

ANTOINETTE DWAN

PROFESSIONAL BACKGROUND

M.S. Art Conservation, Paper Conservation Specialty, University of Delaware/Winterthur Museum.
B.A. University of California, Berkeley. M.A. Art History Candidate University of California Davis,
Fellow of the American Institute for Conservation.
Member, Western Area Art Conservators, President 2000
Founding Member, *Octavo*, Invitation only professional paper conservation group.
Founding Editor, Paper Conservation Catalog, American Institute for Conservation.

PROFESSIONAL EXPERIENCE

Art Conservation Services Provide treatments, consultations, assessments for works on paper.
Museum quality treatments for private clients, dealers, museums.
Fine Arts Museums of San Francisco, Exhibition Conservator.
San Francisco Museum of Modern Art, Exhibition Conservator.
Smithsonian Institution, National Museum of American History, Head of Paper Conservation.
Supervised three paper conservators; contract paper, photographic, and book conservators, interns.
Baltimore Museum of Art, Associate Paper Conservator. Supervised assistant conservator, technicians,
interns, contract photographic and book conservators.
National Gallery of Art, Mellon Fellow Paper Conservator. Performed treatments, examinations,
consultations, and published research.
University of California, Davis, Conservation Lab, Conservation Intern.

WORKSHOPS/LECTURES

Presented two-day workshops for paper conservators on ammonium citrate and sodium borohydride use
in paper conservation: National Gallery of Art, Winterthur Graduate Conservation program, Morgan
Library, NYU Conservation Program, Brooklyn Museum, San Francisco Legion of Honor, SFMOMA,
Stanford University Conservation staff, LACMA .

"The Use of Lascaux 360 HV as a Non-Aqueous Adhesive for a Water Sensitive Pastel" WAAC meeting.
"Treatment of A Grace Hartigan Collage: Special Tape Problems", Washington Conservation Guild.
"Fakes and Forgeries", John Hopkins University Lecture Series
"Nineteenth Century Artist's Use of Oriental Papers: Identification and Conservation. AIC meeting.
"Careers in Conservation", Smithsonian Institution Museum Program.
"Condition and Care of Paper Artifacts" Smithsonian Institution NMAH
"Connoisseurship of Prints and Drawings", Washington D.C. Print Club.
"Media Identification", Baltimore Museum of Art Print and Drawing Society.
"Paper Conservation Related to Connoisseurship of Prints and Drawings", Baltimore Museum.
"Whistler's Use of Oriental Papers in His Graphics", Smithsonian Associates.
"History of Drawing Materials", Delaware Art Museum.

PUBLICATIONS

"Ammonium Citrates for Stain Removal in Paper" WAAC Newsletter Volume 37 Number 3
"Western Art Paper Mends" Western Area Art Conservators, Volume 36 Number 2.
"Paper Complexity and the Interpretation of Conservation Research", Journal of the American Institute for
Conservation, 26.
"Treatment and the Examination of Japanese Papers: A Case Study Using the Prints of James McNeil
Whistler", Studies in the History of Art, National Gallery of Art, Washington D.C.
"Use of Goretex to Dry Modern Printing Papers", AIC Book and Paper Group Annual.
"Conservation Treatment of Jasper Johns Decoy", AIC Book and Paper Group Annual.
"Temporary Masks for Aqueous Treatment of Water Soluble Media", AIC Book and Paper Annual.
Paper Conservation Catalog, American Institute for Conservation. Editor.

ADDITIONAL TRAINING

Institute of Paper Chemistry: Paper Fiber Microscopy; Paper Testing; Paper Physics.