

Legacy), due to open in September and highlighting Pope John Paul II's visit to Ottawa. My work hasn't stopped since and I focused increasingly on religious sculptures. This included plaster and other materials but was mostly wood and gilding. My experience in Brussels was clearly very useful in this respect.

The day I decided to pursue art conservation, I developed a plan of action for the next few years. I planned that my studies would take five to six years and that is exactly how long it took me; two years in art history at Laval, two years in Kingston, and two years in Europe.

That being said I was also incredibly lucky. The chapel contains two of the last three 17th-century altarpieces in Quebec. The third is at the General Hospital. The building of the chapel dates back to the beginning of the 17th century, but the interior is from the 18th century. Of course tabernacles, altarpieces, altars, and paintings are interesting but church interiors are absolutely extraordinary. They are one-of-a-kind. We were able to examine, document, photograph, measure, draw, use dendrochronology, conduct surveys, and discover underlying paint layers, all to understand how the interior had changed with time. It was an unbelievable opportunity. I am very happy about that, and the documentation for the project is publicly available now.

More recently, I have concentrated my efforts on tabernacles of the 17th and 18th centuries. In several months this should culminate in an important publication where there will be many novel things, many surprising things, which will, I hope, increase awareness and appreciation of this subject. Maybe it will inspire others and encourage stewards and owners of these objects to consider conserving them. We cannot love what we don't understand. To love, we must know. So if we tell people "What you have here is extraordinary, it is one-of-a-kind", we are already giving them a hand. It is often the gaze of others which allows us to appreciate what we have. In many cases, not all, some may be neglectful or forgetful of what they have. So every time I meet new people in parishes or elsewhere, I make sure to encourage them by telling them that their heritage is extremely interesting. I think this publication can do the same and give people a little encouragement. It is a long-term project on which I started working thirty years ago, developing an idea that came to me while working on the Ursuline Chapel so, in the 1980s. It has been a

English not only in reports and essays but also in presentations and in everyday communication. It created habits and connections which, later, when meeting old colleagues or new colleagues at conferences or elsewhere, means that we share a common experience and a common way of doing things. However I think my best memory is of the quality of the teachers, in particular Ian Hodkinson and Henry Hodges, who were both really fabulous people. Ron Irvine too, the photography professor, for whom I have particular affection. He came to Quebec to visit my girlfriend and me and we both have fond memories of him. Also there was Penny, the secretary at the time. We used to call the hallway on the second floor "Penny Lane".

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A The Queen's professors as I mentioned. Also, the head of the sculpture lab in Brussels, Myriam Serck-Dewaide, who is a woman with incredible leadership qualities, and impressive knowledge, and

some research of my own. I have always assured my colleagues and employers that what I was doing was not futile, that it brought something back to the institution. I was talking about the Ursuline Chapel earlier, well, this project did not happen on its own. I went to the institution in _____ with the purpose of conducting a condition survey of the decor and the nuns accepted. Later I returned with specific recommendations and treatment propositions. These

