



Analise Bonnici has successfully completed and graduated from a Masters in Conservation of Fine Art, specialising in Easel Paintings, at Northumbria University, Newcastle Upon Tyne, situated in the United Kingdom. This Masters course included lectures and lab sessions in Conservation Science, Art History, Preventive Conservation and Conservation Theory. Apart from this, Conservation Practice was carried out on a personal project of an oil on canvas *Landscape* painting dated 1929 as well as on sample objects and other paintings pertaining to the National Trust Collection of the United Kingdom.

Conservation of this project painting involved the repair of numerous tears and the removal of a yellowed and dirt embedded varnish layer, while keeping in mind all ethical implications when planning and carrying out treatment. Further practice was carried out at three separate entities, including the Laing Art Gallery in Newcastle, Heritage Malta and a private practice. This provided insight into how treatments and ethics may vary in such different work environments and countries.

Aside from the conservation of this landscape painting, the technical examination of the work was done using various light sources and micrography of the craquelure. Optical Microscopy of a number of samples helped research the painting's stratigraphy. Research into the art historical background was also carried out in order to attempt to trace the artist as well as other identifying factors found throughout the conservation process. Further study and practice was carried out on 'mock-up' samples created by the teaching staff in order to compare different materials and their reactions to different artworks so as to not only study those used on the Project Painting.

For her final dissertation submitted in October, research was carried out on *How Giuseppe Cali's Materials Affect the Ageing of his Works: A Case Study*. The selected study on a private work gave insight into the manufacturing technique taken on by this iconic 19<sup>th</sup> century Maltese artist and showed some indication that the materials he used do indeed affect the ways in which paintings degrade, particularly due to the Maltese climate. Research was carried out using both invasive and non-invasive methods. Analysis into how artists' materials age was a crucial part of this study in order to apply such knowledge to the findings using scientific analysis. The artwork in question was studied using various light sources and samples were taken to study using Optical Microscopy and scientific analysis through the help of Northumbria University. Certain limitations were faced due to the impact of the Covid-19 Pandemic which stopped all scientific testing in March 2020. However, some results were received in time and comparisons with previous research on wall paintings studied by Roberta de Angelis in 2004. This aided in further understanding the artist's works and thus gives way to further research in conjunction to this study. The results found in the two studies showed that the artist made use of incompatible materials, however, whether this was known to Cali is yet unknown. Research showed that artists on the continent were aware of certain ageing characteristics of materials in the 19<sup>th</sup> century therefore it is possible that Cali was tempting fate.

Despite limitations, this dissertation opens up a new window of research into Giuseppe Cali and the manufacturing of his artworks. Better understanding of the manufacture of these artworks will help both conservators and art historians in analysing his works. The choice of materials affects their age,

and so does their environment. Malta's humidity and intense weather conditions which come about in both the Winter and Summer months play a huge impact on the ageing of both artists' materials and those used by Art Conservators in the preservation of such works. Therefore, such information on the materials making up any work of art will aid in the preservation of these works as well as their conservation. Hence, it is crucial that further research be carried out both on Cali's work and that of other local artists, in order to understand their ageing, their deterioration, and whether there is any way to slow this down or prevent it in order for the public to enjoy their heritage for many years to come.

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