

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



PAINTINGS: SCIENTIFIC STUDY, CONSERVATION AND  
RESTORATION

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Triennium 2011 - 2014  
NEWSLETTER WINTER 2012

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Dear Members,

We are delighted to send out another newsletter at the close of 2012. We have been busy planning for interim meetings in the coming year. **Updates in Paintings Conservation Documentation: the Technical Imaging of Paintings** will be a joint meeting of the ICOM-CC Paintings Working Group and Documentation Working Group. The meeting will be held at the Rijksbureau voor Kunsthistorische Documentatie (RKD), in the Hague on Saturday, 21 September 2013. A program for the one-day meeting will be posted in Spring 2013. The meeting will be similar to the interim meeting "Conservation documentation – on-going projects and perspectives," organized by the ICOM-CC Paintings Working Group at the Wallace Collection in London on September 19, 2009. Presentations will be delivered that represent current and on-going work in the field. There will be no conference publication. The conference is planned to follow the Rijksmuseum conference on Paintings Techniques planned for 18-20 September 2013.

In addition, a joint interim meeting of the Paintings Working Group and Scientific Research Working group on **The Non-invasive Analysis of Painted Surfaces: Scientific Impact and Conservation Practice** is planned for February 20 and 21, 2014 in Washington, D.C. An announcement and call for papers will be distributed in the New Year. Part of the motivation to hold an interim meeting in the United States is to increase the participation and membership of conservators in the United States in ICOM-CC.

*Chers membres,*

*Nous sommes ravis d'envoyer une autre lettre à la fin de 2012. Nous avons été occupés à planifier des réunions intermédiaires dans l'année à venir. **Mises à jour de la documentation: Peintures Conservation de la technique d'imagerie de Peintures** aura une réunion conjointe des Peintures ICOM-CC Groupe de travail et le Groupe de travail de documentation. La réunion aura lieu à Documentatie Rijksbureau voor Kunsthistorische (RKD), à La Haye, le samedi 21 Septembre 2013. Un programme pour la réunion d'une journée seront affichés au printemps 2013. La réunion sera similaire à la réunion intérimaire "Conservation des documents - des projets en cours et perspectives», organisé par les Peintures ICOM-CC Groupe de travail à la Wallace Collection à Londres le 19 Septembre 2009. Les présentations seront effectuées que représentent les travaux en cours et en cours dans le domaine. Il n'y aura pas de publication accompagnant la conférence. La conférence est prévu de suivre la conférence au Rijksmuseum sur les Techniques de Peintures prévues pendant 18-20 Septembre 2013. En outre, une réunion conjointe intérimaire des Peintures du Groupe de Travail et le Groupe de Travail sur la Recherche Scientifique **L'analyse non invasive des surfaces peintes: Impact scientifique et pratique de conservation** est prévue pour les 20 et 21 Février 2014, à Washington, DC. Un annonce et un appel à communication pour cette conférence va être publié l'année prochaine. Une partie de la motivation de tenir une réunion intérimaire aux États-Unis est*

Plans for the Triennial meeting were discussed at a recent joint meeting of the ICOM-CC Meeting of the Directory Board along with Working Group Coordinators in New York city.

The week of the planned meeting a hurricane hit New York so travel was restricted and a number of ICOM Directory Board members and Working Group Coordinators were not able to attend. Unfortunately, I was not able to get from Washington D.C. to N.Y. that week. News about the Triennial meeting, to be held in Australia in September 2014 will be posted on the website and in the general ICOM-CC newsletter.

I would like to thank our assistant co-ordinator, Andrea Sartorius, for compiling another wonderful newsletter.

Best wishes for the New Year,

Tiarna Doherty

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

*l'adhésion des conservateurs aux États-Unis à l'ICOM-CC. Les plans pour la réunion triennale ont été discutés lors d'une récente réunion conjointe de la Réunion ICOM-CC du conseil exécutif de long avec les coordonnateurs des groupes de travail à New York. La semaine de la réunion prévue New York a été frappé par l'ouragan le déplacement a été limité d'un certain nombre de membres de l'ICOM DB et les coordonnateurs des groupes de travail n'ont pas pu y assister. Malheureusement, je n'étais pas en mesure de voyager de Washington DC à New York cette semaine là.*

*Les nouvelles à propos de la réunion triennale, qui se tiendra en Australie en Septembre 2014, sera affiché sur le site et dans le bulletin générale ICOM-CC. Je tiens à remercier notre coordonnatrice adjointe, Andrea Sartorius, pour compiler un autre bulletin merveilleux.*

*Je vous souhaite une bonne et heureuse année!*

*Tiarna Doherty*

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

*Translated by Gisela Kingham*

*Estimados Miembros,*

*Nos complace enviaros un nuevo boletín informativo para cerrar este año 2012. Hemos estado muy ocupados planificando las reuniones de seguimiento del año entrante. **Últimos Avances en la Documentación de la Restauración de Pintura: Tecnología de la Toma de Imágenes de Pinturas**, será una reunión conjunta entre los Grupos de Trabajo de Pintura y de Documentación de ICOM-CC. Esta reunión tendrá lugar en el Rijksbureau voor Kunsthistorische Documentatie (RKD), en La Haya el sábado 21 de septiembre de 2013. El programa para esta reunión de un día se publicará en la primavera de 2013. Esta reunión será similar a la que tuvo lugar en la Wallace Collection en Londres el 19 de septiembre de 2009 titulada “Documentación en la Restauración –proyectos en curso y perspectivas”, organizada por el Grupo de Trabajo de Pintura de ICOM-CC. Las ponencias expuestas representarán proyectos en curso en este área de trabajo, y no serán publicadas. Esta conferencia sucederá a la conferencia sobre Técnicas Pictóricas que tendrá lugar en el Rijksmuseum del 18 al 20 de septiembre de 2013.*

*Además, está prevista para los días 20 y 21 de febrero de 2014 en Washington D.C., una reunión de seguimiento conjunta del Grupo de Trabajo de Pintura y del Grupo de Trabajo de Investigación Científica, sobre **El Análisis No Invasivo de las Superficies Pictóricas: Impacto Científico y Práctica de la Restauración**.*

Caros membros

É com prazer que publicamos a última Newsletter do ano de 2012. Estivemos ocupados a planear as próximas reuniões/encontros do próximo ano. **As atualizações acerca do tema Documentação em Conservação de Pintura: leitura e interpretação da imagem técnica das pinturas**, serão feitas em conjunto entre o Grupo de Trabalho de Pintura e o Grupo de Trabalho de Documentação, ambos pertencentes ao ICOM-CC. O encontro dar-se-á no Rijksbureau voor Kunsthistorische Documentatie (RKD), em Haia, no Sábado, dia 21 de Setembro de 2013. O programa deste encontro, de um dia, será anunciado na Primavera de 2013. Esta reunião será semelhante ao encontro já realizado na Wallace Collection, em Londres, a 19 de Setembro de 2009, que teve como tema principal a “Documentação em conservação – actuais projectos e perspectivas”, organizado pelo Grupo de Pintura do ICOM-CC. As apresentações elaboradas para a reunião mostrarão os projectos em andamento e possíveis projectos de futuro. Não haverá publicação desta conferência. Esta está planeada para dar seguimento ao encontro/conferência sobre Técnicas de Pintura, no Rijksmuseum, agendada entre os dias 18 a 22 de Setembro, 2013.

Será também realizado um outro encontro, que terá como tema “**Análises Não-Invasivas da superfície pictórica: Importância científica e aplicação na conservação**”, entre o Grupo de Pintura e o Grupo de Investigação Científica do ICOM-CC. Este encontro está marcado para os

*El anuncio de petición de ponencias para esta conferencia se va a publicar en el año nuevo.*

*Parte de la motivación para organizar una reunión de seguimiento en los Estados Unidos es aumentar la participación y número de afiliados a ICOM-CC en este país.*

*Los planes para la reunión Triannual se trataron en una reunión conjunta que tuvo lugar recientemente en Nueva York entre la Junta Directiva de ICOM-CC y Coordinadores del Grupo de Trabajo. La misma semana en que estaba programada esta reunión, un huracán sacudió Nueva York, impidiendo a algunos miembros de la Junta Directiva de ICOM y a Coordinadores de los Grupos de Trabajo acudir a la cita. Por desgracia, a mí me fue imposible viajar desde Washington D.C. a Nueva York esa semana. Todas las novedades sobre la reunión Triannual que tendrá lugar en Australia en septiembre de 2014 se publicarán en la página web y en el boletín informativo general de ICOM-CC.*

*Me gustaría agradecer a nuestra Coordinadora Auxiliar, Andrea Sartorius, por compilar otro estupendo boletín informativo.*

*Con mis mejores deseos para el Año Nuevo,*

*Tiarna Doherty*

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

*Translated by Carmen Albendea*

dias 20 e 21 de Fevereiro, 2014, em Washington D.C Uma comunicação e pedido de submissão de trabalhos serão anunciados no próximo ano. Os E.U.A. foram o país eleito para a realização deste encontro com intuito de incentivar e incrementar a participação e inscrição no ICOM-CC de membros e conservadores nos Estados Unidos.

Acerca do Encontro Trienal, alguns planos foram discutidos numa reunião recente, em Nova Iorque, entre a Direcção do ICOM-CC em conjunto com os vários Coordenadores dos vários Grupos de Trabalho. Dado que a data do encontro foi coincidente com a passagem do furacão pela cidade de Nova Iorque, houve muitas faltas de vários membros da Direcção, bem como de Coordenadores de Grupos. Infelizmente, eu própria não consegui viajar de Washigton D.C. para Nova Iorque nessa semana. Mais novidades e informações acerca do Encontro Trienal, que terá lugar na Austrália, em Setembro de 2014, serão publicados no website e nas várias Newsletters do ICOM-CC.

Gostaria de agradecer à Coordenadora Assistente, Andrea Sartorius, pela elaboração de mais uma optimá Newsletter.

Melhores votos para o Novo Ano,

Tiarna Doherty

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

Translated by Ana Lopes Neto da Silva

International Symposium

**“Planning to move? Processes and consequences for collections, objects and society”**

**15 - 17th October 2012, Oslo, Norway**

*By Jeremy Donald Hutchings*

The 19th International Congress of the IIC Nordic group was held this year, October 15-17, at the Concert Hall in Oslo, Norway. Its topic was “Planning to Move? Processes and Consequences for Collections, Objects and Society”. The organising committee - led by Ida Bronken - delivered a superbly organized three-day event with 259 participants from 14 countries that is the largest conference organised by NKF-N.

The presentations focused on the planned transport of cultural heritage, including collections, individual objects, buildings, and monumental art. Sub-themes included logistics, monitoring, cross-disciplinary co-operation, transport methods, packing solutions, and special requirements for the safe transportation of unusual objects, including two Viking ships. The conference opened with keynote speaker Marion Mecklenburg, presenting his research on the changing mechanical properties of paint in varying humidity and temperature, how the composition plays an important role, and how low temperature can be especially dangerous. His results confirmed environmental proofing occurs and suggests that rapid fluctuations within 35 to 65% RH are unlikely to damage robust paintings. A number of common themes ran throughout the conference, including the need for amalgamation stores to improve management, adequate resources, clear lines of responsibility, good communication, logistics, and rationalization. Many presentations offered practical advice based on practical experience, introducing methods of documentation and disinfestation. A key principle was not to be afraid of thinking quantitatively and making changes to procedures as the project develops. A strong case was put forward for better registration, which gives a better overview and can help one avoid future work.





Many conservators reported dealing with similar problems, in particular difficulties caused by unrealistic timetables imposed from outside and inevitable delays in the building phase that meant that time for available for the relocation of artworks was reduced. The problem of scale was especially evident in discussions of the transportation of the Danish Viking ship and the Munch monumental art, which



demonstrated the importance of detailed planning and trust. Standardization and training are two key aspects of making the process successful. A number of presenters touched on the movement of objects within museums as well as upon European standards and packing crate design. The need to relocate public art and historic buildings was driven by the changing urban landscape and the need for more space. The task of relocating a collection whether resulting from exhibition, gallery refurbishment or storage improvement typically involves the management of a complex chain of events. Such complex undertakings require detailed planning, as well as individual assessment and communication with the many different parties that are involved at early stages of the process. In some cases, however cautious and well planned the move, minor damage cannot be avoided. This highlights the need to integrate decisions about loaning and transporting art into a long term conservation strategy. In some presentations, discussants argued that the challenge of keeping museums open during refurbishment, political hurdles and institutional secrecy must also be overcome. The V&A, London demonstrated its expertise with on average 6 galleries being refurbished and 21 travelling exhibitions taking place each year.

Perhaps one of the more challenging projects that is currently underway in Oslo is the relocation of the Munch museum where 85% of the collections require remedial conservation due to their fragility. Equally challenging for institutions with limited resources was the re-storage and relocation of their collections. A number of case studies were presented where it was demonstrated how much could be achieved safely with extremely limited resources, an abundance of good will and some creative thinking. Relocation is not without its mishaps, however, and an example involving the use of thermolignin disinfestation treatment during the relocation of a furniture collection demonstrated the risks of applying a mass treatment process to collection, as well as the damage that can occur as a result.

Also, it reflects the honesty throughout the conference, with speakers presenting the reality of the different case studies making it a true learning experience. The conference closed with a presentation that revisited many of the issues of the previous three days by presenting a management structure for conservation that could be widely applied.

International Symposium

**Climate for Collections: Standards and Uncertainties**

**7 – 9th November 2012, Doerner Institut, Bayerische Staatsgemäldesammlungen, Munich, Germany**

*By Andreas Burmester and Melanie Eibl*

On the occasion of its 75<sup>th</sup> birthday, the Doerner Institut organised the conference Climate for Collections: Standards and Uncertainties in Munich. The conference was supported by the EU funded project Climate for Culture and the German Association of Conservators (VDR). From November 7<sup>th</sup> to 9<sup>th</sup> 2012 Climate for Collections addressed the urgent topic of climate and cultural heritage. Fully booked! In total 320 conservators, curators, conservation scientists, physicists, architects, engineers, archivists, historians, and decision makers from 19 countries all over the world came together to discuss sustainable preservation strategies for museums and collections in historic buildings.

The 27 presentations and 21 posters drew a broad outline of the topic's complexity: profound knowledge came along with overall uncertainties! The content covered the interaction of microclimate with works of art (Dionisi-Vici and Lukomski), climate control strategies of the past (Blades, Eibl, and Luciani) and today (Bartsch, Burmester, Crombie, Linden, Neuhaus, Schulze and Vyhldal), the evaluation of climate data (Bichlmair), damage functions (Lankester, Martens and Schellen), building solutions for storage facilities and the implementation of renewable energies (Leskard and Ryhl-Svendsen). The program also included

*Simpósio Internacional*

***Climate for Collections: Standards and Uncertainties***

***Doerner Institut, Bayerische Staatsgemäldesammlungen, Munique / Alemanha***

*Por Andreas Burmester e Melanie Eibl*

*Por ocasião do seu 75º aniversário, o Instituto Doerner organizou a conferência “Climate for Collections: Standards and Uncertainties”, em Munique. A conferência foi apoiada pelo projeto “Climate for Culture”, financiado pela União Europeia, e pelo Verband der Restauratoren e.V. De 7 a 9 de Novembro este simpósio abordou o tema premente das condições ambientais e do património cultural. Completamente lotado, contou com a presença de 320 conservadores, curadores, cientistas da conservação, físicos, arquitectos, engenheiros, arquivistas, historiadores e decisores de 19 países, que se juntaram para discutir estratégias sustentáveis de preservação para museus e colecções em edifícios históricos.*

*As 27 apresentações e 21 pósteres evidenciaram a complexidade da temática: conhecimentos profundos e, ao mesmo tempo, diversas incertezas! Os conteúdos cobriram a interação do microclima com as obras de arte (Dionisi-Vici e Lukomski), as estratégias de controlo ambiental que eram utilizadas no passado (Blades, Eibl e Luciani) e hoje em dia microclima com as obras de arte (Dionisi-Vici e*



monitoring of *in situ* damages on works of art (Bylund Melin, Holl, Luxford and van Duin), the influence of climate change on collections (Child), as well as the review of existing guidelines (Bratasz, Michalski and Stub Johnsen). The Technical Committee lead by Jonathan Ashley-Smith also included ecological, social and economic aspects (Strlic).

The opening statements of Volker Schaible and Boris Pretzel already indicated a clash of controversial opinions. Evening discussions as interdisciplinary knowledge transfer found general approval among the participants. The Results of the final discussion were a first distinct consensus, the definition of areas of further research activities, and the need for multidisciplinary approaches. But no agreed statement was reached with regard to the controversially discussed widening of indoor climate specifications for art in transit. Most of the participants regarded this conference as a milestone in the discussion on Climate for Collections. All presentations as well as additional contributions will be included in the final publication available online in spring 2013.

For more information see

<http://www.doernerinstitut.de>

*Lukomski), as estratégias de controlo ambiental que eram utilizadas no passado (Blades, Eibl e Luciani) e hoje em dia (Bartsch, Burmester, Crombie, Linden, Neuhaus, Schulze e Vyhldal), a avaliação dos dados climáticos (Bichlmair), fórmulas de previsão de danos (Lankester, Martens e Schellen), soluções de construção para espaços de armazenamento e implementação de energias renováveis (Leskard e Ryhl-Svendson). O programa incluiu ainda contribuições sobre a monitorização in situ de danos em obras de arte (Bylund Melin, Holl, Luxford e van Duin), a influência das alterações ambientais nas colecções (Child), assim como uma revisão das directrizes existentes sobre o assunto (Bratasz, Michalski e Stub Johnsen). O comité técnico, liderado por Jonathan Ashley-Smith, debruçou-se ainda sobre aspectos ecológicos, sociais e económicos (Strlic).*

*As intervenções de abertura de Volker Schaible e Boris Pretzel indicaram desde logo um confronto de opiniões controversas. As discussões da parte da tarde foram de aprovação geral entre os participantes no que diz respeito aos conteúdos interdisciplinares abordados. A discussão final resultou num primeiro consenso, na definição de áreas que carecem de actividades de investigação mais aprofundadas e ainda na necessidade de seguir abordagens multidisciplinares. No entanto, não houve consenso relativamente ao controverso tema do alargamento das especificações ambientais de espaços interiores para obras de arte em trânsito. A maioria dos participantes considerou esta conferência um marco na discussão sobre as condições ambientais para as colecções. Todas as apresentações, assim como contribuições adicionais, serão incluídas numa publicação final que estará disponível on-line na Primavera de 2013.*

*Para mais informações pode consultar o link*

*<http://www.doernerinstitut.de>*

*Translated by Ana Rita Veiga*

Interdisciplinary symposium

***Breaking Into Colour: Ernst Ludwig Kirchner and the "New Painting" at the Beginning of the Twentieth Century***

**15 - 16th November 2012, Stuttgart, Germany**

*By Tilly Laaser*

The symposium „*Breaking Into Colour: Ernst Ludwig Kirchner and the "New Painting" at the Beginning of the Twentieth Century*” dealt with questions of painting technique in the oeuvre of German Expressionist Ernst Ludwig Kirchner. This interdisciplinary gathering of scholars from various fields—experts in art technology, conservators and conservation scientists as well as specialists on Kirchner and “die Brücke”—took place at the Stuttgart Academy of Art and Design. The conference of 160 participants was organised by Heide Skowranek and Christoph Krekel as part of their research project “*No one else has these colours*”: *The Painting Technique of Ernst Ludwig Kirchner*, conducted in collaboration with the Stuttgart Academy, the Doerner Institute in Munich, the Kirchner Museum in Davos, and the Swiss Institute for Art Research in Zurich. The project is funded with the help of the Federal Ministry for Education and Research. Key questions concerning Ernst Ludwig Kirchner's artistic theory and painterly practice were discussed with a focus on his choice and understanding of materials, highlighting his attempts at artistic renewal through experiments with techniques and paint materials.

The symposium started on Thursday, 15<sup>th</sup> November 2012 with an evening lecture given by Berlin-based art historian Aya Soika on *The Originality of the Brücke*. Soika dealt with questions of originality with a focus on the “Brücke” paintings of the year 1910, highlighting their innovative artistic enterprise at that moment, which was shaped by close artistic collaboration. This body of work, which was characterised by a sublation of authorship, should be considered one of the key features in assessing die Brücke's modernism. Soika's discussion of controversial restorations and recent forgeries illustrated the relevance of art-historical and ethical questions for the field of art technology and vice versa. Her lecture not only touched upon numerous issues which were to be taken up and elaborated in the course of the symposium, but also stressed the overall importance of interdisciplinary collaboration in the handling and examination of Expressionist art works.

The second day, Friday, November 16th, started with an opening address by the rector of the Stuttgart Academy, Petra von Olschowski, followed by some introductory remarks by Christoph Krekel and Heide Skowranek. The latter also chaired the first session, which offered a closer examination of technical discourse at the turn of the century, starting with a talk by conservator Albrecht Pohlmann. He dealt with the suggestions for a painting technique without binder in the 1904 “Letters of a Painter” (Malerbriefe) by German chemist and Nobel Prize-winner Wilhelm Ostwald, as well as the reception of his writings by

contemporary artists. The second talk was given by Karoline Beltinger, head of the Art Technology department at the Swiss Institute for Art Research Zurich, which dealt with the topic of tempera painting in Switzerland around 1900 that can be regarded as exemplary of the experiments with tempera technique at that time. One of the artists she focussed on was Cuno Amiet, the temporary member of the artist group “die Brücke”.

The second session (chaired by Volker Schaible) started with a keynote lecture by Heide Skowranek on the studio practice of Kirchner. She provided insight into her ongoing research, focusing on issues of innovation in Kirchner's painting technique in the wider context of the non-academic tendencies of his time, particularly the fast-drying oil-painting technique with wax-benzine he invented to give matte surfaces brilliant colours. Skowranek posed the question of whether the act of painting was really as fast, eruptive and spontaneous as Kirchner's works might suggest. Her lecture was followed by that of Christoph Krekel, chemist and head of the Institute for Technology of Painting in Stuttgart, who presented some of his findings concerning pigments used by Kirchner. By comparing Kirchner's written sources with analytical findings, he could identify some manufacturers of Kirchner's tube colours. Krekel's presentation was complemented by Heike Stege, head of the scientific department at the Doerner Institute Munich, in the subsequent talk that presented her and her colleagues Mark Richter and Christoph Steuer's extraordinary findings on the synthetic organic pigments found in Kirchner paintings. Four organic pigments were identified for the first time!

The third session (chaired by Christoph Krekel) started off with a talk by Patrick Dietemann, chemist at the Doerner Institute Munich, who presented his and Cedric Beil, Irene Fiedler, and Ursula Baumer's work on the paint media used by Kirchner. In his presentation, Dietemann focused on the physical phenomena in addition to the role that paint media and varnishes play in our perception of color's lightness and gloss. Subsequently, conservator Caroline von Saint-George talked about the use of varnish in German painting around 1900 with reference to the “Brücke”. Kirchner-connoisseur and art historian Lucius Grisebach attended to the controversial question of the presentation and reception of Kirchner's double-sided paintings whose versos have—for different reasons—been “re-activated” in the past. The last talk was given by Karin Schick who is the director of the Kirchner Museum in Davos. She highlighted Kirchner's relationship to black-and-white photography and the way he employed it to reassess his compositions and colours. Moreover she pointed out Kirchner's extensive creative will and his control of all the material aspects of production as a book creator.

The day was concluded with a panel discussion featuring Ursula Haller, Wolfgang Henze, Eberhard W. Kornfeld, Christoph Krekel, Heide Skowranek, and Stefan Zumbühl. The discussion was enriched by contributions from the audience. Haller, professor for Art Technology and Conservation at the Academy of Fine Arts Dresden, argued that the occupational profile of the conservator must be better communicated to other professionals in the field of art, in particular that humanistic aspects play a vital role in a conservator's education. Henze, an art historian, art dealer, and gallery owner, emphasized the important role that art technology and scientists play in determining the authenticity of traded pieces of art. Eberhard W. Kornfeld, art dealer, collector, and great connoisseur of Kirchner's art, put forward the fact that the importance of research into artists' techniques is increasing and criticized many young art historians for not being sensitized enough to the materiality of works of art. Skowranek and Karin Schick concluded from their collaboration that joint research yielded valuable results for all parties. Krekel raised the question of whether findings on painting techniques and scientific reports should be published entirely or if the risk of giving step-by-step instructions to forgers and of revealing the limits of authenticity determination should lead to a new ethical code that helps to prevent the above-mentioned risks.

In general, the symposium gave insight into the ongoing research on Ernst Ludwig Kirchner and revealed materiality and painting technique as a relevant aspect of avant-garde art. A careful elaboration of the techniques and materials the artist used stands somewhat in contrast to the myth of immediacy with which the art of "Brücke" is associated. The conference pointed out the importance of knowledge hidden in written sources and in the materiality of the painting, which should both be an important focus for research. Moreover, the discussions led to a fruitful interdisciplinary dialogue, which created a basis for the understanding of painting technique and the reception of colour and colour harmony at the beginning of the 20<sup>th</sup> century.

The proceedings of this symposium will be published in the *Zeitschrift für Kunsttechnologie und Konservierung* next year. Earlier this year, a lavishly illustrated catalogue focusing on Kirchner's working process, painting methods, and techniques was published by Heide Skowranek and Karin Schick under the title *"No One Else Has These Colors": Kirchner's Painting* (Ostfildern 2012). The next eagerly awaited public project will be an exhibition at the Pinakothek der Modern in Munich in the summer of 2014.

**Announcing the book “In Artists' Footsteps. Studies in the Reconstruction of Pigments and Paintings”**

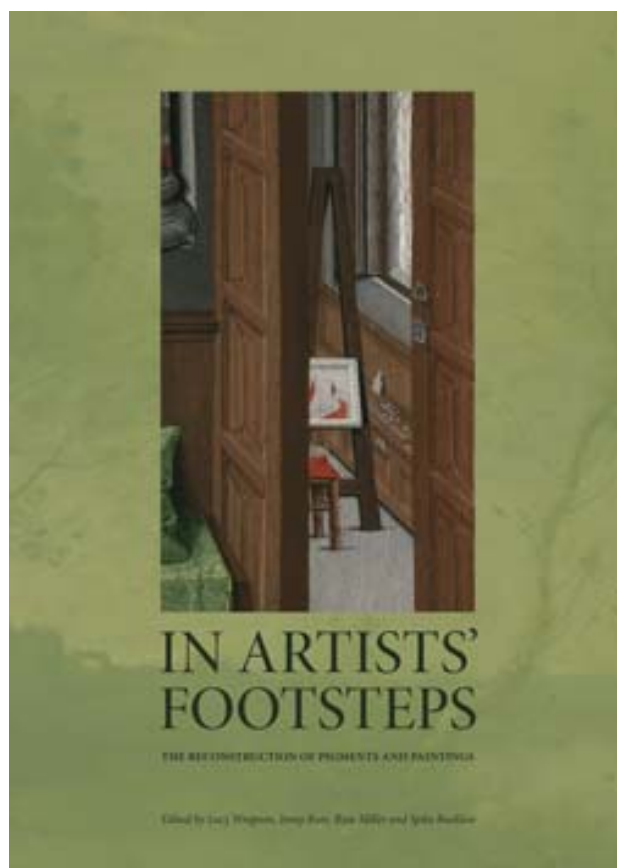
ARCHETYPE PUBLICATIONS  
IS PLEASED TO ANNOUNCE THE  
FORTHCOMING PUBLICATION OF:

**In Artists' Footsteps  
Studies in the Reconstruction of  
Pigments and Paintings**

Edited by: Lucy Wrapson, Jenny Rose,  
Rose Miller, Spike Bucklow

To be published by Archetype Publications  
in December 2012

ISBN: 9781904982852



*In Artists' Footsteps* explores the technical study and reconstruction of Old Master paintings and pigments from the medieval to the modern period. The contributions from experts in the fields of technical art history and conservation reflect a broad spectrum of current research and investigation worldwide. The authors address the making of historically informed reconstructions as a way of informing the conservation process, assisting in the training of conservators and understanding historical artistic processes. The undertaking of reconstructions, carried out in tandem with the study of artists' treatises and historical sources, is further supported by the technical study of physical works of art, which is also explored in this volume.

These essays are brought together to celebrate the work of Renate Woudhuysen-Keller, who retired from the Hamilton Kerr Institute, Cambridge, in 2011. Among the contributions is a number devoted to reconstructions of paintings made at the Hamilton Kerr Institute under the tuition of Dr Woudhuysen-Keller, for whom this topic was a primary area of research and interest.

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International Symposium

**Issues in Contemporary Oil Paint**

**28 - 29 March 2013, Cultural Heritage Agency of the Netherlands, Amersfoort, The Netherlands**

*By Klaas Jan van den Berg*

The Cultural Heritage Agency of the Netherlands (formerly known as ICN) invites you to participate in our 2-day symposium: Issues in Contemporary Oil Paint.

In this symposium, state-of-the-art research will be presented and future research aims and approaches will be discussed. The focus will be on the behavior of oil paints seen from various perspectives: from the physical properties of oil paints to the artist's choices for oil paint in the 20th century, the perception of paintings which have aged over time and conservation issues of (water) sensitive painted surfaces.

Presentations will include themes such as:

- developments in artists' oil paint technology; paint manufacturers; patents
- characterization of modern-contemporary oil paints and surface
- issues of 20th century oil paints observed in collections
- paint degradation and long term stability
- approaches to conservation and display: Dirt or Patina?
- conservation of oil paintings; practical surface treatment

A range of invited speakers will deliver lectures. A provisional program is posted on the website.

The contents will be published as a collection of extended abstracts, which will be distributed to the participants. Participants will be invited to submit extended abstracts for posters. We will invite a selection of poster presenters to give short presentations.

Registration

Conference fee is 200 Euro, for students 150 Euro

Participants who register before December 1 receive a 50 Euro discount.

<http://www.cultureelerfgoed.nl/en/icop>

International Symposium

**“Jacob Jordaens: Origin – Transformation – Conservation”**

**6th - 7th May 2013, Kassel, Germany**

*By Anne Harmssen*

On May 6<sup>th</sup> and 7<sup>th</sup> an international symposium is going to take place which is complementing the major exhibition "Jordaens and the Antique" at the Friedericianum in Kassel, Germany (March 1st - June 16th 2013).

The aim of the conference is to highlight the oeuvre of Jacob Jordaens and major contemporary painting workshops of 17th Century Flanders in collaboration with art historians and conservators. An additional exhibition will focus on the reception Jordaens receives in contemporary German art (Gruetzke, Giebe, etc.). Therefore, a part of the conference will focus on contemporary artists and their work habits.

The international conference is organized by the German Association of Conservators (VDR) and is kindly supported by Museumslandschaft Hessen Kassel,

Contributions will be discussing the following art historical, technological and conservation related questions:

**Section I: Artistic milieu in Antwerp and the structure of the workshops:**

- How were the workshops in Antwerp organized? Which contract modalities have been passed on and how did the collaboration between artists work?
- How did the guilds and other council institutions influence artistic development?
- How did the art market develop?
- How expensive was it to purchase canvas and paint, and which sources for painting supplies existed in Jordaens' time?

**Section II: Jacob Jordaens' oeuvre between origin and history**

- The "Bohnenfest": Variation or copy and paste?
- Can Jordaens be classified as a bourgeois painter?
- What is the relationship between "high historical painting" and "low genre painting" in Jordaens' oeuvre?
- What is known about the patrons/collectors of Jordaens?

**Section III: Technical aspects of Jordaens' materials:**

- What is known about the reuse of painting supports and the adaptation and/or change of formats by Jordaens and his contemporaries?
- The use of particular colours and pigments, their aging properties and changing effects?
- Is it possible to distinguish between artists in Jordaens' large formats, with some sections proven to have been painted up to 20 years later?

**Section IV: Questions relating to conservation:**

- Is it possible to differentiate between original material and later additions?
- How were these additions treated in the past and how are they currently treated?

**Section V: Questions relating to reception and value**

- How has Jordaens' oeuvre been perceived over the centuries?
- Is it possible to draw parallels to modern artist studios?
- What is the current relationship between patrons and artists?

The conference languages are German and English.

**Organization:**

Anne Levin, Kirsten Hinderer, Ellen Hanspach, (Paintings Specialty Group, German Association for Conservators VDR)

Dr. Justus Lange (Curator Gallery of Old Masters, Museumslandschaft Hessen Kassel (MHK))

Anne Harmssen (Head of Conservation Department, Museumslandschaft Hessen Kassel (MHK))

**Contact:**

Anne Harmssen: [a.harmssen@museum-kassel.de](mailto:a.harmssen@museum-kassel.de) , Dr. Justus Lange: [j.lange@museum-kassel.de](mailto:j.lange@museum-kassel.de)



Jacob Jordaens: Satyr and Peasant, Museumslandschaft Hessen Kassel

Photo: Arno Hensmanns, MHK

International Symposium

**Performing Documentation in the Conservation of Contemporary Art  
20th - 21st June 2013, 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.

Authors interested in presenting a paper are invited to submit an abstract of up to 500 words by 15 January 2013 to [performingdocumentation@gmail.com](mailto:performingdocumentation@gmail.com). The work must be original and not previously published. Contributions should be in English and include the contact information for the author(s) (affiliation, address, telephone and e-mail). You will be notified whether or not your paper has been selected by 28 February 2013. Selected authors will be required to submit a draft of 4000 words by 21 May 2013 for review and future publication after the conference.

Performing Documentation in the Conservation of Contemporary Art 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). Partners are Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa; Faculdade de Belas Artes, Universidade do Porto; Fundação de Serralves; Fundação Calouste Gulbenkian; Fundação Caixa Geral de Depósitos – Culturgest; Museo Estremeno Iberoamericano de Arte Contemporaneo (MEIAC).

NeCCAR is an international collaborative network of researchers and conservation professionals based at the Faculty of Arts & Social Sciences and funded by The Netherlands Organization for Scientific Research (NWO). Partners are Maastricht University; Faculty of Humanities, University of Amsterdam; Museo del Novecento, Milan; Triennale Design Museum of Milan; Pisa University; Università degli Studi della Tuscia di Viterbo; Instituto de História da Arte (IHA), Universidade Nova de Lisboa, Faculdade de Ciências e Tecnologia, Universidade Nova de Lisboa; Faculdade de Belas Artes, Universidade do Porto; Cologne Institute of Conservation Sciences; Royal Academy of Arts London; School of Culture & Creative Arts (SCCA), University of Glasgow, and Tate. [www.tate.org.uk/NeCCAR](http://www.tate.org.uk/NeCCAR).

#### SCIENTIFIC COMMITTEE

Renée van de Vall (UM), Vivian van Saaze (UM), Gunnar Heydenreich (CiCS),  
Rita Macedo (FCT-IHA-UNL), Lúcia Almeida Matos (IHA-UNL/FBAUP)

#### LOCAL ORGANIZATION COMMITTEE

Rita Macedo, Lúcia Almeida Matos, Cristina Oliveira, Andreia Nogueira, Hélia Marçal





International Symposium

**Call for posters and student posters for the MUNCH150 conference**

**University of Oslo, Norway**

*By Tine Frøysaker*

The scientific committee for the international conference devoted to Edvard Munch and contemporary painters invites proposals for posters and student posters. The conference, which coincides with MUNCH150, will focus on conservation challenges and issues related to how and why their paintings have changed. The deadline for abstract submissions is 16 February 2013. The conference takes place in the University of Oslo on 28th – 30th June 2013.

Abstracts should not exceed 350 words, and might address themes associated with:

- Cleaning
- Structural treatment
- Painting technique
- Display

Abstracts should be written in English. Non-native English speakers should ensure that their abstracts are checked prior to submission. If accepted, you will receive an edited abstract, which will be published on the conference web pages: <http://www.hf.uio.no/iakh/english/research/projects/aula-project/munch2013/>. You will also receive further details for your poster presentation.

A selection of posters will be included in the post-prints. These will go to a peer-review process after the conference.

Please send the abstract as a Word document to the conference secretary, Ingjerd Kleiva: [munch-150@iakh.uio.no](mailto:munch-150@iakh.uio.no)

## ***The Twentieth Century in Paint* Research Project**

*By Nicole Andrea Tse*

December 2012 will conclude with the final year symposium for *The Twentieth Century in Paint* Australia Research Council (ARC) Linkage Project. The symposium, *The Meaning of Materials in Modern and Contemporary Art Symposium 2012* (<http://www.20thcpaint.org/event-2012AICCM.jsp>) will be hosted at the Queensland Art Gallery/Gallery of Modern Art in Brisbane and will present the recent research outcomes linked to *The Twentieth Century in Paint*. This project brought together researchers from the Centre for Cultural Materials Conservation (CCMC) at the University of Melbourne in Australia and experts from important international conservation, collecting and research institutions. The project began in 2009 with funding through the Australian Research Council's (ARC) Linkage Projects program. It draws on expertise and collections from ten public institutions, four universities, across four continents and twenty investigators,<sup>1</sup> addressing unanswered questions about twentieth-century artistic practice in Australia and the Southeast Asia-Pacific region. The project which was divided up into four research teams, and has investigated the unique industrial and artist's materials used by select artists in Australia and parts of Southeast Asia, considering their availability, chronology of uptake and related training opportunities. Of particular importance has been the chemistry responsible for the deterioration of selected 20th century artist's materials and works, specifically the effect of the diverse climates of Australia and Southeast Asia on modern paints.

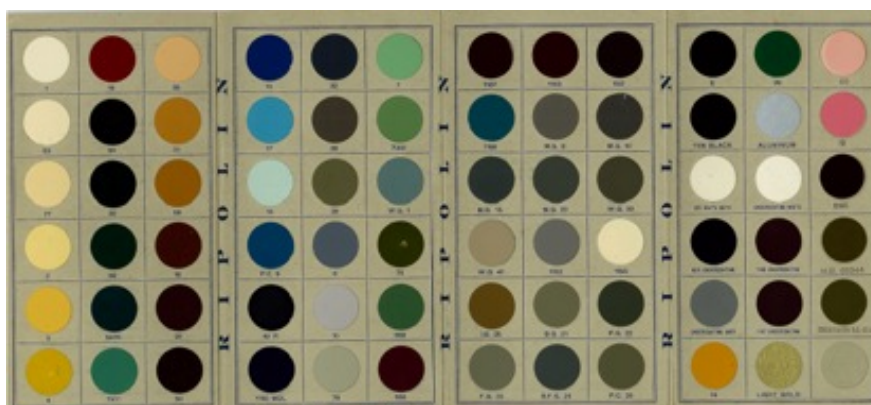


Fig. 1. Ripolin Ltd. Paint colour chart inside, circa 1923. Collection: W.B. Bruce Collection BRG 216/8/1, State Library of South Australia (Dredge *et al*, 2012)

<sup>1</sup> The organisations collaborating on the *Twentieth Century in Paint* project are: Art Gallery of New South Wales; ArtLab Australia; Getty Conservation Institute; Balai Seni Visual Negara (National Visual Arts Gallery of Malaysia); National Gallery of Victoria; Queensland Art Gallery; the Tate Britain; SEAMEO-SPAFA (Southeast Asian Ministers of Education Organization Regional Centre for Archaeology and Fine Arts); the Australian Institute of Bioengineering and Nanotechnology, and eResearch Lab (School of ITEE) both at the University of Queensland; and the following centres at the University of Melbourne: Centre for Cultural Materials Conservation; ARC Centre of Excellence for Free Radical Chemistry and Biotechnology, Bio21 Institute; and the School of Chemistry.

## Research Teams

### *Art History and Conservation*

Four teams were established to examine these issues. Team 1: *Art History and Conservation* reviewed the historical context for materials commonly used by artists in Australia, with case studies of artists and suppliers. University of Melbourne PhD candidate and Art Gallery of New South Wales (AGNSW) paintings conservator Paula Dredge, initially began investigating Sidney Nolan and Ripolin® (1941-1953), an enamel house-paint, originally made in Holland, however she has now expanded her focus to house paints available in Australia over the same time period. Paula has specifically studied the contents of Sidney Nolan's Wahroonga studio, in use from 1951 to 1953, which has provided a unique insight into the extent of Nolan's experimentation with commercial materials, well beyond that previously recognised. The studio contents are a recent gift to the AGNSW and includes a large component of Ripolin® products, giving this study a rich resource for analytical standards, and other materials including various types of solvents, mediums, driers, pigments, waxes, varnishes, supports, finished paint products, colour charts (Fig. 1) and receipts for goods.

Artlab's Helen Weidenhofer and staff are also studying artistic practices of the South Australian School of Art from the 1960 to 1990s as well as early indigenous works of art from South Australian Collections. In Southeast Asia a number of projects were undertaken from the research questions raised as part of Nicole Tse's PhD thesis (2009). Nicole, as the project's Post Doctorate Fellow, has been working with Amerrudin Ahmad and Musrizal Mat Isa from the National Visual Arts Gallery in Malaysia to investigate mixed media, the use of bitumen and the use of artists paints in their painting and sculpture collection. This has been informed by object and documentary sources (Fig. 2) and oral interviews. In Thailand Nicole has also collaborated with Silpakorn University to undertake conservation treatments and workshop programs on works of art aged in tropical climates (Fig. 3) and in the Philippines, with Father Ted Milan Torralba from the Diocese of Tagbilaran, Nicole has examined panel paintings belonging to the Baclayon Parish as early examples of Western informed practice in the Philippines. Finally a major outcome



Fig.2: Mid twentieth century exhibition catalogues from Malaysia for archival research, image: Aiwoie Lim, Asst. Curator, National Visual Arts



Fig.3: Conservation workshop, Silpakorn University, August 2010, image: Libby Melzar,

under the leadership of Assoc. Prof. Robyn Sloggett and CCMC staff, has been the 'Warnum Art Centre Project,' which includes the disaster recovery, project management, community liaison and conservation treatment of more than 200 highly significant works of art by indigenous artists from Turkey Creek.

#### *Material developments and deterioration*

Team 2: investigations on *Material developments and deterioration* has been identifying the industrial and artist's materials developed in the latter part of the twentieth century, examining technological developments and associated impacts, changes to manufacturing processes and assessing their behaviour in Australia and Southeast Asia. Team 2's PhD student, Gillian Osmond, is based at the Queensland Art Gallery and the Australian Institute of Bioengineering and Nanotechnology at the University of Queensland, under the supervision of Professors John Drennan and Michael Monteiro. Gillian is specifically investigating the significance of zinc in deterioration processes of modern oil-based paints and implications for the conservation of 20th century paintings. Gillian is using 11 to 30 year old naturally aged oil paint samples containing zinc oxide of either 'known' composition or commercial origins but both with known exposure history to gauge the effectiveness of techniques for distinguishing chemical differences apparent in the films and for investigating the significance of specific pigment/metal ion combinations and oil based media for zinc oxide reactivity and associated development of paint film defects.

Nicole Tse is also continuing her work with the Southeast Asian partners considering the effects of humidity and temperature on oil and acrylic paint films. She has collaborated with Dr Supanee Chayabutra, Director of Material Research Centre for Art and Design, Silpakorn University and her team to investigate the ageing properties of the Silpakorn University range of artists acrylic and oil paints . As Dr Supanee developed the range of paints, the composition of the paints is known and with the reference spectra obtained from its.



Fig.4: PhD student Melina Glasson at the Australian Synchrotron IR Beamline, image: Nicole Tse, CCMC

individual components, they have used the Australian Synchrotron infrared beam to track chemical changes. Professor Stephen Best from the School of Chemistry, Dr Ljiljana Puskar IR Beamline Scientist and Melina Glasson (Fig. 4), the PhD student appointed to Team 3 have also contributed to this research

Further, together with the School of Physics' Assoc. Prof. Ann Roberts, Nicole has developed a non-invasive laser sensor to monitor the effects of climate on works of art. The *in situ* sensor has assessed the 'activity' of oil and acrylic paintings in tropical and temperate climates and monitored the effects of air conditioning, non-air conditioning and travel on works of art.

#### *Scientific tools and techniques*

Team 3: *Scientific tools and techniques* has used an innovative investigatory scientific framework to characterise twentieth century paints and provide a comprehensive understanding of the factors that contribute to oxidative stress mechanisms using novel free radical technology. PhD student, Melina Glasson, based at ARC Centre of Excellence for Free Radical Chemistry and Biotechnology under the supervision of Professor Carl Schiesser has focussed her thesis on the deterioration of PVAc. Firstly, she has focussed on a theoretical investigation of the compounds in the PVAc polymers using the new supercomputer at the University of Melbourne to model and calculate deterioration pathways and mechanisms. To verify the theoretical postulations, two experimental techniques have been performed. The first of these three techniques visually monitored the predicted oxidative pathways of deterioration through the use of profluorescent nitroxide additives. The second technique determined the end products of the degradation process using state of the art mass spectroscopy equipment, whilst still enabling spatial resolution of the sample.

Finally, using the expertise at the Australian Synchrotron's Infrared Beamline, all team members and industry partners have undertaken analysis to identify the major and minor components of paint systems and their degradation mechanisms. Under the leadership of Dr Stephen Best from the School of Chemistry, synchrotron radiation is able to achieve a very high spatial resolution of 5 microns enabling the mapping of heterogeneous paint systems and early detection of deterioration pathways. Stephen together with IR Beamline Scientists Dr Mark Tobin and Dr Ljiljana Puskar, NGV's David Thurrowgood, Nicole Tse and Minor Thesis student Emily Mulvihill, we have been developing the experimental protocols and exploring its potential in ATR and transmission mode with AgCl as the embedding material. We have had quite some success in producing high quality spectra when analysing complex artists paint films (Fig. 5).



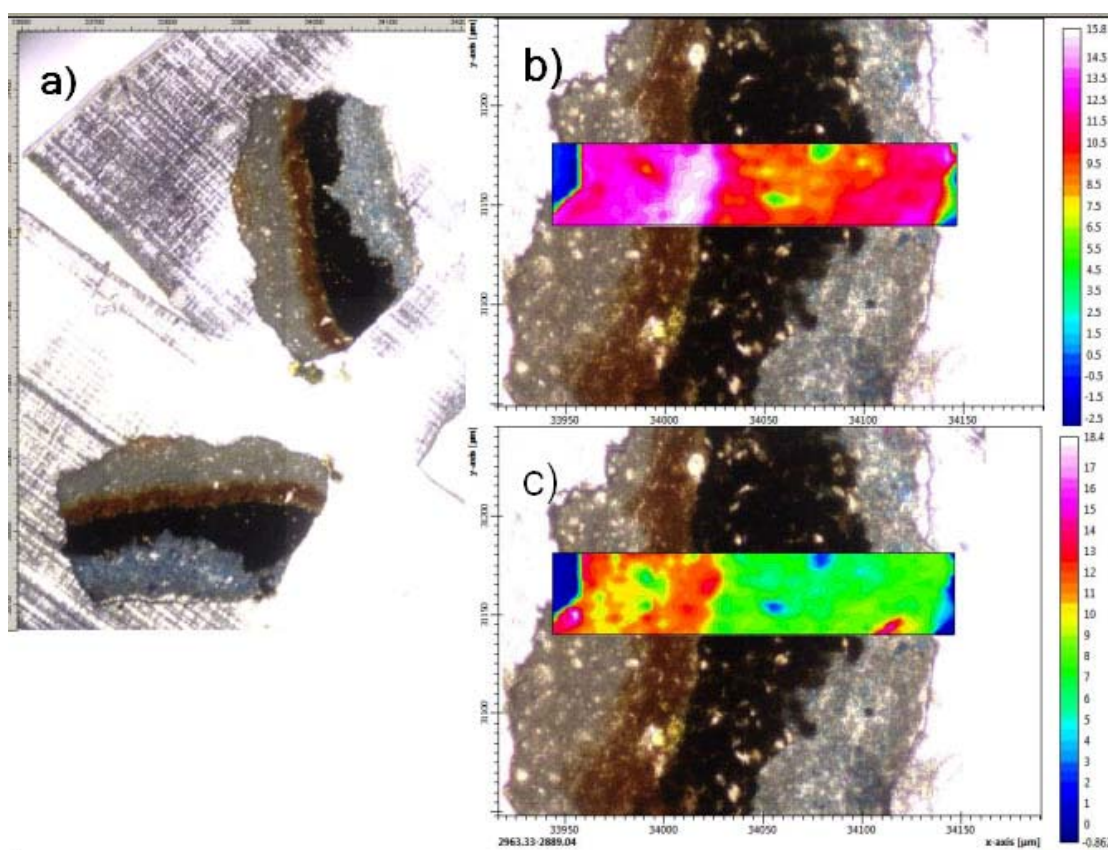


Figure 5: a) 3 micron thin section from B.Gough, nd, *Untitled*; b) Integration of Carbonyl peak ( $1765.74 - 1692.83\text{cm}^{-1}$ ) c) Integration of the asymmetric  $\text{CH}_2$  stretch ( $2963.33 - 2889.04\text{cm}^{-1}$ ), image: Emily Mulvihill

#### *IT tools and techniques*

Finally Team 4: *IT tools and techniques* has developed a distributed knowledge base that underpins the project. Suleiman Odat as the Information Technology PhD student together with Professor Jane Hunter from ITEE at the University of Queensland, have been identifying and developing the standards, tools and services to enable the teams to upload, search, retrieve and share historical data, interviews, paint databases, characterisation data manufacturing data, analytical workflows and outcomes. The online collaborative workspace facilitates our interdisciplinary research program and is a unique data management tool.

#### **Asia Pacific Twentieth Century Art Conservation Network (APTCCARN)**

This project has also contributed to the recently founded APTCCARN (Asia Pacific Twentieth Century Art Conservation Network), which held its 3<sup>rd</sup> meeting at Silpakorn University in Bangkok, Thailand, in April of this year. APTCCARN was inaugurated in 2009 at the National Visual Arts Gallery of Malaysia in recognition of the growing professionalism of the heritage conservation industry in the region and the need for peer to peer sharing of information as well as the collective building up of information. The aim of this network is to

build conservation's presence in the region and to publish research papers related to the culture, needs, resources, geographical location, and materiality of Southeast Asia's cultural record. Those who have worked with such collections are very aware of the scarcity of publications in this area and we hope APTCCARN can fill part of this gap.

### **Silpakorn University, Thailand APTCCARN Meeting April 2012**

The meeting brought together sixty heritage professionals from Cambodia, Indonesia, Laos, Malaysia, the Philippines, Singapore, Taiwan, Thailand, Vietnam, Australia, and the US. The location in the peaceful surroundings of Silpakorn University in Nakhon Pathom, the ASEAN style conference room, the warmth or rather heat at 40°C, and the engagement of participants, were all conducive to the sharing and peer to peer learning from one another. Everyone joined the meeting with important experiences drawn from collections produced, housed and conserved in tropical Southeast Asia and the meeting provided the forum to explore these and realise the collective expertise that exists in the region.

Over three days, twenty three papers were presented and these will be published in a peer reviewed book (for the program of speakers, see <http://www.20thcpaint.org/event-3dAPTCCARN.jsp>). There were wide-ranging and regionally relevant topics covered by the papers on artist's materials and materiality, conservation practice and communicating conservation. Dr Pisit Charoenwongsa, the previous Director of SEAEMEO SPAFA (Southeast Asian Ministers of Education Organization Regional Centre for Archaeology and Fine Arts), delivered an insightful keynote speech. He reflected on the role of conservation in society, how it has evolved in Southeast Asia, the need to consider the economic life of the conserved object and to incorporate sustainability into conservation models. To close the event, there was a panel led by Dr Rujaya Abhakorn, the newly appointed Director of SEAMEO SPAFA, Dr Ana Labrador, Assistant Director from the National Museum of the Philippines, Assoc. Prof. Supanee Chayabutra, Director, Materials Research Centre for Art and Design at Silpakorn University and Assoc. Prof. Robyn Sloggett, Director, CCMC. They offered some strategic insights for APTCCARN's future plans to ensure the network is aligned to a regionally relevant model. This meeting made it clear that there is extensive expertise in the region and good will to enable the development of new projects and knowledge building, but that unless these are part of a sustainable, well-planned model embedded in the community needs, then they are in vain.

### ***The Meaning of Materials in Modern and Contemporary Art Symposium 2012***

To conclude *The Twentieth Century in Paint* project, a final year symposium will be hosted in Brisbane.<sup>2</sup> The theme for the Symposium extends the traditional concerns of conservation practice to examine the underlying meanings behind the materials used in the production of modern and contemporary works of art.

In attempting to highlight the wider artistic and social meanings of the materials in works of art, the Symposium no way endeavours to define them. Rather it acknowledges the diversity of choices acted out by artists and that material choices were made as a result of their availability, chronology of uptake, location,

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<sup>2</sup> This meeting is jointly organised by Australian Institute for the Conservation of Cultural Materials Paintings Special Interest Group; the Centre for Cultural Materials Conservation at the University of Melbourne; and the Centre for Contemporary Art Conservation, Queensland Art Gallery | Gallery of Modern Art.

cultural significance and related training opportunities. This occurred at a time when new materials were on offer, particularly modified oil paints and the introduction of synthetic polymers and colourants from the mid twentieth century. Artists were freer to engage and experiment with such materials outside the traditional domains of painting practice, and as a result diversify their techniques and decision making. Papers discussing the Australian Modernists Sidney Nolan and Arthur Boyd, as well as Ian Fairweather and a parallel study from New Zealand will explore such issues. Other papers will explore how historical and more recent trade in materials has influenced material usage in the context of Australian Aboriginal and Torres Strait Islander communities, Malaysia, Tibet and Vietnam. By widening discussion on the diversity of materials used in production of works of art, the theme brings to the fore the artists' intent and aims to understand the significance of these choices and how they affect conservation decisions.

### **Conclusion**

Lead by the CCMC at the University of Melbourne, the *Twentieth Century in Paint* has been a very productive international project, which has conducted important research on modern artist's materials to address regionally relevant conservation issues. The project has been ambitious in its aims, but in doing so, has obtained highly sought after ARC funds and brought together a large group of cultural heritage professionals from Australia and abroad to address common conservation concerns. As a high profile project, it has more widely disseminated information and reached audiences beyond what would normally be possible. Overall the project has provided strong foundations and enabled the building of capacity among conservators, which will lay the groundwork for future investigations and collaborations. With plans for future ARC funding and ongoing contributions to APTCCARN as a vibrant network, the discipline of conservation in Australia and the Asia Pacific region will continue in strength.

The project looks forward to presenting some of its research findings at the ICOM-CC 17th Triennial Conference will take place in Melbourne, Australia in September 2014.

Nicole Tse, Post Doctorate Fellow, CCMC, The University of Melbourne

Tim Ould, Research Assistant. CCMC, The University of Melbourne

### **References**

Dredge, P, Schilling, M.R., Gautier, G, Mazuk, J, Learner, T, 2012 'Lifting the lid on a collection of Ripolin® paint from Sidney Nolan's studio', *Journal of the American Institute for Conservation*, Special issue: From Can to Canvas, Early Uses of House Paints by Picasso and His Contemporaries in the First half of the Twentieth Century. Submitted 2011, Accepted October 2012.

## Rembrandt Database

*By Wietske Donkersloot*

Dear colleague,

The Rembrandt Database is online at [www.rembrandtdatabase.org](http://www.rembrandtdatabase.org)<<http://www.rembrandtdatabase.org>>.

The Rembrandt Database is a freely accessible English-language website containing research material - texts, images and other research data - on paintings by Rembrandt or attributed to him, either now or in the past, from multiple institutions. The Rembrandt Database aims to become the first port of call for those researching Rembrandt's paintings. The Rembrandt Database focuses in particular on making available the body of visual and textual material that has arisen from the technical analysis and treatment of the paintings. After a long period of behind-the-scenes work on cataloguing, digitizing and describing documentation, entering art-historical data and developing the database and the user interface, the website can now be seen by everyone for the first time. It is still in the beta stage, but will continue to be developed and will be expanded to include new functions. Much more Content is already in preparation!

We want to thank The Andrew W. Mellon Foundation for its generous support, all of our partners for their collaboration and all participants in the user tests for their feedback! We look forward to continuing our collaboration with (more) partners and to improve and expand this website in the next months and years.

We hope that this will be a useful tool for research on Rembrandt and that you will enjoy working with it. We appreciate your feedback.

With best wishes,

The Rembrandt Database team

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## Announcing the book « *Innovación y nuevas tecnologías en la especialidad de conservación y restauración de obras de arte* »

By Ainhoa Rodríguez López

In July 2012 the Editorial Service of the University of the Basque Country (UPV/EHU) has published the digital book “Innovation and New Technologies in the Specialty of Conservation and Restoration of Artworks”.

The publication gives an insight into the most recent research carried out by eight experts in Spain. Innovations within the field as well as development of new strategies and methodologies are discussed.

The book is published in Spanish and is available as a free download on this website:

[http://www.ehu.es/argitalpenak/index.php?option=com\\_k2&view=item&id=44:humanidades&Itemid=656&lang=en](http://www.ehu.es/argitalpenak/index.php?option=com_k2&view=item&id=44:humanidades&Itemid=656&lang=en)



*En julio 2012 el Servicio Editorial de la Universidad del País Vasco/Euskal Herriko Unibertsitatea (UPV/EHU) ha publicado el libro digital titulado *Innovación y nuevas tecnologías en la especialidad de conservación y restauración de obras de arte*. Esta publicación surge de la reflexión acerca de la necesidad de innovación en la especialidad de *Conservación y Restauración de Bienes Culturales*, en particular en España. Es imprescindible la búsqueda de nuevas metas y formulaciones que ofrezcan mejores propuestas y resultados más adecuados a las demandas y posibilidades de nuestra sociedad y nuestro tiempo.*

*En este sentido, se plantea este libro cuyo propósito es ofrecer a través de las aportaciones de ocho profesionales una aproximación a algunas de las más novedosas líneas de investigación y desarrollo en el campo de la *Conservación y Restauración de Obras de Arte en España*. Asimismo, a través del conjunto de aportaciones incluidas se pretende mostrar que es posible avanzar y evolucionar en nuestra especialidad, formulando nuevas estrategias, diseñando criterios más ajustados a la realidad y estableciendo sistemas de estudio e intervención innovadores que a su vez se sirven de los avances que tienen lugar en otras disciplinas confluyentes.*

*La publicación digital on-line gratuita puede encontrarse en la página web de la UPV/EHU: [http://www.ehu.es/argitalpenak/index.php?option=com\\_k2&view=item&id=44:humanidades&Itemid=656&lang=es](http://www.ehu.es/argitalpenak/index.php?option=com_k2&view=item&id=44:humanidades&Itemid=656&lang=es)*



## ICOM Membership information

The application forms to join the ICOM International Committees and regionally-based Affiliated Organisations are available on the ICOM Web Site at:

<http://icom.museum/the-committees/affiliated-organisations/>  
<http://icom.museum/the-committees/international-committees>

*Les formulaires pour adhérer aux Comités internationaux de l'ICOM et aux Organisations affiliées sont disponibles sur le site Web d'ICOM à:*

<http://icom.museum/les-comites/organisations-affiliees/L/2/>  
<http://icom.museum/les-comites/comites-internationaux/L/2/>

*Los formularios de solicitud para hacerse miembro de uno de los Comités Internacionales de ICOM y Organizaciones Alianzas están disponibles en la página web de ICOM en:*

<http://icom.museum/los-comites/alianzas-regionales/L/1/>

## ICOM-CC “friend” and “student-friend” support to ICOM-CC

Please contact the ICOM-CC secretariat for information on the FRIEND and STUDENT-FRIEND support scheme at [secretariat@icom-cc.org](mailto:secretariat@icom-cc.org) or see:

<http://www.icom-cc.org/196/become-a-friend/information/#.UHQAFbTqPaY>

Individuals, companies and institutes who would like to make a donation to ICOM-CC can also do this from the ICOM-CC website through Paypal.



## Newsletter Notes

### Submissions 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 your native language and it will be published with a translation.

### 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 dans votre langue maternelle et nous les publierons accompagnés d'une traduction.*

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

*¡Se admiten todo tipo de entregas relacionadas con la restauración y conservación de pintura! Estamos interesados en noticias regionales e internacionales relacionadas con conferencias, investigación, publicaciones y proyectos. Por favor no dudéis en escribir la propuesta en vuestra lengua materna y ésta será publicada con una traducción.*

### *Para entregas al boletín de noticias por favor ponte en contacto con:*

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## PAINTINGS: SCIENTIFIC STUDY, CONSERVATION AND RESTORATION

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