

Irma Passeri

Conservator of Painting
Yale University Art Gallery, New Haven, Connecticut
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EDUCATION

- August 2018 Modular Cleaning Program workshop with Chris Stavroudis, Institute for the Preservation of Cultural Heritage, Yale West Campus.
- December 2010 University degree at the Università degli Studi della Tuscia, Viterbo under the program of “Conservazione dei Beni Culturali” with a course of study in “Tecnologie della Conservazione e il Restauro dei Beni Culturali” and majoring in History of Conservation.
- May 2008 Attended “Mastering Inpainting” presented by James Bernstein at the National Conservation Training Center in Shepardstown, West Virginia.
- May 2002 Attended “Cleaning Systems for Painted and Gilded Surfaces” a workshop presented by Richard Wolbers at Preservation of New England Antiquities (SPENEA).
- April 1999 Attended a course on low pressure lining techniques presented by Vishwa Raj Mehra, Piacenza, Italy.
- December 1999 Received certificate in specialized cleaning of paintings from the Opificio delle Pietre Dure, Florence Italy (fourth year).
- December 1998 Received diploma in painting restoration, from the Opificio delle Pietre Dure, Florence Italy, with a thesis in “*Tecniche di lavorazione delle foglie metalliche nei dipinti su tavola e organizzazione del mestiere tra XIII-XIV secolo. Proposte circa i metodi di pulitura*” (Techniques for working metal leaves in panel paintings and trade organization between the 13th and 14th centuries. Proposals about cleaning methods). Advisor: R. Bellucci, P. Cremonesi, C. Frosinini and P. Riitano.
- 1996 Passed entrance exam to Italian restoration school: Scuola di Alta Formazione Opificio delle Pietre Dure Corso Quadriennale di Restauro nel Settore Dipinti su Tavola e su Tela presso l’Opificio delle Pietre Dure e Laboratori di Restauro di Firenze del Ministero per i Beni e le Attività Culturali.
- 1989 – 1990 Diploma in Arts (Corso Integrativo del Liceo Artistico “Firenze 1”).
- 1985 - 1989 Diploma in Arts (Maturita’ Artistica nel Liceo Artistico “Firenze 1”).

PROFESSIONAL EXPERIENCE

- February 2006 – present **Conservator of Paintings**, Yale University Art Gallery, New Haven Connecticut.

- February 2005 – 2006 **Associate Conservator of Paintings**, Conservation Laboratory of the Opificio delle Pietre Dure in Florence; collaborated in the conservation and treatment of the *Polyptych of the Intercession* by Gentile da Fabriano, 1424 c. from San Niccolò Oltrarno, Florence.
- February 2002 - June 2004 **Assistant Project Conservator**, Philadelphia Museum of Art, responsible for the cleaning and restoration of a XVI century Italian panel painting of *Alessandro de Medici* by Jacopo Carrucci so called Pontormo.
- July 2000 - November 2001 **Guest Conservator**, Yale University Art Gallery, responsible for the restoration of the dorsal *Madonna and Child with Saints Peter and Leonard* (c. 1270) by the Master of the Magdalene.
- November 1999 – July 2000 **Freelance Conservator** under the direction of Marco Ciatti at the Fortezza da Basso, Florence Italy. Participated in the restorations of Caravaggio's *Decollazione del Battista* from Malta and Peter Paul Rubens, *The Battle of Ivry* from the Uffizi.
- 1997 **Intern** in the conservation studio of Peter Stiber, painting and object conservator in Florence, Italy.
- 1991 – 1995 **Intern** in the painting and sculpture conservation studio of Leonardo Passeri, Florence, Italy.

PUBLICATION

Irma Passeri, Anne Gunnison, Erin Mysak: *The Examination of 3rd Century Painted Shields from Dura Europos*. post – prints Verbundforschungsvorhaben Inkarnat und Signifikanz – Das menschliche Abbild in der Tafelmalerei von 200 bis 1250 im Mittelmeerraum (ISIMAT) Munich, 7-8 October, 2016.

Irma Passeri, *Gold coins and gold leaf in early Italian Paintings*, in *The Matter of Mart – Materials, practices, cultural logics, c. 1250-1750*, edited by Christy Anderson, Anne Dunlop and Pamela Smith, Manchester University Press, 2015.

Irma Passeri, *Personal Consideration on the use of the tratteggio technique for loss compensation* in *Cesare Brandi and the Development of Modern Conservation Theory*, International Symposium, New York, October 4th, 2006, edit by Giuseppe Basile and Silvia Cecchini, Il Prato Case Editrice, 2011.

Irma Passeri, *Restoration of an Early Italian Painting*, in *Time Will Tell: Ethics and Choices in Conservation*, Yale University Art Gallery Bulletin 2010.

Irma Passeri, *Un trittico smembrato di Bernardo Daddi*, in *Kermes – La Rivista del Restauro*, n. 70, Gennaio – Marzo 2009, Nardini Editore.

Roberto Bellucci, Francesca Bettini, Cecilia Frosinini, Irma Passeri, *Polittico dell'Intercessione di Gentile da Fabriano: tecnica artistica in contesto - Il sole d'oro e la luna d'argento*, in *Il Gentile Risorto: Il Polittico dell'Intercessione di Gentile da Fabriano*, a cura di Marco Ciatti e Cecilia Frosinini con la collaborazione di Roberto Bellucci, Edifir, Florence, 2006.

Roberto Bellucci, Francesca Bettini, Irma Passeri, *Politico dell'Intercessione di Gentile da Fabriano: restauro come atto critico - Il Recupero del Tempo – Vita - Tra pulitura, integrazione e leggibilità*, in *Il Gentile Risorto: Il Politico dell'Intercessione di Gentile da Fabriano* a cura di Marco Ciatti e Cecilia Frosinini con la collaborazione di Roberto Bellucci, Edifir, Florence, 2006.

Mark Tucker, Irma Passeri, Ken Sutherland and Beth Price, “*Technique and Pontormo’s Portrait of Alessandro de’ Medici?*”, in exhibition catalogue “*Pontormo and Bronzino, the Medici, and the Transformation of the Renaissance Portrait?*”, 2004.

PRESENTATIONS

Irma Passeri, *Treatment and loss compensation of a small panel by Jacopo del Casentino*, Materials and Meaning: Decoding and Preserving Cultural Heritage, Institute for the Preservation of Cultural Heritage study day held at Yale West Campus on February 22nd, 2019.

Annika Finne, Irma Passeri, *A 16th-century painting of St. Catherine in the Yale University Art Gallery*, presented at the American Institute for Conservation 46st Annual Meeting, May 29-Jun 3, Dallas, 2018.

Irma Passeri, Anne Gunnison, Erin Mysak: *The Examination of 3rd Century Painted Shields from Dura Europos*, Verbundforschungsvorhaben Inkarnat und Signifikanz – Das menschliche Abbild in der Tafelmalerei von 200 bis 1250 im Mittelmeerraum (ISIMAT) Munich, 7-8 October, 2016.

Irma Passeri and Laurence Kanter, *The Conservation of Early Italian Panel Paintings at Yale: Past and Present*, Annual Samuel Kress Lecture, Institute of Fine Arts, New York University, May 11th, 2016.

Irma Passeri, *La Storia Conservativa alla Yale Art Gallery*, presentation for a workshop for conservators at the Národní Galerie di Praga, October 2015.

Irma Passeri, *Integrazione pittorica: teoria e pratica*, presentation presentation for a workshop for conservators at the Národní Galerie di Praga, October 2015.

Irma Passeri, *Lacunae: a reflection on their values and meanings*, presented at the American Institute for Conservation 43rd Annual Meeting, May 12th -17th, Miami, 2015.

Irma Passeri, *As Good as Gold*, Gallery Talk Yale University Art Gallery, June 8th 2010.

Irma Passeri, *Compensation for Loss. An approach to the restoration of a Madonna and Child attributed to Segna di Bonaventura*, Gallery Talk Yale University Art Gallery, July 29th, 2009.

Irma Passeri, *Personal Consideration on the use of the tratteggio technique for loss compensation*. The paper was presented at the symposium “*Cesare Brandi and the Development of Modern Conservation Theory?*”, October 4th 2006, New York. The papers of the symposium are being published by the Associazione Giovanni Secco Suardo.

In collaboration with Painting Conservator Terry Lignelli, from the Philadelphia Art Museum, organized and taught a class on Italian techniques for loss compensation at the Worcester Art Museum in Worcester, Massachusetts. October 15th -16th, 2002.

POSTERS

Investigating the Renaissance Marriage Chest: Methods and Materials Used in the Manufacture of two Florentine Cassoni from the Workshop of Paolo Uccello By Sydney Beall Nikolaus, Irma Passeri, and Anikó Bezur, presented at the American Institute for Conservation 46st Annual Meeting, May 29-Jun 3, Dallas, 2018.

Painted Roman Wood Shields from Dura-Europos, Anne Gunnison, Irma Passeri, Erin Mysak, Lisa Brody, APPEAR (Ancient Panel Paintings: Examination, Analysis, and Research) presented May 17-18, 2018 at the Getty Villa.

TEACHING

Yale College HSAR 466, co-teacher of “Technical Examination of Art”.

Yale Graduate School of Arts & Sciences HSAR 675 “The Physical History of Art” Lecturer in the revival of egg tempera at the Yale School of Art.

Co – organizer of The Summer Teachers Institute in Technical Art History (STITAH).