nova Scotia. Ann's public talk, "Science and the Sacred: Approaches to Conserving Thangkas" was a highlight and this is available to view on <https://www.youtube.com/watch?v=sH9XF7IP8Tc>.



Lavina Li (MAC'21) raising the covers of the Thangkas created by Master Thangka Painter, Tsering Kelsang.



Emily Joyce examines the fibres of a historic Thangka with the Hirox Microscope. The Thangka comes from the archive collection of Ann Shaftel.

MAJOR GIFTS

Dr. Isabel Bader and Bader Philanthropies, Inc.

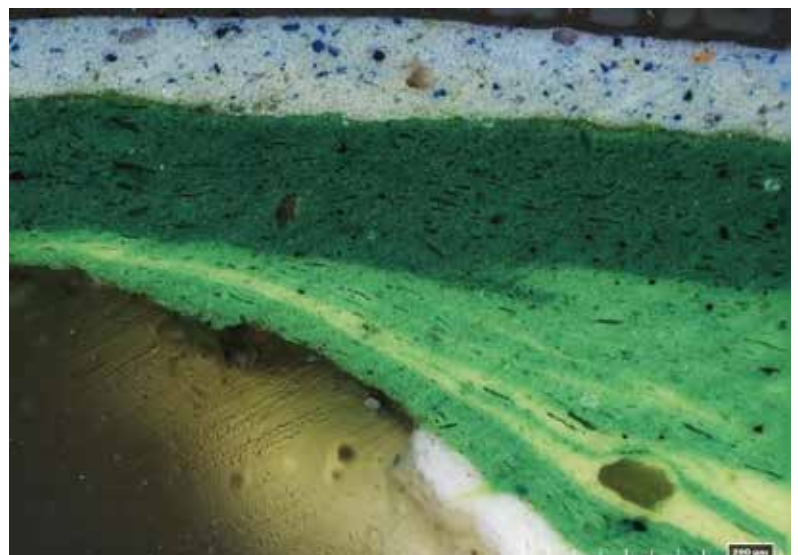
Dr. Isabel Bader and Bader Philanthropies, Inc. continue to support Art Conservation with their generous gifts supporting research, fellowships, infrastructure and pedagogy. Last year we announced two significant funds supporting our strategic directions. Dr. Bader established the new Bader Chair in Art Conservation, with a focus on Scientific Imaging, and Bader Philanthropies, Inc. provided \$40 million to expand The Agnes Gallery, including new facilities for the Department of Art History & Art Conservation. We are so excited by the opportunities these provide and grateful for their belief in arts education at Queen's. We will keep you updated as plans progress!

Gift from the Jarislowsky Foundation

Following the gift of \$1.2 million in 2020 to support new analytical and imaging equipment, the Art Conservation Program purchased a Foster & Freeman VSC8000, a powerful imaging tool enabling multi-spectral imaging and analysis, a new, portable Bruker XRF spectrometer and a Nicolet iS5 FTIR spectrometer. Faculty and students were trained to use all the instruments, which featured in many research projects over the past year. It was exciting to see the capabilities of the new technology and extend the range of research we can undertake. We anticipate the installation of the Bruker M6 Jetstream this summer and are looking forward to the purchase of a universal tensile tester and x-ray imaging system to complete the suite.



Delaminating paint from Gordon Raynor's *Thank You Mr. Artaud* (1960). Photo by Patricia Smithen.



Cross Section from Gordon Raynor's *Thank You Mr. Artaud* (1960). Photo by Emily Joyce.

ANAGPIC 2021

From April 14 to 16th, 2021 the Garman Art Conservation Department at Buffalo State hosted a wonderful virtual meeting for the 46th Annual Conference of the Association of the North American Graduate Programs in Conservation. The theme of the meeting was “Diversity to Inclusion & Conservation Treatment Projects.” Patrick Ravines, the Director and Associate Professor provided opening remarks. Dr. Alvia J. Wardlaw, the Angelica Rudenstine Lecturer, spoke on “Opening Doors into the Inner Sanctum: Real Diversity in the Field of Conservation,” and Dr. Joe Stahlman, Director of the Seneca-Iroquois National Museum delivered a keynote address on “A Few Lessons from 2020 and Why Conservation Matters for Native Museums.”

Graduate students and fellows from Queen's, the University of Delaware, Harvard Art Museums, New York University, the UCLA Getty, Columbia University, University of Pennsylvania, and Buffalo State College all delivered thoughtful talks on their research and treatment projects. Our program's student speakers were: **Marissa Bartz**, **Grace McLean**, **Jérôme Paquet & Gabriela Rosas** (all MAC'21) - “Manuscript Leaves: Non-Invasive Technical Analysis of Leaves from the W.D. Jordan Rare Books & Special Collections” and **Kristy Corcoran** (MAC '21) - “Canadian Isinglass: An Evaluation of Material Properties”

Our lightning round participants were: **Michael Galardi** (MAC '21) - “A 19th Century Ontario Quilt: Material and Structural Analysis to Determine Degradation,” **Emily Joyce** (MAC '21) - “Thinking Backwards: Exploring a New Registration Method for Retouching a Reverse Glass Painting,” and **Lavina Li** (MAC '21) - “Community Collaboration for Conservation Science Analysis on Northwest Coast Indigenous Material Heritage.”

Gabriela Rosas
(MAC'21) using the
Bruker XRF for
elemental analysis for
her ANAGPIC research
on the analysis of
leaves from the
collection of the W.D.
Jordan Rare Books
and Special
Collections at Queen's





SOCIAL MEDIA

Follow our students as they experience the world through their work and see our program in action!



[@queens art conservation](https://www.instagram.com/queens_art_conservation)



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