



(C :Laurence Godart)

ICOM-CC ART TECHNOLOGICAL SOURCE RESEARCH WORKING GROUP

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With this first newsletter of the new triennium, we are pleased to introduce our new coordination team and our projects. We hope that these next three years will be a logical continuation of the work of the previous teams with a more global representation: both for the research subjects and for its participants. We would like to draw your attention to the planned Art Technological Source Research events and to some publications that may be interesting for its members.

Unfortunately, the end of the year 2023 was marked by the death of Jilleen Nadolny. We take advantage of this letter to pay tribute to her. She was an active member of the Art Technological Source Research group and left us a large number of publications of which we offer here an anthology.



NEW ART TECHNOLOGICAL SOURCE RESEARCH BOARD

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## SPECIFIC THEMES FOR INVESTIGATION

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### INTERDISCIPLINARY RESEARCH ON SOURCES

Our Working Group focuses on the research of historic and contemporary sources for artists' and artisans' materials and techniques. This includes but is not limited to paintings, graphic arts, textiles, sculpture, and stained-glass, and extends also to the study of various ephemeral arts.

Since the 19<sup>th</sup> century, European and American conservators developed the field of art technology research as one of the pillars of their professional identity. In the same period, scientists and art historians marked their interest in this field. Progressively, it became a field of research in its own right, nevertheless emphasising the importance of interdisciplinary collaboration at the interfaces of the abovementioned disciplines. Today, the study of technical sources and tools inherited from the past has established itself as an essential complement to technical analysis. However, art technological sources of different media (texts, images, objects, oral sources) are not just tools to interpret analytical results, but they reflect artistic, artisanal, industrial and societal processes and practices of their period and thus help to contextualise the material objects of the past. In this way, they form the basis for a holistic interpretation of art works and thus are important to address questions of conservation and conservation decisions.

Relevant sources are stored in various kinds of historical collections – e.g. libraries, museums of arts and techniques, university collections, artists' estates, public and corporate archives – and therefore can be a valuable starting point to foster further interdisciplinary exchange with other scientific disciplines and their respective research methodologies. It therefore seems important to sustain our efforts to strengthen the interdisciplinary exchange between conservators, art historians, historians of industry and economics, historians of science, sociologists, philologists, conservation scientists and artists or producers of art to explore further aspects of art technological sources related to artistic and artisanal production, uses, (changing) perceptions, (changing) practices and conservation of artistic / cultural objects. We would like to emphasize that we welcome contributions considering artistic sources and practices from all parts of the world.

The idea is to strengthen this openness by attracting new colleagues from the world of museums and collections and by retaining the idea of an artistic essence.



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### PROGRAMME 2023-2026

Two main events are planned for the next triennium

1. in the last quarter of 2024, an **online Meeting** on *Future Perspectives for ATSR Methodology*

The Working Group is planning an online meeting in the last quarter of 2024 open to anyone interested. It will last two to three hours. The meeting will focus on art technological research methodology. It will provide an overview on how the field has developed since the founding of the Art Technological Source Research Working Group then will be discussed possible future perspectives.

2. in the first half of 2025, the Working Group plans to organize its **10<sup>th</sup> Interim Meeting**.



# ANNOUNCEMENT

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## EVENTS

### **TRIENNIAL ICOM-CC meeting Oslo, 14<sup>th</sup>-18<sup>th</sup> September 2026**

Mark your calendar and stay tune for future announcements on abstract submissions and conference information.

The Call for abstracts for papers will be launched early in 2025.

<https://icom-cc2026.org>

### **The 6th International Conference on Innovation in Art Research and Technology – InART2024 – in Oslo 4–7 June 2024.**

InART2024 aims to merge natural sciences and conservation, providing a dynamic space for active interaction, scientific exchange, and debates on the central issues of heritage science research

<https://www.khm.uio.no/english/research/inart2024/>

### **The 36th CIHA World Congress - Lyon 202- Matter Materiality**

The CIHA (Comité International d'Histoire de l'Art) is the oldest international organization of art history in the world. This year the topic is *Matter and Materiality*. Both aspects are inherent to the conception, production, interpretation and conservation of artifacts in all cultures across all periods of time. In recent decades these notions have given rise to theoretical reflections, including a rethinking of the hylomorphic model (form/matter opposition).

More than 90 sessions will take place during the week of the 24 of June. Many may interest Art Technological Source Research Working Group members and you may meet a few of them during the session.

A short selection for the first day: Trade, production and availability of pigments in Early Modern Europe (1400-1800); Pousser la porte de l'atelier; Images in the Making before Modernity, Recettes, secrets lexique: les apports de la linguistique à la connaissance des savoir-faire artistiques, Materials in the Making.

<https://www.cihalyon2024.fr/en/material-materiality>



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## PUBLICATIONS

With the contribution of Cécile Gallon, Librarian at the ICCROM library.

Marjolijn Bol, ***The varnish and the glaze: painting splendor with oil, 1100-1500***. Chicago: University of Chicago Press, 2023.

The publication places particular emphasis on sources and reenactments.

Aviva Burnstock, Tanja Klemm, Tilly Laaser, Karin Leonhard, Wibke Neugebauer, Anna von Reden (Eds.): ***Kunstgeschichte, Kunsttechnologie und Restaurierung: Neue Perspektiven der Zusammenarbeit // Art History, Art Technology and Conservation: New perspectives for cooperation***. Bilingual: German and English, ISBN 978-3-496-01696-0, Reimer Verlag Berlin, March 2024.

This introductory work discusses paradigmatic forms of cooperation involving the fields of art history, art technology and conservation-restoration, thereby making this collaborative research accessible to both German- and English-speaking audiences for the first time.

Anne Dubois, ***Alla maniera : technical art history and the meaning of style in the 15<sup>th</sup> to the 17<sup>th</sup> century painting***, Peeters, 2024.

The symposium focused on how technical research can provide additional insights or challenges concerning the style of an individual painter, a workshop or a group of painters. Stylistic similarities might indicate cultural, social, geographical or chronological connections in paintings, drawings, prints, applied arts, etc. as well as across artistic media.

Sven Dupré, Marieke Hendriksen: ***The Making of Technique in the Arts. Theories and Practice from the Sixteenth to Twentieth Century***. Turnhout: Brepols, 2023.

Many texts deal with sources on the technique of art (calligraphy, printing, restoration).

Richard Gameson, ***The pigments of British medieval illuminators: a scientific and cultural study***, London: Archetype, 2023

This comprehensive and richly illustrated volume is the first-ever history of British medieval illuminators' pigments. It rests on first-hand investigation, with optimal scientific techniques, of a wide selection of manuscripts, ranging in date from the seventh to the fifteenth centuries.

Donna Strahan, ***Research on Early Chinese Lacquer Buddhas***: proceedings of the Sixth Forbes Symposium at the Freer Gallery of Art, London: Archetype, 2023.

For the first time in this volume, Buddhist lacquer sculptures and their place in Buddhist practice are discussed holistically by scholars from a range of disciplines. Research on scientific, art historical and historical aspects of the sculptures open a window into the sculptural lacquer techniques used in their creation.

Please, let us know if you want us to relay a publication or an event.



## *JILLEEN NADOLNY OBITUARY*

### **Joyce Townsend**

Dr Jilleen Marie Nadolny sadly died in December 2023 only a few weeks after diagnosis of a serious illness, in effect in the middle of her career. Jilleen's unusually broad knowledge of materiality and practice is best characterised by the term 'technical art historian' and in recent years this had been her full-time occupation. Her untimely and unexpected loss will sadden many people in many countries. The contributors of memories for this obituary have mentioned her generous support of the research of others, her willingness to share her wide knowledge of western art from the mediaeval period to the twentieth century, and her charm and natural elegance.

Jilleen grew up in Massachusetts, USA, and studied fine arts at the Pratt Institute, New York, then history of art and art conservation at New York University. Living after that between Paris and London as an independent scholar and researcher, she held a research fellowship in the Scientific Department of the National Gallery, London, and in 2001 was awarded a doctorate in the Conservation and Technology Department at the Courtauld Institute, London. Her research centred on recipes for and production of applied relief brocade decoration on polychrome sculpture of the earlier mediaeval period, as used in many northern European countries. Her language skills in German and French, and reading skills in an impressive number of other European languages including their mediaeval variants, served her well for this. In 2003 she moved to Norway to join the staff of the conservation programme at the University of Oslo as an associate professor, where she taught history and ethics of conservation, technical art history and examination techniques for works of art, and contributed to research projects on Norwegian painted churches and other buildings. She continued to publish in this area after she moved to London in 2010 and joined Art Discovery, a private company specialising in direct examination and imaging of objects and scientific investigation techniques to support authentication and attribution studies. She was first a senior research associate, again employing her languages in documentary studies related more often to 20th-century art and the Russian *avant garde* in particular, then principal investigator, and latterly director of the UK branch until her departure in 2023. She had intended to return to more academic studies.

Over the past two decades, Jilleen participated in many projects in a number of countries. Jilleen was an active member, an assistant coordinator for some years, and a very regular contributor to conferences held by the Art Technological Source Research Group (now a Working Group of ICOM-CC). She was author of several academic publications. She contributed chapters to the magisterial *Conservation of Easel Paintings* (edited by Joyce Hill Stoner and Rebecca Rushfield, 2012 and 2021), as the principal author of the chapter on art technological source research, and as the author of the history of early scientific examination and analysis of painting materials as well as the history of visual compensation for paintings. Her publications have been very thorough and detailed, and have added to knowledge of technical art history, but the profession has now lost the books that she would have been well placed to write in her later career, including the coverage of her doctoral research. She was always an active communicator as well as a researcher, who taught and regularly lectured not only to the conservation and art history professions but also to wider audiences of curators, collectors and dealers. Jilleen is survived by her daughter Chloé Schneider, and by her parents, brother and sister.



Jilleen on holiday in the south of France, Summer 2023  
(Image: Leslie Carlyle)

#### JILLEEN NADOLNY'S PUBLICATIONS A SELECTION (MARK CLARKE- CLAIRE BETELU)

**2001** *The Techniques and Use of Gilded Relief Decoration by Northern European Painters, c. 1200–1500* / Thesis (Ph. D.)-University of London, 2001.

**2003** “The first century of published scientific analyses of the materials of historical painting and polychromy, circa 1780-1880” in *Revue in Conservation*, June 2003, p.39-51.

**2003** *The technical and stylistic context of the relief backgrounds of the Thornham Parva Retable and the Cluny Frontal* \_ Chapter January 2003

**2006** “All that's burnished isn't bole. Reflections on medieval water gilding” Part I: *Early medieval to 1300 in Medieval Painting in Northern Europe: Techniques, Analysis, Art History, Archetype*, 2006, p.148-162.

**2008** *One craft, many names: gilders, preparers, and polychrome painters in the 15th and 16th centuries* / Chapter Preprints: ICOM Committee for Conservation, 15th triennial conference, New Delhi, 22-26 September 2008, p.10-17.

**2009** “Documentary sources for the use of moulds in the production of tin relief: cause and effect” in Erma Hermens, Joyce H. Townsend, *Sources and Serendipity, Testimonies of Artists'Practice* ICOM-CC Working Group on Art Technological Source Research 3rd International Symposium, 2008, London, Archetype.



**2012** “Interpretation of documentary sources for the industrial preparation of ‘zinc white’ in the nineteenth century”, in: *Making and transforming art: changes in artists' materials and practice*. ICOM-CC Working Group on Art Technological Source Research 5<sup>th</sup> International Symposium, KIK-IRPA Brussels, Belgium, 22-23 November 2012, London, Archetype, 2014, p.102-108.

**2012** Chapters in Nicholas Eastaugh, Jilleen Nadolny, Sarah Lowengard, *Conservation of easel paintings* Oxon, Routledge, 2012

Chapter 1: *Art technological source research* p.3-32.

Chapter 8: *Pigments in Western easel painting* p.189-213.

Chapter 22: *A history of early scientific examination and analysis of painting materials ca. 1780 to the mid-twentieth century* p.336-340.

Chapter 34: *History of visual compensation for paintings* p.573-586.

**2012** “Tin relief on thirteenth-century Cypriot wall painting: Technology and conservation” Contributions to the Vienna Congress: 10-14 September 2012: The decorative: conservation and the applied arts, 2012, p. S332-S339.

**2012** *The Artist's Process: Technology and Interpretation*, London, Archetype, 2012, 217p. (editor)

**2014** *Making and Transforming Art: Technology and Interpretation*, London, Archetype, 2014, 148p. (editor)

**2014** “The analytical results of a group of Beltracchi forgeries and some historical context to their reception”, Chapter in Henry Keazor, tina Öcal, *Der FallBeltracchi und die Folgen*, 2014, p. 59-77

**2016** “Die Rolle der Fachliteratur bei der Entlarvung und Herstellung von Gemälde- fälschungen”, in *FAKE: Fälschungen, wie sie im Buch stehen*, Exh. Cat. University of Heidelberg, 2016, Eds M. Effinger and H. Keazor, Heidelberg: Universitätsverlag, p. 42-51.

**2016** “Recipes for deceit: documentary sources for the production of paintings forgeries from 1300 to 1900” in Sigrid Eyb-Green, Joyce H Townsend (all), *Sources on Art Technology, Back to basics*, ICOM-CC Working Group on Art Technological Source Research 6<sup>th</sup> International Symposium, Amsterdam, Netherlands, 2014, London, Archetype.

**2018** “Poisonous and unstable: iodine-based pigments in the source literature and beyond”. In: Christoph Krekel, Joyce H. Townsend (all), *Expression and Sensibility, Art Technological Sources at the Rise of Modernity*. ICOM-CC Working Group on Art Technological Source Research 7<sup>th</sup> International Symposium, Stuttgart, Germany, 10-11 November 2016, London, Archetype.

