

3rd-5th February 2014
Porto, Portugal

Varnishes for Paintings: Results from Recent Research and Practical Applications with **René de la Rie, Jill Whitten and Robert Proctor**

20|21 Conservação e Restauro, a Portuguese contemporary art conservation studio, has invited René de la Rie, Jill Whitten and Robert Proctor to teach a 3 day course aimed at paintings conservators.

In recent years, varnish choices for conservators have changed. New materials have been introduced and a number of materials are no longer available. De la Rie, Whitten & Proctor have been researching, using and teaching about these new materials and will share with us the state of the art in this area.

Overview

The aim of this Masterclass is to familiarize participants with these new materials, solvents and additives and demonstrate how to achieve a variety of surfaces and effects for traditional and modern paintings.

Topics will include:

- | The history and the use of stable, synthetic, low molecular weight resins for varnishes and the retouching paints
- | Case studies using different varnishes and the rationale for selecting a varnish
- | Layering of different varnishes to make the best choices regarding aesthetics, saturation, and solubility/removal
- | Discussion on solvents for varnishing, varnish stabilizers and additives

The first day will be only for theory, with the three teachers, and the two following days will be a blend of theory and practice, with both Jill Whitten and Rob Proctor. Participants are encouraged to bring questions, their favorite varnish brush and a small painting to varnish. This will allow participants to apply what they learn to the problems faced in their conservation practices.

Practical Information:

Duration: Lecture (theory) - 1 day - 3rd February 2013
Workshop (practice) - 2 days - 4th and 5th February 2013

Location: To be determined

Language of instruction: English

Number of participants: Lecture: 100
Workshop: up to 20

Registration fee: Lecture - €55+VAT=€67,65
Workshop - €405+23%VAT= €498,15

Target group: Registration is open to conservators, conservation scientists and restorers.

Deadline for application: 20th January

Social Event: Participants of the practical part are invited for dinner on Monday, 3rd February.

How to apply?

Please contact the organization via e-mail 2021@2021.pt or phone **+351 960080607** or **+351 220109871** with the following information:

- | Name and contact
 - | Area of specialization and experience
 - | If a professional, please give job and institution
 - | Student, please give program, institution and year of graduation
 - | Bank account holder's name
- Alternatively, you may send your CV or portfolio.

Do not hesitate in contacting for any information regarding the masterclass or travelling and accommodation in Porto.

How to pay?

Bank account details:

- | Account holder: 20|21 Conservação e Restauro de Arte Contemporânea
- | NIB: 0010 0000 41021020001 83
- | IBAN: PT50 0010 0000 4102102000018 3
- | BIC/SWIFT: BBPIPTPL (Banco BPI)

Please do not pay until your registration is confirmed

Jill Whitten received a BFA in Painting from the University of Texas at Austin, and an MA and Certificate of Conservation from Buffalo State College, New York, in 1992. She spent her graduate internship and a three-year Mellon Fellowship at the Art Institute of Chicago. In the winter of 1995, she received a Kress Grant to work as a guest conservator at the J. Paul Getty Museum on the first phase of a collaborative project to produce new retouching paints for conservators. She was a sabbatical replacement lecturer at the Buffalo State College Art Conservation Department in the spring of 1996. From 1996 to 98 she worked at The National Gallery of Art in Washington, D.C. testing retouching materials in the Scientific Department and as a conservator of 20th Century paintings. Jill has researched, lectured and led workshops for conservators in the U.S. and Europe on the use of new materials for varnishing and retouching since 1993.

Robert Proctor studied Art History at Tulane University in New Orleans and graduated in 1980. He completed his graduate studies at Buffalo State College in Buffalo, New York in 1991. He traveled to Munich for his graduate internship at the Bayerisches Nationalmuseum. Rob treated a large group of paintings by Max Beckmann at the Saint Louis Art Museum and has worked at the Indianapolis Museum of Art. Rob is a specialist in the reweaving of tears and has taught workshops on reweaving and has lectured on varnishes for several years. He has worked as a contract conservator and treated a number of public murals. Rob has had a private practice in Houston Texas since 1999.

E. René de la Rie received M.S. and Ph.D. degrees in chemistry from the University of Amsterdam (UvA), The Netherlands. He is currently chercheur associée at the Centre de Recherche sur la Conservation des Collections (CRCC/CNRS), Paris and a guest researcher at the UvA. He was head of the scientific research department at the National Gallery of Art, Washington, DC from 1989 until 2012, a position endowed by the Andrew W. Mellon Foundation. He has also held positions at the Metropolitan Museum of Art, New York, and at the Training Program for Conservators (now UvA) and the Central Research Laboratory for Objects of Art and Science (later ICN, now RCE), both in Amsterdam. He has previously held adjunct positions at the University of New York and the UvA and served as Ph.D. advisor at the latter institution. He was an editor for Studies in Conservation from 1994 until 2011 and has published extensively. He is currently involved in research into consolidating adhesives for painted cultural objects and tidelines in paper, among other subjects.

20|21 thanks the generous support of