

ICOM Committee for Conservation
Comité de l'ICOM pour la conservation



PAINTINGS: SCIENTIFIC STUDY, CONSERVATION AND
RESTORATION

**Triennium 2011 - 2014
NEWSLETTER SUMMER 2013**

Content	Page
From your Coordinator	2
Upcoming Conferences	4
Upcoming Conferences / Call for Papers	13
Book Announcements	15
Membership Information	31
Newsletter Notes	32
Contact Details	33

Dear members,

Hello! As we compile this newsletter the assistant coordinators are helping me review all of the abstracts that have been submitted for the ICOM-CC Triennial Meeting planned for September 2014 in Melbourne. We are in a busy period of our Triennial as we make plans for two interim meetings. We have a final draft program for our one-day interim meeting on "Updates in Paintings Conservation Documentation". The meeting will take place at the Rijksbureau voor Kunsthistorische Documentatie (RKD), in the Hague on Saturday, 21 September 2013. This date will follow a much larger conference on the subject of Paintings at the Rijksmuseum in Amsterdam. The event will be free but registration will be required. An announcement for open registration will be made during the summer. A list of speakers and topics is included in this newsletter.

The second interim meeting, "The non-invasive analysis of painted surfaces: scientific impact and conservation practice" will be a collaboration with the ICOM-CC Scientific Working Group. This meeting will be held on February 20 and 21, 2014 at the Lunder Conservation Center in Washington, D.C. A call for papers has been sent out for this meeting and is included in this newsletter.

We invite news from our members for the newsletter. We welcome submissions that include short articles about research, conference reviews, book reviews and announcements of events.

I would like to thank all of our contributors to this newsletter and especially, Andrea Sartorius, the newsletter editor.

Best wishes,

Tiarna Doherty
Chief of Conservation
Lunder Conservation Center
Smithsonian American Art Museum
Washington, DC

Estimados miembros,

Hola! Al mismo tiempo que compilamos este boletín informativo, los coordinadores adjuntos me están ayudando a revisar todos los resúmenes que han sido enviados para la Reunión Trienal de ICOM-CC planeada para septiembre de 2014 en Melbourne. Nos encontramos en un período muy ajetreado de nuestro Trienio, pues estamos haciendo planes para dos reuniones de seguimiento.

Tenemos el borrador final del programa para nuestra reunión de seguimiento de un día sobre "Últimos Avances en la Documentación de la Restauración de Pintura". Esta reunión tendrá lugar en el Rijksbureau voor Kunsthistorische Documentatie (RKD), en La Haya, el sábado 21 de septiembre de 2013. Esta reunión sucederá a una conferencia mucho mayor sobre Pintura en el Rijksmuseum en Amsterdam. Este evento será gratuito. Se requiere inscripción. Un anuncio para el registro abierto se realizará durante el verano. Encontrarán la lista de los conferenciantes y las ponencias en este boletín.

La segunda reunión de seguimiento, "Análisis No Invasivo de las Superficies Pictóricas: Impacto Científico y Práctica de la Restauración" consistirá en una colaboración con el Grupo de Trabajo Científico de ICOM-CC. Esta reunión tendrá lugar los días 20 y 21 de febrero de 2014 en el Lunder Conservation Center en Washington D.C. La petición de contribuciones para esta reunión ya ha sido publicada y se incluye también en este boletín informativo. Asimismo nos gustaría solicitar noticias de nuestros miembros para el boletín informativo. Aceptamos todo tipo de entregas que incluyan artículos cortos sobre proyectos de investigación, críticas de conferencias o libros y anuncios de eventos.

Me gustaría agradecer a todos los contribuyentes de este boletín informativo, especialmente a Andrea Sartorius, la editora del boletín.

Un cordial saludo,

*Tiarna Doherty
Chief of Conservation
Lunder Conservation Center
Smithsonian American Art Museum
Washington, DC*

translated by Carmen Albendea

Caros membros,

Olá! À medida que compilamos este boletim, os coordenadores adjuntos estão a ajudar-me a rever todos os resumos que foram submetidos ao Encontro Trienal do ICOM-CC, que terá lugar em Setembro de 2014, em Melbourne. Estamos num período agitado do nosso Triénio, à medida que fazemos planos para dois encontros interinos.

Temos, neste momento, um rascunho final do programa para o encontro interno de um dia sobre "Atualizações na Documentação sobre Conservação de Pintura". A reunião terá lugar no Rijksbureau voor Kunsthistorische Documentatie (RKD), em Haia, a 21 setembro de 2013. Após este evento seguir-se-á uma conferência mais alargada sobre a temática de Pintura, no Rijksmuseum em Amsterdão. A entrada será livre mas carece de inscrição prévia. A lista de palestrantes e tópicos está incluída neste boletim.

A segunda reunião interina, subordinada ao tema "Análise não-invasiva de superfícies pintadas: impacto científico e práticas de conservação" resultará de uma colaboração com o Grupo de Trabalho Científico do ICOM-CC. Esta reunião realizar-se-á entre 20 e 21 de Fevereiro de 2014, no Lunder Conservation Center, em Washington, D.C. O "call for papers" para esta reunião foi já enviado e está incluído neste boletim.

Convidamos os nossos membros a enviarem notícias para o boletim. Agradecemos submissões que incluam artigos pequenos sobre investigações, recensões de conferências ou livros, e anúncios de eventos.

Gostaria de agradecer a todos os colaboradores deste boletim e, especialmente, a Andrea Sartorius, a editora deste boletim.

Com os melhores cumprimentos,

Tiarna Doherty

Chief of Conservation

Lunder Conservation Center

Smithsonian American Art Museum

Washington, DC

translated by Ana Rita Veiga

Chers adhérents,

Au moment même que nous vous envoyons notre circulaire, les assistants coordinateurs sont en train d'évaluer les soumissions pour le colloque tri-annuel ICOM-CC qui doit se tenir à Melbourne en septembre 2014. Nous nous trouvons dans une phase relativement engagée de notre cycle de trois ans, dans la mesure où sommes en train de planifier deux réunions intermédiaires.

L'agenda de notre prochaine réunion intermédiaire d'un jour sur le sujet «Mises à jour de la documentation: Peintures Conservation de la technique d'imagerie de Peintures» est quasiment dans sa version finale. La réunion aura lieu au Rijksbureau voor Kunsthistorische Documentatie (RKD), à La Haye le 21 Septembre 2013. La date à été choisie pour avoir lieu le jour après la grande conférence sur les peintures au Rijksmuseum à Amsterdam. L'événement est libre d'accès.

L'enregistrement sera obligé. Pendant l'été vous allez recevoir la notification pour pouvoir vous enregistrer. La liste des sujets et des intervenants est jointe à cette circulaire.

La deuxième réunion intermédiaire traitant de l'analyse non intrusive de surfaces peintes, de l'impact scientifique et des techniques et méthodes actuelles de conservation sera tenue en collaboration avec le groupe de travail scientifique de l'ICOM-CC. Cette réunion aura lieu le 20 et 21 février 2014 au centre de conservation Lunder à Washington D.C. Un appel à soumissions à été distribué est se trouve également joint à cette circulaire.

Par la même occasion, nous vous invitons à partager vos informations par l'intermédiaire de cette circulaire. Tout membre peut nous faire parvenir de courts articles concernant entre autres la recherche, l'évaluation de conférences, des critiques d'ouvrages ou bien l'annonce de prochains événements.

*En remerciant tous les auteurs des contributions reçues ainsi que Andrea Sartorius pour l'édition de cette circulaire,
Bien cordialement,*

Tiarna Doherty

Chief of Conservation

Lunder Conservation Center

Smithsonian American Art Museum

Washington, DC

translated by André Kingham

Symposium

“2013 Gerry Hedley Student Symposium”

10 June 2013, Gonville and Caius College, Cambridge, UK

The 31th Annual Gerry Hedley Symposium is being hosted by the students and interns of the Hamilton Kerr Institute. The event will feature final-year students from all three UK postgraduate painting conservation programs (Hamilton Kerr Institute, Courtauld Institute of Art, Northumbria University), who will present their research projects. The conference also provides an environment where students and professionals can share ideas and interact.

The registration fee is UKP 15 for students and UKP 20 for non-students. This will include a copy of preprints, morning and afternoon refreshments, and a drinks reception in the courtyard following the presentations. All delegates must be registered by 30 May, 2013. All are welcome.

To register and for more information about the event, see:

http://www-hki.fitzmuseum.cam.ac.uk/news/#id_327

There is an opportunity to visit the Hamilton Kerr studios on Tuesday 11 June 2013, 9:30 - 11:30 am. Please email if you wish to attend, as space is limited.

For further queries, please contact us at +44 1223 832 040 or gerryhedley2013@gmail.com

**GERRY HEDLEY
STUDENT SYMPOSIUM
2013**

GONVILLE & CAIUS COLLEGE,
UNIVERSITY OF CAMBRIDGE



BAPCR conference

"The picture so far .. 50 years of paintings conservation"

12 July 2013, The Royal Institution, London, UK

BAPCR is pleased to present a major retrospective and discussion of the future of painting conservation.

Fifty years ago, as the nation was emerging from post-war depression, caring for the nation's heritage became imbued with higher ideals, reflecting a new found optimism and confidence in organisation, technology and cultural harmony. This conference will examine and celebrate the aspirations and achievements of the early conservation pioneers.

Pre-eminent speakers will trace the trajectory of conservation practice, philosophy, teaching, technology and professional organisation over the last half century. Leading us to examine the fundamental principles of our profession today and appraise the challenges that will face the next generation of practitioners

Conference Speakers

David Bomford

Director of Conservation, Museum of Fine Arts, Houston

Prof. Aviva Burnstock

Head of the Department of Conservation & Technology, Courtauld Institute of Art, London

Prof. Alan Cummings

Emeritus Professor, Royal College of Art, London / Visiting Professor, Faculty of Engineering, Imperial College, London

Dr. Joyce Hill Stoner

Professor and Paintings Conservator, University of Delaware/Winterthur

Dr. Salvador Muñoz-Viñas

Professor of the Conservation Department, Universidad Politecnica de Valencia

Dr. Nicholas Penny

Director of the National Gallery, London

Prof. Richard Wolbers

Associate Professor, Art Conservation, University of Delaware

Title - The Picture So Far... 50 years of Painting Conservation

Organizer - The British Association of Paintings Conservator-Restorers (BAPCR)

Venue - The Royal Institution, London, UK

Date - Friday 12th July 2013

Contact - thepicturesofar@gmail.com

Ticket sales website –

www.thepicturesofar.eventbrite.co.uk

Information - <http://www.thepicturerestorer.co.uk/events/the-picture-so-far-50-years-of-painting-conservation>

www.facebook.com/ThePictureRestorer

Ticket prices

Early Bird ticket rates are available until Sunday 12th May 2013. Standard ticket rates apply after Sunday 12th May 2013. Ticket sales end on 11th July 2013.

Early Bird Member £80

Early Bird Non-member £100

Early Bird Student Member £40

Member £100

Non-member £120

Student member £45

The ticket price includes refreshments and lunch on the day and a single copy of the post-prints per delegate.

Please check that your membership is current. Annual membership for 2012 – 2013 is due for renewal on 15th June 2013.



*International Symposium***“Van Gogh’s Studio Practice”****24-26 June 2013, Van Gogh Museum, Amsterdam, The Netherlands**

From May 2013 to January 2014 the Van Gogh Museum, in close collaboration with the Cultural Heritage Agency of the Netherlands and Shell, will present the results of an innovative and interdisciplinary research on Van Gogh’s working methods in the context of his time to a larger public.

An ambitious exhibition at the Van Gogh Museum, accompanying publications and an international symposium will shed more light on Van Gogh’s use of an impressive range of materials and techniques in order to understand to what extent his studio practice was influenced by other artists and the conditions in which he lived and worked.

Symposium

Van Gogh’s Studio Practice in Context

Location: Van Gogh Museum and Stedelijk Museum in Amsterdam

Date: 24-26 June 2013

English spoken

Participation

Scholars (curators, researchers, conservators, conservation scientists, physicists and chemists) working in the wider field of 19th-century studies are warmly invited to attend the symposium. The organization invites broad participation. Therefore, we would be most grateful if you could forward this announcement to possible interested parties.



Registration

Registration for the symposium is possible until 15 June 2013. The registration fee includes admission to both museums (Van Gogh Museum and Stedelijk Museum), lunch and refreshments, as well as an evening reception and visits to the exhibition, *Van Gogh at work*.

Registration fees:

Regular	€ 295,-
Regular + scholarly publication at reduced rate	€ 360,- (€ 295 + € 65)
Student (max. 20 places)	€ 125,-
Student + scholarly publication at reduced rate	€ 190,- (€ 125 + € 65)

Please send your subscription to studiopractice@vangoghmuseum.nl.

Make sure to subscribe early! As soon as we receive your registration, we will send the payment specifications.

*International Conference***“MUNCH150 Conference: Public paintings by Edvard Munch and his contemporaries. Change and conservation challenges”****28 – 30 June, University of Oslo, Norway**

Conservation Studies at the University of Oslo will celebrate the 150th anniversary of the birth of Edvard Munch (1863-1944) by hosting an international conference.

Public paintings by Edvard Munch and his contemporaries. Change and conservation challenges will be held in UiO's festival hall (the Aula) in the middle of Oslo, 28–30 June 2013.

Theme

Exactly how and why do these paintings change? Our aim is to focus on conservation problems, challenges and solutions in relation to cleaning, structural treatment and display. Interdisciplinary approach is encouraged.

Background

A number of recent and present Munch conservation projects have revealed that a vast number of the artist's paintings have conditional problems such as surface contamination (including invisible metal soaps and salts), white crusts, water stains, bird droppings as well as flaking paint and other structural damages. Some of these changes are related to the artist's technique and choice of materials, others to past restorations, unsuitable storage/display or simply due to neglect. It is obvious that the same goes for many paintings by Munch's contemporaries.

Postprints

Peer reviewed conference postprints are planned for the end of 2014. Ordering and purchase will be possible through this web page.

Cooperation

The MUNCH150 Conference cooperates with "Munch 150 - a Celebration of Edvard Munch's work and significance".

Sponsors

IAKH, UiO and FRITT ORD Foundation, External applications under consideration

Info: <http://www.hf.uio.no/iakh/english/research/projects/aula-project/munch-150/>



Joint Meeting of the ICOM-CC Paintings Working Group and Documentation Working Group

“Updates in Paintings Conservation Documentation: the Technical Imaging of Paintings”

21 September 2013, Netherlands Institute for Art History / Rijksbureau voor Kunsthistorische Documentatie (RKD), The Hague, Prins Willem-Alexanderhof 5, The Hague, The Netherlands

Welcome remarks

Session: Databases and Documentation

Session Chair: Ruven Pillay, Research Scientist, Centre de Recherche et de Restauration des Musées de France (C2RMF), Paris and Coordinator of the ICOM-CC Documentation Working Group, Paris, France

Wietske Donkersloot, Coordinator of Technical Documentation Department/Project Manager Rembrandt Database, RKD and Assistant coordinator of the ICOM-CC Documentation Working Group, and Michiel Franken, Curator of Technical Documentation and Rembrandt & Rembrandt School, RKD, The Netherlands
"Technical Documentation at the RKD and on the Internet"

Annelies van Loon, Conservation Scientist, Royal Picture Gallery Mauritshuis, The Hague, The Netherlands

"Reexamination and documentation of existing paint cross-sections for The Rembrandt Database"

Robert Erdmann, Assistant Professor, Department of Materials Science and Engineering and Program in Applied Mathematics, The University of Arizona, Tucson, USA

"Bosch Research and Conservation project (BRCP)"

Coffee

Session: Update on the Mellon funded initiatives

Session Chair: Petria Noble, Head of Paintings Conservation, Royal Picture Gallery Mauritshuis, The Hague, The Netherlands

Merv Richard, Chief of Conservation, National Gallery of Art, Washington DC., USA
"Update on The ConservationSpace Project"

Dominic Oldman, Deputy Head of Information Systems, British Museum And Principle Investigator of Research Space, England
"Data Harmonisation for Collaborative Research – The ResearchSpace Project"

Lunch break

Session: Imaging techniques and image analysis

Session chair: Tiarna Doherty, Chief of Conservation, Lunder Conservation Center, Smithsonian American Art Museum, Washington, D.C., USA

Ruven Pillay, Research Scientist, Centre de Recherche et de Restauration des Musées de France, (C2RMF), Paris, France
(Presentation title will be announced soon)

John Delaney, Senior Imaging Scientist, Scientific Research Department, National Gallery of Art, Washington DC., USA
"Visible and Infrared Imaging Spectroscopy of Paintings, Drawings and Illuminated Manuscripts"

Tim Zaman, PhD candidate, Delft University of Technology, Delft , The Netherlands
"Photothermal Tomography - Revealing hidden colors using mid-infrared imaging"

Eric Postma, Professor in Artificial Intelligence, Tilburg Center for Cognition and Communication, Tilburg University, Tilburg, The Netherlands
"Computers as tools for conservators"

*International Symposium***“Painting Techniques, History, Materials and Studio Practice”****18 - 20 September 2013, Rijksmuseum, Amsterdam, The Netherlands**

The beautifully renovated Rijksmuseum in Amsterdam will open its doors to the public in 2013. To celebrate this event the Rijksmuseum will host a three-day symposium on Historical Painting Techniques. The central theme of the symposium will be the technical study of historically used painting techniques, the historical painting materials, their origin and trade, and their application in the painter's workshop.

This symposium will be the fifth in a series of very successful meetings that started in Prague in 1993, followed by a meeting in Leiden in 1995, and continued by the IIC congress in Dublin in 1998 and the National Gallery meeting in London in 2009. As considerable developments continue to take place in the field of 'technical art history', we hope to show the advances that are being made in the study of the material aspects of paintings. The symposium will provide a podium for the effective dissemination and fruitful discussion of new work.

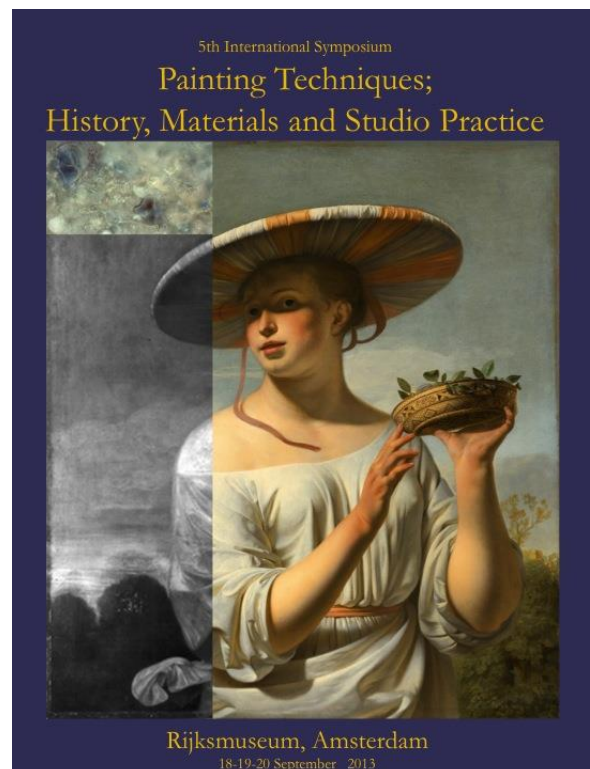
We strongly encourage interdisciplinary collaboration between art historians, conservators, and scientists. Contributions discussing technical findings, documentary evidence and analytical results, in relation to art historical questions are particularly encouraged. We emphatically invite art historians to contribute, but also welcome relevant contributions from other disciplines, such as source research, conservation science, the history of science and technology, history of trade and trade routes, historical mining, metallurgy, pharmacy.

The program should prove of interest to academic scholars and students as well as museum professionals, curators, conservators, art historians and scientists.

Contributions to the symposium are considered, either as oral presentation or as poster, on the assumption that they are not being considered for publication elsewhere. They should be original material that has not been published. Contributions should be related to the materials and methods of painting from the middle ages until the beginning of the 20th Century.

Contributions on works of art in other media which have a direct bearing on painting will also be considered for inclusion in the symposium program.

Program published: 15 June 2013



Registration

Participants are requested to complete and return the registration form together with their payment, **before 1 August 2013** in order to qualify for reduced rates. The registration fee includes a book of abstracts with a conference programme booklet, refreshments and lunch, complimentary 3-day entrance to the Rijksmuseum Amsterdam.

Registration fees

Regular participant:

Before 1 August 2013: € 300

After 1 August 2013: € 400

Students:

Before 1 August 2013: € 50

After 1 August 2013: € 150

ICOM members:

Before 1 August 2013: € 250

After 1 August 2013: € 350

Cancellation fees:

Before 1 August 2013: € 50

After 1 August 2013: € 220

Single Day Participation:

€150

There will be a limited number of reduced fees for students (30). Students have to submit a letter of recommendation by their supervisors in order to qualify for the reduced student fee.

Painting Techniques and TECHNART 2013

In the case of registration of both Painting Techniques 2013 and [TECHNART 2013](#) a fee of € 550 will apply for early registration. Late registration will require a fee of € 700. ICOM members will pay € 500 for both events with early registration and € 650 for late registration.

Addresses and links

Contact information: painting_techniques2013@rijksmuseum.nl

Mail address: Hobbemastraat 22, 1071 ZC, Amsterdam, Telephone: +31 (0) 20 674 7000

Email: website@rijksmuseum.nl

More Info → <https://www.rijksmuseum.nl/nl/onderzoek-en-bibliotheek/painting-techniques>

Joint Meeting of the ICOM-CC Paintings Working Group and Scientific Research Working Group

"The Non-Invasive Analysis of Painted Surfaces: Scientific Impact and Conservation Practice"

20-21 February 2014, Lunder Conservation Center, Washington DC, USA

Call for papers

Lunder Conservation Center

McEvoy Auditorium

Smithsonian American Art Museum and National Portrait Gallery

8th and G Streets, NW

Washington, DC 20003

Presented by the ICOM-CC Painting and Scientific Research Working Groups, in partnership with the Lunder Conservation Center and the Foundation of the American Institute for Conservation.

This two-day event, hosted by the Lunder Conservation Center in Washington DC February 20-21, 2014, will focus on recent advances in technology and instrumentation for the analysis of painted surfaces.

While non-destructive and micro-destructive analytical methods are often essential for the study and understanding of paintings, recent developments in portable and non-invasive instrumentation have led to growing interest in the applicability of techniques to the study of paintings. Further, as new instrumentation becomes commercially available and more affordable, conservators and scientists are able to use non-invasive techniques for monitoring and analysis in new ways.

A particular focus of the conference will be the interpretation of analytical results from portable instrumentation including colorimetry, imaging and X-ray fluorescence spectroscopy. The format of the conference will include papers and panel discussions.

Call for Papers: Deadline 1 July 2013

Original papers are invited for submission that focus on case studies and advances in:

- Technical study of painted surfaces using non-invasive techniques
- Spectroscopic methods for in-situ analysis of organic and inorganic materials in paintings (to include novel spectroscopic methods)
- Imaging of paintings - digital x-ray, Infrared and multispectral
- imaging Non-invasive microscopy of paintings Monitoring and
- assessment of conservation treatments using non-invasive methods

Authors interested in presenting papers should submit an extended abstract (400 - 600 words) by 1 July 2013 to Austin Nevin (painting.workshop.2013 [at] gmail.com).

Your work should be original and should not have been published elsewhere. Contributions regarding work-in-progress are also welcome. Abstracts should be in English and include the contact information for the author(s) (affiliation, address, telephone, fax, and e-mail). The abstracts will be reviewed by the workshop committee and authors will be informed by October 2013. Proceedings of conference papers will be published by SI Scholarly Press following peer review.

Austin Nevin

Coordinator of the ICOM-CC Scientific Research Working Group

and

Tiarna Doherty

Coordinator of the Paintings Working Group

Cathleen Hoeniger

“The Afterlife of Raphael’s Paintings”

By Giorgio Bonsanti

In this very fine and successful book,¹ some of Raphael’s best known masterworks are considered, in order to enlighten a series of different issues. Generally speaking, Hoeniger, an Associate Professor of Art History at Queen’s University in Canada, moves on from the material history of selected paintings by Raphael in order to clarify the various manners of conceiving conservation and dealing with restoration in various epochs, mostly from the seventeenth to the nineteenth century, but not without insights into the twentieth. Furthermore, the individual vicissitudes of each of those paintings are investigated, and an impressive amount of information is gathered and brilliantly expounded. Lastly, a general outline of the history of restoration throughout the centuries in Europe, is specified in the four different major national traditions in art conservation, that is, Italy, France, Germany, and England, this latter usually not as extensively considered by scholars as the three former. Hoeniger’s text is neatly divided into ten chapters. The first one, “A selective Survey of Painting Restoration in Europe, 1500-1985,” is a quick but efficient introduction to the basic attitudes of conservation, ending with “Cesare Brandi’s Humanistic Theory” and the visual solutions tried by Umberto Baldini for the dramatic losses to Cimabue’s painted Cross in Santa Croce, Florence, after the 1966 flood. This solution was later much criticised, but very aptly, in my opinion, described by Hoeniger as “an innovative and painstaking solution deserving respect”. The last lines of this first Chapter highlight the book’s principal trend: “...it is to the intimate connection between the restoration and the reception of Raphael’s art that this book will now turn.” The very beautiful second Chapter is dedicated to an account of the critical manners through which Raphael’s works have been seen in the course of history (“a brief consideration of reception history”), with attention to some particularly representative written sources (Vasari, Bellori, Winckelmann, and Mengs). The disappointment felt by some cultivated travellers when they finally viewed the Vatican frescos is intelligently explained by referring to their dirty appearance due to soot and lamp smoke; Richardson Jr. sensed the Vatican Palace “as a dark, deserted, and melancholy building”. It’s hardly deserted nowadays, what with millions of visitors crowding the place. In Chapter 3, a continuation the preceding, a central idea is presented: “through a survey of the history of restoration of the Stanze, that the physical condition formed an integral part of the reception of these works”. This is a welcome statement if one recalls, referring to one’s personal experience, how many misunderstandings have been originated in art history by a wrong appraisal of an art work’s idiosyncrasies, following an incompetent, amateurish, only generically aesthetic oriented approach. The central episode of Carlo Maratta’s restoration of the Loggia di Psiche in the Villa Farnesina is justly highlighted as particularly significant, both for the structural solution applied by Giovan Francesco Rossi (iron nails to fasten the plaster to the wall, most of which have responded

¹ In the review I wrote for *The Burlington Magazine* (CLIV, Dec. 2012, p. 851), on account of the context (a journal of studies in art history), I devoted perhaps too much space to a general introduction to the peculiarities of the history of conservation, thus the limited room left for my text made me compress my writing so that my very high appreciation for Hoeniger’s book perhaps didn’t show as fully as I intended.

well and fulfil their function to this present day) and for the intentional (as documented even in the “Encyclopédie”) reversibility allotted to pictorial restoration through the use of pastel retouching. I’m not so sure that “Maratta’s cautiousness...did not stem from an avant-garde restoration ethos but rather from his reverence for Raphael *per se*” (p. 87), because we also find the same solutions in Maratta’s restoration of frescos by Guido Reni and Annibale. Anyway, Hoeniger rightly states that “the kind of respect for the original shown by Maratta began to emerge as a more general approach in restoration only much later” (p. 93). Hoeniger shows a very laudable approach to her subjects, consisting in always being able to relate her judgements of historical phenomenon to historical context, so that her evaluations of persons and actions do show an appreciable objectivity.

Chapter 4 deals with restorations carried out on Raphael’s paintings in the second half of the eighteenth century in France. It is well known that at that time the practice of transfers from panel to canvas (very possibly first experienced in Italy) was widely applied in a series of interventions, which have made history regarding structural conservation (Robert Picault, the “Widow Godefroid”, the Haquins). This is a phenomenon which has been related to the re-evaluation of mechanical arts as typical of Enlightenment, as a core interest specific to Diderot, striving to elevate the artisans “above ‘the contempt in which prejudice has for so long held them’ ” (p. 123). This Chapter ends with the Louvre being “the first European institution with and administrative structure put in place to control the practice of restoration”, although perhaps one could say that the establishment of Pietro Edward’s team in Venice in 1778 somehow responded, *mutatis mutandis*, to the same goal. The English tradition had been slower to set out, and in Chapter 5, Hoeniger studies the English reception and restoration of Raphael’s cartoons at Hampton Court, with an extremely well constructed account of their acquisition by Charles I, their impact on the English situation, and the fundamental restoration done in 1690, which, among other things, provided the cartoons with stretchers seeming to have brilliantly retained their function until present times. Also, their setting in Hampton Court seemed to Richardson Sr. much preferable than in the Vatican, which Richardson Jr. had described as an “Old-fashion’d place”.

Chapters 6 and 7 deal, respectively, firstly, with the dramatic circumstances during Napoleon’s reign, during which masterpieces from all over Europe were brought to Paris, especially from Italy, and secondly, with the conservation treatments to which the paintings were submitted during their stay in the French capital, and the other restorations performed in Germany still within the first quarter of the nineteenth century. While in Paris, many paintings underwent transferring procedures from panel to canvas supports. The description of the restoration of the *Madonna di Foligno* can avail itself of an enormously interesting contemporarily written report, because, as Hoeniger aptly points out, the committee of experts established for that circumstance comprised some first rank scientists. We can recall that Napoleon chose to have scientists with him for his campaigns, and that scientists had taken part as advisors regarding the shipping and handling of art works to

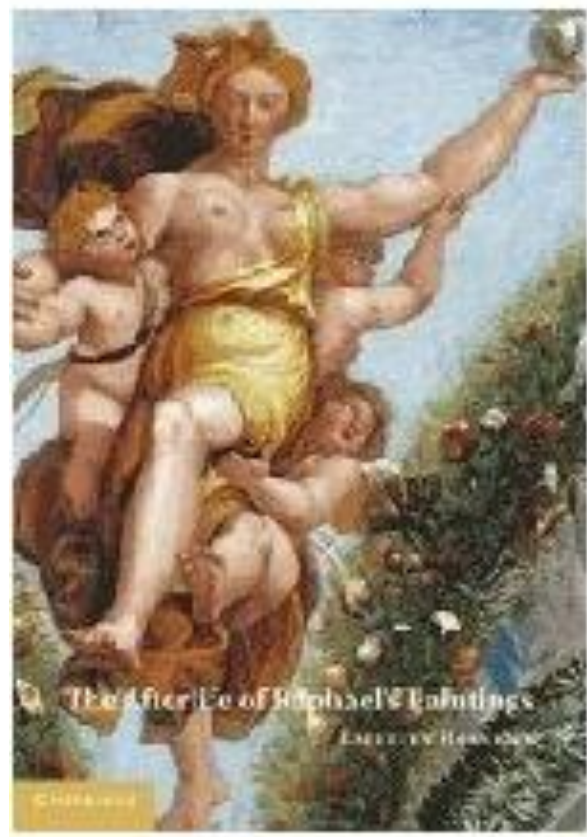
be forwarded to Paris. What is unbearable in that report, as Hoeniger justly indicates, is the general tone of arrogance in presenting the abduction to Paris as a superior measure for ensuring a better life for the art works, a commonly repeated statement in French documents at that time.

Studying the German situation, and focusing on the *Canigiani Holy Family* now in Munich and especially on the *Sistine Madonna* in Dresden, Hoeniger illustrates very effectively the various components of the German cultural environment at the beginning of the nineteenth century. With regard to the *Sistine Madonna*, she examines very thoroughly the historical figure of Pietro Palmaroli, vituperated in his time by the some local restorers (Schlesinger, Koester) for easily imaginable motives, although praised by other German sources, and here justly rehabilitated by Hoeniger with very sound, understandable motivations that also rely on restorers' reports for the restorations in 1884, 1931 and 1983. The recent restoration (2005) of the *Deposition from the Cross* by Daniele da Volterra in the Trinità dei Monti at Rome, a mural painting detached by Palmaroli before his journey from Rome to Dresden (starting June 1826), has shown this fresco to be in much better condition than one could guess from its very decayed appearance previous to this last intervention. As an homage to the farsightedness of the German rulers in Dresden, let us recall here that before calling Palmaroli to the Saxon capital city, Prince Friedrich August had written to the director of the Uffizi Gallery, Antonio Ramirez de Montalvo, asking for advice and tips on the restoration of Italian paintings; and Montalvo's answer is also an extraordinary intelligent and "modern" document (see i.e. in Giuseppina Perusini, *Il Manuale di Christian Koester e il restauro in Italia e in Germania dal 1780 al 1830*, prefazione di Giorgio Bonsanti, 1a ed. Udine, Forum, pp.115-116; 2a. ed., Firenze, Edifir, 2012, pp. 95-96). Finalizing this topic, let us recall two recent important books relevant for France, Anne Massing's *Painting Restoration before La Restauration – The Origins of the Profession in France*, The Hamilton Kerr Institute and Harvey Miller Publishers, Cambridge, 2012; and in Germany, Christoph Schölzel's *Gemäldegalerie Dresden - Bewahrung und Restaurierung der Kunstwerke von den Anfängen der Galerie bis 1876*, Verlag Gunter Oettel, 2012.

With Chapter 8, we go back to Italy and to the *Marriage of the Virgin*, one of Raphael's favourite panel paintings, in the Brera Gallery in Milan. Hoeniger had already very accurately followed the circumstances which had led the painting from its original setting in Città di Castello in the Umbria region to Milan (Chapter 6); now she deals extensively in absolutely excellent pages with the restoration done by Giuseppe Molteni between 1856 and 1858. Hoeniger has seen all the original documents, still preserved in the Archives of the Soprintendenza at Brera, and highlights very sensibly all the issues that make Molteni's restoration –and the report he submitted at the end– an outstanding testimony of the best Italian tradition based on restraint and respect; for one thing, considerations of resorting to a transfer of the support were excluded from the start. The two last Chapters stay in Italy in studying relationships between the rising discipline of art history and the vicissitudes of two of the earliest achievements by Raphael: the fresco (a collaboration with Perugino) in Perugia of *The Trinity and Saints* (and here there is room for debating Giovanni Battista Cavalcaselle's influential views on restoration), and the *Coronation of Saint Nicholas from Tolentino* once in Città di Castello

(now fragments in Brescia, Paris, Naples). It is worthwhile to recall that the fragment with the bust of an Angel in the Louvre was acquired by the Museum only as recently as 1981, and made known to the scholarly international community after its restoration in 1983, by the late Sylvie Béguin.

Cathleen Hoeniger's book is well written, easily readable, full of information and insights into quite a lot of matters originating from her core interest –the history of some of Raphael's typical pictures in relation to aesthetic and history principles prevailing in particular moments in the development of European culture, and, reciprocally how these principles were applied to the paintings by this supreme among artists. Raphael's paintings turn out to be an enormously significant litmus paper for shedding light on the mainstreams of western thought on art and restoration. The goal, which Hoeniger had declared as hers at the start of this outstanding book, has been very successfully achieved.



Cathleen Hoeniger
The Afterlife of Raphael's Paintings,
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Recensão

Cathleen Hoeniger

The Afterlife of Raphael's Paintings,
432 pp. incl. 53 ills. preto e branco
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Neste óptimo e bem-sucedido livro¹ são apresentadas algumas das obras-primas de Rafael, com o objectivo de esclarecer vários assuntos distintos. De uma forma geral, Hoeniger, Professora Associada de História de Arte na Universidade de Queen's, no Canadá, aborda a história de várias pinturas selecionadas de Rafael de forma a clarificar diferentes maneiras de conceber a conservação e o restauro em diversas épocas, em especial dos séculos XVII ao XIX, com algumas incursões no século XX. Adicionalmente são investigadas as vicissitudes individuais de cada uma dessas pinturas, sendo reunida e exposta, de forma brilhante, uma quantidade impressionante de informação. Por último, é feita uma abordagem geral da história do restauro ao longo de vários séculos na Europa, nos quatro países com maior tradição na conservação da arte, a Itália, França, Alemanha e Inglaterra, sendo este último usualmente menos abordado por académicos, comparativamente com os outros três. O texto de Hoeniger está dividido em dez capítulos. O primeiro, "Uma pesquisa selectiva do restauro de pintura na Europa, 1500-1985" ("A selective Survey of Painting Restoration in Europe, 1500-1985"), é uma introdução rápida, mas eficiente, às principais atitudes na conservação, terminando com a Teoria Humanística de Cesare Brandi e as soluções visuais experimentadas por

Reseña literaria

Cathleen Hoeniger

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En este excelente y exitoso libro se tratan algunas de las obras maestras más conocidas de Rafael, con el fin de ilustrar diferentes asuntos. De manera general, Hoeniger, Profesor Adjunto de Historia del Arte en la Universidad de Queen, en Canadá, utiliza la historia material de una selección de pinturas de Rafael para clarificar las diferentes maneras de concebir la conservación y de tratar la restauración en diferentes épocas, principalmente desde el siglo XVII al XIX, aunque con algunas perspectivas del siglo XX. Además, la autora investiga la vicisitudes individuales de cada una de esas pinturas y compila una cantidad impresionante de información que expone de manera muy inteligente. Por último, se ofrece un resumen general de la historia de la restauración a través de los siglos en Europa, centrándose en las cuatro principales tradiciones nacionales de restauración, que son: Italia, Francia, Alemania e Inglaterra, si bien esta última no es considerada tan ampliamente como el resto por los investigadores. El texto de Hoeniger se divide en diez capítulos. El primero, "Una Encuesta Selectiva de la Restauración de Pintura en Europa, 1500-1985", es una introducción corta aunque eficiente sobre las actitudes básicas en el campo de la restauración, terminando con la "Teoría Humanística de Cesare Brandi" y las soluciones visuales de

Umberto Baldini para as perdas dramáticas existentes na “Cruz” pintada por Cimabue, pertencente à Igreja de Santa Croce, em Florença, após a inundação de 1966. Esta solução foi muito criticada mais tarde mas, na minha opinião, descrita de forma acertada por Hoeniger como “uma solução inovadora e meticulosa que merece respeito”. As últimas linhas do primeiro capítulo realçam a principal orientação do livro: “... é sobre a relação estreita entre o restauro e a recepção da arte de Rafael que este livro irá incidir”. O belíssimo segundo capítulo é dedicado a dar conta das diversas formas críticas através das quais as obras de Rafael têm sido vistas ao longo da história (“a brief consideration of reception history”), com atenção para algumas fontes escritas particularmente representativas (Vasari, Bellori, Winckelmann e Mengs). O desapontamento sentido por alguns viajantes cultos quando finalmente observavam os frescos do Vaticano é explicado de forma inteligente através da referência ao aspecto sujo causado pela fuligem e fumo; Richardson Jr. sentiu o Palácio do Vaticano como sendo um “edifício escuro, deserto e melancólico”. Hoje em dia dificilmente se encontra vazio, com milhões de visitantes a apinharem-se frequentemente no local. No capítulo 3 é apresentada uma ideia central: “através de uma pesquisa da história do restauro das Stanze, percebe-se que as condições físicas das obras influenciaram a forma como estas eram recepcionadas”.

Esta é uma declaração de boas-vindas se, reportando-nos à nossa própria experiência, nos recordarmos da quantidade de mal entendidos originados na história da arte devido a uma avaliação errada das idiosincrasias de uma obra, por ter sido seguida uma aproximação incompetente, amadora e apenas genericamente

Umberto Baldini para las dramáticas pérdidas del Crucifijo de Cimabue en Santa Croce, Florencia, tras las inundaciones de 1966. La solución adoptada para esta obra fue muy criticada más tarde, pero muy bien descrita, en mi opinión, por Hoeniger, como “una solución innovadora y meticulosa merecedora de todo respeto”. Las últimas líneas de este primer Capítulo subrayan la principal tendencia del libro: “... este libro se centrará de ahora en adelante en la íntima conexión existente entre la restauración y la acogida del arte de Rafael”. El precioso segundo Capítulo está dedicado a describir los diferentes estilos críticos a través de los cuales las obras de Rafael han sido observadas en el curso de la historia (“una breve reflexión sobre historia de la percepción”), con especial atención a algunas fuentes escritas particularmente representativas (Vasari, Bellori, Winckelmann y Mengs). La decepción que sintieron algunos cultos viajeros cuando por fin vieron los frescos del Vaticano es explicada de manera muy inteligente refiriéndose a su sucia apariencia debido al hollín y al humo de las lámparas; Richardson Jr. describió el Palacio Vaticano “como un edificio oscuro, desierto y melancólico”. Los millones de visitantes que inundan este lugar hacen difícil imaginárselo desierto hoy en día. En el Capítulo tercero se presenta una idea central: “a través de un estudio sobre la historia de la restauración en las Stanze, que el estado físico formaba parte integral de la percepción de estas obras”. Ésta es una declaración que se agradece si uno recuerda, refiriéndose a la experiencia personal de uno mismo, cuántos malentendidos ha habido en la historia del arte causados por una valoración errónea de las idiosincrasias de la obra de arte, siguiendo un enfoque incompetente, de aficionado y orientado hacia

estética. O episódio central do restauro de Carlo Maratta da “Loggia de Psiche” na Villa Farnesina é evidenciado de forma justa como particularmente significativo, tanto para a solução estrutural de Giovan Francesco Rossi (pregos de ferro a prender a argamassa à parede, a maioria dos quais tem respondido bem e cumprido a sua função até hoje) como para a intencional reversibilidade (documentada inclusivamente na “Encyclopédie”) atribuída ao restauro pictórico através do uso de pastel. Não estou completamente seguro que “a precaução de Maratta... não tenha vindo de um ethos de restauro de vanguarda, mas antes do seu respeito a Rafael per se” (p. 87), visto que também encontramos as mesmas soluções no restauro de Maratta dos frescos de Guido Reni e Annibale. De qualquer forma, Hoeniger refere acertadamente que “o tipo de respeito pelo original mostrado por Maratta apenas começou a emergir de forma generalizada no restauro muito mais tarde” (p.93). Hoeniger mostra uma abordagem muito louvável dos assuntos, relacionando sempre a sua avaliação dos acontecimentos com o contexto histórico, pelo que as suas apreciações das pessoas e das ações mostram uma objetividade considerável.

O capítulo 4 aborda os restauros efetuados nas pinturas de Rafael durante a segunda metade do século XVIII em França. É sobejamente conhecido que, na altura, era comum a prática de transferir pinturas sobre madeira para tela (provavelmente experimentado pela primeira vez em Itália), procedimento que ficou para a história da conservação (Robert Picault, the “Widow Godefroid”, the Haquins). Trata-se de um fenómeno que tem sido relacionado com a reavaliação das artes como algo característico do Iluminismo, com um interesse central específico de Diderot, que se esforçou por

una estética genérica. El episodio central sobre la restauración de la Loggia di Psiche en la Villa Farnesina de Carlo Maratta es destacado merecidamente por su importancia, tanto por la solución desde el punto de vista estructural puesta en práctica por Giovan Francesco Rossi (utilización de clavos de hierro para asegurar el yeso a la pared, solución que ha respondido bien y cumplido su función hasta hoy en día) como por la reversibilidad deliberada (documentada incluso en la Encyclopédie) asignada a la restauración pictórica mediante la utilización de retoque con pasteles. No estoy seguro de que la cautela de Maratta se debiese tanto a una ética de restauración pionera como a su veneración por el propio Rafael (p. 87), pues también encontramos las mismas soluciones en las restauraciones de Maratta de los frescos de Guido Reni y Annibale. En cualquier caso, Hoeniger declara acertadamente que “la clase de respeto por el original que exhibe Maratta no empieza a surgir a modo de enfoque más general en la restauración hasta mucho más tarde” (p. 93). Hoeniger muestra un enfoque muy loable hacia sus temas, pues siempre se puede relacionar sus juicios sobre fenómenos históricos con el contexto histórico, de manera que sus evaluaciones de personas y acciones presentan una objetividad apreciable.

El Capítulo 4 trata sobre restauraciones llevadas a cabo en pinturas de Rafael en la segunda mitad del siglo dieciocho en Francia. Es bien sabido que en esa época la práctica de traspasos de tabla a lienzo (que muy posiblemente fuese llevada a cabo por primera vez en Italia) fue aplicada con regularidad en una serie de intervenciones que han hecho historia en lo que a restauración estructural se refiere (Robert Picault, la “Viuda Godefroid”, los Haquins). Éste es un fenómeno que ha sido

e elevar os artesãos "acima 'do desprezo que o preconceito durante tanto tempo os manteve' (p. 123). O capítulo termina com o Louvre explicando que esta é "a primeira instituição europeia com uma estrutura de administração usada para controlar a prática do restauro", embora talvez se pudesse dizer que o estabelecimento de Pietro Edward e da sua equipa em Veneza, em 1778, tenha respondido, *mutatis mutandis*, ao mesmo objetivo. A tradição Inglesa foi mais lenta, sendo que no capítulo 5 Hoeniger estuda a recepção e restauros ingleses dos cartões de Rafael no Hampton Court, com um ótimo relato do seu processo de aquisição por Charles I, os seus impactos na situação inglesa e os principais restauros feitos em 1690, que, entre outras coisas, providenciaram os cartões com grades, que parecem ter mantido a sua função até hoje. Além disso, a colocação em Hampton Court pareceu a Richardson Sr. preferível do que no Vaticano, que Richardson Jr. descreveu como sendo um "local antiquado".

Os capítulos 6 e 7 tratam, respectivamente, e em primeiro lugar, das circunstâncias dramáticas ao tempo do reinado de Napoleão, durante o qual obras-primas de toda a Europa, especialmente de Itália, foram levadas para Paris; e, em segundo lugar, dos tratamentos de conservação a que as pinturas foram submetidas durante a sua estadia na capital francesa, assim como outros restauros efetuados na Alemanha durante o primeiro quartel do século XIX. Enquanto estiveram em Paris, muitas pinturas foram sujeitas a procedimentos de transferência de suportes de painel para tela. A descrição do restauro da *Madonna di Foligno* pode fazer-se valer de um extenso e interessante relatório, visto que, como Hoeniger apropriadamente refere, o comité de

relacionado con la revaluación de las artes mecánicas como algo típico de la Ilustración, como un interés esencial específico de Diderot, luchando por elevar a los artesanos "por encima del desprecio en el que los prejuicios los había mantenido durante tanto tiempo" (p. 123). Este Capítulo termina con el Louvre siendo "la primera institución europea en implementar una estructura administrativa para controlar la práctica de la restauración", aunque quizá se podría decir que el establecimiento del equipo de Pietro Edward en Venecia en 1778 respondía, *mutatis mutandis*, a la misma finalidad. La tradición inglesa fue un poco más lenta en despegar, y en el Capítulo 5, Hoeniger estudia la recepción y restauración inglesa de los cartones de Rafael en Hampton Court, con una descripción extremadamente bien construida de su adquisición por Carlos I, su impacto en la situación inglesa, y la restauración fundamental llevada a cabo en 1690 que, entre otras cosas, dotó a los cartones de bastidores que parecen haber mantenido perfectamente su función hasta hoy en día. Asimismo, el marco de trabajo en Hampton Court era según Richardson Sr. mucho mejor que el del Vaticano, que Richardson Jr. había descrito como un "lugar anticuado".

Los Capítulos 6 y 7 tratan respectivamente, primero, las dramáticas circunstancias del reinado de Napoleón, durante el cual obras maestras de toda Europa fueron trasladadas a París, sobre todo de Italia y, en segundo lugar, los tratamientos de restauración a los que las pinturas fueron sometidas durante su estancia en la capital francesa, y las otras restauraciones llevadas a cabo en Alemania incluso durante el primer cuarto del siglo diecinueve. Durante su estancia en París, muchas pinturas fueron sometidas a trasposos de soportes de tabla a lienzo. La descripción de

peritos reunido para essa circunstância era composto por alguns cientistas de primeira linha. Podemos lembrar que Napoleão escolheu ter cientistas com ele durante as suas campanhas, e que os mesmos deram conselhos sobre o embarque e manuseamento das obras a serem enviadas para Paris. O que é insustentável naquele relatório, e que Hoeniger justamente aponta, é o tom geral de arrogância em apresentar a abdução de obras para Paris como uma medida para assegurar uma vida melhor para as obras de arte, uma afirmação repetida regularmente em documentos franceses da época.

Ao estudar a situação Germânica, focando-se na Canigiani Holy Family, agora em Munique, e especialmente na Sistine Madonna em Dresden, Hoeniger ilustra de forma eficiente as várias componentes do ambiente cultural germânico no início do século XIX. Com referência à Sistine Madonna, a autora examina cuidadosamente as personalidades históricas Pietro Palmaroli, injuriado na altura por alguns restauradores locais (Schlesinger, Koester) por motivos facilmente imagináveis, embora elogiado por outras fontes alemãs, e aqui justamente recuperado por Hoeniger com motivos compreensíveis que também se baseiam em relatórios de restauros de 1884, 1931 e 1983. O restauro recente (2005) da obra Deposição da Cruz de Daniele da Volterra na Trinità dei Monti, em Roma, uma pintura mural que foi destacada por Palmaroli antes da sua viagem de Roma para Dresden (que teve início em Junho de 1826), mostrou que este fresco estava num estado de conservação muito melhor do que se poderia supor, tendo em conta o aspecto muito deteriorado que apresentava antes da última intervenção. Como homenagem à clarividência dos governantes germânicos em Dresden,

la restauración de la Madonna di Foligno se puede aprovechar como un informe escrito contemporáneo de enorme interés pues, tal y como Hoeniger señala, el comité de expertos establecido para esta restauración se componía de algunos científicos de primera categoría. Podemos recordar que Napoleón eligió tener científicos con él en sus campañas, y que algunos científicos habían participado como consejeros en el manejo y envío de obras de arte a París. Lo que resulta insoportable de dicho informe, tal y como Hoeniger indica muy acertadamente, es el tono general de arrogancia en la presentación de la abducción a París como una medida superior para asegurar una mejor vida para las obras de arte, una declaración frecuente en los documentos franceses de la época.

Estudiando la situación alemana y centrándose en la Sagrada Familia Canigiani, ahora en Munich, y sobre todo en la Madonna Sistina en Dresden, Hoeniger ilustra muy eficazmente los diferentes componentes del ambiente cultural alemán a comienzos del siglo diecinueve. Respecto a la Madonna Sistina, examina concienzudamente la figura histórica de Pietro Palmaroli, muy criticada en aquel entonces por algunos de los restauradores locales (Schlesinger, Koester) por motivos fácilmente imaginables, aunque alabada por otras fuentes alemanas, y aquí justamente rehabilitada por Hoeniger con motivaciones muy sensatas y comprensibles que asimismo se apoyan en informes de restauradores de las restauraciones de 1884, 1931 y 1983. La reciente restauración (2005) del Descendimiento de la Cruz de Daniele da Volterra en la Trinità dei Monti en Roma, una pintura mural arrancada por Palmaroli antes de su viaje de Roma a Dresden (que comenzó en junio de 1826), ha demostrado que este fresco

podemos lembrar que antes de chamar *Palmaroli* à capital da Saxónia, o príncipe *Friedrich August* tinha escrito ao director das *Galerias Uffizi*, *Antonio Ramirez de Montalvo*, a pedir conselhos para o restauro de pinturas italianas; sendo que a resposta de *Montalvo* é também um documento de extraordinária inteligência e “modernidade” (ver ex. em *Giuseppina Perusini, Il Manuale di Christian Koester e il restauro in Italia e in Germania dal 1780 al 1830, prefácio de Giorgio Bonsanti, 1a ed. Udine, Forum, pp.115-116; 2a. ed., Firenze, Edifir, 2012, pp. 95-96*). Ao terminar este tópico podemos ainda recordar dois recentes e relevantes livros sobre o restauro em França, *Anne Massing’s Painting Restoration before La Restauration – The Origins of the Profession in France, The Hamilton Kerr Institute and Harvey Miller Publishers, Cambridge, 2012*; e na Alemanha, *Christoph Schölzel’s Gemäldegalerie Dresden - Bewahrung und Restaurierung der Kunstwerke von den Anfängen der Galerie bis 1876, Verlag Gunter Oettel, 2012*.

Com o capítulo 8 retomamos Itália e uma das pinturas sobre madeira favoritas de *Rafael*, o “Casamento da Virgem”, pertencente à *Galeria Brera*, em *Milão*. *Hoeniger* tinha, anteriormente, de forma muito precisa, relatado as circunstâncias que levaram a pintura da sua localização original na *Città di Castello*, na região de *Umbria*, para *Milão* (capítulo 6); reportando agora, de forma extensiva e excelente, o restauro feito por *Giuseppe Molteni* entre 1856 e 1858. *Hoeniger* viu todos os documentos originais, ainda preservados nos arquivos da *Soprintendenza* em *Brera*, e relata de forma sensata todos os assuntos que fizeram o restauro de *Molteni* – bem como o relatório que submeteu no final – um testemunho extraordinário da melhor tradição italiana

se encuentra en un estado mucho mejor del que se podía apreciar a simple vista debido a su apariencia muy deteriorada previa a esta última intervención. A título de homenaje a la visión de futuro de los gobernantes alemanes en *Dresden*, recordemos aquí que antes de llamar a *Palmaroli* a la capital sajona, el Príncipe *Friedrich August* había escrito al director de la *Galería Uffizi*, *Antonio Ramirez de Montalvo*, para pedir consejo sobre la restauración de pinturas italianas; la respuesta de *Montalvo* es también un documento extraordinario inteligente y “moderno” (ver i.e. en *Giuseppina Perusini, Il Manuale di Christian Koester e il restauro in Italia e in Germania dal 1780 al 1830, prefazione di Giorgio Bonsanti, 1a ed. Udine, Forum, pp.115-116; 2a. ed., Firenze, Edifir, 2012, pp. 95-96*). Para terminar con este tema, recordemos dos importantes y recientes libros de especial relevancia para Francia, *Painting Restoration before La Restauration – The Origins of the Profession in France, The Hamilton Kerr Institute and Harvey Miller Publishers, Cambridge, 2012*, de *Anne Massing*; y para Alemania, *Gemäldegalerie Dresden - Bewahrung und Restaurierung der Kunstwerke von den Anfängen der Galerie bis 1876, Verlag Gunter Oettel, 2012*, de *Christoph Schölzel*.

Con el Capítulo 8, volvemos a Italia y a *Los Desposorios de la Virgen*, una de las pinturas sobre tabla favoritas de *Rafael*, en la *Galería Brera* en *Milán*. *Hoeniger* ya había seguido con gran precisión las circunstancias que habían llevado al cuadro de su marco original en *Città di Castello* en la región de *Umbria* a *Milán* (Capítulo 6); ahora trata ampliamente en páginas absolutamente excelentes de la restauración realizada por *Giuseppe Molteni* entre 1856 y 1858. *Hoeniger* ha visto todos los documentos originales, que aún se conservan en los Archivos de la

baseada na contenção e respeito; demonstrado pela exclusão desde o início do recurso à transferência de suporte. Os dois últimos capítulos são ainda referentes a Itália e ao estudo das relações entre a disciplina em ascensão da história da arte e as vicissitudes de duas das primeiras conquistas de Rafael: o fresco (colaboração com Perugino) em Perugia, “A Trindade e Santos” (e aqui há espaço para o debate da visão influente de Giovanni Battista Cavalcaselle sobre o restauro) e da “Coroação de São Nicolau de Tolentino”, anteriormente em Città di Castello (agora em fragmentos em Brescia, Paris, Nápoles). Vale a pena lembrar que o fragmento com o busto de um anjo no Louvre foi adquirida pelo Museu apenas recentemente, em 1981, e dado a conhecer à comunidade internacional académica após o seu restauro em 1983, por Sylvie Béguin.

O livro de Cathleen Hoeniger é bem escrito, de fácil leitura e cheio de informações, debruçando-se sobre vários assuntos relacionados com os seus principais interesses – a história de algumas das pinturas de Rafael em relação aos princípios estéticos e históricos que prevaleceram em momentos particulares do desenvolvimento da cultura europeia e, reciprocamente, como esses princípios foram aplicados nas pinturas deste esplêndido artista, primeiro entre iguais. As pinturas de Rafael vieram a alcançar um papel decisivo e de enorme importância para lançar luz sobre as principais correntes do pensamento ocidental sobre arte e restauro. O objetivo que Hoeniger declara no começo deste excepcional livro foi alcançado com muito sucesso.

translated by Ana Rita Veiga

Soprintendenza en Brera, y subraya con gran sensatez todas las cuestiones que convierten la restauración de Molteni –y el informe que presentó al final de la misma- en un testimonio excepcional de la mejor tradición italiana basada en la moderación y el respeto; para empezar, la posibilidad de recurrir a un traspaso del soporte fue excluida desde el principio. Los dos últimos Capítulos se quedan en Italia estudiando las relaciones entre la creciente disciplina de la historia del arte y las vicisitudes de dos de los éxitos más tempranos de Rafael: el fresco de La Trinidad con Santos (una colaboración con Perugino) en Perugia (y aquí se podrían debatir las influyentes opiniones sobre restauración de Giovanni Battista Cavalcaselle), y La Coronación de San Nicolás de Tolentino, antaño en Città di Castello (hoy en día dispersa entre Brescia, París y Nápoles). Merece la pena recordar que el fragmento con el busto de un Ángel en el Louvre fue adquirido por el Museo tan sólo en 1981, y hecho público a la comunidad de eruditos internacional tras su restauración por la difunta Sylvie Béguin en 1983.

El libro de Cathleen Hoeniger está bien escrito, es de fácil lectura, repleto de información y apreciaciones sobre bastantes temas originados en su interés esencial –la historia de algunas de las pinturas típicas de Rafael con respecto a principios estéticos e históricos prevalecientes en momentos determinados en el desarrollo de la cultura europea y, recíprocamente, cómo estos principios fueron aplicados a las pinturas por este gran artista. Las pinturas de Rafael se han convertido en un papel tornasol de gran importancia para arrojar luz sobre las principales corrientes del pensamiento occidental sobre arte y restauración. La meta que Hoeniger había planteado al principio de este excelente libro ha sido alcanzada con creces.

translated by Carmen Albendea

Noémie Étienne

***”La Restauration des Peintures à Paris (1750-1815) :
Pratiques et Discours sur la Matérialité des Œuvres d’Art”***

By Cathleen Hoeniger

The development of painting restoration in Paris in the years surrounding 1800 is a subject that has intrigued specialists from across Europe and North America since at least the 1950s; among others, Gilberte Émile-Mâle, Cecil Gould, Ségolène Bergeon, Alessandro Conti, Volker Schaible, Andrew McClellan, and Ann Massing. In her recently published book on the restoration of paintings in Paris from 1750-1815, Noémie Étienne contributes both a wealth of new archival research and novel ways of thinking about the central issues. For Étienne, the study of painting restoration during this transitional period is important because the manner in which the art objects are handled and discussed suggests that restoration had a meaning beyond that of structural repair and retouching. She argues that the physical transformations find parallels in a new awareness of the material object as not static, but instead flexible, and subject to alterations and revisions over the course of time. Étienne contends that such an understanding of the larger significance of restoration may assist ultimately in resolving certain ideological ruptures in the discipline of art history, between those invested in a methodology that is firmly rooted in the object and those with more theoretical and political convictions.

Étienne finds the point of departure for her more specific examination of restoration in 18th-century Paris in the state of the literature on this period of the history of restoration, and particularly in the French scholarship, which she references very generously and sometimes at the expense of work in other languages. Most discussions of the practice of restoration in Paris during the tumultuous decades before and after the French Revolution deal with individual restorers and curators, specific treatments of paintings, and particular methods of restoration, especially the transfer from panel to canvas. A biographical approach has been taken to the most prominent individuals -- including Robert Picault and his son Jean-Michel, and their more cautious contemporaries and rivals, Jean-Louis and François-Toussaint Hacquin – at the same time as the details of their treatments have been scrutinized by analysing the written documentation and the material evidence of the surviving paintings. Exceptions can be found in writings by the art historians Gould and McClellan, who both draw upon events from restoration in support of arguments concerning the politics of museum display in Paris under Napoleon. Étienne contends that the scope of the previous literature in French is confining and the analysis sometimes lacking in subtlety. The chapters in her book, as a consequence, emerge as responses to crucial issues in the existing scholarship, where the previous conclusions, which are now often taken as fact, have been limited by overly narrow approaches.

In pursuit of greater breadth and significance, Étienne skillfully probes the way the activities of the French restorer have been defined, and seen to evolve, in relation to the establishment of the Louvre as a public museum. She draws attention to discrepancies and complexities, which reveal how the role of restorer

resists simple characterization, and she explains that the museum needs to be evaluated as a more political and manipulative force than is sometimes acknowledged. Among other things, Étienne points out that there was not necessarily a clear differentiation in the initial decades between restorers who were active for the art market, and those who developed more constrained and specialized practices within burgeoning institutions. A well-known case in point is Jean-Baptiste-Pierre Le Brun, who restored for private clients, acted as an art dealer, and then, later, became the curator in charge of restoration at the Louvre, attending in this capacity to the cartloads of confiscated paintings from the Italian peninsula that arrived in the courtyard of the museum beginning in 1797. During the Napoleonic years, the structural expert, François-Toussaint Hacquin, straddled the activities of private commissions from collectors and salaried hire by the Louvre administration. As Étienne perceptively argues, the archival evidence suggests that the realms of the dealer, private collector and the public museum were not exclusive, and that several prominent individuals interacted with paintings in each of these locations, bringing the knowledge of one practice and venue to bear on the next, and thereby acting as intermediaries from one artistic locus to another. Moreover, to examine the interpenetration of the spheres of activity in which several key players in this history participated, Étienne has located their addresses for work and residence on a map of Paris. By building evidence of the way restorers negotiated relationships with works of art in different contexts and moved fluidly from one to another, Étienne seeks to enlarge the importance of the roles they performed in a society where art was valued extremely highly.

It was only in the later years under investigation that the museum administration sought at certain specific moments to constrain the operations of practitioners under their purview. The role of the restorer did not become more specialized and defined gradually over time, but rather there were occasions when the Louvre curators attempted to monopolize and more closely supervise the activities of particularly talented individuals. Indeed, one of Étienne's objectives is to re-examine the forceful and highly political strategies of the museum administration under Napoleon and the impact this had on public perceptions of restoration at the Louvre. As is well known, artists, writers and politicians from across Europe discussed the political agenda of the Musée Napoléon from the moment of the first exhibitions of confiscated art, and, since then, numerous historians and art historians have reconsidered the strategic presentation of the spoils at the Louvre. However, Étienne brings fresh evidence from the Louvre restoration laboratory to bear, and she contributes nuanced interpretations of how Napoleon's deputies manipulated the purpose of restoration as part of the propaganda concerning the "safeguarding" in Paris of the culture of Europe.

Similarly, Étienne gathers a wealth of material from archival and printed sources to put to the test accepted arguments about the development of a more "modern" and professional approach to restoration practices. For instance, she demonstrates that restoration did not evolve smoothly during these decades from an artisanal mentality, in which trade secrets were carefully guarded, to a cooperative, institutional outlook with the publication of restoration procedures in the form of scientific reports. Instead, Étienne presents compelling evidence that still under the directorship of Dominique Vivant-Denon, restorers fought to preserve the secrecy of the treatment methods upon which their livelihood depended. At this juncture, Étienne

provides a profound reconsideration of the significance of the 1801 *Rapport* on Raphael's *Madonna di Foligno*. As she highlights, the supposedly “watershed” publication of this thorough description of the transfer of Raphael's lauded altarpiece can be reinterpreted as an overt violation of the individual restorer's intellectual property. François-Toussaint Hacquin deeply resented the public revelation of his transfer technique in the detailed and widely-circulated report written by two prominent chemists, Guyton de Morveau and Claude-Louis Berthollet.

Evidently, the archival research presented in this new study is very impressive. Those interested in the field will be able to read the book in different ways, including by working backwards from the *Index* to discover new material on key personalities and events. Étienne has also compiled a *Dictionnaire* as an appendix, with biographical data on the restorers active in Paris between 1750 and 1815, including brief notes on the important treatments in which they were involved, and references to primary and secondary sources on these individuals. However, to fully appreciate her intellectual achievement, of course it is necessary to read the book from start to finish, especially because the author has organized her discoveries and interpretations in the form of responses to the existing literature on the history of painting restoration in France.

The readers who will be most attuned to this approach and to the salient, earlier arguments will be scholars of the history of restoration. Indeed, the chapters often begin by referring to the highly-appreciated and meticulous scholarship of Gilberte Émile-Mâle on specific historical restorations and particular restorers and curators at the Louvre. The academic approach Étienne takes to her subject by jumping off from the scholarly literature stems naturally from the original purpose for which the project was conceived; that is, as a doctoral dissertation for the Sorbonne in Paris.

Nevertheless, if a major concern of the author is to reposition the history of restoration by demonstrating that the subject should not be marginalized by art historians, the framework for the investigation may have to be one that will speak to an audience from the history of art. Recognizing this dilemma, Étienne discusses at the outset of the book the need to retrieve restoration history from pigeon-holes of relevance only to “object-based” historians. She suggests that the physical impact of restoration on a work of art has to be understood as far from a passive event, amounting instead to a deliberate act that invites interpretation within more theoretical discourses current in the humanities, such as, investigations of the physical and social life of objects within material culture studies. These are perceptive comments that will attract the attention of scholars within areas of art history, cultural studies, and museum and curatorial studies.

However, it remains to acknowledge that those who study the history and theory of restoration, or who have taken an interest in this subject from adjacent disciplines, have long been cognisant of the multiple meanings of cultural objects that have been transformed, perhaps repeatedly, and only ostensibly for the sake of preservation. Beyond the scholarship in French, there are also rich traditions of research into the changing significance of works of art that could be referenced in greater depth. For instance, though Étienne mentions the famous book, *Taste and the Antique*, 1981, by Francis Haskell and Nicholas Penny, greater weight could be given to Haskell's other evocative and influential contributions on the history and theory of reception, such as his wide-reaching essay in Italian on the dispersal of works of art ("La dispersione e la conservazione del patrimonio artistico" 1981). By placing her illuminating research within a larger tradition that includes other prominent art historians, Étienne could potentially open up further entry points to her subject for a more international and interdisciplinary audience.

Noémie Étienne

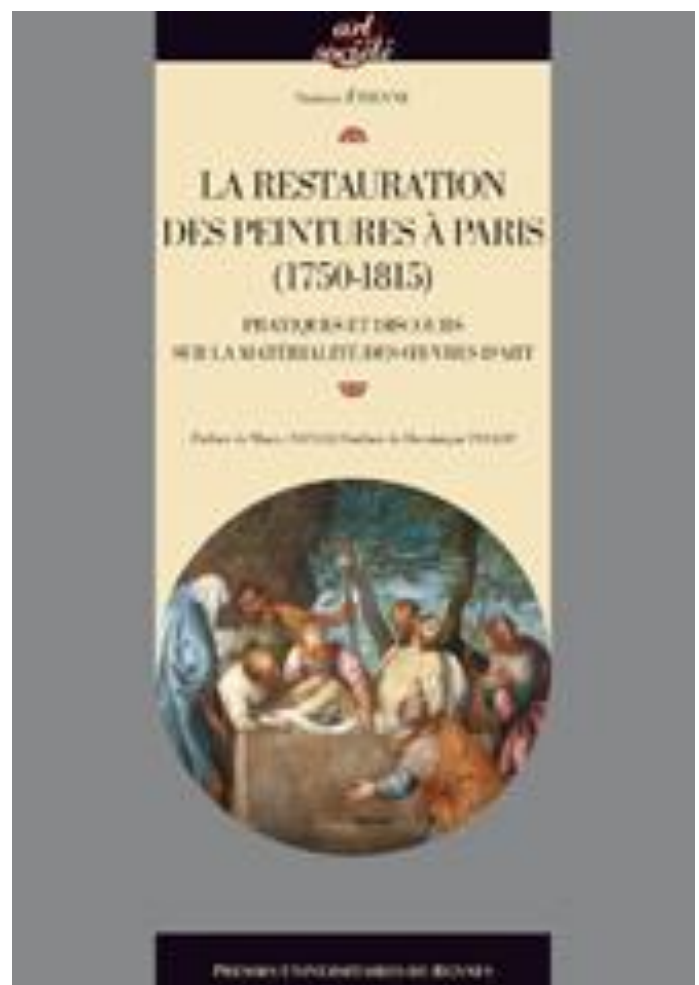
La Restauration des Peintures à Paris (1750-1815) :

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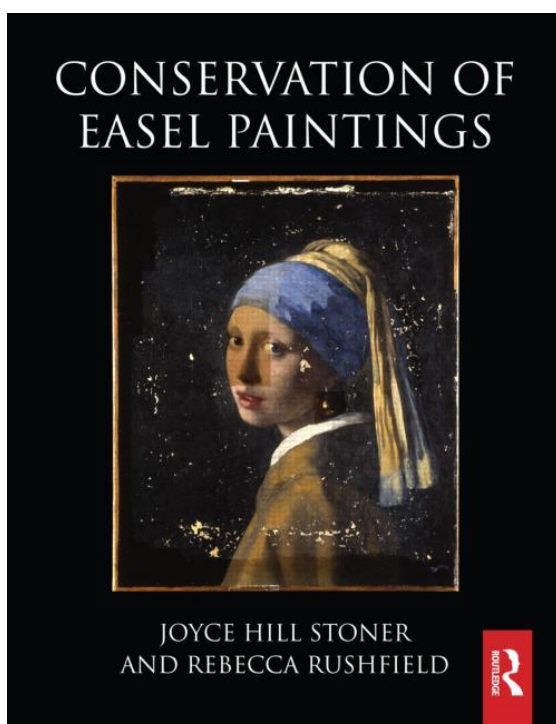
Edited by Joyce Hill Stoner and Rebecca Rushfield

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“Conservation of Easel Paintings”

Edited by Joyce Hill Stoner, Rebecca Rushfield

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Newsletter Notes

Submissions are welcome!

All submissions related to paintings conservation are welcome! We are interested in regional and international news regarding conferences, research, publications, and projects.

Please feel free to write the submission in, French, Spanish or Portuguese and it will be published with an English translation.

If members are willing to translate articles into another language please contact the newsletter editor.

At this point we would like to thank Ana Rita Veiga, Carmen Albendea and André Kingham for their translations in this and the past newsletters.

For submissions to the newsletter please contact:

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Articles demandés!

Tout article relié à la conservation des peintures sera le bienvenu!

Nous nous intéressons aux nouvelles régionales et internationales touchant les congrès, la recherche, les publications et les projets.

N'hésitez pas à écrire vos articles en Français, Espagnol ou Portugais et nous les publierons accompagnés d'une traduction anglaise.

Jevoudrais tirer parti de la situation pour remercier Ana Rita Veiga, Carmen Albendea and André Kingham pour leur traductions !

Pour soumettre un article pour le bulletin veuillez prendre contact avec :

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