

# M O R G A N H A Y E S

## Education

**M.S. in Art Conservation of Paintings** from the Winterthur/University of Delaware Program in Art Conservation

**B.S. in Fine Arts: Drawing, Painting, and Printmaking & Business Minor** from Portland State University

## Conservation Experience

**Founder, Conservator of Paintings** March 2016-current

**Art Conservation Northwest, Inc.**, Portland, OR

- Examination and documentation of paintings, murals, and painted surfaces from museum collections, private clients, and public institutions.
- Proposal and execution of minor and major treatments including solubility testing, surface cleaning, varnish and overpaint removal, consolidation, humidification, tear repair, lining, loss compensation, inpainting, and varnishing.
- Perform all stages of studio management including treatment prioritization, workflow management for short-term and long-term deadlines, and identifying and procuring appropriate materials and supplies.
- Collaborate with conservators, curators, and conservation scientists for analysis of materials, interpretation of data and imaging processes, and discussion regarding research goals and treatment plans.

**Assistant Conservator of Paintings** June 2014-February 2016

**Balboa Art Conservation Center**, San Diego, CA

Supervisors: Alexis Miller

- Examination and documentation of easel paintings and painted surfaces from museum collections, private clients, and public institutions.
- Proposal and execution of minor and major treatments including solubility testing, surface cleaning, varnish and overpaint removal, consolidation, humidification, tear repair, lining, loss compensation, inpainting, and varnishing.
- Research and analysis of materials and artistic techniques using visual and UV light, stereomicroscopy, infrared reflectography, x-radiography, polarized light microscopy, and micro-chemical testing.
- Perform on-site collection surveys and prioritize treatment approaches.
- Construct and deliver continuing education classes for museum staff, participate in outreach activities, and communicate effectively in formal and informal venues to a variety of audiences.
- Collaborate with conservators, curators, and imaging staff for analysis of materials, interpretation of data and imaging processes, and discussion regarding research goals and treatment plans.

**Andrew W. Mellon Fellow in Paintings Conservation** September 2012-May 2014

**Los Angeles County Museum of Art**, Los Angeles, CA

Supervisors: Joe Fronek, Jini Rasmussen, Elma O'Donoghue

- Examination and documentation of permanent collection paintings, incoming and outgoing loans, new acquisitions, and the formulation of treatment proposals and reports.
- Research and analysis of materials and artistic techniques using visual and UV light, infrared reflectography, x-radiography, cross-section microscopy, XRF, FTIR, and raman spectroscopy.
- Treatment steps performed include solubility testing, surface cleaning, varnish removal, consolidation, tear repair, loss compensation, inpainting, and varnishing.

- Collaboration and communication with conservation science, curatorial, and imaging staff for analysis of materials, interpretation of data and imaging processes, and discussion regarding research goals and treatment plans.
- Assistance with preparation for upcoming exhibitions, incoming and outgoing loans, gallery maintenance inspections, general lab upkeep, and chemical safety and ordering.
- Effective communication skills in formal and informal venues to audiences that may include conservation scientists, donors, colleagues, the public, and school groups.

**Paintings Conservation Intern**

June 2012-August 2012

**Stichting Restauratie Atelier Limburg**, Maastricht, the Netherlands

Supervisors: Ms. Kate Seymour, Ms. Gwendoline Fife, Mr. Luuk Hoogstede

- Treatment techniques performed incorporated the SRAL tissue-gel cleaning method, BEVA-wax filling technique, texturing of fills with silicone molds, solvent gel formulation for adhesive removal, and structural repair of panel boards.
- Materials analysis consisted of micro-chemical spot testing and paint cross-section sampling, preparation, documentation, and interpretation.

**Paintings Conservation, Graduate Fellow**

August 2010-August 2013

**Winterthur/University of Delaware Program in Art Conservation**, Winterthur, DE

Supervisor: Joyce Hill Stoner

- Studies incorporated conservation methodology, history, and theories, art-historical research, and connoisseurship.
- Effective communication skills in formal and informal venues to audiences that may include conservation scientists, clients, peers, the public, etc.
- Technical and analytical training included material composition and deterioration mechanisms, examination of paintings and/or samples with UV, Infrared reflectography, and x-radiography; as well as cross-section and polarized light microscopy, XRF, SEM-EDS, FTIR, raman, and XRD.
- Treatment work consisted of the following oil-on-canvas paintings: a 19<sup>th</sup>-century Julien Dupré French Realist work, a 20<sup>th</sup>-century Morris Hall Pancoast American Impressionist landscape, and a 19<sup>th</sup>-century American folk portrait.
- Reconstructions of wood panels and gilding ornamentation techniques of the early Italian Renaissance were made using historically-accurate materials and methods. Decorative techniques include *pastiglia*, *sgraffito*, punching, and incising.
- Technical art historical research was completed on the techniques and materials of the Expressionist artists Max Beckmann, Otto Dix, and Egon Schiele.

**Paintings Conservation, Graduate Intern**

June 2011-August 2011

**Indianapolis Museum of Art**, Indianapolis, IN

Supervisors: David Miller, Linda Witkowski, Christina Milton-O'Connell

- Assessed the condition of paintings and panels, formulated treatment proposals, and documented treatments.
- Treatment work included solubility testing, surface cleaning, varnish reduction, edge-lining, inpainting, and brush-applied and spray varnishing.
- Analyzed materials and supports with x-radiography, infrared reflectography, attenuated total reflectance spectroscopy, and stereomicroscopy.
- Participated in museum research forums and meetings, workshops, tours, and events.

**Paintings Conservation, Intern**

November 2008-March 2010

**Nina Olsson Art Conservation**, Portland, OR

Supervisor: Nina Olsson

- Assessed the condition of paintings, developed treatment proposals, and performed photo documentation of art works.
- Treated paintings and related objects including surface soiling and accretion removal, filling, lining, inpainting, and gilding.

**Objects Conservation, Intern**

June 2009-June 2010

**MLC Objects Conservation, Portland, OR**

Supervisor: Marie Laibinis-Craft

- Assessed the condition of objects, developed treatment proposals, and performed photo documentation.
- Learned basic methods for treatments of glass, ceramics, and wood.
- Treatment work included solvent testing, surface cleaning, consolidation, reassembly, filling, and inpainting.

**Public Art Collections, Intern**

September 2009-February 2010

**Regional Arts and Culture Council, Portland, OR**

Supervisor: Keith Lachowicz, Public Art Collections Manager

- Assessed and compiled condition reports for public art collection and performed photo documentation.
- Recommended treatment proposals.

**The Regional Laboratory for the Science of Cultural Heritage Conservation, Intern** Oct. 2009-February 2010**Portland State University, Portland, OR**

Supervisor: Dr. Tami Lasseter-Clare, Assistant Professor of Chemistry

- Created cross-section samples of painting surface for analysis.
- Performed photo documentation and condition analysis of a 17<sup>th</sup> Century Ethiopic Manuscript.

**Collection Management, Paper Conservation, Intern**

October 2008-April 2009

**Portland Art Museum, Portland, OR**

Supervisor: Elizabeth Chambers, Head of Conservation

- Practiced correct methods for continued maintenance of museum collection.
- Assessed and recorded the condition of paper objects.
- Created and modified museum database files on Filemaker Pro.
- Performed treatments for removing surface soiling and accretions, repairing tears and washing acidic paper.

**Related Experience****Portland Art Museum Volunteer, Marketing Department**

October 2007-October 2008

Portland Art Museum, Portland, OR

Supervisor: Tony Villagran, Volunteer Coordinator

- Compiled, organized, and archived earned media, organized media archives.
- Created press clippings book and maintained database of potential members.
- Formatted museum calendar for publishing, edited magazine copy, and assisted at press releases.
- Assembled, organized, archived documents, and prepared museum development documents.

**Studio & Gallery Assistant**

August 2005-February 2006

Carla Gannis, Pablo's Birthday Gallery, New York City, NY

Supervisor: Carla Gannis, Artist

- Performed art handling, matting, framing, archiving, packaging, and couriering of finished pieces.
- Supported Carla Gannis with public relations tasks for Multiple Partners show (9/05) including web page preparation, research for future art pieces, Photoshop adjustments and archiving of gallery pieces.
- Collaborated on invitation design for Jimi Billingsley's Transit Glyphs show (10/05), creation of DVD's, and other related public relations projects.

**Professional Skills****Analytical Laboratory Experience:** Polarized light microscopy, micro-chemical testing, x-radiography, infrared reflectography, FTIR, Raman spectroscopy, XRF, and SEM-EDS.**Photography:** DSLR photography.**Computer:** Microsoft Office, Nikon ACT, Adobe Photoshop, Camera Raw, and Bridge CS5.**Gilding Experience:** water, shell gold, oil gilding, *pastiglia*, *sgraffito*, tooling.**Inpainting:** Gouache, egg tempera, watercolor, Golden MSA, PVA, and Gamblin Conservation colors.

## Scholarships and Grants

Society of Winterthur Fellows, Winterthur/University of Delaware, 2013  
Edward and Elizabeth Goodman Rosenberg Foundation, Winterthur/University of Delaware, 2013  
Annette Kade Charitable Trust Grant, Winterthur/University of Delaware, 2012  
Samuel H. Kress Grant, Winterthur/University of Delaware, 2012  
George Stout Grant, FAIC, 2012  
Karen & Leo Gutmann Foundation Grant, University of Delaware, 2011  
Sterrett Foundation Grant, University of Delaware, 2011  
Professional Development Award, University of Delaware, 2011, 2012  
Graduate Fellowship, Winterthur/University of Delaware, 2010-2013  
Loughlin-Van Gogh Scholarship, Notre Dame de Namur University, 2003-2004  
Costanzo Building Scholarship, Clackamas Community College, 2002-2003  
Dean's Scholarship, Lewis and Clark College, 1997-1998

## Professional Affiliations

- International Institute for Conservation of Historic and Artistic Works (IIC), 2015-present
- American Institute for Conservation (AIC), 2008-present
- Western Association for Art Conservation (WAAC), 2008-present
- Emerging Conservation Professionals Network (ECPN), 2011-present
- Friend of the International Council of Museums (ICOM), 2011-2013
- Association of North American Graduate Programs in Art Conservation (ANAGPIC), 2011-2013

## Conferences, Workshops, and Symposia

- IIC Congress, "Saving the Now: Crossing Boundaries to Conserve Contemporary Artworks", Los Angeles 2016
- AIC Annual Conferences, May 2011-16
- WAAC Annual Meetings, November 2012, 2016
- Modular Cleaning Program Workshop led by Chris Stravroudis, Los Angeles, CA, February 2015
- "Abstract Expressionism: Time, Intention, Conservation, & Meaning", Los Angeles, CA, November 2015
- California Association of Museums annual meeting, San Diego, CA, February 2015
- Essentials of Inpainting Workshop led by Jim Bernstein, San Francisco, CA, May 2014
- "Magritte: Beyond the Image, Beneath the Paint", Houston, TX, March 2014
- The Non-Invasive Analysis of Painted Surfaces, Washington, D.C., February 2014
- "¡América Tropical! *Celebrating a Siqueiros Masterpiece*," Los Angeles, CA, November 2012
- "Modern Resins for Varnishing and Retouching," Maastricht, the Netherlands, July 2012
- "Leonardo da Vinci: Recent Technical Findings and Discoveries," New York, NY, February 2012
- Howard Pyle Scholars Day, Wilmington, DE, January 2012
- ICOM-Committee for Conservation 16th Triennial Conference, Lisbon, Portugal, September 2011
- Traditional Gilding and Conservation of Gilded Wooden Objects, Winterthur, DE, May 2011
- ANAGPIC Conference, 2011-13
- "George Inness and the Art of Italy," Philadelphia Art Museum, Philadelphia, PA, March 2011
- "The Substance of Painting," Graduate Symposium, Yale Center for British Art, New Haven, CT, February 2011
- "Conservation Symposium: Art and Conservation in the Pacific Northwest," Seattle Art Museum, October 2009
- "The State of the Art: Diagnosing Instability and Degradation in Cultural Artifacts" by Paul Whitmore, Portland State University, October 2009
- "Preserve or Let Perish: Some Challenges for Contemporary Art Conservation," Conservation Symposium Northwest, University of Oregon, November 2008
- "The Future of Pictures from the Past," Conservation and Digital Enhancement of Images, Portland Art Museum, November 2008