

ABBIE VANDIVERE

AbbieArt Restoration – Freelance Paintings Conservator/Restorer

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EDUCATION

- 2008-present
(5 year project) **Universiteit van Amsterdam / Rijksmuseum**, Amsterdam, The Netherlands
PhD researcher: *The Impact of Oil: A history of oil painting in the Low Countries and its consequences for the visual arts, 1350-1550*
Research focus: 'From the Ground Up': Surface and sub-surface effects in 15th and 16th-century Netherlandish paintings
- 2002-2005
07/2005 **The Courtauld Institute of Art**, London, U.K.
Diploma: Postgraduate Diploma in the Conservation of Easel Paintings
Final Year Project: The Effect of Selected Materials Used for Surface Cleaning Unvarnished Paintings
- 1997-2001
06/2001 **Princeton University**, Princeton, New Jersey, U.S.A.
Diploma: B.A., Art and Archaeology: Program II in Art History/Visual Arts, *magna cum laude*
Francis LeMoyne Page Class of 1922 Award for Creative Thesis Work
Lucas Graphics Prize for outstanding work in the Graphic Arts
- 1993-1997
06/1997 **Shawnigan Lake School**, Shawnigan Lake, B.C., Canada
Diploma: High School, *Honours*
President of Graduating Class

CONSERVATION SKILLS

- *Areas of interest:* 15th-17th-century Netherlandish painting technique, *imprimatura* and intermediate layers, the visibility of underdrawing through paint layers, the depiction of *changeant* (shot silk) fabrics, microscopy (polarizing light microscopy and scanning electron microscopy), surface cleaning unvarnished paintings, large-scale retouching/reconstruction of major areas of paint loss or damage
- *Publications:*
 - "'Cloeck en veerdigh": Energetic and Skilful Painting Techniques of the 16th-century Leiden School,' *Journal of the Historians of Netherlandish Art* (Winter 2011)
 - 'In search of Van Mander's *primuersel*: Coloured intermediate layers in early 16th-century Netherlandish paintings,' preprints of the ICOM-CC 16th Triennial Conference, Lisbon, 2011 and in M. Clarke et al. (eds.) *Technology and interpretation: Reflecting the artist's process*, proceedings of the fourth ATSR symposium in Vienna, September 2010, London, Archetype, 2011 (forthcoming).
 - with M. Clarke, 'Purpura and proto-changeant: the earliest representations of shot silk fabrics', preprints of the ICOM-CC 16th Triennial Conference, Lisbon, 2011 (forthcoming)
 - with E. van Duijn, J.P. Filedt Kok, A. Wallert and M. Wolters, 'De Leidse Schilders aan het werk,' essay in the exhibition catalogue *Leidse Renaissance*, Lakenhal, Leiden (forthcoming)
 - with E. van Duijn, J.P. Filedt Kok, A. Wallert and M. Wolters, 'Developments in the underdrawing and painting technique of the sixteenth-century Leiden School, in particular the workshops of Cornelis Engebrechtsz and Lucas van Leyden', *Postprints of the National Gallery Technical Bulletin 30th Anniversary Conference: Studying Old Master Paintings – Technology and Practice*, 2011, pp. 104-110
 - with P. Keune and J. Roeders, 'Onder de loep: Restauratie van vijf schilderijen', *kM*, Vol. 76, No. 27, winter 2010
 - 'Damiate heroverd: De restauratie van *De inneming van Damiate* van Cornelis Claesz van Wieringen', *Halszaken*, 26, 08/2010
 - 'Changes of Identity in *Garland of Flowers and Vase* by G.P. Verbruggen the Younger,' *Oud Holland*, Vol. 122, No. 2/3, 2009
 - 'Overschildering in schilderij van Gaspar Pieter Verbruggen II: *Bloemkrans en een vaas*' *Nieuwsbrief* of the Instituut Collectie Nederland, Vol. 11, No. 1, 04/2008
 - 'Jan Cornelisz. Vermeyen's *Cardinal Erard de la Marck* and *The Holy Family*: A Diptych Reunited?' *The Burlington Magazine*, 02/2008; *Kunstkatern*, online magazine for Kunst.nl 11-12/2007; *Nieuwsbrief* of the Instituut Collectie Nederland, Vol. 10, No. 3-4, 10-11/2007
 - with R. Morrison, A. Burnstock, K.J. van den Berg and H. van Keulen, 'An investigation of parameters for the use of citrate solutions for surface cleaning unvarnished paintings,' *Studies in Conservation*, Vol. 52, Issue 4, 02/2008
 - 'St. Antonius behandeld' and 'Een tweeluik?: Twee panelen van Vermeyen onderzocht', *Halszaken*, 09/2007
- *Presentations given:*
 - 'In search of Van Mander's *primuersel*: Coloured intermediate layers in early 16th-century Netherlandish paintings,' ICOM-CC 16th Triennial Conference, Lisbon, 2011 (forthcoming)
 - 'Purpura and proto-changeant: the earliest representations of shot silk fabrics', presentation with Mark Clarke at ICOM-CC 16th Triennial Conference, Lisbon, 2011 (forthcoming)
 - 'Making historically appropriate materials from scratch,' 'Cornelis Engebrechtsz's *Christ in the House of Martha and Mary*', 'Techniques of the 16th-century Leiden school painters,' 'Changing draperies: recipes and practice,' and practical

demonstrations as part of the course “The Impact of Oil: Historical painting techniques in early Netherlandish paintings,” Amsterdam Maastricht Summer University, 23/08/2011–01/09/2011 (see below).

- ‘De restauratie in schildertechniek van *De Inneming van Damiate* van C.C. van Wieringen’, two public lectures in Dutch about a completed treatment, Frans Hals Museum, Haarlem, The Netherlands 17/12/2010, 14/01/2011
- ‘Changing draperies: recipes and practice’, presented with Mark Clarke at the conference *Vision & Material: Interaction between art and science in Jan van Eyck’s time*, Vlaams Academisch Centrum, Brussels, Belgium 26/11/2010
- ‘Art Conservation’, and ‘The restoration and technique of *The Capture of Damiate*’: two lectures and a museum tour for the American Women’s Club, The Hague, The Netherlands 14/10/2010, 13/01/2011
- ‘Restauratie halverwege: *De Inneming van Damiate* van C.C. van Wieringen’, four public lectures in Dutch about a treatment in progress, Frans Hals Museum, Haarlem, The Netherlands 26-27/01/2010
- ‘Painting Techniques of the Sixteenth-century Leiden School: The Modelling of Fabrics and Draperies’, presented at the Picture Meeting, Instituut Collectie Nederland, Amsterdam, The Netherlands 15/01/2009
- and at the Impact of Oil Symposium, University of Amsterdam, Amsterdam, The Netherlands 26/02/2009
- ‘Jan Cornelisz. Vermeyen’s *Cardinal Erard de la Marck* and *The Holy Family: A Diptych Reunited?*’, presented at the opening of the exhibition *Erard de la Marck en de Heilige Familie: Twee panelen of een tweeluik?* presented at the Bonnefanten Museum, Maastricht, The Netherlands 27/01/2008
- and at the Diptychs Symposium in connection with the exhibition *Vlaamse Primitieven: De mooiste tweelijken*, Museum voor Schone Kunsten, Antwerp, Belgium 26/04/2007
- A series of hour-long lectures on the subject of Art Restoration, presented to Canadian schoolchildren aged 13-18. Demonstrated the egg tempera painting technique to groups of students aged 16-18 10/2007
- ‘The Effect of Selected Materials Used for Surface Cleaning Unvarnished Paintings’, presented at the Gerry Hedley Student Symposium, London, UK 06/2006
- Seminars given at the Courtauld Institute of Art: Varnishes, facings, animal glues, Trecento Italian pigments. Regularly presented work in progress to the department. Passed externally assessed oral examinations of practical work.

• *Workshops given*: 10-day course “The Impact of Oil: Historical painting techniques in early Netherlandish paintings” offered by the Amsterdam Maastricht Summer University, 23/08/2011–01/09/2011 (co-organizer: E. van Duijn). Prior to course: advertised course, selected participants, sourced and prepared historically appropriate materials (including panels, ground layers, and making madder and verdigris pigments). During course: supervised 16 participants (professionals in the art history or conservation field) in making reconstructions of 15th and 16th-century paintings using historically appropriate materials, gave a series of lectures (see ‘Presentations given’ above), escorted participants on trips to museums and led discussions.

• *Workshops attended*: Pigments and the Polarizing Microscope (week-long course conducted by Peter Mactaggart; passed with distinction), framing, strip lining, tear mending, paper conservation, condition checking for loans.

• Research for final year project ‘The Effect of Selected Materials Used for Surface Cleaning Unvarnished Paintings,’ conducted at the Instituut Collectie Nederland in Amsterdam, included: technical examination of three 20th-century paintings, surface cleaning tests with various reagents, sample-taking and analysis using SEM, EDX and GC-MS.

• *Science*: Inorganic and organic chemistry, and the science of conservation at the Courtauld Institute; inorganic and organic chemistry, physics, and biology courses at Princeton University.

• Photography (digital, slides, large-format and medium-format black-and-white), framing and frame repair, making historical replicas, technical examination (IRR, X-radiography, cross-section analysis, EDX, pigment identification, microchemical tests).

• *Environmental surveys and condition checking*: Royal College of Physicians, London; St. Dunstan’s Church, Frinsted; The East Wing Collection, Somerset House, London.

EMPLOYMENT

ABBIEART RESTORATION, Private restoration work in Amsterdam, The Netherlands 2007-present
Condition checking of paintings for exhibitions
Courier trips and condition checking for the Kremer Collection
Freelance restoration work at the Restauratieatelier Amsterdam and other private clients

FRANS HALS MUSEUM, Haarlem, The Netherlands
Freelance painting restoration 01/2007-01/2008 and 07/2009-present
Condition checking of modern paintings, Old Master paintings, photographs and works on paper for loan, exhibitions and transport. Tasks included: checking paintings, frames, works on paper and photographs; writing 200+ condition reports in Dutch; making recommendations for handling and transport 02/2009-present
Conservation internship 01-2006/-12/2006

STEDELIJK MUSEUM DE LAKENHAL, Leiden, The Netherlands
Condition checking of paintings before, during and after exhibition: *Lucas van Leyden en de Renaissance* 03-06/2011
Condition checking of modern paintings, sculptures and works on paper for exhibition: *Van Doesburg and the International Avant-Garde*. 10/2009

INSTITUUT COLLECTIE NEDERLAND , Rijswijk/Amsterdam, The Netherlands	
Freelance painting restoration, specializing in Old Master paintings	07/2006-06/2009
Writing summaries of Picture Meetings for publication on the ICN website	01/2010-present
WINSOR & NEWTON DATABASE PROJECT , Amsterdam, The Netherlands	
Interpreting and compiling data for entry into a database of 19 th -century paint recipes	09/2005-12/2005
ABBIEART RESTORATION , Private restoration work in London, U.K. and Calgary, AB, Canada	04/2004-08/2005
THE GLENBOW MUSEUM , Calgary, Alberta, Canada	07-08/2004
Conservation Intern	
THE PRINCETON UNIVERSITY ART MUSEUM , Princeton, NJ, U.S.A.	
Museum Assistant	09/2001-06/2002
THE SOLOMON R. GUGGENHEIM MUSEUM , New York, NY, U.S.A.	
Conservation Intern	02/2002-06/2002

SELECTED CONSERVATION TREATMENT SUMMARIES

FRANS HALS MUSEUM , Haarlem, The Netherlands	01/2006-01/2008 and 07/2009-present
Cornelis Claesz van Wieringen, <i>The Capture of Damiate</i> , oil on canvas, ca. 1628	11/2009-08/2010
<ul style="list-style-type: none"> • Technical examination, investigation into materials and technique, surface cleaning, varnish and overpaint removal, structural treatment, retouching (in progress) • Gave four lectures in Dutch for the museum public about the treatment in progress: 'Restauratie halverwege: <i>De Inneming van Damiate</i> van C.C. van Wieringen' • Two lectures in Dutch for the museum public about the completed treatment and painting technique (forthcoming) 	
Jan Cornelisz Vermeyen, <i>The Holy Family</i> , oil on panel, ca. 1530	01/2006-10/2006
<ul style="list-style-type: none"> • Restored painting for display in <i>Prayers and Portraits: Unfolding the Netherlandish Diptych</i> exhibition (Washington, Antwerp). Treatment involved: technical examination (cross-sections, microscopy, IRR), surface cleaning, varnish and overpaint removal, consolidation, gluing cracks in panel, filling losses, retouching, varnishing • Conducted research project to establish whether <i>The Holy Family</i> and <i>Cardinal Erard de la Marck</i> were originally a diptych. Investigated the materials, techniques, and history of both paintings, with the aim of presenting the findings and at a symposium in Antwerp and in an article. Collaborated with three institutions: Frans Hals Museum, Rijksmuseum and Instituut Collectie Nederland. 	
Jan Mandijn, <i>The Temptation of Saint Anthony</i> , oil on panel, ca. 1550	03/2006-12/2006
<ul style="list-style-type: none"> • Technical examination (cross-sections, IRR, x-ray), investigation into materials and technique, surface cleaning, varnish and overpaint removal, assisting with unblocking the cradle, gluing cracks in panel, filling losses, retouching, varnishing 	
<i>Other responsibilities:</i> Presenting treatments in progress to museum visitors and staff members; couriering paintings for exhibitions in London, U.K. and Washington, U.S.A.; assisting with monitoring the environmental conditions of studio and galleries; minor treatments of works in the collection; condition checking paintings for loan; condition checking and surface cleaning paintings prior to glazing	
INSTITUUT COLLECTIE NEDERLAND , Rijswijk, The Netherlands	07/2006-06/2009
Pieter Mulier the Elder, <i>Ships in a Storm</i> , oil on panel, ca. 1650	01/2009-06/2009
<ul style="list-style-type: none"> • Technical examination (including x-ray, IRR), surface cleaning, varnish removal, removal of two layers of overpaint that covered the entire sky, reattribution based on uncovered areas of original paint (painting was formerly attributed to A. van Beyeren), major retouching and reconstruction of large missing area of the composition (loss was approximately 30cmx20cm) 	
G.P. Verbruggen, <i>Vase and Garland of Flowers</i> , oil on canvas, 1691	08/2007-02/2008
<ul style="list-style-type: none"> • Thorough technical examination (cross-sections, XRF, x-ray, IRR) to determine the reasons for the large-scale overpainting of a portrait in the middle of the composition, surface cleaning, varnish removal, strip lining, retouching, varnishing 	
P. Isaacz, <i>Family Portrait</i> , oil on panel, ca. 1609	04/2007-07/2007
<ul style="list-style-type: none"> • Technical examination, surface cleaning, varnish and overpaint removal, large-scale retouching 	
J.H.L. de Haas, <i>Eight Paintings of Cows</i> , oil on paper glued to panel, ca. 1850	07/2006-09/2006
A. Mauve, <i>Bok</i> , oil on cardboard glued to panel, ca. 1850	08/2006-09/2006
<ul style="list-style-type: none"> • Treatment involved visually unifying nine paintings that were in disparate conditions. Technical examination, surface cleaning, varnish and overpaint removal, consolidation, varnishing, filling losses, retouching 	
THE COURTAULD INSTITUTE OF ART , London, U.K.	

- Arthur George Walker, *Walker's Studio No. 1*, oil on canvas, ca. late 1920s–early 1930s 03/2005-06/2005
- Technical examination (cross-sections, EDX, x-ray, IRR), research into materials and technique, consolidation, surface cleaning
- Attributed to Salvator Rosa, *Head of a Bearded Man*, oil on canvas, ca. mid 17th-century 05/2004-06/2005
- Technical examination (cross-sections), surface cleaning, varnish and overpaint removal, texturing fills, retouching
- Anonymous Netherlandish, *The Calling of St. Peter*, oil on panel, ca. early 17th-century 01/2004-06/2005
- Retouching, monitoring environment and response of panel, designing and building panel tray (flexible unattached auxiliary support) for display in uncontrolled environment
- Georgios Gounaropoulos, *Still Life with Jug, Basket of Fruit and Fish*, oil on canvas, ca. 1930 05/2003-03/2004
- Technical examination (cross-sections, EDX), consolidation, surface cleaning, moisture treatments to correct deformations and severely overlapping flakes of paint, mending two tears using reweaving method, filling losses, retouching, repairing strainer, structural improvement of frame
- Anonymous Florentine, *Virgin and Child with Angels*, egg tempera on panel, 15th-century 03/2003
- Attribution, technical examination (cross-sections, EDX, IR, X-radiography)
- Peter Paul Rubens, *Cain Slaying Abel*, oil on panel, 1608-1609 01/2003
- Surface cleaning and retouching to prepare for display in the National Gallery, London
- After Jean-Baptiste van Mour, *Zulneri Page Pour Garder Les Princes Enfermes*, oil on copper, 18th-century 01/2003-11/2003
- Technical examination (cross-sections, EDX), surface cleaning, varnish and overpaint removal, investigation into the degradation of smalt, consolidation, application of isolating varnish, filling losses, retouching, application of final varnish, framing

THE GLENBOW MUSEUM, Calgary, Alberta, Canada

- Marion Nicoll, *Presence No. 5 (Old Man)*, oil and acrylic resin on canvas, 1960 08/2004
- Investigation of technique and possible addition of Lucite 44 to oil medium, examination of related paintings in Glenbow collection, surface cleaning, heat and solvent tests in preparation for lining, suggested alternatives to lining with heat in order to treat severely cracked and cupped paint
- Frederick Arthur Verner, *Prairie King*, oil on canvas, 1911 08/2004
- Surface cleaning, moisture treatment to correct deformation, conservation of frame including replacement of missing ornaments using casting method
- Fred de Forrest Schook, *Alberta Homemaker: Four Years Effort*, oil on canvas, 1909 08/2004
- Stretcher bar (cami) lining, framing
- Catharine R. Whyte, *North Towards Bow Summit*, oil on canvas, ca. 1960s 07-08/2004
- Removal from secondary support, lining with flocked BEVA onto polyester sailcloth, retouching, framing

THE PRINCETON UNIVERSITY ART MUSEUM, Princeton, New Jersey, U.S.A.

- Attributed to Lorenzo Monaco, *The Beheading of St. Paul*, egg tempera on panel, ca. 1390-95 07/2003
- Attribution, technical examination (IRR, X-radiography, pigment identification, polarized light microscopy), cleaning punchwork, overpaint and varnish removal, leveling fills, retouching, varnishing, framing
- Homer Dodge Martin, *Landscape with Poplars*, oil on canvas, mid 19th-century 01/2002
- Surface cleaning, varnish removal, retouching, varnishing, framing
- George Luks, *Luxembourg*, oil on wood, early 20th-century 01/2002
- Surface cleaning, varnish removal, varnishing, retouching, framing

OTHER

- AbbieArt Restoration: freelance Art Restoration company, registered in The Netherlands
- Member of ICOM-CC (International Council of Museums – Committee for Conservation), Historians of Netherlandish Art (HNA), Restauratoren Nederland, CODART
- Nationalities: Canadian and British (European Union)
- Pre-Advanced knowledge of Dutch (Instituut voor Nederlands als Tweede Taal, Universiteit van Amsterdam); advanced understanding of French; basic knowledge of German
- Computer skills: High level of proficiency with Macintosh Operating Systems, Adobe Photoshop, Dreamweaver, Flash, FreeHand, FTP protocol, HTML, Microsoft Office, Quicktime; Familiarity with Windows Operating Systems and software; Webpage design for commercial gallery site to promote personal artwork and conservation (www.AbbieArt.com)
- Visual Arts: Created series of paintings, drawings, prints and digital images based on microscopic biological images and X-rays (see www.AbbieArt.com). Several exhibitions of artwork in the U.S.A. and Canada
- Gave private drawing lessons to school-aged children
- Volunteer for the Ghana Education Project, Summer 2000: taught Graphic Design, Visual Arts, and Art History to students in rural African village
- Sports: roller derby, speed skating, rollerblading (skeelers), Hash House Harriers, touch rugby