

## Workshop on Documentation and Preventive Conservation of Canvas Painting

<b>Duration</b>	:	<b>Three days</b>
<b>Date</b>	:	<b>06/11/2017 to 08/11/2017</b>
<b>Time</b>	:	<b>10:00 AM to 5:00 PM</b>
<b>Venue</b>	:	<b>Government Museum Alwar (Rajasthan)</b>

### Objective

Conservation Division of Indira Gandhi National Centre for the Arts (IGNCA), together with the Stichting Restauratie Atelier Limburg (SRAL), (Maastricht, The Netherlands), is going to organize a 3-day workshop on Documentation and Preventive Conservation of Canvas Painting from 6<sup>th</sup> November to 8<sup>th</sup> November 2017. This is the second such workshop organized under the auspices of a Memorandum of Understanding (MoU) between IGNCA and SRAL.

Documentation is integral part of the conservation and this helps to decide the further plan of action for remedial conservation. Close examination of the painting, its constituent materials and any later additions help conservators build a history of the object – how it has changed since its conception. Both actions – examination and documentation – allow conservators in decision making for treatment and future preservation of the artwork. During the examination and documentation stage, first aid treatments can be given to fragile paintings in order to make these safe until treatment can be planned. These, often temporary, treatments will be discussed using actual case studies from the collection of Government Museum Alwar . Hence, this workshop is aiming to train the professionals in this domain. This is a hands on workshop and participants will get the opportunity to work on real objects under the supervision.

### Content

- Introduction to painting collection of Government Museum Alwar
- Follow up from previous workshop
- Introduction to examination techniques for Condition Report
- Introduction to documentation techniques, tools and their use
- Identification of problems related to documentation of Canvas Painting
- Emergency first aid treatments: Once the condition of the painting has been established, small emergency treatments can be carried out. These can include: consolidation of loose paint; temporary reattachment to stretcher; temporary support of tears to prevent further damage; removal of detritus from between stretcher and canvas; etc. Each action will be discussed with supervisors prior to implementation. Where appropriate the supervisor will demonstrate the procedure to the group.
- Preventive Conservation Measures: Surface dust will be removed from the front face and reverse of each painting examined. How to do this will be demonstrated by the supervisor after each group has completed documenting their first painting. Each group will be responsible for carrying out this treatment on paintings from the collection of Government Museum Alwar. Framing and Hanging systems will be adapted for each painting. Appropriate hanging hooks will be attached to the reverse of the frame. A Tyvek back cloth will be fitted - using staples inserted through acid free card strips - to the reverse of each painting (where appropriate). This will prevent (or diminish) dust ingress and deposition to the reverse of the canvas.

- In addition, further treatments will be discussed on a theoretical basis. This workshop will focus on the choice of varnish materials available for the aesthetic improvement of artworks. Varnishes are used to saturate (oil) colors and protect the paint surface from dust and dirt. Typically in the past natural resin polymers dissolved in solvents were used. These materials are chemically and physically unstable and alter in color and in solubility on ageing. Alternative synthetic resins will be discussed. Options that are readily available in India will be applied to experimental mock-ups to evaluate saturation of a standardized paint substrate. Participants will leave with a basic understanding of polymer interaction with solvents, as well as a knowledge of the various polymers, and their solvents, that can be used as modern varnishes. Furthermore, application techniques will be discussed.

### **Expected Outcome**

At the end of the workshop participants must develop a working understanding of:

- Methodology & Procedure
- Collecting the information from the object in logical way and their interpretation
- Procedure of photography
- Preventive Measures
- Understanding of solubility and polymer – solvent interaction for varnishes

**Participants:** This is a Technical workshop and is open for Museum/ Conservation professionals. Students having degree in conservation or equivalent can register for this workshop

**Instructor : Kate Seymour**

Conservation Division is involving to Ms. Kate Seymour as an instructor for this workshop. Ms. Seymour is head of education Stichting Restauratie Atelier Limburg (SRAL), the Netherlands and renowned painting conservator. Kate Seymour has a Masters of Arts (Hons) in Art History from the University of Aberdeen (1989-1993) where she specialized in Italian and Netherlandish seventeenth century art. Kate completed her educational training in 1999 graduating with distinction from the Conservation of Easel Paintings Masters programme at the University of Northumbria in Newcastle. She moved to the Netherlands in 1999 to work at the Stichting Restauratie Atelier Limburg (SRAL), Maastricht (the Netherlands) as a painting conservator and is currently the Head of Education at this institution.

Her position entails teaching and lecturing on a variety of subjects, both academic and practical, including technical art history, throughout the two year Master of Arts in Conservation Studies at the University of Amsterdam. She coordinates, supervises and guides project and research work by the post graduate students from the Easel Paintings discipline at the SRAL studios in Maastricht. She is also the supervisor and mentor for mid career Indian conservators attending residences at SRAL, under the Indian Conservation Fellowship program, supported by the Andrew W. Mellon Foundation and the Indian Ministry of Culture. Kate has also been involved since 2012 in yearly training workshops for Siberian conservators given in Omsk and since 2017 providing workshops for Indian conservators in Alwar.

Kate has given a number of talks and has published on lining techniques for canvas paintings, technical studies of sculpture and architectural paint layers and the education system within the Netherlands in international journals and at international conferences. She also organizes a number of Continual Professional Development workshops each year at SRAL for the conservation field which attract an international audience.

Kate is an active member of IIC, EnCore, BACPR, ICON and ICOM-CC, in which organization she is currently Directory Board Member (2017-2020).

**Seats:** 15

**Language:** English/Hindi

**Fee:** An amount of Rupees 500 would be taken as registration fee. No fee would be charged from students of PG Diploma course on Preventive Conservation ( PGDPC) of IGNCA and students from other institution if their application is supported by their universities/institution.

**Registration:** Kindly register for the workshop by sending an email along with your resume to [conservationdivisionignca@gmail.com](mailto:conservationdivisionignca@gmail.com) within 20<sup>th</sup> October 2017

Participants have to bear the cost of travel, accommodation and their stay in Alwar during the workshop. Tea & working lunch would be provided by IGNCA

**\*\*\* Attendance on all four days is compulsory\*\*\***