ICOM COMMITTEE FOR CONSERVATION WORKING GROUP  
THEORY & HISTORY OF CONSERVATION

NEWSLETTER NO. 18  
JANUARY 2013

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Dear friends and colleagues,

This newsletter is coming out a bit later than expected. I was waiting (and still waiting) to receive the minutes of the Directory Board/Coordinators meeting that took place in New Year at the end of October. Many of the coordinators (me included) were prevented in attending due to Hurricane Sandy, which hit the city right when we were supposed to convene. The meeting did take place with about half of the coordinators present, but the final editing of the minutes is taking longer than expected, so I am unable to give you a report on what took place.

The upcoming year will be a very exciting one for our working group. We are having the first interim meeting after a break of several years. I thank all of you who sent proposals. The selected papers and posters will be presented at The National Museum in Copenhagen (the program and registration information are included in this newsletter). The interim meeting coincides with an international conference I am organizing for The National Museum – Conservation in the Nineteenth Century (CiNC) (the program and registration information are also included in this newsletter). Presentations at these two conferences will be of utmost interest to members of our working group, and I hope to see many of you in Copenhagen for a solid week of conservation theory and history in May.

Deadlines have a way of creeping up on us, and we often do not have enough time to write proposals for conferences, symposia and meetings. That is why I would like to alert you all to the selection process that will soon start for the next ICOM-CC Triennial Meeting taking place in Melbourne in September 2014. I have not received any dates yet, but the first deadline for proposals usually comes at the beginning of April the year before, (abstracts for papers are usually up to 1000 words). I will, of course, send out information about the Call for Papers as soon as it comes out, but I am including this reminder here because I know that many of you, as myself, are in the process of experiments and projects, and knowing that a deadline is approaching may affect the planning of our work. The abstracts can describe works in progress, but selected authors should be able to provide in the final paper the information described in the abstract.

Many of you may have noticed that Rose Emily Cull has taken over much of the work in the production of the newsletters, and she also shares my monitor status for the working group website. I personally am very grateful for her interest and engagement in the working group activities. Members of the working group are encouraged to send in contributions to future newsletters to Rose, and anything announcements you would like to have posted on our website.

Best greetings in the new year to all,

Isabelle Brajer
Coordinator, Working Group for the Theory and History of Conservation

WORKING GROUP PROGRAM FOR 2013-2014

Working Group activities and projects planned for 2013-2014
  o Continuation of Forum postings and discussions on website
  o Production of annual newsletters
  o Participation in the established project - Oral History Project
Establishment of new project: The Conservation Film Index
Liaison with other organisations

FORUM: The Theory and History of Conservation Working Group has had an active Discussion Forum on the website since 2009 at:
http://www.icom-cc.org/forums/viewforum.php?f=24&sid=568248a383800f3a4d9bc753ff3d508

We bring to the T&H WG a common interest in the general trends and reasoning behind our actions and how they relate to the history of the profession. We are interested in studying historical materials and methods, and their impact on current practice. Individual interests and personal experiences and points of view are included, in keeping with the spirit of this working group – by sharing our own professional experiences and opinions we will broaden our knowledge base.

NEWSLETTERS: Supplementing the Forum as a venue for sharing information are the annual Newsletters. These Newsletters contain summaries of meetings, seminars and conferences (both ICOM-CC and non-ICOM-CC), abstracts of relevant recent publications and descriptions of research projects, to keep our members abreast of developments in the field. Members are encouraged to send their contributions to the assistant coordinator, Rose Cull

PROJECTS AND TOPICS OF INTEREST: The working group continues to support the Oral History Project, through interviews with relevant persons in our profession.

To learn more about the project and see a list of interviewees visit the FAIC Oral History Project page on the AIC website at: www.conservation-us.org/oralhistory. To find out how to interview or be interviewed please contact Joyce Hill Stoner at jhstoner@udel.edu.

In addition a new project proposal to establish a film inventory was made by Mireille te Marvelde.

Mireille wrote: A growing amount of films and documentaries on conservation have been made all over the world. Some of them were made to inform the public and have been shown in museums and sometimes on television, others were just made to document a treatment and discuss it with students or colleagues.

It is important to make an inventory of these kinds of documents and subsequently find ways to safeguard them and make them accessible for the field. The first step, to make the inventory, is a project that we could work on as Theory and History members together. At the forum members can add the titles, subjects, owners etc. of such films. The next step would be to investigate the legal possibilities to publish those documents and find the finances to do it.

The focus will be on 'historical' films and documentaries, but it is useful to strive to make an inventory as complete as possible and continue adding those made today and in the future.

This is a worthy long-term project. It is important to start with an inventory of analoge films, as these are most at risk of obsolescense. A new section of the forum, titled The Conservation Film Index will be where members can log information about conservation films and where they are archived, or place links to digital films that are already available.

INITIATIVES: The T&H WG has launched initiatives fostering cooperation between similar working groups in other organisations, such as the ICOMOS and UNESCO. This initiative
should be taken in the face of enormous global changes affecting cultural heritage in the 21st century, which have started over the last two decades. There is a need to observe and follow the symptoms of change in order not to be left behind when key objectives for the protection of cultural heritage and its conservation are formulated. Iwona Szmelter, who put forth these ideas, has agreed to function as our official liaison person and to keep the working group abreast of new developments.

Survey Results

The results are back from the working group member survey, they are posted on the website at: http://icom-cc.org/158/Who is in this group?

89 members responded to the survey. For the ease of understanding these results, the charts and diagrams show the results as a percentage out of 100%, while the numbers below each question are shown as the exact number responses to the survey. The results of the survey are included below, the first question was: What do you do?

![What do you do?](image)

Around 1/3 of the membership identified themselves as a “Conservation Practioner”. The next largest group identified themselves as Educators, and it is worth noting that some survey participants identified themselves in more than one category.
The final question gave an idea of where members of this working group are located, with a majority of members located in Europe and North America.

**Where do you live?**

![World map showing distribution of members by region]

**Europe by country:**
- Germany = 10
- The Netherlands = 6
- Belgium = 6
- United Kingdom = 6
- Italy = 4
- Portugal = 4
- Sweden = 3
- Serbia = 3
- Finland = 3
- Norway = 3
- Greece = 3
- Denmark = 2
- Czech Republic = 1
- Croatia = 1
- Austria = 1
- Romania = 1
- Spain = 1
- Estonia = 1

**North America:**
- USA = 15
- Canada = 4

**Central and South America:**
- Mexico = 1
- Argentina = 1
- Brazil = 1
- Chile = 1

**Asia:**
- Singapore = 1
- India = 1

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The survey indicates that this working group needs to reach out to conservators outside of Europe and North America, especially in the next few years while we plan the next Triennial meeting in Australia.

If any member of the working group has suggestions for potential members from under-represented regions please contact the working group assistant coordinator Rose Cull.

INTERIM MEETING

ICOM-CC
Theory and History of Conservation Working Group

Conservation: Cultures and Connections

National Museum of Denmark
Ny Vestergade 10, Copenhagen

15-17 May 2013

Registration and fees:
There will be no registration fee for the interim meeting. Lunch will not be provided, but delegates may make use of numerous cafés and restaurants in or near the museum. Please register your attendance with Isabelle Brajer: isabelle.brajer@natmus.dk. We are sharing an excursion with the CiNC conference, which will take place at the same venue earlier the same week, 13-15 May. For information about the excursion payment: http://natmus.dk/bevaringsafdelingen/forskning-analyse-og-raadgivning/kongresser/cinc/registration-for-cinc/

Preliminary Program:
Wednesday, 15 May – Excursion to Roskilde. Members attending the Theory and history Working Group interim meeting are welcome to join the CiNC conference excursion.
Roskilde Museum - Exhibition about Jacob Kornerup
In connection with the 100 year anniversary of the death of Jacob Kornerup (1825-1913), Roskilde Museum is holding an exhibition about his activities as a prominent citizen of the town, and also about his contributions to conservation. Kornerup was trained as an artist and worked as a draughtsman and wall painting conservator for the National Museum for over five decades.

Roskilde Cathedral
Roskilde Cathedral, constructed during the 12th and 13th centuries, is the first Gothic cathedral to be built entirely of brick. It has been the main burial site for Danish monarchs since the 15th century. Since 1995, it has been listed as a UNESCO World Heritage Site.

Viking Ship Museum
The Viking Ship Museum is the Danish national museum for ships, seafaring and boatbuilding in the prehistoric and medieval periods. The museum is built overlooking Roskilde Fjord, where numerous Viking ships were excavated in 1960s and 1990s. These ships, including the longest Viking warship ever discovered, form the core of the exhibition.

**Thursday, 16 May** – Presentation of papers

8:30-9:00 Registration

9:00-9:40 Invited speaker: Salvador Muñoz Viñas
Title of talk: "The Profession that Wasn't"

9:40 – 10:10
*The artist’s intent in flux*
Erma Hermenes

10:10 – 10:40
*Did the religious “cult” stature of Raphael’s paintings influence the way they were restored?*
Cathleen Hoeniger

10:40 – 11:00 Coffee break

11:00 – 11:30
*Changing cult values and their impact on conservation history*
Zuzana Bauerova

11:30 – 12:00
*The methodology and philosophy behind Bildtapeten (picture wallpapers), a nineteenth century solution for the restoration of damaged wall paintings in churches in Germany*
Ursula Schädler-Saub

12:00 – 12:30
*Restorers in Canton Ticino Between the Nineteenth and Twentieth Centuries: Classification and Data Management*
Ester Giner Cordero

12:30 – 14:00 Lunch (on your own)

14:00 – 14:30
*Conservation within the multicultural context of an art museum (The cooperation of conservators and other museum professionals, taking into account the multicultural background of both staff and visitors.)*
Ekaterina Pasnak

14:30 – 15:00
*Strategies for Studying Multiple Meanings in Conservation Research*
Jan Marontate

15:00 – 15:20 Coffee break

15:20 – 15:50
No single way! The Construction of Significance and Social Negotiation of Conservation
Kornelius Götz

15:50 – 16:20
*Intergenerational justice: a useful perspective for heritage conservation*
Joel Taylor

16:20 – 17:50
*Conservation and Pragmatism*
Markus Pescoler

**Friday, 17 May**

9:00 – 9:30
*Conservation – an effort balancing between nostalgia and documentation*
George Brock-Nannestad

9:30 – 10:00
*Whose decision is it? Reflections about a decision making model based on qualitative analysis of the artist’s discourse.*
Hélia Marçal, Rita Macedo and Andreia Nogueira

10:00 – 10:30 Coffee break and poster session

10:30 – 11:00
*New Values of the Heritage of Cultural Plurality and the Need for a New Paradigm Regarding its Care*
Iwona Szmelter

11:00 – 11:20 poster session

11:20 – 12:00 Business meeting for working group members

Posters:
*The execution of wax-resin linings by Johannes Albertus Hesterman (1848-1916) and sons. A research into their working method and materials*
Saskia van Oudheusden

*Preservation Practices in Ritualistic Behaviour: A Case Study from Assam (India)*
Subhra Devi

*The Impact of the Techno-Archaeological Cult of the Preservation of Technology-Based Art*
Brian Castriota

*Excavations at the Langobard Cemetery in Kranj in 1905*
Nataša Nemeček

*Luciano Freire: between tradition and novelty*
Maria da Conceição Lopes Casanova
Ellen Cunningham-Kruppa

REGISTRATION FOR THE CiNC CONFERENCE IS OPEN

Inquiries: isabelle.brajer@natmus.dk

CiNC - Conservation in the Nineteenth Century
National Museum of Denmark, Ny Vestergade 10, Copenhagen

Program:
Sunday, 12 May 2013
Registration 15:30 – 17:00

Monday, 13 May 2013
Registration 8:00-9:00

Opening of Conference
9:00-9:30

Guest speaker:
9:30-10:10 The Battle of Clio and Euterpe
Salvador Muñoz Viñas

Presentations:
10:10 – 10:45 Interpreting historical conservation terminology: 'cleaning' paintings in Dutch 18th and 19th century sources
Mireille te Marvelde

Coffee & tea: 10:45 – 11:15

11:15– 11:50 Art, Science, and Painting Restoration in Napoleonic Italy, 1796-8
Cathleen Hoeniger

11:50 – 12:25 Raphael’s Marriage of the Virgin in Milan and the restoration by Giuseppe Molteni (1858)
Giorgio Bonsanti

Lunch: 12:25 – 13:30

13:30 – 14:05 A higher reality, born of the mind: notes for a philosophy of transfer
Matthew Hayes
14:05 – 14:40 Richard Redgrave (1804-1888), first curator of paintings at the South Kensington Museum
Nicola Costaras

Coffee & tea 14:40 – 15:10

15:10 – 15:45 Charles Chapuis: Degas’ “Picture Doctor” and painting restoration at the end of the nineteenth century
Ann Hoenigswald

15:45 – 16:20 Il Manuale by Giovanni Secco Suardo – an attempt to depict his impetus for the development of conservation and restoration in the nineteenth century
Bettina Achsel

16:20 – 16:55 The Conservation of Polychromy on Mediaeval Sculptures in Belgium in the Nineteenth Century and its Perception by the Royal Monuments Commission of the time
Delphine Steyaert

Reception: Thorvaldsens Museum 18:00 – 20:00

Tuesday, 14 May 2013

9:00 – 9:25 The search for an enduring painting technique: Franz Fernbach and his encaustic technique as a restoration procedure for wall paintings in the early nineteenth century
Barbara Beckett

9:25 – 10:00 Jacob Kornerup and the conservation of wall-paintings in nineteenth century Denmark
Susanne Ørum and Isabelle Brajer

10:00 – 10:35 Documentation of medieval wall-paintings in Denmark and Germany in the nineteenth century and its impact on conservation and contemporaneous art
Isabelle Brajer, Ursula Schädler-Saub, and Susanne Ørum

Poster session. Coffee & tea 10:35- 11:35
Posters:

- Conservation-Restoration Testimony from the archive of the Prague Castle (Eliska Fucikova and Zuzana Baueraova)
- Fine Art Transport in the 19th century – A contribution to the History of Conservation (Anne Wermescher)
- Joseph Loxton Rawbon, ‘The Master Restorer’ (Cyndie Lack)
- An unexpected technique by Ingres and an excessive restoration of one of his drawings (Hélène Guicharnaud and Alain Duval)
- Nineteenth Century Parisian Treatments on Viennese Paintings (N. Gustavson, G. Krist, S. Pénat, M. Gresser, V. Pitthard and S. Stanek)
- The rehabilitation of zinc hydroxy chloride, a versatile 19th-century stone mortar (Lisya Bicaci, Luc Megens, Guus Verhaar, Nicolas Verhulst and Norman H. Tennent)
- Re-creation of 17th to 18th century polychromy and development of paint archaeological methodology in the late nineteenth century (Karin Vestergaard Kristiansen)
• Friedrich Rathgen and his Impact on Slovenian Conservation at the turn of the 20th Century (Nataša Nemeček)

Christopher Sokolowski

12:10 – 12:35 The Test of Time: Nineteenth Century Innovations in Paper Fibre Analysis
Debora D. Mayer

Lunch 12:35 – 13:35

13:35 – 14:10 Restoration of flat textiles: Ideological framework, ideas, and methods in Sweden before 1900
Maria Brunskog and Johanna Nilsson

14:10 – 14:45 Documentary and material evidence of nineteenth-century interventions on musical instruments of the Paris collection
Jean-Philippe Echard, Justine Provino, Thierry Maniguet, Christine Laloue, Joël Dugot, and Stéphane Vaiedelich

14:45 – 15:20 The Restoration and Conservation of the Bronze Apollo Saettante from Pompeii
Erik Risser and David Saunders

Coffee 15:20 – 15:50

15:50 – 16:25 Precision and Mastery: Identifying the Work of Raffaele Gargiulo on Four Apulian Vases
Marie Svoboda

16:25 – 17:00 Preservation of antiquities in Denmark, 1807-32
Helge Brinch Madsen and Jan Holme Andersen

Conference dinner: 19:00

Wednesday, 15 May 2013

9:00 – 16:00 Conference excursion – Roskilde

Performing Documentation in the Conservation of Contemporary Art
20–21 June 2013
at the Fundação Calouste Gulbenkian, Lisboa, Portugal

Contemporary art conservation requires a re-assessment of the distinction between the work and its re-configuration in documentation. Although documentation is crucial for the survival of many contemporary works of art, it is never neutral: all approaches, formats, media and systems have their own inherent affordances and blind spots and always transform what they document. Furthermore, in process-centered, technology-based or performative artworks in particular, we often can no longer make a sharp distinction between an original work and its subsequent documentation or replication: documentation is part of the work’s very core. On the other hand, even the most meticulously documented works will need to be re-installed or re-performed regularly in order to survive, because otherwise important tacit know-how will
get lost. The role of the artist in this process is central, but contested: what if s/he changes her mind, loses interest or is no longer available? And what if the authorship of the work is distributed over several actors? Also, the role of the conservator has taken new dimensions: conservation responsibilities and tasks are now distributed over a diversity of agents.

Presentations and discussions will evaluate existing documentation techniques and approaches with regard to these fundamental questions and assess their benefits and limitations. Also, the role that less obvious approaches, agents and areas of knowledge can play — especially in the process of documenting process-centered, technology-based and performative works of art — will be strong topics under examination and debate. We encourage proposals that discuss one or more of the following topics in connection with the above mentioned types of artworks:
1. Oral testimony in documentation of tangible and intangible elements in contemporary art;
2. The role of social sciences and humanities in documentation of contemporary art;
3. Documentation in conservation practice;
4. The changing role of archives in documentation of contemporary art;
5. Dissemination of documentation practices: the role of museums, interaction with the public and the use of media technologies.

The conference is jointly organized by the research project Documentation of Contemporary Art and the Network for Conservation of Contemporary Art Research - NeCCAR.
Documentation of Contemporary Art is a research project developed by researchers of Instituto de História da Arte (IHA) and funded by Portuguese Fundação para a Ciência e Tecnologia (FCT). NeCCAR is a three-year international research network funded by the Netherlands Organisation for Scientific Research (NWO), which aims to develop joint research projects and a training curriculum on the theory, methodology and ethics of the conservation of contemporary art.


[http://performingdocumentation.fcsh.unl.pt/Site/home.html](http://performingdocumentation.fcsh.unl.pt/Site/home.html)

Book review
Cathleen Hoeniger

Giorgio Bonsanti (gbonsanti@dada.it)

In this very fine and successful book, 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

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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.
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 if which have responded 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 where 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 Gunther 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.
Book review
Noémie Étienne
La Restauration des Peintures à Paris (1750-1815) : Pratiques et Discours sur la Matérialité des Œuvres d’Art,
Préface de Mauro Natale, Postface de Dominique Poulot
(Presses Universitaires de Rennes, 2012),
353 pages, 33 b/w figures, 36 colour plates.

Cathleen Hoeniger (hoeniger@queensu.ca)

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.
**Book reviews**

Vidal, Mercè,  
*Viatge a Olot: La salvaguarda del patrimoni artístic durant la Guerra Civil*,  
ISBN: 978-84-87342-97-4

Xarrié, Josep Maria,  
*Restauració d'obres d'art a Catalunya*,  

Although, it is a difficult topic to broach, in 1936, bombs were dropped inside the National Art Museum of Catalonia (MNAC). Two authors described this episode in their publications written in Catalan. The first book is entitled *Viatge a Olot: La salvaguarda del patrimoni artístic durant la Guerra Civil*, published in 1994, It has a four page description of this historical chapter, presented through documents recompiled by the art historian Mercè Vidal and illustrated with original pictures borrowed from Barcelona's archives. Some years later, in 2002, Josep Maria Xarrié wrote *Restauració d'obres d'art a Catalunya*, the history of art conservation in Catalonia, where he describes in one chapter the evacuation of art from the museum through the experience of his father, Domènec Xarrié, who had worked at the National Art Museum of Catalonia (MNAC) since 1929.

As these two authors make it clear, Joaquim Folch i Torres, the chief director of the Catalan museums of art and one of the most relevant figures in our art history, decided, in 1936, that some collections from the National Art Museum of Catalonia (MNAC) had to be evacuated to the countryside, exactly to a town called Olot, for security reasons and with the aim to protect the masterpieces from the war. The pictures that were taken in November 1936 by the photographers Joan Vidal and Carlos Pérez de Rozas demonstrate how the art pieces were moved by trucks from Barcelona to the countryside. Part of the museum's staff, curators and conservators, travelled with the works of art to Olot and remained there for three years, from
1936 until 1939, when the war finished. Additionally, an interesting chapter in Josep Maria Xarrié's book is about the art conservation department of MNAC after the war and during Franco's dictatorship, a difficult situation because there were no art materials, such as painting brushes, but thanks to the conservators' imagination, they never stopped their work.

In sum, regrettable as it is, Europe has suffered many wars, and, as a result, part of our cultural heritage has been destroyed. For this reason, the cases that demonstrate how conservators fought for the preservation of this heritage should be compiled in an International history of art conservation, which may not be necessary for members of this committee, but surely it would be useful for a vast majority of the profession, as well as, art historians.

**Recent publications of interest**


Schöllzel, Christoph. 2012. *Gemäldegalerie Dresden - Bewahrung und Restaurierung der Kunstwerke von den Anfängen der Galerie bis 1876*, Verlag Gunter Oettel,


**GENERAL ANNOUNCEMENTS**

**Call for Project Collaborators**

**Tracing Historical Conservation Measures - THCM**

We are initiating an (EU) project on the methods and materials were used for conservation treatments for books and paper over the past (10) decades.

Being a conservator I personally sometimes see the following situation: this book was treated, but what did the conservator who did this treatment 20, 30, 50 years ago use for consolidation, bleaching, mending tears etc.? We must admit - in many cases documentation which could answer these questions never had been written, or the documentation is lost. Thus, we only can rely on the original itself.

We are confronted with the residues of treatments in the paper/leather/parchment etc. and - with the proper tools - we even can detect them. The conservator, however, cannot rely on access to sophisticated instrumental analysis; he/she needs inexpensive methods, which give meaningful information. The inks and dyes are altered; they might be even a completely different substance now due to the historical conservation measures. This, again, hinders us to gain information about the original material.

Reading standard literature like Otto Wächter etc. seems like reading a book about conservation history, and it gives us a chance to understand alterations in material. To have such literature is now a great advantage for us.

This topic is clearly interdisciplinary, results are of interest to researchers, but they also help in the practical work.

In this project we aim to develop a range of simple testing methods applicable by the conservator to find out what was used previously. To do so, we first must have a data base of methods and materials which were used for conservation over time and in all the different areas and schools in Europe.

We would be glad to get your answer of interest and your ideas. Please do contact us.

Patricia Engel

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Dr. Patricia Engel
Akademische Restauratorin
European Research Centre for Book and Paper Conservation-Restoration
Call for proposals

Iwona Szmelter

I hereby pass on information about a very interesting possibility to get funding for projects in conservation. Please note point 4 on the topic of interest in this call for proposals, which focuses on theoretical issues of core interest to members of our working group.

The Joint Programming Initiative on Cultural Heritage and Global Change: a new challenge for Europe

In the field of theory and practice of conservation, the protection of cultural heritage in the face of global change is becoming a major concern for decision-makers, stakeholders and citizens in Europe. Research into strategies, methodologies and tools is needed to safeguard cultural heritage against continuous decay. Before irreversible damage is done, concerted actions, based on sound science, are needed to protect, strengthen and adapt Europe’s unique cultural patrimony.

Objectives
The main objective of the JPI on Cultural Heritage addresses the strong relationships that link cultural heritage, conservation, technological innovation and economic development within the dynamic framework of the challenges.

Coordination is required to overcome the fragmentation of initiatives deriving from diverse and sometimes potentially conflicting approaches (research – administration – management – exploitation), the multiplicity and geographical dispersion of bodies and institutions involved with or in charge of cultural heritage, and the different local environmental, social and economic conditions. If there is a field in which joint action is required, this is cultural heritage, for its global value in human history and identity.

JPI Cultural Heritage (and JHEP coordination action) Opens the Joint Pilot Transnational Call for Proposals: Funding of Research Projects in Cultural Heritage

We would like to inform our members of ICOM-CC WG Theory and History that the 'JPI-JHEP Joint Pilot Transnational Call for Joint Research Projects on Cultural Heritage' has been officially launched on January 10, 2013 on the JPICH/JHEP website. The documentation, here enclosed, is available at:
www.jpi-culturalheritage.eu.

Please feel free also to relay and distribute this information at national level and then contact the agencies in your countries.

Brief information:

The First Transnational JHEP Pilot Call for Proposals is open on **10 January 2013**. Deadline for submission will be **April 5, 2013**.

**JPI-JHEP Joint Pilot Call**

1. **Topic of the Call**

The research topics on which this JPICH-JHEP Joint Call is focused are:

1. Methods, tools (including non-invasive instruments) and modelling for understanding damage and decay mechanisms (including the effects of weathering and climate change) on tangible heritage (including buildings, sites and landscapes);
2. Materials, technologies and procedures for the conservation of tangible cultural heritage;
3. Use and re-use of buildings and landscapes, including the relationship between changes of use and public policy, including costs and added value (for example as a result of planning regulations and urban development);
4. Increasing understanding of cultural values, valuation, interpretation, ethics and identity around all forms of cultural heritage (tangible, intangible and digital heritage).

2. **Expected projects**

Funding possibilities will be offered to excellent and innovative networking and / or collaborative research projects.

The project must have a maximum duration of 36 months.

The overall budget of the call is about 3 million Euros.

3. **Application Procedure**

Consortia consisting of at least 3 research groups, each based in an eligible institution from different country participating in this call (see the list below).

Applicants need to take into account the respective national eligibility criteria and funding conditions (see Guidelines for Applicants on www.jpi-culturalheritage.eu).

All consortium partners must prove sufficient financial stability to conduct the project properly.

The project coordinator has to make sure that all consortium partners provide the necessary information as requested from the agencies/ministries (see Guidelines for Applicants) to ensure the eligibility of the project.
The deadline for submitting the project proposals is April 5, 2013. The applicants will be informed about the funding decision by August 2013.

4. Eligibility and Evaluation

Eligible proposals according to the JPICH/JHEP Joint Call criteria, will be forwarded to the relevant national funding institutions for national eligibility checks based on the eligibility criteria of the relevant national funding programmes.

All eligible proposals will be peer reviewed by experts prior to the final assessment and ranking by the Scientific Committee.

The evaluation criteria fall into four equally important categories:

1. Scientific and technical content;
2. Trans-national added value;
3. Consortium and Project Management;
4. Work plan;
5. Resources;
6. Impact;
7. Exploitation of results.

5. Forms, Guidelines and further information

As each country / region participating in the JPICH/JHEP Joint Call may have additional national requirements it is strongly recommended to contact their national contact persons before submission for further information.

6. Contact persons of participating countries and regions

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