

FRAME: Concept,
History and
Conservation
Melbourne 2016



Program, abstracts & biographies

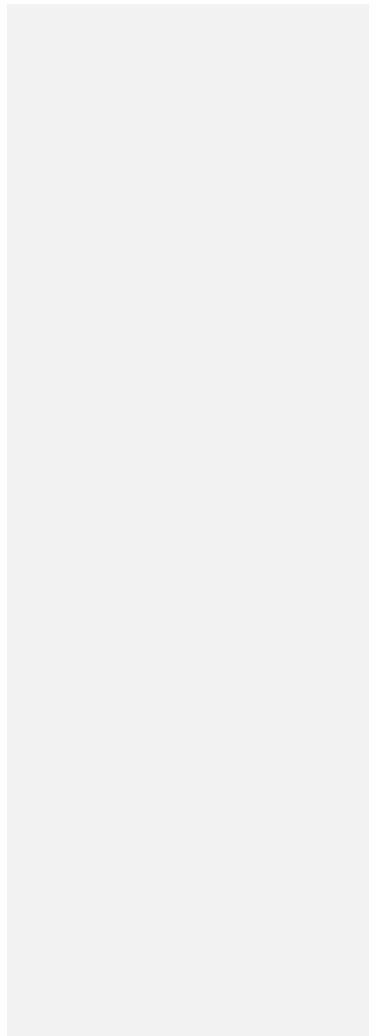


**NATIONAL GALLERY
OF VICTORIA NGV**

DAY 1	WEDNESDAY 24 AUGUST 2016
8.15am	Registration
9.00am	Welcome to symposium Dr Isobel Crombie NGV Assistant Director, Curatorial and Collection Management Housekeeping
9.30am	John Payne, Keynote Speaker Why Frames?
10.00am	Robert Zilli Reframed: Rationale, Techniques and Ethics
10.30am	Morning tea Trade tables
11.00am	Dr Ian Geraghty The Extended Frame: Beyond the Traditional Picture Frame
11.30am	Toby Miller The Picture Frame in the Post-medium Art World
12.00pm	Matthew O'Reilly Malevich and Socialist Ecosystems in New Zealand - a Historical Review 1930-1960
12.30pm	Lunch Self-catered or NGV Garden Restaurant, ground floor (additional cost, limited places)

2.00pm

Gallery viewing



2.30pm	<p>Lightning talks</p> <p>Emma Rouse Frames in Context: An investigation of a Frame from Alfred Felton's Personal Collection</p> <p>Dr Anthony Springford Do We Need a Theory of the Picture Frame?</p> <p>Holly McGowan-Jackson Key Frames at NGV International</p>
3.00pm	<p>Afternoon tea Trade tables</p>
3.30pm	<p>Gallery viewing</p>
4.00pm	<p>PUBLIC LECTURE</p> <p>Lynn Roberts, Keynote Speaker How Pre-Raphaelite Frames influenced Degas & the Impressionists</p> <p>Venue: NGVI Clemenger BBDO Auditorium, ground floor.</p>
5.00pm	<p>Finish</p>
5.30pm	<p>Reception</p> <p>Venue: Young and Jackson Hotel (Chloe's Bar upstairs), Corner of Swanston & Flinders Streets, Melbourne CBD.</p> <p>With drinks and canapés provided, and viewing of Jules Joseph Lefebvre painting <i>Chloé</i> (1875).</p> <p>Walking distance approx. 5-10 mins.</p>

DAY 2	THURSDAY 25 AUGUST 2016
8.45am	Arrive
9.00am	Dr Eva Mendgen, Keynote Speaker In Perfect Harmony? Artists' Frames as Concept and Continuing Challenges
9.30am	Helen Gramotnev Degas's Frames for Dancers and Bathers
10.00am	Marei Döhring German Expressionist Frames of <i>Die Brücke</i>
10.30am	Morning tea Trade tables
11.00am	Holly McGowan-Jackson, Keynote Speaker Framing Perspectives: Frames Conservation and Reframing at the National Gallery of Victoria
11.30am	Suzanna Shaw Big Picture: Community Engagement and the Treatment of Twenty Metres of Frame
12.00pm	Reuben Rich* Frame Making: an International Experience
12.30pm	Lunch (self-catered)
2.00pm	Lynn Roberts, Keynote Speaker The Clue is in the Frame: or What a Label Can Reveal
2.30pm	Lightning talks Barbara Dabrowa Frame for the Portrait of Edward Ogilvie by Tom Roberts Anna Maria Luisa T. Garcia (presented by Louise Bradley) From the Philippine Point of Experience: An Italian-trained Practitioner in the Southeast Asia Region

John Payne

Key Frames at the Ian Potter Centre: NGV
Australia

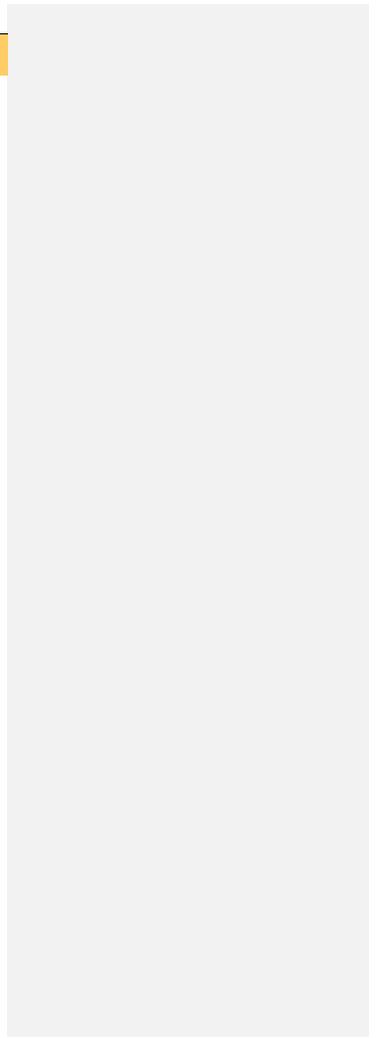
3.00pm	Afternoon tea Trade tables
3.30pm	Gallery viewing
5.00pm	Finish
7.00pm	Dinner Venue: Charcoal Lane 136 Gertrude St, Fitzroy VIC 3065 Phone: (03) 9418 3400 Transport: Catch Tram #86 from Bourke Street near Swanston Street (in uphill direction) or walk approx. 35-40 mins.

*Rob Murdoch previously scheduled in this spot but unable to present. Handout prepared for distribution.

DAY 3	FRIDAY 26 AUGUST 2016
8.45am	Arrive
9.00am	Dr Margaret Sawicki, Keynote Speaker The Future of Frames Conservation in Australia: Pragmatic Vision
9.30am	MaryJo Lelyveld Re-framing Frames Conservation: Material and Memory in Motion
10.00am	Mark Searle (presented by Louise Bradley) Treating an English 19 th Century Compo Frame at the Guildhall Art Gallery, London: A Flexibly Traditional Approach
10.30am	Morning tea Trade tables
11.00am	Closing Forum Frame Nomenclature
12.00pm	Final announcements Discussion about next symposium
12.30pm	Lunch (self-catered)
2.00pm	Site visits to Conservation Labs Options: <ul style="list-style-type: none"> • National Gallery of Victoria • Grimwade Centre for Cultural Materials Conservation at the University of Melbourne • Museum Victoria
3.30pm	State Library of Victoria Informal talk by Madeleine Say (Pictures Librarian) and Jane Hinwood (Conservation Coordinator) on the William Strutt exhibition <i>Heroes and Villains: Strutt's Australia</i> . Meet in foyer.

5.00pm

Finish



ABSTRACTS & BIOGRAPHIES

DAY 1: WEDNESDAY 24th AUGUST

John Payne

This paper will look at what prompted a painting conservator to become interested in picture frames. After more than thirty years working with the collections of the National Gallery of Victoria, it's time to reflect on what it is about frames that holds our attention, causes us to spend years compiling information about them and why they remain a source of fascination and sometimes frustration. Neither my art school nor conservation training provided any background to picture frames and it is only tangentially that art history courses take any interest in them even today. They have become a subject of considerable scholarly interest over the past thirty or more years but there is a history of individual interest going back at least into the late nineteenth century. It seems even now that an interest in picture frames becomes a kind of private passion shared with like-minded souls. They fall somewhere between craft and art and somewhere between accessory and independent focus of attention. Nevertheless, their history is rich and tracks the developments that have influenced painting and decorative arts, social and industrial change and not least the economic life of societies.

John Payne is Senior Conservator of Painting at the National Gallery of Victoria. He has worked with the NGV since 1982 after studying conservation at the Canberra College of Advanced Education and *the Institut Royale du Patrimoine Artistique* in Brussels. His book "Framing the Nineteenth Century - Picture frames 1837-1935" was released in November 2007.

Robert Zilli

The reasons paintings were, and still are, being reframed is a multifaceted subject. Due to the nature of the picture frame, as an object which is easily separated from its painting, it has lent itself to being removed and replaced based on a variety of reasons. Predominantly paintings are reframed by either a collector, dealer or museum, based on a personal aesthetic or due to changes in architectural styles. As a result, numerous paintings no longer retain their original frames. With the increase of scholarly research and publications on the subject of picture frames, a greater emphasis has been placed on the role of the frame not only for its primary functions, but also as an object of art in its own right. Art museums around the world acknowledge the important historical and aesthetic relationship between painting and frame. This places greater emphasis and recourse towards paintings that require reframing either through the acquisition of a period frame or the construction of a historic replica, however both of these options present their own challenges. If picture frames are to be valued as works of art the use of period frames can pose ethical problems, for example when they are modified in size or scale to suit a particular painting or when original surfaces are compromised. The technical challenges in constructing a convincing replica frame lies in the ability of the frame maker, who has to master a variety of high level skills that were once traditionally allocated to various specialists. Focusing on the reframing of QAGOMA's *Trois danseuses a la classe de danse* by Degas and Picasso's *La Belle Hollandaise* this paper proposes both approaches can produce successful outcomes, if there is a high level of understanding of materials and techniques used when making replicas and respect for irreplaceable cultural heritage when using period frames.

Robert Zilli is the Conservation Framer at the Queensland Art Gallery | Gallery of Modern Art specializing in frame and furniture conservation and traditional frame-making. Recipient of a 2007 International Specialised Skills Institute Fellowship and a 2015 Churchill Fellowship, Robert is passionate about all aspects of framing from traditional construction through to contemporary conservation.

Dr Ian Geraghty

This paper will look at artist-controlled frames at the point of exhibition. More specifically, it will focus on the use of extended frames by contemporary Australian and international artists, and will endeavour to contextualise these recent examples alongside historical precedents whilst discussing them through a filter of contemporary framing theory. Extended frames, unlike traditional picture frames, can be described as immersive. In other words, an extended frame can be experienced by the viewer from within the frame itself. In this paper, I make the distinction between extended frames and immediate frames (frames immediately attached to an artwork which the viewer looks into from an outside position), as well as notions of 'site' and 'frame', 'placement' and 'framing', 'an installation of artworks' and 'Installation Art' proper. Artists whose work will be discussed in relation to the extended frame include: Chris Ofili (*The Upper Room*), James Abbott McNeill Whistler (*Peacock Room*), Jake and Dinos Chapman (*Like a dog returns to its vomit*), TV Moore (*Daze of being wild and 19th Biennale of Sydney*), Jess Johnson (*Primavera and Art Basel Hong Kong 2016*), Heath Franco (*Dream Home*), and Esther Stewart (*Behind Closed Doors*). Artists whose work will be discussed in relation to the immediate frame include: Thomas Eakins, Jake Walker, Tomislav Nikolic, Dale Frank, Noel Mckenna, and Narelle Jubelin. Theories touched upon include: the 'intra-compositional' frame (John H Pearson), the 'circumtextual' frame (Gale MacLachlan and Ian Reid), 'the death of the author' (Roland Barthes), and Jacques Derrida's theory of supplementation.

Ian is a Conservation Picture Framer working at Sophie Brown Conservation Framing in Sydney. He is also an independent curator and art consultant specialising in contemporary art. His PhD thesis was titled 'The Reconfigured Frame: Various Forms and Functions of the Physical Frame in Contemporary Art'.

Toby Miller

Discussions of picture frames are rarely focused on artistic developments post WWII. In fact, the most immediate developments post WWII are traditionally thought to mark the end of the historical relationship between artwork and picture frame. This paper will argue that this standard view of framing history overlooks the continuities that exist between the practice of historical frame making and artistic practice post WWII. Through an examination of some key texts and artworks of 20th century modernism, this paper will make the case that the picture frame remained a concern for many post WWII artists and is key to understanding much of recent contemporary artistic practice.

Toby Miller is an independent arts researcher and the director of The Curatorial Collective, a Melbourne-based not-for-profit contemporary arts organisation. He studied Art History, English and Philosophy at the University of Melbourne and until recently worked at the National Gallery of Victoria in a variety of audience engagement, collection management and curatorial roles. He is currently researching the Australian painter John Vickery in preparation for a forthcoming exhibition.

Matthew O'Reilly, *Always systems for dying spaces on the basis with all their accretions, ...* Kasimir Malevich, 1915.

Thus Modernism famously rejected the frame. Eventually New Zealand did too, though there, other factors, economic and social, played prominent roles. Initially in the 1930s depression New Zealand came down with Modernism in art and in art's subject *and* context: ordinary people in the urban world and the bareness of altered landscapes. Slowly the country was preparing for framelessness. Modernism's tiny evangelical group chose to clothe the changes to style and content in plain oak frames. This typically Calvinist response was aesthetic yet affordable, as subjects and frames became cheaper. In the prevailing ethos of Christian socialism and without the critically sustaining cushion of wealth and privilege found elsewhere, there however existed certain conditions in common between both pre- and Modernist periods: very few serious frame makers existed locally; and in building itself, poor design and materials, and profiteering motives coalesced to make eco-systems whose inherent lack of resilience caused physical degradation to art and frame. Disregard for, then unconsciousness of, the frame lead to a breakdown of connoisseurship. That function of frames - the relation of elements of discrete content, formerly regulated by them - was no longer formally recognisable. 'Decorum' or the active relationship between the decorative border and privileged content lost visibility, agency and ultimately consciousness, leaving only aimlessness of form, which opened the way for artists to discard the inchoate remnants.

Immersed through his family environment in modernist painting Matthew O'Reilly became fascinated by the space between the idea of frame and its manifestation *after* joining the Museum of New Zealand in 1985. His training has been through short workshops guided by a care for the mysterious relation of art to its viewer.

Lightning talks:

Emma Rouse

Frames have the ability to affect the way an artwork is perceived visually while also providing historical context. Using the example of Gerard Portieje's painting *The Old Bachelor* (1885) the contribution of a frame to our understanding of an artwork's history will be discussed. *The Old Bachelor* once belonged to Alfred Felton (1831-1904) a benefactor whose significant bequest in 1904 transformed the National Gallery of Victoria (NGV) collection. Recently, while undertaking research in conjunction with a conservation treatment of the current frame of *The Old Bachelor*, images of the frame on display in Felton's personal collection were observed giving conservators a greater understanding of the frame/painting relationship. Conservation treatment was required for the frame of *The Old Bachelor* in preparation for an upcoming exhibition. A Louis XIV revival style frame, it has plaster and composition ornaments. Areas of the ornament had detached and treatment involved adhering replacement sections of ornament and stabilising the surface of the frame. There was no specific information about the frame readily available and its large and heavily ornate structure seemed unusual for such a delicate painting. However, recent analysis of photographs depicting Felton's personal collection of paintings from the 1900s confirmed that *The Old Bachelor* had been displayed in its current frame, prior to its acquisition by the NGV. This suggests that Alfred Felton, one of the NGV's most eminent benefactors, favoured the frame of *The Old Bachelor* and this information contributes to our understanding of the history of this artwork.

Emma Rouse is currently working at the Art Gallery of NSW in the Frames Conservation department. Earlier this year she worked in the Frames and Furniture Conservation department at the National Gallery of Victoria. Prior to working as a frames conservator, Emma had a contract as an objects conservator at Heritage Conservation Centre in Singapore, specializing in contemporary art and sculpture conservation.

Dr Anthony Springford

In art theory, picture frames are present everywhere but rarely ever the focus of analysis or theoretical investigation. We can find quality scholarship on individual artists or frame-makers in relation to the history of framing, but the bulk of published research focusses on connoisseurship, detailing very specific historical developments or individual artist's practices, or is oriented towards conservation. In terms of "art theory" it is hard to skirt perilous puns about the marginality of the picture frame. Paradoxically however, analyses of the *activity* of the frame, aesthetically or conceptually, exist as a profoundly influential thread underpinning this same discourse: From Kant's *Third Critique*, to Heidegger's *The Origin of the Work of Art*, to Greenberg faced with the paradox of the blank canvas (at once picture and object), and Derrida writing on the *Passe-Partout* in *The Truth in Painting*, the frame *constitutes* the artwork as Art. Similarly the frame itself, far from being marginal in 20th Century art, recurs as a central concern. Malevich's *Black Square* is influential because it is as much a white frame as it is a black square - it is easily read as a *passee-partout*, cut adrift with nothing or everything inside. Similarly Eva Hesse's *Hang Up*, Robert Barry's *Inert Gas Series*, and Piero Manzoni's *The Base of the World*, are foundational works in post-modern art discourse which we can read as frames turned inside out. So, while we have a very fertile territory, rimmed on all sides by sophisticated art and scholarship, I would argue that we need a theoretical engagement with the picture frame as we find it between the extremes of the conceptual and the particular. We need a theoretical engagement with what can happen in those few inches beyond the picture surface before we get to the world at large.

Dr Anthony Springford is an artist, picture framer and owner of Black Parrot Art Room. He has exhibited at Taylor Galleries, Peter Pinson Gallery and ArtSite Gallery. He also has a PhD in Art History, and about 14 years of experience teaching at major art schools, including UNSW and Auckland University of Technology.

Lynn Roberts
Public Lecture: and How Impressionist Frames

Enter the fascinating world of picture framing through a lecture by British art historian and specialist Lynn Roberts. Although often ignored, picture frames have a huge impact on our viewing and perception of pictures. This fact was very well appreciated by many artists connected with the British Pre-Raphaelite and the French Impressionist movements, including Edgar Degas. For these artists, framing was a critical aspect of their art, and literally integral to it. In different ways their frames radically contrasted to the conventional, ornate frames in which pictures were hung in official exhibitions such as the Salon in Paris and Royal Academy in London. Roberts will discuss the connections between the frame designs of the British Pre-Raphaelites and those of the French Impressionists, illustrated by examples of original Pre-Raphaelite and Impressionist frames.

Lynn Roberts is an art historian specializing in the history of picture frames, of all periods from the 13th to the 20th century. She has worked for Paul Mitchell Ltd., the National Portrait Gallery and the National Gallery, London; she also founded and edits The Frame Blog, an online magazine devoted to the study of antique picture frames.

DAY 2: THURSDAY 25th AUGUST

Dr Eva Mendgen

Many important artists understood picture and frame as a unified whole, styling their mounts in accordance with their aesthetic principles. During the 19th and the 20th century the artist designed frame even became a kind of characteristic of reform and modernist movements. There are a number of reasons why so little attention has been paid to this phenomenon: paintings are generally not documented or inventoried with their frames, and they are rarely reproduced in them. Any owner would naturally want his purchase to conform to its surroundings and personal taste; thus, a change of hands usually meant a change of frame as well. The conflict which arose from the contradictory interests of artists and patrons was one that almost always resulted in the painting being deprived of its initial frame, a kind of 'domesticating process' that particularly affected 'controversial' artists such as the Impressionists. It is therefore not surprising that the few original frames that survive are generally dismissed as a marginal phenomenon. The lecture will present mainly personal research highlighting a selection of examples of framed paintings in different historical contexts, emphasizing the continuing challenge for art historians, conservators (restorers) and artists alike.

Dr Eva Mendgen is a European freelance art historian and publicist. She received her PHD from Bonn University in 1991 ("*Künstler rahmen ihre Bilder*"). Major published works are "In Perfect Harmony, Picture + Frame 1850 - 1920", "Franz von Stuck", "Luminiscent Images" and "*Au Centre de l'Europe - Im Reich der Mitte*". Currently research projects on the plurinational "Greater Region Saarland-Lorraine-Luxembourg-Rheinland-Pfalz-Wallonien" (Université de Lorraine, France).

Helen Gramotnev

Degas was one of the first to experiment with white, unornamented frames as minimalist bordering designs for his pastels, etchings and drawings. While he still used ornamented frames for his major paintings, these were simplified from traditional Victorian frames of heavy and busy designs. The general trend of Impressionism was towards simpler frame structures, which neither distracted from the image, nor separated the painting from the wall or its environment. Looking for more experimental uses of colour, subject and expression in their art, Impressionists made use of advances in paint technology in combination with the new styles of painting. As the frame created a mode for interpretation of the painting, it can be considered the instrument of experimentation, and further enhancing the experience and the reading of the work it contained. This experimentation of frames was challenged by critics, who compared it to laboratory experiments in novelty and urged the artists like Degas to wait until their "experiments" yielded a result, or a substantial "discovery," before presenting it to the public. This paper will discuss two examples of Degas' work in their original frames. The first is *Danseuse au repose* (1879, private collection), which retained its artist-made ivory frame for 120 years before recently losing it to a more elaborate gilded frame. The second is *Reclining Bather* (1886-1888, Musee d'Orsay), still retaining its original green frame made by Degas. Through visual analysis of the two paintings, representing two of Degas's favourite subjects, I shall argue that versatility of such frames was a natural extension of the exploration of colour and medium undertaken by Degas. It was, therefore, a natural and necessary step in the development of the modern frame.

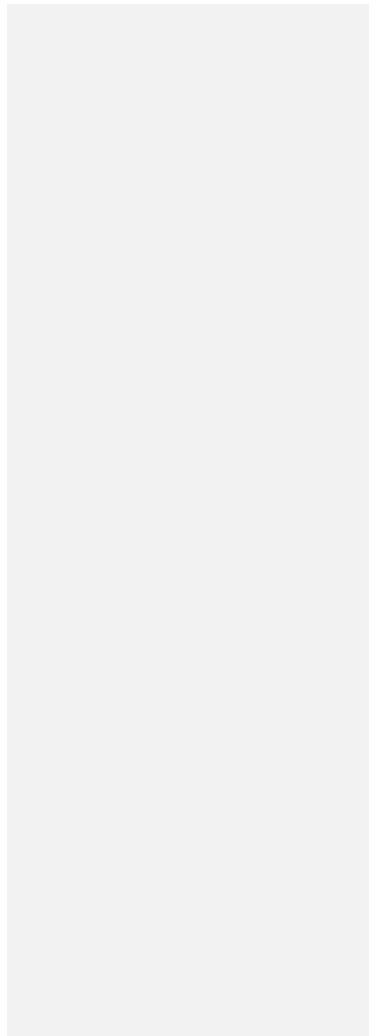
Helen is a postgraduate Art History student with interests in Modern French Art and Dutch Art of the Golden Age. Most recently she has presented conference papers on Dutch floral still-life, and Rembrandt's *Anatomy Lesson* (publication accepted). She is the writer of Brushword Art Blog (brushword.com).

Marei Döhring

A remarkable feature of the German Expressionist group "Brücke" is its members' preoccupation with individually designed frames as part of their artistic work. Surprisingly, there has been no extensive documentation and analysis of the frames and framing intentions of the group to date. Considering the artists' artistic involvement with frames, this is a significant gap in the scholarly research on the group's oeuvre. This paper's aim is to give an overview of the frames by three of the group's artists Ernst Ludwig Kirchner, Emil Nolde and Karl Schmidt-Rottluff. Their original frames will reveal both constructional and aesthetic features, while contemporary photographs of exhibitions and written documentation, such as letters and diaries, will attest to the artist's dedication to the subject. The artists' frames are not without precedents: Vincent van Gogh and Edvard Munch were not only the group's declared role-models in terms of their style of painting but also inspired the general aesthetics of their frames. In comparison with other contemporary artist groups it becomes evident, that the occupation with artist frames is not a singular phenomenon in Germany and Austria. However the frames of the Brücke are exceptional in their character of representing the group's coherence without being uniform or standardized. After the group's dissolution Kirchner, Nolde and Schmidt-Rottluff further developed highly individual frames, which are still reminiscent of the frames employed by the Brücke in its early stages. Their main characteristics such as simplicity and flatness as well as the absence of gilt surfaces harmonize with the artist's style of painting as well as their artistic positioning and self-awareness. By examining the artists' living spaces it appears that their frames are part of a "Gesamtkunstwerk", in which frames mediate between furnishings and paintings. In exhibition spaces, however, their frames function as a strategic device to achieve recognition and to differentiate themselves from more established artists.

Marei Döhring is an art historian at Werner Murrer Rahmen, with a special interest in artist frames of the 19th and 20th centuries (e.g. Die Brücke, Schiele, Kandinsky, Munch). She holds a BA in the history of art

and is currently finishing her master's thesis at the University of Vienna.



Holly McGowan-Jackson

Changing attitudes towards frames internationally have been reflected in the NGV's own history. In the late 1930's, as part of modernizing the gallery, there was a program replacing original frames on major Australian paintings with a standard gallery frame. By the 1990's, picture frames conservation, reproduction and research were major areas of focus for the NGV, and we saw the rediscovery and reinstatement of several of the previously removed original frames. Frames and Furniture Conservation is one of the six studios within the NGV Conservation Department, and our treatment approach follows conservation ethics and principles, with certain compromises required for the fact that most frames remain functional objects. Respect for original surfaces is a high priority, as is the aesthetic relationship between an artwork and its frame. We accept a frame will have a certain level of wear, and exhibit features of ageing inherent to the materials of which it is composed. Technical examination and analysis of frames informs our understanding of original materials and techniques, which along with historical archival research assists in the production of historically accurate replicas for those works prioritised for reframing. Other developments include the inclusion of 'frame lines' on artwork display labels, and a frames data base integrated with artwork entries on the NGV website. Framing work at the NGV has been supported internally through the structure of the NGV Frame Committee, with programs funded from both within the gallery and externally.

Holly McGowan-Jackson is Senior Conservator of Frames and Furniture at the National Gallery of Victoria. She completed a B.App.Sci. in the Conservation of Cultural Materials (University of Canberra) in 1991, followed by an 18 month Andrew Mellon Fellowship in Furniture Conservation at the Metropolitan Museum of Art in New York. Holly commenced working in the National Gallery of Victoria's Conservation Department in 1996.

Suzanna Shaw

In April 2015, the Conservation department of the National Gallery of Victoria embarked upon a major project to conserve and restore the painting and frame of *Moses Bringing Down the Tables of the Law* by John Rogers Herbert (1872-78). Made by London frame maker W.A. Smith in 1873 and believed to have been chosen by the artist, the frame consists of a laminated wood construction with composition ornament on the torus and scotia, and an intricate gilding scheme. It is the largest frame in the NGV collection, measuring 4 by 7 metres and weighing around 300kg. Since the 1940s, the six frame sections have remained crated in storage, with past water damage, losses and sooty dust build-up obscuring its complex gilded surfaces. With support from the Copland Foundation this project was planned as a means of educating and engaging with the public about the role and importance of conservation and, by extension, the value we place on an original frame. The scope and timeline of the eight-week frame treatment required the support of many NGV staff and 27 volunteers including both local Conservation professionals and students. A daily roster of 4-6 conservators treated the frame sections in public view while engaging with questions from the public on the spot as well as part of regular Q&A planned events - a great reminder of why we do what we do and who we're doing it for.

Suzanna Shaw is Conservator of Frames & Furniture at the National Gallery of Victoria. She has been working primarily with the furniture collection since 2002. She also supports the reframing program and frames conservation requirements from time to time. Her other interest is Asian lacquer which she has studied in Japan as well as a Senior Fellow at the Metropolitan Museum of Art, New York in 2007-2008.

Reuben Rich

The conversation surrounding artisanal methodology, procedure, history and artistry of traditional picture frame making in Australia is growing, and new voices and interest are increasing internationally. One of the protagonists of this conversation is the perceived threat to these practices, as skills and knowledge are lost with the retiring generation and the commercialisation of an already cornered industry. Reuben Rich applied for an International Specialised Skills Institute fellowship and travelled to Italy and Turkey to meet with artisans and craftspeople that are outstanding or unique in their field of work. The intention of this fellowship was to gain information, insight and practical skills through conversations and specially tailored woodcarving, frame making and finishing courses run by Italian masters in Florence and the small town of Moie. This experience was then translated into a detailed report, along with a brief but concise history of frame making in Australia. The information in this report is now available for dissemination in the community. This talk will impart an insight into the international experience, focusing on two key international artisans and the two courses that Reuben attended.

Reuben Rich is an artisan frame maker, frame history enthusiast and business director in Melbourne. He has qualifications in picture framing, is self-taught in frame restoration and ornamental frame manufacturing, and is skilled in oil and water-gilding, carving, composition ornament production and mould making.

Lynn Roberts

The author was employed to track the history of a painted replica of Nicholas Poussin's *The Crossing of the Red Sea* through the frame maker's label. The label provided enough evidence to establish the picture's whereabouts in the 19th century, adding to other evidence that the king's artist, Charles Le Brun, probably painted it. The picture was subsequently on loan to a museum, where it came to the notice of the NGV painting conservator undertaking the major restoration treatment of the original painting by Poussin in the NGV's collection. Access to the high-quality replica provided invaluable information that assisted in the restoration process. The talk illustrates one of the many important qualities of a frame; that it can actually help trace the provenance of a painting.

Lynn Roberts is an art historian specializing in the history of picture frames, of all periods from the 13th to the 20th century. She has worked for Paul Mitchell Ltd., the National Portrait Gallery and the National Gallery, London; she also founded and edits The Frame Blog, an online magazine devoted to the study of antique picture frames.

Lightening talks:

Barbara Dabrowa

The collection of the State Library of New South Wales includes a large number of oil paintings in mostly original or unique frames. The frame for the portrait of Edward Ogilvie by Tom Roberts is an elaborate Italian/Florentine Baroque 18th century style frame, which is one of a kind. Mr Ogilvie's frame demonstrates excellent craftsmanship by a highly skilled carver and gilder, as can be seen by the fine open carving and gilding finishes. This exceptional type of frame was originally made for the purpose of being hung against richly patterned fabrics with which it tended to blend. They were usually commissioned for paintings of extraordinary value. Tom Roberts painted the portrait of Mr Ogilvie between the years 1894-1895 especially to fit it in this elaborate frame, as the original size of the frame has not been changed. The artist portrayed the subject using red-brownish and greyish tones, the same as the colours of the bole used for a base layer before the application of the gold leaf on the surface of the frame. The frame had deteriorated through the years and its condition was poor. Due to the restricted time available, a limited conservation treatment was undertaken to make the appearance of the frame more presentable for the Tom Robert's retrospective exhibition in Canberra. This unusual assemblage of the painting with its unique frame will be described and a brief summary of the conservation issues will be presented.

Barbara Dabrowa completed her Master's Degree in the Preservation of Architectural Monuments at the University of Nicholas Copernicus, Torun, Poland, majoring in the Conservation of Gilded Objects, in 1985. Since 1995 she has been working as a Senior Frames Conservator, at the Art Gallery of NSW, Sydney, Australia. During her career she carried out many projects in the field of gilding conservation at various galleries, museums, and private collections in Europe and Australia. Prior to her migration to Australia, she worked as a Head of Gilded Objects Conservation Laboratory at the Royal Castle and later at the Wilanow Palace, both in Warsaw. Other major projects comprise conservation treatments and research at the Bishops Palace, Bratislava, Slovakia, 1992; Victoria

& Albert Museum, London, UK, 2003 and State Library of NSW, Sydney, Australia, 2015.

Anna Maria Luisa Garcia

The author's experience in frame conservation and gilding began in Italy. After a three year certificate course at the Palazzo Spinelli private school of artwork restoration, she worked in 2001 as an apprentice for Maestro Luigi Mecocci, restorer to the Pitti Palace in Florence. They worked together on the giant frame for Pietro Buonvanti's *Adorazione dei Pastori*.

Anna Maria Luisa Garcia is an art conservation specialist and interior designer based in the Philippines. She has a master's degree in interior design from the University of Salamanca, Spain, and a certificate in artwork conservation from the Istituto per l'Arte e il Restauro, Palazzo Spinelli, Italy. Anna owns ATG Design and Art Restoration Services in Manila, and was a former government consultant to Museo Intramuros and the Army museum.

DAY 3: FRIDAY 26th AUGUST

Dr Malgorzata Sawicki

The modern conservator of any specialization must obtain formal tertiary qualifications and training, and a frame conservator is not an exception. Yet very few conservation courses prepare students for work as a frame conservator. The shift in the priorities in the Australian cultural institutions raises the concerns about shifting the position of the collections, particularly in regards to research and preservation. As a consequence, the role and significance of a conservator in the institution shifts as well. In addition, the role of a conservator changes as a result of a shift in the attitude to 'conservation' internally in the conservation profession. With the general trend to minimize conservation intervention and to replace it with preventive conservation procedures, it is inevitable that young conservators are not trained in many technical skills, known to older generations of conservators.

In the discussion on the role of a conservator is equally important to emphasize the complexity as the diversity of our profession and to acknowledge that 'conservation' can present different meanings for the specialists in varied conservation fields. For some specialisations providing 'remedial conservation' would be one step too far, while for others 'restoration' would be the minimum necessary to preserve the integrity of the object. The needs for closer collaboration between the educational and the cultural institutions in Australia is emphasized as essential for providing appropriate conservation training for future conservators. While the structure of the conservation courses in Australia should allow for longer internships as a part of the compulsory curriculum, the conservation laboratories in the public institutions need to recognize their professional responsibility for providing hands-on practical training for the conservation students in much greater capacity than it is practiced today.

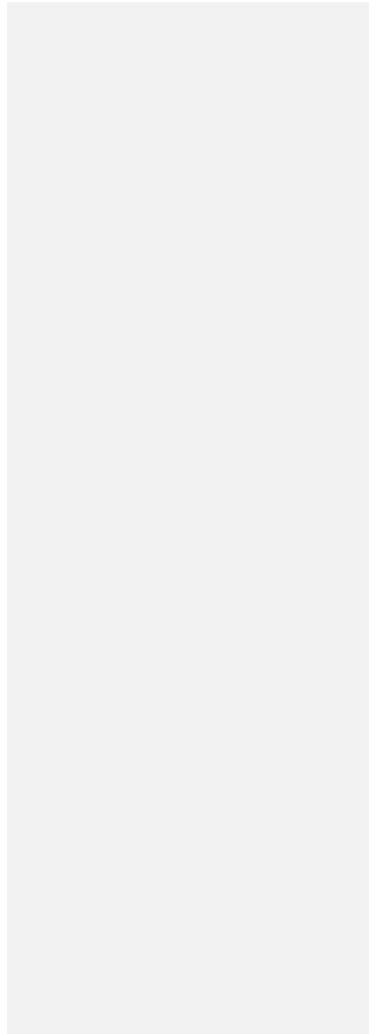
Dr Malgorzata Sawicki is Head, Frames Conservation, AGNSW, Sydney. Trained in gilded/ polychrome objects conservation at the State Enterprise for Culture Heritage Preservation, Warsaw, Poland, Malgorzata studied Preservation of Architectural Heritage, NCU, Torun,

Poland, later achieved M.App.Sci. (Materials Conservation) and PhD, WSU, Sydney; the 1999 *Conservator of the Year*, the 2009 *Certificate of Appreciation for Conservation*; founder and first Convenor of the AICCM GOCSIG, 1996-2001; Coordinator of the ICOM-CC Wood, Furniture, and Lacquer WG, 2008-2014.

MaryJo Lelyveld

The practice of frames conservation sits in a unique position within conservation specialties. Although tied to the painting aesthetically, physically and as its *raison d'être*, the approach to its preservation differs markedly. This paper will examine the complex nature of frames conservation as a specialisation. As with most other materials conservation specialities, the primary aims of frames conservation are the examination, preservation and restoration of this collection material type. However, in practice, this commonly includes adaptation and replication, procedures that staunchly challenge conservation notions of minimal intervention and originality. It is argued that this is largely attributed to the volatility of significance values ascribed to them, a variability that extends further than most collection objects and artworks. Through the use of several case studies from the National Gallery of Victoria collection, the presentation will not only discuss acts of investigation, preservation, restoration and interpretation commonly undertaken as part of the conservation process, but examine how acts of replication and adaptation are a means by which ethical conservation outcomes are achieved. These ethical values will be examined in light of Muñoz Viñas' *'Contemporary Theory of Conservation'*. Case studies include treatment of an 18th century Régence picture frame that houses Nicolas Poussin's *'The Crossing of the Red Sea'*; re-framing projects for several late 19th century works by Australian Impressionist John Russell; and the re-framing of Frederick McCubbin's *'The North Wind'* (c.1888). By approaching frames conservation ethics through the lens of 'radical subjectivism' rather than the conventional objectivism-based conservation approach, we open up greater possibilities for their preservation.

With an interest in material culture and its role in cultural preservation, MaryJo Lelyveld completed a Bachelor of Applied Science in Conservation of Cultural Materials (2002) and a Masters of Strategic Foresight (2013). She has worked across a range of material specialties including paintings, frames and objects in private practice and institutional settings. Most recently, she has taken on the role of Coordinating Conservator at the National Gallery of Victoria.



Mark Searle

This treatment was carried out whilst completing a 6-month internship in frame conservation at the Guildhall Art Gallery in London. The frame was a large 19th century English compo frame, which housed the painting 'Seascape' by Peter Graham. Before treatment, the frame was highly deteriorated with extensive compo losses, flaking gilding and engrained dirt.

The treatment followed a *Flexibly Traditional Approach*. This methodology was chosen to bring together two divergent perspectives in frame conservation: It was deemed ethically important to employ traditional materials and methods, as utilised in the frame's original construction. In this sense, the treatment aimed to continue the frame's life history rather than promoting a fundamental change. Conversely, it was also recognised that the treatment should use materials that gave the most successful results, while still abiding by the ethical principles of 'retreatability'. This meant sometimes using non-traditional products as part of the treatment. In practice the *Flexibly Traditional Approach* entailed replacing the compo losses with newly made compo, from a traditional recipe. These fills were then gilt using the same methods as originally used on the frame. However, synthetic materials were also utilised. The flaking gilding was consolidated with Lascaux Medium for Consolidation® and the newly gilt fills were toned with Golden Fluid Acrylics® and Primal WS24®. Through this approach, the treatment successfully enabled the frame to be both sufficiently stable and aesthetically pleasing to be displayed in an upcoming Guildhall exhibition.

Mark Searle completed a Post-Graduate Diploma in Conservation at City and Guilds of London Art School. In 2015, he undertook an internship in Frame Conservation at The Guildhall Art Gallery. He worked in frame conservation at the National Maritime Museum and is presently a Frames and Furniture Conservator for Knole House (National Trust).

CLOSING FORUM

A forum and discussion on the diversity of terminology used in describing picture frame mouldings and ornaments with the view to have an international panel of professionals produce a catalogue or book of an agreed nomenclature. As an example the Catalogue of Damage Terminology for Works of Art and Cultural Property, Paper, produced by the Bern University of the Arts.

<https://www.hkb.bfh.ch/en/research/publications/katalogder-schadensbilder/>

As stated on their web page, "The catalogue will also help to establish a common vocabulary to document works of art and cultural objects, particularly for international loans and correspondence". Many believe a similar publication would be an invaluable resource in our field.

Holly McGowan-Ja..., 22/8/2016 9:01 AM

Comment [1]: who is presenting

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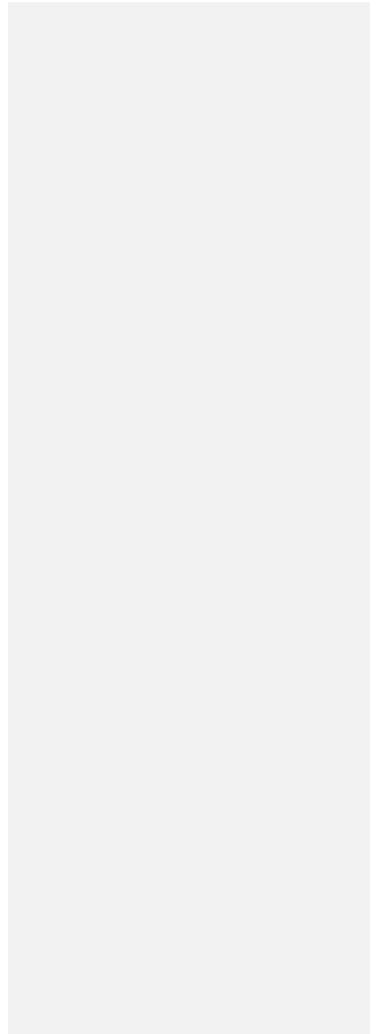
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LIST OF ATTENDEES

Attendee	Affiliation
Anemaat, Louise	State Library of New South Wales
Ashby, Nick	University of Queensland Art Museum
Box, Louise	University of Melbourne
Bradley, Louise	Louise Bradley Framing & AICCM Conservation Framers SIG Convenor)
Brown, Sophie	Sophie Brown Conservation Framing
Buckley, Damian	QAGoMA
Butler, David	Art Gallery of New South Wales, & private framing
Casasayas, Jordi	Centre for Cultural Materials Conservation (CCMC) at the University of Melbourne
Chapman, Mark	Chapman & Bailey
Coorey, Lucinda	Artshop Fine Custom Picture Framing and Art Restoration
Costabile, Rita	Artlab Australia
Davis, Charley	Rich and Davis
Dabrowa, Barbara	Art Gallery of New South Wales
Devaux, Frederique	Sophie Brown Conservation Framing
Döhring, Marei	WERNER MURRER RAHMEN
Dunn, Bronwyn	Museum of Applied Arts and Sciences
Ellem, Alex	University of Melbourne
Fogelberg, Cecilia	Jarman Framing
Geraghty, Ian	Sophie Brown Conservation Framing
Gramotnev, Helen	Independent
Hamilton, Joann	National Portrait Gallery
Hardman, Sarah	Independent
Harrison, Greg	Mildura Regional Art Gallery
Hearne, Janet	Australian War Memorial
Heasman, Claire	International Conservation Services

Ingram, Luke	Arten
Iturri, Amaya	Independent
Izzo, Carolina	Studio Carolina Izzo Ltd.
Kirk, James	Museum of New Zealand
Lee, Heather	Mildura Regional Art Gallery
Lelyveld, MaryJo	National Gallery of Victoria
McGowan- Jackson, Holly	National Gallery of Victoria
Mendgen, Eva	Independent
Middlemost, Thomas	The Charles Sturt University
Miller, Toby	Independent, Curatorial Collective
O'Reilly, Matthew	Museum of New Zealand
Parry, Debra	Melbourne Conservation Service
Payne, John	National Gallery of Victoria
Paynter, Beck	Artshop Fine Custom Picture Framing and Art Restoration
Rich, Reuben	Rich and Davis
Rich, Tony	Art Conservation Framers
Roberts, Lynn	Independent, The Frame Blog https://theframeblog.com
Rouse, Emma	Art Gallery of New South Wales
Sawicki, Malgorzata	Art Gallery of New South Wales
Schaaf, Lisa- Maria	National Gallery of Victoria
Shaw, Suzi	National Gallery of Victoria
Smith, Margaret	Tasmanian Archives and Heritage Office
Springford, Anthony	Black Parrot Art Room
Stein, David	David Stein & Co
Stewart, Cherylyn	Artshop Fine Custom Picture Framing and Art Restoration
Turner, Noel	ARTFIX
Van de Zanden, Zoë	Student (Bachelor of Arts), Amsterdam, NL

Vardy, Sherryn	NETS Victoria
Volonte, Matteo	International Conservation Services
Young, Ellie	gold street studios
Zilli, Robert	QAGoMA