

# Valeria Duplat Paper Conservation

SINCE 2007

## Address

Rua do Dr. Ramalho Fontes, 87, 5º andar, Direito  
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## Phone

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## Web

[www.valeriaduplat.com](http://www.valeriaduplat.com)

## Citizenship

Bi-national French and Colombian

## Pronouns

She, her, hers

## Status

Married

# 2022

CURRICULUM VITAE

Paper conservator specialising in modern and contemporary art. I have been working in conservation since 2007. Understanding art and materials, their working and ageing properties, and helping people is what I am most passionate about. I especially enjoy working with artists and their representatives to help them preserve and enjoy their collections. In addition, I am also committed to ethical and sustainable methods of care.

## Languages

English – C2 written and oral communication  
French – C2 written and oral communication  
Portuguese – A2 written and oral comprehension  
Spanish - Native Speaker

## Networks and social media

Researchgate profile Valeria Duplat  
[inp-fr.academia.edu/ValeriaDuplat](http://inp-fr.academia.edu/ValeriaDuplat)  
[Linkedin.com/in/valeriaduplat/](https://www.linkedin.com/in/valeriaduplat/)

## Professional bodies

ARSAG 2009 - 2011  
FFCR 2009 - 2011  
IADA since 2016  
ICOM and ICOM-CC since 2009-  
present  
ICON 2011- 2016  
INCCA since 2011



## EMPLOYMENT

### **2021– present Oporto Paper Conservation, Private practice (Portugal, France, UK)**

Paper conservator working for private collectors of Modern and Contemporary art. Recurrent teacher at Institut National du Patrimoine INP for the Conservation of Contemporary Art module. Technical consultant in the production of works of paper by living artists: Introduction of heat-activated glues for collages and pop-up compositions with silkscreen printed paper for Marine Hugonnier; improvement of canvas backing methods for oversized drawings for Raul Illarramendi; reinforcing paper for cut-out compositions for Georgia Russell).

### **2014 – 2021 Paper Conservator Acquisitions and Long Loans at Tate (UK)**

Responsible for documenting, treating and preserving acquisitions of modern and contemporary art on paper, including multimedia installations and performance with paper elements. The role involved carrying out artist interviews and site visits; compiling technical specifications and installation notes; documenting materials and techniques; coordinating scientific analysis to identify materials, assessing condition or treatment viability; carrying out courier trips to supervise transport and overseeing the installation of works with friable media. It also involved line-management and supervision of freelancers and interns, training and knowledge sharing sessions, and studio management. Treatments include works by Christopher Wool, Joe Tilson, Diet Sayler, Emilio Prini, Chila Burman, Mary Beth Edelson, Zarina Hashmi, Benode Behari Mukherjee, Bahman Mohassess, Saleem Arif Quadri, Belkis Ayón, Paul Neagu, Terry Atkinson and Anselm Kiefer.

### **2009 – 2014 Paper Conservator, Private Practice (France, India, Qatar, UK)**

Paper conservator working for museums, public institutions and private collections. Mainly carried out treatment projects and supported condition checks and installation for displays and exhibitions programmes (Nottingham Contemporary, Jean Cocteau Museum in Menton, Bourdelle Museum in Paris, Pompidou Centre Metz, Musée Les Arts Decoratifs Paris, Institut National de l'Histoire de l'Art). Participated in ambitious collection care projects involving rehousing, migration of storage areas, and opening new exhibition spaces (Mathaf the Arab Museum of Modern Art in Doha, Picasso Museum in Paris, and Freemasonry Museum in Paris). Completed *in-situ* conservation projects for private collections in France (CHANEL Patrimoine) and abroad (owner of fine art, rare books, manuscripts, and photographs in Bangalore). Supported preventive conservation campaigns for 20th-century archive material, including manuscripts, photographs and photo books (Archive of Modern Conflict, Galerie Serge Plantureux).

## VOLUNTEER WORK

### **2021-2022 Sustainability in Conservation social media co-manager**

Creating and uploading content in LinkedIn and Twitter on behalf of SIC.

### **2019-2021 Collection Care Staff Council Representative**

Supporting the views from Tate Conservation's team (75 colleagues) across 3 London sites.

### **2019-2020 Advisory panel for BA and MA Conservation: Books & Paper at City and Guilds London Art School**

Input for curriculum structure and content, equipment and studios' layout for new course opening in September 2020



## RESEARCH

### **2019-2021 Collection Care at Tate**

Methodology and archiving strategy for digital files from digital-born or digital-dependent art on paper.

### **2019 Conservation Project at Tate**

Development of non-aqueous pressure-sensitive mending method for *Selected Wall Collages T14987* by Mary Beth Edelson.

### **2017 UCL Institute For Sustainable Heritage in partnership with Tate**

COMPLEX: 'The Degradation of Complex Modern Polymeric Objects in Heritage Collections: A System Dynamics Approach'. Associate conservator to survey and identify plastic material present on works on paper.

### **2015-2017 Collection Care at Tate**

Study of the dynamics of off-gassing Volatile Organic Compounds (VOC) from transit frames used for storage: implementation of a barrier material.

### **2015 Collection Care at Tate**

Implementation of spectrophotometry to document acquisitions on paper and photographs classified or questioned as light sensitive.

### **2008 Royal Library (Denmark) fellowship from La Fondation Carnot**

The use of halide charged interleaves for treatment of iron gall ink damaged papers. Assistant involved in the preparation of samples, carrying out spectrophotometry, cold extraction pH, and degree of depolymerisation measures, and artificial aging.

### **2008 Centre for Research on Preservation (France)**

Methods of Aqueous Treatments: The Last Resort for Badly Damaged Iron Gall Ink Manuscripts. Responsibilities as described above.

### **2007 National Heritage Institute (INP) (France)**

Adaption of phytate treatment to treat a contemporary artwork on paper highly damaged by the artistic process, the presence of a corrosive layer and sulphuric acid still impregnated in the paper support.

## PUBLICATIONS

Rouchon V., Hansen B., Duplat V., Duranton M., 2013. "The use of halide charged interleaves for treatment of iron gall ink damaged papers". *Polymer Degradation and Stability*, 98, (7), 1339-1347.

Rouchon V., Desroches M., Duplat V., Letouzey M., 2012. "Methods of aqueous treatments: The last resort for badly damaged iron gall ink manuscripts". *Journal of Paper Conservation*, 13, 7-13.

Rouchon V., Desroches M., Duplat V., 2012. "An Aqueous Treatment for Highly Damaged Manuscripts: Minimising the Risk of Mechanical Damage". *Journal of Paper Conservation*, 13, 36-37.

Duplat V., Rouchon V., 2009. "Steel versus paper: the conservation of a piece of modern art consisting of a rust print on paper", *Journal of Paper Conservation*, 10, 26-34.



## COMMUNICATIONS

2022 "Working for Heritage Institutions", Rethinking Heritage Training & Professions, NOVA School of Science and Technology, Lisbon

2021 "Photocopy art: Treatment and reframing project during lockdown", Tate, London.

2020 "Documenting Contemporary Art, refereed presentation", ICON Emerging Conservators group, Zoom broadcast, London.

2019 "Wall Collages: Treatment, Packing and Installation", Tate, London.

2019 "Documenting Contemporary Art", refereed presentation, ICON Documentation of Collections, National Museum, Cardiff

2018 "Conservation Treatment of a Large-Scale Pastel Drawing on Paper", Tate, London.

2018 "Collecting Contemporary Art with a Conservation mindset", guest speaker at Art On Paper art fair, Brussels.

2016 "Installation of a Large-Scale Photograph Printed on PVC Banner", Tate, London.

2008 "Étude comparative de quatre adhésifs pouvant être utilisés pour le doublage d'une œuvre sensible à l'humidité.", Les rencontres thématiques de l'ARSAG, INP, Paris.

2008 "Métal versus papier : assemblage de deux entités incompatibles restauration d'une œuvre graphique contemporaine ", Poster, Colloque Art d'aujourd'hui patrimoine de demain, SFIC, Paris.

## EDUCATION

### **2003– 2007 Master (MA) Paper Conservation**

Distinction with prize for best in year [Félicitations du jury]

Institut National du Patrimoine - Departement des Restaurateurs – INP (France)

Modules include: Conservation science (341 hours), theory and practice of conservation (1356 hours), materials and techniques (434 hours), history of art, heritage legislation, IT and languages (549 hours). Internships: One-month at Palais des Beaux-Arts de Lille in France and three-months at the Pinacoteca do Estado de Sao Paulo in Brazil.

### **1999-2002 BA (Hons) History of Art**

University La Sorbonne Paris and University of Montpellier (France)

Modules include: Archeology, Prehistory, Architecture, Islamic Art, African Art, Photography, Medieval, Renaissance, Classical Art, Modern and Contemporary Art.

### **1999 French Bacalaureat**

Lycée Français Louis Pasteur (Colombia)

Scientific qualification with emphasis in Chemistry and Physics.

## PROFESSIONAL DEVELOPMENT

### Administration

Excel training Level 3 (basic tools, databases, formulas, data visualisation), 2016-2021

Outlook and Word Level 2, 2018

Introduction to influencing, 2018

Managing time and priorities, 2015

Diversity and Inclusion at the workplace, 2015

## PROFESSIONAL DEVELOPMENT (SUITE)

### Administration

Excel training Level 3 (basic tools, databases, formulas, data visualisation), 2016-2021  
Outlook and Word Level 2, 2018  
Introduction to influencing, 2018  
Managing time and priorities, 2015  
Diversity and Inclusion at the workplace, 2015

### Collection Management

[re]framing the arts: a sustainable switch, 2020-2021 Art/Switch  
Collections Database Level 2, 2019  
Micro-fading, 2018  
Museum lighting, 2016 International Academic Projects (IAP)  
Records Management and collections, 2016  
Courier training Loans out and International programme, 2015  
Collections Database Level 1, 2014  
Health and Safety and Risk assessment, 2014  
Project Management in Conservation and Collections Care, Icon UK, 2013

### Conservation

*Agar-Agar* by Ambra Giordano, 2021  
*The Modular Cleaning Program: introduction and theory* by Chris Stavroudis, 2019  
*Plastics* by INCCA and the Netherlands Institute for Cultural Heritage, funded with the support from Anna Plowden Trust, 2019  
*Micro-emulsions, Nanogels, and Pressure sensitive tapes* by CSGI, 2018  
*Gels in conservation* by IAP, 2016  
*New methods of cleaning works on paper* by IAP, 2015  
*Understanding Asian Papers and their application in paper conservation* by M. Song, 2014  
*Adhesives and consolidants in conservation* by Canadian Conservation Institute, 2011  
Conservation and exhibition mountings for works on paper P. Hugh, 2011  
*Conservation of transparent paper* by H. Homburger, 2009

### Museology

*The Art Museum: Past, Present, Future*, Tate Modern, Jan-Mar 2020

## MEDIA & CATALOGUES

*Conservation of Contemporary Drawings*, 2019, interview for Le Journal des Arts and Art Media Agency e-magazine

*The Removal of Pressure Sensitive Tape from Works of Art on Paper*, 2018, Tate website

*1917*, Centre Pompidou Metz, 2012, exhibition catalogue with acknowledgement and reproduction of artwork after treatment p.275

*Le papier à l'œuvre*, Musée du Louvre, 2011, exhibition catalogue with acknowledgement and reproduction of artwork after treatment p.246

*Du dessin au vitrail: Peintres et maîtres verriers du XIX siècle au Nord de la France*, Palais des Beaux-Arts de Lille, 2006, exhibition catalogue with acknowledgement and reproduction of artwork after treatment p.46-47