

ATSR NEWSLETTER

Newsletter 1, November 2022

issue 8

ISSN: 2708-6658

ICOM-CC Working Group Art Technological Source Research

Letter of Doris Oltrogge, Anne Haack Christensen & Maartje Stols-Witlox

Dear friends and colleagues,

Shortly before our next Interim meeting in Paris, we would like to inform you about some activities of the Art Technological Source Research Working Group that have already taken place, and some which will happen this year: the publication of the postprints of the Cologne Interim Meeting (2019), the next Interim Meeting in Paris at the end of November 2022 and the ICOM-CC Triennial Conference in Valencia in 2023.

9th Interim Meeting of the Art Technological Source Research Working Group, Paris 24/25 November 2022

In September 2019, when nobody really knew that a pandemic would soon change everything, we had an inspiring Interim meeting of the Working Group in Cologne, of course in person! (Did anybody know Zoom at that time?). When we looked for the venue for the next Interim meeting, Claire Bételu from the Université 1 Panthéon-Sorbonne generously offered her institute in Paris. A big thank you, Claire! Then we experienced a long period of a pandemic with virtual meetings, but we kept optimistic that we could hold our next conference in the real world. Certainly, we discussed the possibilities of a virtual or hybrid conference, but in the end, when it appeared possible to meet in Paris, we opted for the personal meeting.

Thus, many of us will come together on November 24 and 25 in Paris, in the building of INHA (Institut National de l'Histoire de l'Art), rue Vivienne, 75002 Paris. At this point nearly 100 people have registered – and we look very much forward to the conference. We were very happy with the response to the call for papers, there were many interesting proposals for papers and posters, which allowed us to compile a very promising program. Registration will be open until 23 November, and perhaps this program helps you to decide if you would like to join. There is no conference fee and thus no “late bird” increase in price.

For registration see: <https://forms.gle/H1nCPUAk7rcCUiaR6>

PROGRAM

Thursday 24 November

- 09:15 – 09:25 Welcome from Claire Bételu on behalf of Sorbonne
- 09:25 – 09:30 Welcome from the Art Technological Source Research Working Group coordinator
- 09:30 – 10:55 **Session I**
- 09:30 – 09:50 Pierre-Olivier Ouellet : *The paintings of François Baillaingé (1759-1830) in light of his Livre des dépenses et affaires (1784-1800)*
- 09:50 – 10:10 Eva Reinkowski-Häfner : *Underpainting in brown. A method of separating form and colour in the work of Johann Friedrich Overbeck*
- 10:10 – 10:30 Claire Bételu : *Jacques Hussenot's Mémoire and his painting technique*
- 10:30 – 10:45 **Discussion**
- 10:45 – 10:55 *Poster presentations*
- Monika Kammer, Andreas Dehmer: *Unexpectedly experimental: Working processes by the painter and professor of Fine Art Oskar Zwintscher (1870–1916)*
- Romain Thomas, Valentina Hristova, Ariane Pinto, Anne-Solenn Le Hô: *Gold and its uses in painting practices in the 16th and 17th centuries: a preliminary study of technical sources*
- 10:55 – 11:25 *coffee/tea and poster session*
- 11:25 – 12:15 **Session II**
- 11:25 – 11:45 Vincent Cattersel, Emile Vanbinnebeke, Geert Van der Snickt : *Pyrophobia: fire risk management in 17th and 18th-century varnish workshops*
- 11:45 – 12:05 Anne Haack Christensen : *Materials and ephemerality in the 17th century. The making of artistic firework sculptures during the reign of the Danish King Christian IV*
- 12:05 – 12:15 **Discussion**
- 12:15 – 14:00 *lunch/poster session/Art Technological Source Research Working Group business meeting*
- 14:00 – 15:30 **Session III**
- 14:00 – 14:20 Christoph Krekel, Marian Schuech, Gerhard Eggert : *... till the gold appears of a proper colour – Historical recipes for gilding wax used for colour manipulation of fire gildings, their historically informed reconstruction and scientific analysis*
- 14:20 – 14:40 Tonny Beentjes, Thijs Hagendijk : *Between Procedural Clarity and Gestural Silence. Re-engineering Historical Soldering Techniques from a Book*
- 14:40 – 15:00 Jan Van Daal : *Anticipation, Breakage, Care: Reworking an ABC of Gestural Modifiers in Medieval Art Technology, c. 800 – 1450*
- 15:00 – 15:15 **Discussion**
- 15:15 – 15:30 *Poster presentations*
- Umberto Veronesi, Mario Bandiera, Andreia Ruivo, Marta Manso, Marcia Villarigues, Susana Coentro: *What colour is it? Experimental replications and the quest for yellows in Portuguese azulejos*
- Marie Auger: *Photo-transfer on ceramics: investigate the evolution of a craftmanship through manuals*
- Philippe Colomban: *Transfer of Technology from Europe to China and Japan in the 17th and 18th Centuries: Painted Enamels*
- 15:30 – 16:00 *tea/poster session*

16:00 – 17:00 **Session IV**

16:00 – 16:20 Margherita d’Ayala Valva, Nicola Gammaldi, Paola Iazurlo, Maria Rosa Lanfranchi, Stefania Luppichini, Patrizia Moretti, Camille Noverraz, Francesca Piqué : *Gino Severini's writings compared to the analysis of his Swiss wall paintings. Presentation of the source research within an interdisciplinary project*

16:20 – 16:40 Ulrike Palm, Wibke Neugebauer : *Investigating Willi Baumeister's painting technique and material use integrating source studies and art-technological research*

16:40 – 16:50 **Discussion**

16:50 – 17:00 *Poster presentations*

Cecilia Rönnerstam: *Lost in Translation - the Changing Meaning of Cyprium from Azurite to Ultramarine*

Stephan Zumbühl, Christophe Zindel: *Raw material preparation for shellac varnishes in recipes of the 17th and 18th centuries - Influence of the pre-treatment procedure on the mechanical coating properties*

17:00 – 18:00 *drinks/poster session*

Friday 25 November

09:00 – 10:25 **Session V**

09:00 – 09:20 Henrike Scholten : *Faking the miraculous: materials and motions for making images ‘appear’ in marble*

09:20 – 09:40 Paul Van Laar, Erma Hermens, Gregor Weber : *Illuminating the Obscure: An investigation into the complex relationship between optics and art through the works of Johannes Vermeer (1632-1675)*

09:40 – 10:00 Charity Fox, Inga Fraser, Joyce H. Townsend : *Re-animating a kinetic work held in frame; using art historical research, source material and realia to inform the remaking and re-enactment of a kinetic collage*

10:00 – 10:15 **Discussion**

10:15 – 10:25 *Poster presentations*

Mané van Veldhuizen, Ruben Wiersma, Abbie Vandivere: *Animating the artist’s gesture: using computational techniques to visualise making processes*

Cindy Connelly Ryan, Fenella France, Meghan Wilson, Pádraig O’Machain: *Art Technology Source Research Beyond the Sources’ Reach – approaching the reconstruction of late medieval Irish manuscript inks*

10:25 – 11:00 *coffee break/poster session*

11:00 – 12:00 **Session VI**

11:00 – 11:20 Vanessa Schwaderlapp, Inken Holubec : *Collaboration with artists – the corporate identity of the manufacturer Schoenfeld/LUKAS*

11:20 – 11:40 Rika Pause, Sanne Berbers, Christoph Krekel, I.G. Van der Werf, Jan-Klaas van den Berg : *From Wagner’s Körperfarben to De Ploegs palette. An art technological approach to investigate the synthetic organic pigment use by the Dutch avantgarde*

11:40 – 11:50 **Discussion**

11:50 – 12:00 *Poster presentations*

Claudine Brunon: *Black colour natural*

Vanessa Otero, Tiago Veiga, Ângela Santos, Márcia Vilarigues: *The W&N 19th century manufacture of madder reds: application to magic lantern slides*

12:00 – 13:30 *lunch/poster session*

13:30 – 14:45 **Session VII**

13:30 – 13:50 Anne Servais : *How do pigment recipes demonstrate their authors' technological and artistic skills? The case of brazilwood lake recipes, XIth-XVIth C.*

13:50 – 14:10 Beate Fücker, Josefine Kramer, Patrick Dietemann, Heike Stege : *News from Tegernsee – The Tegernsee Tabula Magna and the Liber illuministarum revisited*

14:10 – 14:30 Indra Kneepkens : *On the Choice of Oils and Additives: Practical insights from a reconstruction of The Three Marys at the Tomb*

14:30 – 14:45 Discussion

14:45 – 15:00 **Closing remarks** [reflection/summary of the meeting]

Postprints of the 8th Interim Meeting of the Art Technological Source Research Working Group. Reflecting on Reconstructions : The role of sources and performative methods in art technological studies

The pandemic has delayed the publication of the postprints of the 8th Interim Meeting held in Cologne in September 2019. But in May 2022, they were uploaded on the ICOM-CC Publications Platform. It is the first time that the postprints of our working group are not published in print but as an online freely accessible publication. The renunciation of a well-established and familiar print format was and is not easy for many members of the group. However, during the last two years when libraries were closed for months and people were constrained to their homes, we learned to appreciate the advantages of freely available online publications. Thus, the change of the publication format also offers new possibilities. Change of format does not mean a change of the academic publication standards. All articles were peer reviewed, and we are very proud to publish 17 papers presenting current studies in the field of art technological source research. Please have a look on:

<https://www.icom-cc-publications-online.org/search?wg=0&vy=2019+Cologne&t=0&page=1>

The next Working Group publication will be the postprints of the Paris conference scheduled in 2023.

ICOM-CC Triennial Conference Valencia 2023 – Poster abstracts deadline: 18 November 2022

On the postponed virtual Triennial Conference in Beijing, we had five inspiring presentations in the session of the Art Technological Source Research Working group (Li Yu, Kathrin Kinseher, Vanessa Schwaderlapp, Marilene Maia and Catherine Patterson). Although we all regretted not to meet in Beijing, the advantage of the virtual conference was that more people could participate.

At the moment we are in the selection process for the next Triennial in Valencia 2023 – full papers have already been invited and are due on November 18; the final decision for papers is planned for March 2023.

But there is still the possibility to submit a **poster proposal until 18 November 2022**:

<https://preprints.icom-cc2023.org/>

Invitation to submit: Information on projects and developments in the field of art technological source research

In the next newsletter (early 2023) we would like to include information about current projects and developments of art technological source research. If you wish to include an interesting project, publication, exhibition etc. please email before 14 January 2023.

Doris Oltrogge
Coordinator, Art Technological Source Research Working Group