

Curriculum Vitae

McCLURE Ian Patrick

**Susan Morse Hilles Chief Conservator
Yale University Art Gallery
P. O. Box 208271
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Education

1967-70 Honours Degree English Literature, Bristol University
1970-72 Post Graduate Diploma in the History of Art, Edinburgh University
1978 Diploma of the Museums Association (Fine Art)

Employment

1972 Trainee Curator, Art Department, Glasgow Art Gallery and Museum.
1973-5 Assistant and Trainee in Conservation of Paintings, Glasgow Art Gallery and Museum
1975-77 Conservation Officer, Paintings, Glasgow Art Gallery and Museum
1977-82 Head of Paintings Conservation, Glasgow Art Gallery and Museum
1982-83 Assistant to Director, Hamilton Kerr Institute, Fitzwilliam Museum, University of Cambridge
1983-2004 Director, Hamilton Kerr Institute.
2004-2008 Director HKI and Assistant Director (Conservation), Fitzwilliam Museum
2008- Susan Morse Hilles Chief Conservator, Yale University Art Gallery and Conservation Advisor, Yale Center for British Art
2012-14 Director, Center for Conservation and Preservation on Yale West Campus
2014- Chair, Steering Committee, the Conservation Laboratory, Institute for the Preservation of Cultural Heritage

Membership of Professional Bodies & Committees

Fellow of the International Institute of Conservation
Fellow of the Society of Antiquaries of London
Accredited Conservator/Restorer, Institute of Conservation (ICON)
Associate of the American Institute of Conservation

Member of Advisory Committee for the Getty Panel Painting Initiative
Member of Visiting Committee for the Painting Conservation Department,
Metropolitan Museum of Art, New York

Member of Faculty Board for the Department of Architecture and the History of Art,
University of Cambridge, 2002-2008
Member of the International Board of Studies, Technology Department, Courtauld
Institute, London University, 1985 - 2008
Member of the Advisory Board for Grimsthorpe and Drummond Castle Estate.
2006-2008
Member of the Advisory Committee for the Conservation of Memling panels at the
Antwerp Museum of Fine Art 2001-2013

Selected Publications

Established the Hamilton Kerr Institute Bulletin and edited No 1(1988)

The History of Painting Conservation and the Royal Collection, in *Studies in the History of Painting Restoration*, Edited by C. Sitwell and S. Staniforth, Archetype Publications, 1998, pp.85-96.

History of Structural Conservation of Panel Paintings in Great Britain, in *The Structural Conservation of Panel Paintings*, Proceedings of a symposium at the J. Paul Getty Museum, 24-28 April 1995, edited by Kathleen Dardes and Andrea Rothe, The Getty Conservation Institute, Los Angeles, 1998, pp. 237-251.

"This Picture Will Come Out Gloriously": the Restoration of the Portrait of Richard II, in *New Offerings, Ancient Treasures, Studies in Medieval Art for George Henderson*, edited by Paul Binski and William Noel, Sutton Publishing, Stroud, 2001, pp. 457-477

The Thornham Parva Retable: a conservation narrative in The Thornham Parva Retable. technique, conservation and context of an English medieval painting edited by Ann Massing, HKI/Harvey Miller, Cambridge/London, 2003, pp.15-18.

The Thornham Parva Retable: Providing a safe environment within the church, in A. Massing, ed., *The Thornham Parva Retable. technique, conservation and context of an English medieval painting*. Cambridge, London, 2003, pp.202-208.

The Problem of the Seven Foot Door, in ed. S. Woodcock, *Big Pictures*, Archetype, London, 2005, pp 52-59

A Developing Approach to the Re-integration of Medieval Panel Paintings in The Postprints of the Image Re-integration Conference, edited by Jean Brown, Northumbria University Press, 2007, pp 113 -120.

A Conservation Narrative in ed. Binski and Massing, *The Westminster Retable*, Harvey Miller, 2009, pp.357- 363

Installing the Westminster Retable in ed. Binski and Massing, *The Westminster Retable*, Harvey Miller, 2009, pp.401-407

With Laurence Kanter, *Yale's Garofalo, Conversion and Transfer*, Yale University Art Gallery Bulletin January 2011, pp 67- 77.

Framing and Microclimate Enclosures for Panel Paintings in ed. Stoner and Rushfield, *The Conservation of Paintings*, Routledge, London /New York, 2012, pp 733-739.

With Carol Snow, *Inside Art: Teaching Technical Art History at Yale University Art Gallery*, Yale University Art Bulletin, 2013, pp 73-82.

Making Exhibitions of Ourselves, in ed. Williams, *The Public face of Conservation*, Archetype 2013, pp163-169.

With Carmen Albendea, Anikó Bezur and Jens Stenger, *The Education of the Virgin: A Conservation Narrative and Technical Examination*, in *The young Velázquez : "The education of the Virgin" restored*, Yale University Art Gallery and Yale University Press, 2014, pp 33- 56.

Guest Editor of the Yale University Art Gallery Bulletin published January 2011

Exhibitions Curated

John Knox, Landscape Painter, Glasgow Art Gallery and Museums, 1977

The Hamilton Kerr Institute, The First Ten Years, Fitzwilliam Museum, 1988

Mission Impossible? Fitzwilliam Museum, 2006

With Larry Kanter and Lisa Brody, *Time Will Tell*, Yale University Art Gallery, May 2009

Teaching

Directed 3-year Postgraduate Diploma course in the Conservation of Easel Painting, University of Cambridge, 1984 -2008

Currently teaching HSAR 466, *The Technical Examination of Art*, for the History of Art Department at Yale, from Spring Term 2010 onwards

Organized the Summer Teachers Institute in Technical Art History, 2012, 2013 and 2015, funded by the Samuel H. Kress Foundation.