16th Masterclass

20|21 conservação restauro

Thank you 10 years Merci 10 ans Obrigada 10 anos Gracias 10 años Bedankt 10 jaar

24th - 26th July 2019
Venue to be confirmed
Porto, Portugal

Modern Paints Cleaning
Bronwyn Ormsby & Judith Lee

20|21 Conservação e Restauro, a Portuguese contemporary art conservation studio, has invited Bronwyn Ormsby and Judith Lee to teach a three days workshop aimed at conservators and restorers.

Overview

The Bronwyn Ormsby and Judith Lee (Tate, UK) will present a 3-day workshop on the conservation of modern paints, with an emphasis on acrylic emulsion and modern oil paints, and their surface cleaning treatment. Each day will consist of a half day of lectures followed by a practical studio session.

Day 1 will include an overview of the history, use and properties of modern paints and recent research into acrylic paints;

Day 2 will include a summary of recent research into modern oil paints;

Day 3 will consist of a summary of cleaning treatment options and related research. The practical sessions will focus on the process of removing soiling from acrylic and modern oil paint films using a range of materials including aqueous systems, solvents, microemulsions, gels, and application methods.

This workshop reflects current approaches, methodologies and practice, drawing from research in the field by the course tutors and many others; offering a systematic, reflective approach to this complex challenge.

Practical Information:

Duration: Three days, 24th - 26th July 2019
Location: To be confirmed

Language of Instruction: English
Number of participants: 15-18
Registration fee: €625 – VAT included (for participants who have already attended other 20|21 masterclasses)
€700 – VAT included (for newcomers)
Deadline for application: 5th July
Social Event: Workshop participants will be invited for an informal dinner on the 24th (included in the price)

Please do not pay until your registration is confirmed

Bronwyn Ormsby, is Tate's Principal Conservation Scientist and manages the Conservation Science and Preventive Conservation section of Tate's Conservation Department. As a scientist, Bronwyn specialises in the analysis of works of art for the Conservation Department and the evaluation of conservation treatments on modern and contemporary art. Bronwyn is widely published in this area and her recent projects include NANORESTART (2015-2018) and CMOP (Cleaning Modern Oil Paints, 2015-2018), which both aimed to enhance and evaluate new options for the surface cleaning treatment of modern and contemporary art. Bronwyn also supervises doctoral students carrying out research with a focus on using science to inform technical art history, as well as the conservation and preservation of modern and contemporary painted works of art; and is a key member of the GCI CAPS (Cleaning Acrylic Painted Surfaces) workshop team.

Judith Lee, is a Conservation Scientist at Tate. Judith has experience in the analysis of works of art for the Conservation Department and the evaluation of conservation treatments on modern paints. Before joining Tate's permanent Conservation Science team, Judith was CMOP (Cleaning Modern Oil Paints, 2015-2018) post-doctoral Fellow, and prior to that completed her PhD on the characterization of modern oil and Winsor and Newton oil paints in collaboration with Tate and the Courtauld Institute of Art, London.

Bronwyn and Judith are both chemists and trained/experience conservators, who aim to convey the latest research into modern paints within the broader context of conservation treatment decision making and risk assessment.

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