



CURRICULUM VITAE

NINA OLSSON is president and majority owner of Heritage Conservation Group, a private practice for the conservation of cultural heritage based in Portland, Oregon, and established in 2015. HCG brings together a select group of experienced, local art conservation professionals of various specialties, including architectural, painting, objects, paper, photography, and textiles, to consult on preservation strategies, preventative conservation, condition assessment, treatment and proposals, installation criteria, and historical research. HCG's team has the capacity to respond to RFPs that involve multi faceted conservation efforts and complex and interdisciplinary work.



Nina has 30 years of professional experience in both Europe and the US, with an emphasis on the conservation of paintings and polychrome wood sculpture. Nina has expertise in the examination of works painted on panel, canvas, paper, wood, murals and various mediums, their conservation and restoration treatment, collection surveys, and consultation on the framing, storage and exhibition of works of art. Nina is internationally known for her research in the field of heat transfer in art conservation and for the development of innovative treatment methodologies and instrumentation. From 2011-2014 Olsson held a research position at the University of Florence, Italy and co-led the IMAT Project, a research project funded by the European Commission, to develop an innovative new heat transfer device for the conservation treatment of cultural heritage objects that integrates cutting edge nanotechnology with the special needs of art conservation heat transfer instrumentation. (www.imatproject.eu)

Since 2001, Nina Olsson's private painting conservation practice has worked with the principal cultural heritage institutions of the Pacific Northwest region, including the Portland Art Museum, Hallie Ford Museum at Willamette University, Cooley Gallery at Reed College, the Hoffman Gallery at Lewis and Clark College, University of Oregon, Oregon State University, Oregon Arts Commission, Oregon Historical Society, the Regional Arts and Culture Council, and on major preservation campaigns with Owners at The Oregon State Capitol, Portland Public Schools, and Salem Keizer Public Schools. Olsson is a member of the American Institute for Conservation (AIC), and the Western Association for Art Conservation (WAAC), ICOM-US, and has been a mentor to pre-program interns seeking admission in graduate programs in conservation and to emerging professionals in the field.

From 1985-2000 Olsson was active in Florence, Italy where she studied, then practiced and taught art conservation at the Istituto per l'Arte e il Restauro-Palazzo Spinelli, and taught courses on the History of Conservation for the Joint International Studies Program of the University of Michigan, and the University of Wisconsin. Works treated by Olsson are conserved in Florence at Palazzo Pitti, the Museo Nazionale del Bargello, the Galleria degli Uffizi, the Museo di Montalcino, and many more historic sites.

With experience on both sides of the Atlantic, Olsson is a regular contributor and speaker in the field in Europe and the US, with published research topics that range from the history of Italian restoration, conservation treatments of Italian 15th century to American 21st century works, to the development of new technologies and conservation treatment methods. She is currently researching the use of monoatomic oxygen for surface cleaning of cultural heritage, mild heat applications for painting conservation, and working on multiple efforts to recover and conserve American New Deal masterworks in Oregon.

Nina co-founded Heritage Conservation Group based on her belief in the strength of interdisciplinary collaboration in achieving the best possible outcomes to problem solving for cultural heritage conservation, from routine maintenance to the most complex treatments.



SELECT WORKS CONSERVED (BY PERIOD)

CONTEMPORARY

Mark Ryden, *The Magic Circus*, 2001, oil on panel, private collection.

Andy Warhol, installation of *Camouflage*, 1986, oil on canvas, The Broad Art Foundation, Los Angeles County Museum of Art, Los Angeles, CA, and at the Portland Art Museum.

Leon Golub, *Interrogation I*, 1980-81, acrylic on canvas, The Broad Art Foundation, at the Hoffman Gallery at Lewis and Clark College, Portland.

Robert Motherwell, *Open No. 16 in Ultramarine with Charcoal Line*, 1968, acrylic on canvas, private collection.

Gerhardt Richter, *Farbtafel*, 1966-78, oil on canvas, Museum of Contemporary Art, Los Angeles.

Alex Schomburg, *The Principal Fishes of the Clackamas River*, 1963, oil on plywood, PGE, Clackamas County Historical Society.

Lee Kelly, *Mouth of Night*, 1958-62, oil on canvas, Private collection, courtesy Elizabeth Leach Gallery, Portland, OR.

Paul Georges, *Portrait of the Georges Family*, 1961, oil on canvas, Portland Art Museum.

Carl Hall, *Willamette Valley*, 1954, marouflage murals, oil on canvas, Hallie Ford Museum of Art, Willamette University, Salem, OR.

AMERICAN NEW DEAL

Erich Lamade, *A Pageant of Oregon History*, caseine and oil on plaster, 1941, Abernethy Elementary School, Portland, Oregon.

Barry Faulkner, *The State of Oregon*, 1938, oil on canvas marouflaged to plaster, Governor's Suite, State Capitol of Oregon, Salem, OR.

Percy Manser, *Auditorium Murals*, 1938, Oil on plaster, Hood River Middle School, Hood River, OR.

Howard Stoyell Sewell, *Old Library Murals*, and *Theatre panels*, 1937, oil on canvas adhered to plaster, Oregon City High School, Oregon City, OR.

Aimee Gorham, *SEND US FORTH TO BE BUILDERS OF A BETTER WORLD*, 1938, marquetry mural, Chapman Elementary School, Portland, OR.

Martina Gangle Curl, *The Columbia River Pioneer Migration – The Raft, The Homesteaders*, 1938, tempera on Canvas, Portland Public Schools, Portland, OR.

Martina Gangle Curl, *The Clinic*, oil on canvas, 1938, Oregon Museum of Mental Health, Salem, OR.

Louis Bunce and **Clifford Gleason**, *Alice in Wonderland, Arabian Nights' Entertainment*, 1938, tempera on canvas marouflage, Salem Keizer Public Schools, Salem, OR.



MODERN

Alice Neel, *Isabetta Enriquez*, 1934, oil on canvas, Private collection, Portland, OR.

Norman Rockwell, *Good Boys*, 1926, Oil on canvas, Portland Art Museum.

Franz von Stuck, *Phyrne*, 1917, Oil on canvas, Portland Art Museum.

Childe Hassam, *Bathers and Cloud Reflections*, 1914, oil on canvas, private collection.

Plinio Nomellini, *Portrait of Grazia Deledda*, 1912-1914, oil on canvas, *Portrait of Coriolano*, oil on canvas, *At the Cascine*, oil on cardboard, Eleonora Nomellini Collection.

C.E.S. Wood, *Untitled (Snake River Plain)*, 1906, oil on canvas, S. Wood collection, Boise, Idaho.

Claude-Emile Schuffenecker, *Jeune femme à la robe rose*, 1896, oil on canvas, Portland Art Museum.

Vincent Van Gogh, *Ox Cart*, 1884, Oil on Canvas, Portland Art Museum, Portland, OR.

Vincent van Gogh, *Peasant Head: Right Profile*, 1884-1885, oil on canvas, Private Collector.

Seymour Guy, *Portrait of Adele de la Lanceau*, 1861, oil on canvas, Portland Art Museum.

Eugène Delacroix, *Jesus on the Lake of Genesareth*, 1853 ca., oil on canvas, Portland Art Museum.

William F. Cogswell, *Portraits of Josiah and Henrietta Failing*, 1875 ca., oil on canvas, Oregon Historical Society.

William F. Cogswell, *Portrait of Gov. Theodore T. Greer*, 1899, oil on canvas, Oregon State Capitol.

Charles Emile Jacques, *Untitled (interior)*, oil on canvas, 1840 ca., Hallie Ford Museum of Art, Salem, OR.

Cycle of 8 Murals from the Grand Ballroom of the Masonic Temple, ca. 1930, marouflage mural, oil on canvas, Mark Building, Portland Art Museum, Portland, OR.

OLD MASTER

Giuseppe Bonito, *Il baglio dei femminielli*, 1740 ca., oil on canvas, Portland Art Museum.

Pietro Paltronieri called Il Mirandolese, *Capricci I & II*, 1720 ca., tempera on canvas, Portland Art Museum.

Felipe Diricksen, *Portrait of the Infanta Anna Maria d'Austria*, oil on canvas, 1630, Portland Art Museum.

Gabriel Revel, *Portrait of a Sculptor*, 1676, oil on canvas, Portland Art Museum.

Paris Bordone, *Madonna and Child with Saint Francis and Saint Anthony Abbott*, oil on canvas, 1575 ca., private collection.

John Wesley Jarvis, *Portrait of Colonel William Williams*, Oil on canvas, 1815, Hallie Ford Museum of Art, Salem, OR.



Ralph Blakelock, *Cheyenne Encampment*, ca. 1837, oil on canvas, Portland Art Museum, Portland, OR.

Piero del Pollaiuolo, *Incoronation of the Virgin and Saints*, 1483, tempera and oil on panel. Church of Sant'Agostino, San Gimignano (Siena).

1346 Master, *Triptych representing Madonna and Child, St. John the Baptist, and St. Augustine*, 1346, egg tempera and silver gild on panel. *Madonna and Child*, XIV century, egg tempera and gild on panel. Museo Civico e Diocesano d'Arte Sacra di Montalcino (Siena).

Julienne de Parme, *Jupiter and Thetas; Eneas and Acathe in the Forest of Carthage; Dispute between Pan and Apollo*, second half of the XVIII century, oil on canvas. Palazzo Pitti, Florence.

Francesco Vanni, *Miracle of the Possessed Woman; The Blessed Tomaso Naccius; The Blessed Raimondo of Capua*, last quarter of XVI century, mural, oil on plaster, Chapel of St. Catherine, Basilica of San Domenico, Siena.

Michele di Ridolfo del Ghirlandaio, *Portrait of a Monk*, oil on panel. Private collection, Florence, Italy.

Francesco Granacci, *Madonna with Child with Saints Bartholomew and Francis*, oil on panel, Church of Santa Maria, Cintola Bassa (Florence).

Donato Mascagni, *Crucifix with Saint Sebastian and Saint Ansano*, oil on canvas, Church of Saint Peter, Luco di Mugello (Florence).

C. Salvetti, *Portrait of Sodoma, Le Malefemmine*, oil on canvas, XIX century, Abbey of Monteoliveto Maggiore (Siena).

Marco Liberi, *Allegorical figure of a Virtue*, oil on panel. Private collection.

Giovanni Maria Butteri, *Crucifixion with Saint Roch and Bishop Saint*, oil on panel, Private Collection.

Tiberio Titi, *Portrait of a Young Prince Colonna*, oil on canvas. Private collection.

POLYCHROME SCULPTURE

Bembo Crest, and *Chinoiserie Clock*, 18th C., oil and gild on carved poplar, Portland Art Museum.

Florentine Sculptor, *Mater dolens or Maria of Cleopha*, 1525 circa, egg tempera and gild on cedar. National Museum of the Bargello, Florence.

Jacopo Sansovino, *Crucifix*, 16th C., egg tempera on poplar with polychrome and gilt canvas perizoma. Church of Santa Maria, Panzano (Florence).

Castiglian Master, *Madonna and Child Entroned*, 13th century, egg tempera and gild on walnut. Private collection, Florence.

Tuscan sculptor, *Crucifix*, 1400 circa, egg tempera on wood. Church of the Misericordia, Gambassi Terme (Florence).

Giovanni di Stefano, *Head of a saint*, oil on terracotta. Private collection.



PRESENTATION AND TEACHING HISTORY

- 2019 Invited speaker, Painting Specialty Group at the 47th Annual Meeting of American Institute for Conservation (AIC), Uncasville, CT; 06/2019.
- Development of Sandbox Session Innovation Laboratory, Getty Conserving Canvas Initiative Symposium, Yale University, New Haven, CT; 10/2019.
- 2018 Invited speaker, Painting Specialty Group at the 46th Annual Meeting of American Institute for Conservation (AIC), Houston, TX; 06/2018
- 2017 Invited speaker, ICOM-CC 18th Triennial Conference, "Linking Past and Future", Copenhagen; 4-8 September 2017.
- Invited speaker for Joint Session of Wood Artifacts Group and Architectural Conservation, at the 45th Annual Meeting of American Institute for Conservation (AIC), Chicago, IL; 06/2017
- 2011-2014 Co-leader of the IMAT Project. Researcher at the University of Florence, Italy, Department of Industrial Engineering.
- 2014 Invited speaker XII Congresso Nazionale IGIIIC (IIC- Italian Group) – Lo Stato dell'Arte, Accademia di Belle Arti di Brera, Milan, Italy; 09/2014
- Invited speaker PSG tips session and Poster session - 42nd Annual Meeting of American Institute for Conservation (AIC), San Francisco, USA; 05/2014
- Teaches workshop on IMAT flexible heat transfer mats, Stichting Restauratie Atelier Limburg (SRAL), Maastricht, Netherlands; 10/2014.
- 2010 Invited speaker for Painting Specialty Group at the 38th Annual Meeting of American Institute for Conservation (AIC), Milwaukee, WI; 06/2010
- Invited speaker for X Congresso Nazionale IGIIIC (IIC- Italian Group) – Lo Stato dell'Arte Lo Stato d'Arte, , Venice, Italy; 09/2010
- 2009 Invited speaker, Symposium on Art Conservation in the Pacific Northwest, Seattle Art Museum.
- 2004 Invited speaker for 32nd Annual Meeting of American Institute for Conservation (AIC), public lecture, Portland, OR; 06/2004.
- 2003 Invited speaker for Paintings Specialty Group, 31st Annual Meeting of American Institute for Conservation (AIC), Arlington, VA; 06/2003.
- 1997 Teaches a series of four workshops on structural conservation methods at the Turkish National Laboratories at Dolmabahçe Saray, Istanbul, Turkey.



- 1997 Lyceum, Florence, Italy. Invited speaker. The talk concerned Gaetano Bianchi, Florentine restorer and decorator of the XIX century.
- 1994-1995 University of Michigan and University of Wisconsin, International studies program, Florence, Italy. Taught course in the 'History of Art Restoration in Florence', and an invited speaker at the same program, and spoke on various arguments regarding art conservation in Florence.
- 1991-2000 Firm partner in Studio OLSSONAMOROSI, Florence, Italy.
- 1990-1998 Istituto per l'Arte e il Restauro, Palazzo Spinelli, Florence, Italy. Teaches courses in Structural Conservation of Works on Canvas, and Theory and Methods of Inpainting.

COLLECTION SURVEYS

New Deal works in the visual arts collection of the Portland Public Schools, in collaboration with Ginny Allen; 2007

Historic visual art holdings in the Auditorium, Multnomah Pavillion, and MacKenzie Hall, at Oregon Health and Sciences University; 2016.

EDUCATION

The Institute of Art and Restoration, Palazzo Spinelli, Florence, Italy. Conservator of Painting, 1990.

University of Wisconsin, Madison. Bachelor of Science, 1987, Art History and Art.



SELECT PUBLICATIONS

N. Olsson, *Artist's Materials and Studio Practice in the Conservation of New Deal Artworks in Oregon*, (forthcoming 2020), Exhibition catalogue, Federal Arts Project in the Pacific Northwest, Tacoma Art Museum.

N. Olsson, T. Markevicius, *Controlled Heat: Structural Treatment of Paintings on Canvas Using Flexible Heating Mats*, (forthcoming October 2019) Getty Conserving Canvas Symposium, Yale University (forthcoming).

N. Olsson, T. Markevicius, *Kill-Or-Cure Remedy and Authenticity of Condition: From Weathered Paintings by Edvard Munch to Ephemeral Contemporary Art*, (forthcoming May 2019), AIC's 47th Annual Meeting "New Tools, Techniques, and Tactics in Conservation and Collection, Uncasville, CT, and New England May 13-17, 2019 (forthcoming June 2019).

T. Markevicius, N. Olsson, *Monoatomic Oxygen Revisited: A Nanoscale Method for Non-Contact Cleaning of Sensitive Modern Oil Surfaces using Effluent of Neutral Oxygen Atoms*, Proceedings from the Conference on Modern Oil Paint (CMOP), Rijksmuseum, Amsterdam, May 23-25, 2018 (forthcoming).

N. Olsson, S. Springer, *Gabriel Revel's Portrait of a Sculptor: A Painting and Treatment in Transition*, Proceedings of the Painting Specialty Group at the 46th Annual Meeting of American Institute for Conservation (AIC), Houston, TX; 06/2018 (forthcoming June 2019)

N. Olsson, S. Radivojevic, *Aimee Spencer Gorham's Wood Marquetry of the Pacific Northwest*, Postprints of the Joint Session of Architecture and Wooden Artifacts, 45th Annual Meeting of American Institute for Conservation (AIC), Chicago, IL, pp. 87-100.

T. Markevičius, T. Syversen, E. Chan, Nina Olsson, C. Skov Hilby, R. Šimaitė, *Cold, warm, warmer: use of precision heat transfer in the optimization of hydrolytic enzyme and hydrogel cleaning systems*, Proceedings from the London Gels in Conservation Conference, Tate, October 16-18, 2017, pp. 67-72.

T. Markevicius, Nina Olsson, R. Hegelbach, R. Furferi, H. Meyer, K. Seymour, K. Saborowski, L. Borgioli, L. Amorosi, L. Conti, R. Šimaitė, E. Kielè, S. Lenaerts, J. Beirings. 2017. *New Approaches To An Old Problem: Precision Mild Heat Transfer Method or Nuanced Treatment of Contemporary and Modern Art Works*, In ICOM-CC 18th Triennial Conference Preprints, Copenhagen, 4-8 September, 2017, ed. J. Bridgland, art. 1309. Paris: International Council of Museums.

T. Markevicius, S. Miller, B. Banks, N. Olsson, *Monoatomic Oxygen System for Non-Contact Nanoscale Cleaning of Vandalized 20th-21st Century Modern and Contemporary Artworks*, Proceedings from the Vandalism and Art Conference, SRAL, Maastricht, Netherlands, 8-9 June, 2017.

B.Banks, S. Miller, T. Markevicius, N. Olsson, *Monoatomic Oxygen: A Non-Contact Nanoscale Method for Nuanced Cleaning of Plaster and Sensitive Porous Surfaces*, Proceedings from "Uniqueness and Multiplication: plaster as an art material", Royal Institute for Cultural Heritage, KIK-IRPA, Brussels, 10-11 October 2017.

T. Markevicius, N. Olsson, M. Carfagni, R. Furferi, L. Governi, L. Puggelli, *IMAT Project: from Innovative Nanotechnology to Best Practices in Art Conservation*, LNCS 7616, Progress in Cultural Heritage



Preservation. M. Ioannides et al. (Ed.) Springer-Verlag, Berlin Heidelberg, ISBN 9783642342332, pp. 784-792.

Il progetto europeo IMAT premiato ad AR&PA, Kermes, La rivista del Restauro, 85, 2012, pp. 4-5.

T. Markevicius, H. Meyer, N. Olsson, R. Furferi, *Conductive Transparent Film Heater as Alternative to a Heating Table: Towards New Intelligent Mobile Accurate Thermo-Electrical (IMAT) Device for Structural Conservation of Paintings*, Proceedings from ART'11, AIPnD, Florence, Italy, 2011.

Nanotube per la tavola calda del future: leggerissima, trasparente, arrotolabile come un tappeto: Kermes, La rivista del restauro, 2010.

Olsson, N., Markevicius, T., 2010; *La coperta termica come alternativa alla tavola scaldante: verso il nuovo impianto mobile accurato termico (IMAT) ad alta precisione per il restauro strutturale delle opere d'arte mobili policromi*, Proceedings of VIII Congresso Nazionale IGIC – Lo Stato dell'Arte – Venice, 16-18 September 2010.

Markevicius, T., Olsson, N., 2010; *Flexible thermal blanket and low pressure envelope system in the structural treatment of large scale and traditional paintings on canvas*, Proceeding of Annual Meeting of American Institute for Conservation of Artistic and Historic Works of Art (AIC), Milwaukee, USA, May 5-9 2010

Olsson, N., *Problems in the Removal of over paintings in Two Italian Works of the 16th Century*. Public Lecture at the Annual Meeting of the American Institute for Conservation of Artistic and Historic Works of Art (AIC), Portland, 2004.

Olsson, N., *From Mimetic to Differentiated: Traditions and Current Practices in Italian In painting*. Proceedings from the Annual Meeting of the American Institute for Conservation of Artistic and Historic Works of Art (AIC), Arlington, VA , 2003.

Olsson, N., *Quattro Crocifissi Lignei Restaurati*, Technical report on the restoration of the Crucifix attributed to Jacopo Sansovino, Edizioni Polistampa, Florence, 1998.

Olsson, N., *Gaetano Bianchi, restauratore e decoratore 'Giottesco'*. Antichità Viva, n.1, Jan. 1997.