



PAINTINGS: SCIENTIFIC STUDY, CONSERVATION AND RESTORATION  
Triennium 2011 – 2014 / NEWSLETTER Summer 2014

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## **From your coordinator**

Dear Members,

We are counting down to our big Triennial meeting in Melbourne over September 15-19! A list of the papers and posters in the Paintings Working Group are listed under the Upcoming Conferences section of this newsletter. This Triennial meeting marks the end of my tenure as the Coordinator of the Paintings Group. The role has been a rewarding one. My involvement with the group began around 2001 as an Assistant Coordinator volunteering to help with conferences and producing the newsletter. I found that working with the other volunteers who were the Coordinators and Assistant Coordinators strengthened professional relationships with other conservators and institutions. I highly recommend getting involved in ICOM-CC!

I would like to thank the following individuals who have served as Assistant Coordinators during the 2011-2014 Triennial period: Andrea Sartorius, Tanner Ruuben, Petria Noble, Jaap Boon, Ana Lopes Neto da Silva, and Ana Rita Veiga. I would also like to thank Carmen Albendea who helped us with English/Spanish translation for the newsletter. Together we have managed to organize a few interim meetings and produce a number of newsletters in the 2011-2014 period.

The primary responsibility of the coordinator is to help organize the Paintings Working Group sessions at the Triennial Meetings. Assistant Coordinators are colleagues who volunteer to assist in this process as well as in any other endeavors of the group. While the initial deadline for submitting biographies for the elections has passed .... We still need you to consider standing for the position of Coordinator! Instructions for running in the election for Coordinator can be found at: <http://www.icom-cc.org/300/about-icom-cc/elections-2014-2017/>. If you are interested please contact the ICOM secretariat: [secretariat@icom-cc.org](mailto:secretariat@icom-cc.org).

Election of Directory Board members and Working Group Coordinators for the 2014–2017 triennium will be conducted by electronic voting during a two-week period preceding the 17th Triennial Conference in Melbourne, Australia. Only voting members of ICOM-CC (with an active ICOM-CC web account) are eligible to vote in the elections. ICOM-CC voting members belonging to a particular Working Group (signed up on the ICOM-CC website) by the opening date of electronic voting (1 September 2014) will be eligible to vote in the election of that Working Group's Coordinator.

Tannar Ruuben, Assistant Coordinator of our group, and I shall run for the Directory Board. Biographies of candidates as well as information regarding the Directory Board elections can be found at: <http://www.icom-cc.org/301/about-icom-cc/candidates-directory-board-2014-2017/>

Many thanks to Andrea Sartorius for putting together this newsletter – our final newsletter of the Triennial period!

Best wishes,

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

*Joint interim meeting organised by ICOM-CC working groups Paintings and Scientific Research*  
**“Analysis of Painted Surfaces”**

**20 – 21 Februar 2014, National Portrait Gallery & Smithsonian American Art Museum,  
Washington, DC**

*by Paola Ricciardi*

The conference was organised by ICOM-CC Paintings Working Group, ICOM-CC Scientific Research Working Group, FAIC and the Lunder Conservation Centre. It was held on 20-21 February 2014 in the McEvoy Auditorium at the National Portrait Gallery & Smithsonian American Art Museum, located downtown Washington, DC.

The conference programme ([http://www.conservation-us.org/docs/default-source/education/\\_non-invasive-analysis-of-painted-surfaces\\_feb-20-21\\_program.pdf](http://www.conservation-us.org/docs/default-source/education/_non-invasive-analysis-of-painted-surfaces_feb-20-21_program.pdf)) included fourteen plenary lectures, two short talks and a panel discussion. Talks on day 1 focused largely on analytical imaging methods, while day 2 included presentations of multi-technique case studies followed by an afternoon focused on X-ray fluorescence (XRF) analyses. About 150 people were in attendance, including a large number of students and young graduates.

The audience was welcomed by Tiarna Doherty, Chief of Conservation at the Lunder Conservation Centre. She introduced the first speaker for the day, David Saunders, Keeper of Conservation and Scientific Research at the British Museum. David’s inspiring keynote address challenged the audience with a thorough discussion of the benefits and drawbacks of non-invasive analyses compared to analyses which do require sampling artworks. Starting with a comparison between two analytical studies of the sarcophagus of Seti I carried out in the early 19<sup>th</sup> and the early 21<sup>st</sup> century, David introduced the two main types of motivation behind technical analyses: to understand the histories of production, use and meaning of objects, and to understand the material nature of objects in view of their future preservation. Case studies highlighted the variety of analytical methods nowadays available for analysis of art objects: from simple visual examination to a range of complex imaging methods, from various types of spectroscopic point analysis to the detailed examination of samples. Finally, David outlined the main points one should keep in mind when faced with the ever-challenging conundrum ‘to sample or not to sample’: employ collaborative decision-making, carry out a risks vs benefits analysis, ensure rigorous documentation of each process and retain samples and all technical information for the future.

Philip Klausmeyer from the Worcester Art Museum discussed the use of laser shearography to quantify and map induced strain in canvas paintings. This imaging method, relatively new to the field of cultural heritage science, was used to monitor the mechanical response of oil paintings on canvas to thermal gradients and to assess the suitability of different backing materials for a stretched canvas. Most recently, shearography data have been tentatively correlated with topography information such as the presence of cracks on a painting’s surface.

Haida Liang from Nottingham Trent University presented a state-of-the-art instrument used to analyse painted surfaces by optical coherence tomography. This imaging technique yields 'virtual cross sections' of easel and wall paintings, thereby allowing the study of the stratigraphy of painted layers, otherwise unobtainable by non-invasive methods. It can also be used for real-time monitoring of the drying process of varnishes and of the effectiveness of conservation treatments.

Opening the afternoon session, Gwendoline Fife and Tyler Meldrum discussed the results of a project involving institutions in the Netherlands, Germany and the United States, focused on the use of nuclear magnetic resonance (NMR) spectroscopy to monitor the effects of organic solvent treatments on paintings. They showed the importance of understanding the effect of different cleaning techniques for an improved risk assessment and proved the usefulness of NMR for an effective comparison of such techniques.

Austin Nevin from the Politecnico di Milano discussed the use of fluorescence lifetime imaging (FLIM) to map and identify pigments in 19<sup>th</sup> century paintings including a painting on paper by Vincent Van Gogh. FLIM revealed the presence of a highly luminescent white pigment with a lifetime of about 1.2 microseconds, which the team were able to identify as a zinc-based material with small amounts of copper impurities giving rise to the unusually strong and long-lived luminescence emission.

Lori Wong from the Getty Conservation Institute showed the results of comprehensive study of the wall paintings in the tomb of Tutankhamen by means of portable instrumentation. The paintings' layer stratigraphy and the presence of past conservation treatments carried out on the four walls of the pharaoh's burial chamber were successfully investigated despite harsh environmental conditions which put the analytical equipment to the test.

Bruno Brunetti from the University of Perugia summarised the activity of the European mobile laboratory called 'MOLAB', part of the EU-funded project CHARISMA. He compared the analytical performance of different kind of portable spectroscopic equipment and showed the results obtained in a few of the 60 projects that the MOLAB team has been involved with in 19 European countries, travelling over 176,000 km in 10 years. Day 1 ended with a reception at Cuba Libre restaurant which I was not, alas, able to attend...

I had the pleasure of delivering the first talk of the second day of the conference, presenting the cross-disciplinary approach taken by the MINIARE project at the Fitzwilliam Museum in Cambridge for the study of illuminated manuscripts. My talk focused on the need to employ multiple methodologies, including visual observation, analysis of the quire structure, infrared imaging, photomicroscopy, reflectance spectroscopy and XRF to shed light on the authorship of the complex and extensive decorative programme of a 13<sup>th</sup> century Psalter.

Kate Seymour, Marya Albrecht and Melissa Daugherty from the Stichting Restauratie Atelier Limburg discussed their technical analysis of two 15<sup>th</sup> century Spanish panel paintings as if they were investigating a crime scene, using multiple methodologies. The iconography, the construction methods and apparent modifications of the panels as well as the information gained about the painting materials and techniques all contributed to the conclusion that the panels were painted in Barcelona or Catalunya by either Jaume Huguet or Joan Reixach.

Jennifer Mass from the University of Delaware described the combined use of XRF and UV-induced visible and infrared fluorescence imaging to study the alteration of cadmium sulphide pigments in paintings by Edvard Munch and Henri Matisse. The combination of multiple imaging techniques proved invaluable in detecting both incipient and advanced alteration of these pigments on monumental paintings which could not be comprehensively studied by site-specific methods.

Maria Kokkori from the Art Institute of Chicago shared her insights into 'Painterly realism of a football player – colour masses in the 4<sup>th</sup> dimension', a 1915 painting from Kazimir Malevich's 'suprematist' period. Most intriguingly, Maria discussed the identification of cobalt violet, very unusual for Russian standards at the time because of its high price and its social and political connotation as a 'bourgeois material'.

The afternoon session focused on the use of XRF, certainly one of the methods most widely used by conservation science professionals to analyse works of art. The session was opened by Nicholas Barbi from PulseTor LLC, one of the industrial sponsors of the conference. He introduced ELIO, a new portable XRF spectrometer developed in collaboration with XGLab srl, specifically designed for cultural heritage applications.

Brian Baade presented a comparative discussion of portable vs laboratory-based XRF instruments, based on the analysis of historically representative paint samples carried out with his co-authors at the University of Delaware. He focused particularly on the effectiveness of XRF at identifying traditional paint driers and siccatives as well as the mordants associated with red lake pigments.

In two short talks, Aniko Bezur from the Centre for Conservation and Preservation at Yale University and Erich Uffelman from Washington and Lee University gave examples of ways in which portable XRF equipment can be used to train both conservators and chemistry students.

John Delaney from the National Gallery of Art in Washington delivered the final talk presenting a novel macro-scanning system which combines XRF with visible to near-infrared reflectance hyperspectral data. In one of his case studies, he presented material maps of a multi-panel painting by Cosimo Tura, in which the combination of the two imaging modalities was key to identifying the presence of a copper green pigment (possibly a copper resinate) in landscape areas which now appear brown. He also discussed a promising new application of pump-probe two-photon microscopy to distinguish pigment mixtures from layering effects without the need for sampling. This talk was followed by a panel discussion chaired by Chris McGlinchey from the Museum of Modern Art in New York City about present and future trends in the use of XRF to analyse cultural heritage objects.

Proceedings of conference papers will be published in 2015 by the Smithsonian Institution Press following peer-review. This will be a full colour publication, available both in print and online in open access, entitled 'Advances in the Non-Invasive Analysis of Painted Surfaces: Applications to Conservation'. Videos of all the plenary lectures as well as the panel discussion are freely available at:

[https://www.youtube.com/playlist?list=PL7gn\\_68Hr4h\\_qnMshu8PN6wZdPrKoa6sL](https://www.youtube.com/playlist?list=PL7gn_68Hr4h_qnMshu8PN6wZdPrKoa6sL)

*Getty's Panel Paintings Initiative***Institute for German, Central and Eastern European panel painting professionals at the Staatliche Kunstsammlung Dresden - Funded by the Getty Foundation***by Melissa Abraham*

The Getty Foundation in Los Angeles has provided a major grant to the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) as part of the Getty's Panel Paintings Initiative. The funding is earmarked for the conservation of a panel painting by Bartholomäus Sarburgh entitled *The Madonna of the Burgomaster of Basel Jakob Meyer zum Hasen* (1637), an important copy after Hans Holbein the Younger, along with a 10-day institute introducing best practices in the structural conservation of panel paintings to thirty curators and conservators from Germany and Central and Eastern Europe, beginning October 14 through October 23, 2013.

The Dresden State Art Collections is one of the most renowned and oldest museum institutions in the world, originating from the collections of the Saxon Electors in the 16th century. "Because of the Getty Foundation partnership, the Dresden State Art Collections was able to bring an important conservation dialogue to light, to augment the skills of conservators, and to help grow the profession as a whole," said Dr. Bernhard Maaz, Director of the Gemäldegalerie at the Dresden State Art Collections. "And of course, we are thrilled that one of our paintings is being conserved and will once again be on view to the public."

Old master paintings on wooden supports, or panels, are among the most significant works of art in American and European museum collections. Years of practice are required for a panel paintings conservator to develop the surgical skills required for intervention, including a deep knowledge of painting conservation techniques and exceptional woodworking expertise.

Today, there are only a handful of experts fully qualified to conserve these paintings, and nearly all will retire within the next decade. The Getty Foundation, Getty Conservation Institute, and J. Paul Getty Museum together designed the Panel Paintings Initiative to ensure that the next generation of conservators is prepared to take their place. "Based on an assessment of needs in the conservation field, from the beginning, one of the goals of the Panel Paintings Initiative has been to provide access to skills and knowledge in this field for conservators from Central and Eastern Europe. The Institute at the Dresden State Art Collections provided an ideal opportunity to advance this goal, and we are delighted to have worked together to bring it to fruition," said Deborah Marrow, Director of the Getty Foundation. The Dresden Institute was inspired by the success of the Getty Foundation-funded Krakow Summer Institute in 2011, which also brought together curators and conservators from Central and Eastern Europe.

"Traditionally, museum conservators in Germany and Eastern and Central Europe have been cautious with intervening in the deterioration of panel paintings. The Institute successfully aimed to connect conservation

professionals to create a valuable dialogue about conservation practice,” said Uta Neidhardt, the Dresden State Art Collections curator leading the project. Neidhardt was an original participant in the Getty’s Krakow Panel Paintings Workshop in 2011, and sought to extend the reach of that workshop by organizing an Institute at the Dresden State Art Collections.

The Dresden Institute similarly covered both theoretical and practical topics, including regional panel-making techniques, the history of panel painting restoration, and wood deterioration. The curriculum made use of local collections in museums and churches, along with local conservation laboratories. It also included workshops designed to help participants understand the diverse expertise needed to treat wooden panels and the very real benefits of a collaborative approach involving curators and conservators as equal partners in decision-making. In addition to the Institute, the project incorporated the treatment of the Sarburgh, an important painting with difficult structural problems, which served as a case study for the Institute.

Grant funds also supported conservation treatments of several other paintings on wood panel. Ray Marchant of Ebury Street Studios in London, one of the lead expert trainers for the Panel Paintings Initiative, is overseeing the structural treatment of the wood panels, along with other senior specialists, affording training of five conservators from Dresden, Erfurt, Altenburg, and Prague—all at various stages in their careers.

The trainees presented the project during the Institute, and Institute participants did have an opportunity to examine firsthand the completed structural work. The conservation project has taken nearly a year, but is now near completion. As the project concludes later this year, it is hoped that a stronger regional network of specialists will be in place who understand the value of collaborative decision making and the benefits of appropriate structural interventions.

The Dresden grant is among several training projects already completed as part of the Getty’s Panel Paintings Initiative. Other projects have included the treatment of panels by Peter Paul Rubens from his Triumph of the Eucharist series at the Prado Museum, technical examination of panels by Pieter Brueghel the Elder in the collection of the Kunsthistorisches Museum in Vienna, conservation of three panels by Hieronymus Bosch In Venice in collaboration with the Noordbrabants Museum in the Netherlands, and conservation of the iconic Ghent Altarpiece, which resulted in an innovative web application ([closertovaneyck.kikirpa.be](http://closertovaneyck.kikirpa.be)) that provides unprecedented access to this masterpiece, all supported by the Getty Foundation.

For more information about the Getty Foundation’s philanthropic work around the globe, including the Panel Paintings Initiative, visit [www.getty.edu/foundation](http://www.getty.edu/foundation).

*ICOM-CC 17<sup>th</sup> Triennial Conference*  
**“Building Strong Culture through Conservation”**

**15 – 19 September 2014, Melbourne / Australia**

The 17th Triennial Conference of the International Council of Museums Committee for Conservation (ICOM-CC), will attract leading international keynote speakers and up to 800 delegates, including conservators, scientists, historians and art historians, curators, librarians, archivists, students, collection managers and directors from the world's leading cultural institutions and the private sector.

The culmination of ICOM-CC's three-year cycle of collaboration and research, the Conference offers technical sessions of the twenty-one specialist Working Groups, keynote speeches, behind the scenes visits to local conservation laboratories and sites of historic interest, cultural and social events as well as numerous opportunities to meet and forge ties with colleagues from every region of the world. Twenty-seven years after its memorable 8th Triennial Conference in Sydney, ICOM-CC is pleased to return to the Australian continent, this time to Melbourne.

Each Triennial Conference is a joint initiative of ICOM-CC and partners in the host country. The Australian National Organizing Committee for the 17th Triennial Conference is comprised of the The Centre for Cultural Materials Conservation of the University of Melbourne and The Australian Institute for the Conservation of Cultural Material, Australia's leaders in conservation training and practice. Together, we are working to provide an invigorating, productive, and exceptional Australian experience in September 2014.

*La 17<sup>e</sup> conférence tri-annuelle du Comité du Conseil International des Musées (ICOM-CC) réunira des présentateurs de renommée internationale et jusqu' à 800 participants: conservateurs, scientifiques, historiens et historiens de l'art, bibliothécaires, étudiants, gestionnaires de collections, directeurs d'institutions culturelles mondialement connus, directeurs du secteur privé.*

*La conférence représente l'aboutissement d'un cycle de trois ans de collaboration et de recherche. Par conséquent, le programme est construit autour de sessions techniques des vingt-et-uns groupes de travail ponctué de sessions plénières, de visites de laboratoires de conservation, de visites de sites d'intérêt historique et socio-culturel, ainsi que de moments de rencontre entre participants. Chaque conférence tri-annuelle est organisée par le Comité du Conseil International des Musées (ICOM-CC) et des partenaires locaux. Pour cette 17<sup>e</sup> conférence tri-annuelle, le comité d'organisation national Australien est constitué des institutions suivantes : Centre for Cultural Materials Conservation of the University of Melbourne, et The Australian Institute for the Conservation of Cultural Material (AICCM), leaders Australiens pour la formation et la pratique des techniques de conservation. Avec eux, nous nous efforçons d'offrir en Septembre 2014 une expérience australienne exceptionnelle dans une ambiance productive et stimulante.*

## **Conference Theme - Building Strong Culture through Conservation.**

ICOM-CC's 17th Triennial Conference will focus on how conservation can help build strong culture for the benefit of society. By preserving cultural materials essential to the continuation of collective memory, conservation can help rebuild communities which have been damaged through war, natural disaster, or displacement, as well as supporting a sense of identity within thriving communities. The conference will explore how cross-cultural partnerships, new technologies, knowledge transmission, effective advocacy, and local cultural centres can contribute to the building of strong culture through conservation. Further, the conference will investigate strategies to address conservation needs in post-trauma recovery, regional communities, and communities whose identity is not dominant within a broader culture.

### **Program**

The program for ICOM-CC's 17th Triennial Conference will reflect the conference theme - Building Strong Culture through Conservation—as well as the activities of ICOM-CC's twenty-one specialized Working Groups.

### **Opening Ceremony**

The Opening Ceremony will include the Indigenous Welcome to Country, and presentations by dignitaries from the State of Victoria, the City of Melbourne and partner organisations. The Keynote Address will be delivered by a prominent international figure and will place the conference theme in a global context.

### **Working Group Sessions**

The Working Group sessions will offer up to 150 presentations featuring the latest research and practice in the field of conservation. The presentations will reflect the aims and triennial programs of ICOM-CC's working groups. These

## ***Thème de la conférence – La conservation à la clé d'une identité culturelle forte (Building Strong Culture through Conservation)***

*La 17<sup>e</sup> conférence tri-annuelle du Comité du Conseil International des Musées (ICOM-CC) a pour ambition de discuter de la conservation en tant qu'activité essentielle et nécessaire pour établir une identité culturelle forte au profit de la société entière. En préservant des objets d'héritage culturel, la conservation contribue à la pérennité de la mémoire collective, notamment aidant à recomposer des communautés fragilisées par la guerre, par des catastrophes naturelles ou par des migrations forcées ou par la même à donner une identité à des communautés en plein essor.*

*La conférence débattrà comment des moyens variés, comme des partenariats inter-culturels, des technologies nouvelles, la transmission du savoir, la défense de causes, les centres culturels locaux peuvent, à travers de la conservation, contribuer à la construction d'une identité culturelle forte. De plus, il est proposé d'établir quelles stratégies de conservation sont réellement efficaces pour la reconstruction de communautés traumatisées, et quels besoins réels de conservation ont des communautés régionales ou bien des communautés minoritaires.*

### ***Programme***

*Le programme de la 17<sup>e</sup> conférence tri-annuelle du Comité du Conseil International des Musées (ICOM-CC) suit le thème « La conservation à la clé d'une identité culturelle forte » et présentera les résultats des vingt-et-uns groupes de travail.*

### ***Gala d'ouverture***

*Lors du gala d'ouverture nous allons vivre une cérémonie indigène de bienvenue et nous aurons*

sessions, which will introduce some of the best new research in the field, will also provide the opportunity for thought-provoking discussion.

### **Poster Sessions**

Up to 100 posters will be displayed during the conference week. Delegates will have the opportunity to meet the authors and discuss their work.

### **Plenary Session**

Wednesday's plenary session will challenge delegates to think about how conservation can help build strong culture for the benefit of society. This session examines how conservators can help strengthen communities which have been damaged through war, natural disaster, or displacement, as well as supporting a sense of identity within thriving communities.

A series of key presentations will explore the diverse challenges that face communities that look after cultural material, and audience participation will provide the opportunity for delegates to propose ways in which conservation can most effectively respond to these challenges.

### **Technical Visits**

The technical visits offer exceptional opportunities to experience conservation and cultural heritage in Melbourne. The program will include visits to conservation laboratories, artists and indigenous crafts studios, and cultural heritage sites. Delegates will be able to engage in small group discussions amongst colleagues with similar interests.

### **General Assemblies**

General Assembly on Monday will provide an opportunity for ICOM-CC's Directory Board to

*l'honneur d'accueillir et d'écouter des haut-représentants de l'état du Victoria, de la ville de Melbourne et des organisations partenaires.*

### **Sessions des Groupes de Travail**

*Plus de 150 présentations sont prévues pour les groupes de travail faisant état des avancées et dernières découvertes dans les métiers de la conservation, conformément aux chartes des groupes dans le cadre du programme pluriannuel de l'ICOM-CC. Ces sessions permettront de faire un état des lieux du progrès et de stimuler par le débat la création de nouvelles perspectives entre spécialistes.*

### **Sessions et Espace Affiches**

*Une centaine d'affiches seront exposées durant la semaine de conférence. Les participants pourront rencontrer les auteurs et discuter du travail effectué.*

### **Sessions plénière**

*La session plénière du Mercredi est dédiée au thème principal, invitant les participants à réfléchir à la manière dont les activités de conservation peuvent contribuer à la construction d'une identité culturelle forte au profit de la société actuelle. Cette session regardera comment des conservateurs apportent un soutien réel aux communautés qui ont été traumatisées par la guerre, par des catastrophes naturelles, par la migration forcée, mais aussi comment ils aident au développement de communautés en plein essor. Une série de présentations fera état des défis à relever pour les communautés conscientes de leur héritage et qui veulent le préserver. Les participants seront invités de façon interactive à trouver des réponses efficaces à ces défis.*

report on the activities and accomplishments of the Committee over the past triennial period. During the General Assembly on Friday the ICOM-CC Medal will be awarded to one or two members who have played a vital role both within the organisation itself and in the field of conservation at large. The ICOM-CC Lecture will be presented by Dr. Ian D. MacLeod, Executive Director, Western Australian Museum. Looking to the future, the newly elected Directory Board will be introduced and the venue for ICOM-CC's 18th Triennial Conference will be announced.

### **Trade Fair**

The conference Trade Fair will showcase cutting edge technologies, the best in new product development and delivery, innovative thinking in education and practice, some of the most recent publications in the field, and opportunities to engage with (and purchase from) Australia's cultural industries.

The Welcome Reception, Conference Dinner and other events will provide the opportunity to experience some of Australia's extraordinary culture, and to make new friends and strengthen existing networks.

We look forward to your participation in ICOM-CC's 17th Triennial Conference in Melbourne in 2014.

### **Visites techniques**

*Les visites permettront de découvrir de manière unique les travaux de conservation et l'héritage culturel de Melbourne. Le programme prévoit des visites auprès des laboratoires de conservation, des studios d'artistes et de l'artisanat indigène ainsi que de sites d'héritage culturel. Les participants auront la possibilité de se retrouver par petits groupes autour de centres d'intérêts communs.*

### **Assemblées Générales**

*L'assemblée générale du Lundi sera l'occasion pour le directoire de l'ICOM-CC de rendre leur rapport sur les activités et les succès des trois dernières années. Pendant la deuxième assemblée générale du Vendredi, la médaille de l'ICOM-CC sera remise à un ou deux membres qui auront contribué de façon remarquable à l'organisation même ou bien au métier de la conservation en général. Le discours de l'ICOM-CC sera tenu par le Docteur Ian D. MacLeod, Executive Director, Western Australian Museum. Le nouveau directoire de l'ICOM-CC sera annoncé ainsi que le lieu de la 18<sup>e</sup> conférence tri-annuelle.*

### **L'exposition**

*L'exposition rassemblera des nouvelles technologies, le meilleur du développement et de la commercialisation de nouveaux produits, les innovations dans l'éducation et la pratique du métier, ainsi que l'industrie australienne de la culture, avec la possibilité de faire des acquisitions sur place.*

*La réception de bienvenue, le dîner de la conférence et d'autres événements inviteront à découvrir une culture australienne extraordinaire, et à cette occasion de faire de nouvelles rencontres ou bien de renforcer des relations existantes.*

*Nous espérons vous voir prochainement à la 17<sup>e</sup> conférence de l'ICOM-CC 2014 à Melbourne.*

*Translated by André Kingham*

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**Papers and Posters chaired by the ICOM-CC Paintings Working Group****Papers:**

**Andersen, Cecil Krarup:** With the best intentions. Wax-resin lining of Danish Golden Age paintings (early 19th century) on canvas and changed response to RH.

**Baeschlin, Nathalie:** Packaging systems for paintings: damping capacity in relation to transport induced shock and vibration.

**Bronken, Ida Antonia Tank:** Softening paint and drip formation in paintings by Jean-Paul Riopelle (1923-2002): improving their condition with metal coordinating ions.

**Jan Van den Berg, Klass:** Analysis of binding media in Tudor paintings.

**Kerr-Allison, Amber:** Deconstructing the stratigraphy of color and design in the artistic works of Henry Ossawa Tanner.

**Muir, Kimberley:** An In-depth Study of the Materials and Technique of Paintings by Claude Monet from the Art Institute of Chicago.

**Nevin, Austin:** Futurist Painters – interdisciplinary research on written sources, artists' materials and paintings.

**Noble, Petria:** The development of new imaging techniques for the study/ interpretation of late Rembrandt paintings.

**Nunn, Catherine:** 'Less slick and not so clever'. The matt aesthetic and the art of E. Phillips Fox (1865-1915).

**Ormsby, Bronwyn:** Approximating Mark Rothko's Black on Maroon: Preparing a representative sample for conservation treatment support.

**Seymour, Kate:** The thin end of the wedge: Stabilisation of a damaged panel painting support using tapered wooden sections.

**Sloggett, Robyn:** Harvesting Traditional Knowledge: The Conservation of Indigenous Australian Bark Paintings

**Soppa, Karolina:** Adhesion and penetration of Sturgeon glue and Gelatines with different Bloom grades.

**Tse, Nicole:** Artist's oil paints in Thailand.

**van Keulen, Henk:** Slow-drying oil additives in modern oil paints, and application in conservation treatments. An analytical study in technical historical perspective.

**Young, Christina:** "History is my material" - Anselm Kiefer.

**Posters:**

**Boon, Jaap:** Investigating aged oil medium phase-separating and exuding as drips from a 1960's painting by Pierre Soulages

**Boon, Jaap:** 3D in focus microscopy of paintings using a Hirox 8700 digital microscope mounted on a MOPAS mobile XY stand system.

**Correa Maia, Marilene:** Grounds for easel paintings – reference models for restores and artists

**Cramer, Celia:** Painting Distortions and Cellulose Nitrate

**Daly Hartin, Debra:** The CCI Lining Project Final Results: Extreme Temperatures, Extreme Humidities, and Complete Master Curves

**Genty-Vincent, Anaïs:** The blanching of the superficial paint layers of L'Aurore, a 17th Century French painting. Contribution to the understanding of the alteration and study of conservation treatments.

**Griesser, Martina:** The Conservation and Restoration of Veronese's The Anointment of David

**Kolkena, Laura:** A phenomenological atlas of degradation of cadmium yellow oil paint in paintings by Piet Mondrian

**Monaghan, Meaghan:** In depth technical study of five works by the late 17th century still-life painter Elias van den Broeck (1649/50-1708)

**Oruç-Iddi, Zuhura:** Dry Cleaning: The effect of six residue types on unvarnished oil paintings.

**Stuart, Barbara:** Pigments used in ceremonial objects of the Highlands of Papua New Guinea: an infrared spectroscopy study

**Wadum, Jorgen:** Documenting North Netherlandish 17th Century Panel Makers' House Marks



*International Symposium*

**International Meeting on Retouching of Cultural Heritage**

**October 24-25, 2014 Casa de Artes, Porto/ Portugal**

The 2nd International Meeting on Retouching of Cultural Heritage, RECH2, will be held at Casa das Artes (<http://casadasartes.pt/>) in the City of Porto (Portugal), in October 24 - 25, 2014.

The RECH2 Meeting will provide an excellent opportunity for presentation and friendly discussion about all kinds of ideas related to the Retouching process/methods in Cultural Heritage. The official language is English.

The RECH2 Meeting it will be hosted by the Escola Artística e Profissional Árvore (<http://www.arvore.pt/>).

The main focus will be to promote the exchange of ideas, concepts, terminology, methods, techniques and materials applied to the retouching process in different areas of conservation: mural painting, easel painting, sculpture, graphic documentation, architecture, plasterwork, photography and contemporary art, among others.

This two-day meeting will be divided in three sessions:

- 1) Retouching: theory and teaching methods;
- 2) Case studies concerning immovable and movable heritage;
- 3) New technologies: applicability in conservation and in the study and documentation of the retouching process.

The online abstract submission for oral and poster presentations will be opened until June 30<sup>th</sup>, 2014. The preliminary program will be available after June in the website of the event.



**RECH2**

**II International Meeting on Retouching of Cultural Heritage**

Porto, Portugal | 24-25 October 2014

### Organizing Committee

Ana Bailão (Escola Artística e Profissional Árvore, Universidade Católica Portuguesa/ CITAR; Porto, Portugal)

Frederico Henriques (Escola Artística e Profissional Árvore; Universidade Católica Portuguesa/ CITAR, Porto, Portugal)

Ana Bidarra (Cinábrio, Conservação e Restauro; GeoBioTec Research Centre, Universidade de Aveiro, Portugal)

### Scientific Committee

**Ana Calvo** (Universidad Complutense de Madrid, Spain; Universidade Católica Portuguesa/ CITAR, Portugal)

**José Manuel de la Roja** (Universidad Complutense de Madrid, Spain)

**Silvia García Fernández-Villa** (Universidad Complutense de Madrid, Spain)

**Sandra Šustić** (Croatian Conservation Institute, Croatia)

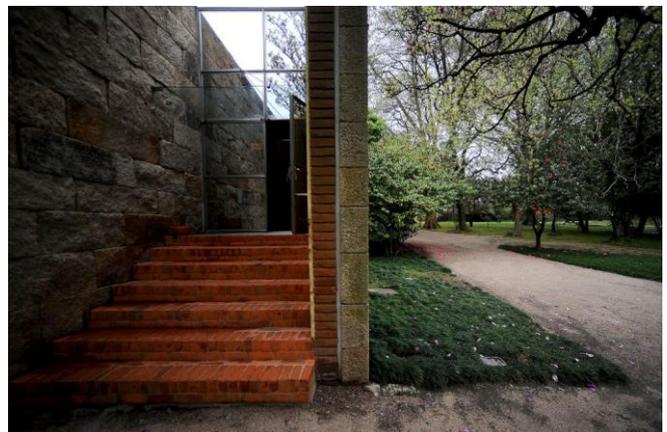
### Registration

**There will be no conference fee.** The Meeting will be open to the public, but the previous registration is necessary. Please send the following information to **eventosrestauro@arvore.pt**.

- Name
- E-mail
- Phone number
- Professional (job and institution)  
or student (institution and year of graduation)

More information will be available on

[http://eventosrestauro.arvore.pt/rech\\_2/index.html](http://eventosrestauro.arvore.pt/rech_2/index.html)



*International symposium*

**The Conservation of Panel Paintings**

**May 8-10, 2015, Academy of Fine Arts, Dresden/ Germany**

Panel paintings and the wide spectrum of their conservation is the topic of a conference of the VDR (Verband der Restauratoren), to which you are kindly invited by the Speciality Groups for Easel Paintings and Polychrome Wooden Sculptures.

The conference 'Panel Paintings – Experience from the field' will be held from May 8<sup>th</sup> to the 10<sup>th</sup>, 2015 at the Hochschule für Bildende Künste (Academy of Fine Arts) in Dresden.

Wood as a support for painting has a broad potential for damage or degradation. Equally broad and difficult is the conservation, including possible preventive measures to their environment.

Over the past decades an increasing reluctance towards invasive treatments can be observed. As a result of long standing experience - incorporating the knowledge about the inadequacy of previous treatments - the responsible conservational handling mainly consist of successful preventive conservation. Such treatments are often left to specialists.

As invasive treatments into the complex nature of panel paintings have become rare, the conference aims to focus on case studies based on practical experiences by specialists. Presentations ranging from simple procedures to complex treatments will be given. Among other things, this will include the treatment of splits and fractures, the readhesion of separated elements, working with thinned panels and with cradles, as well as approaches to framing, storage and presentation. Fellow professionals from universities, institutions for the preservation of cultural heritage, museums and specialists from the private sector will share their experience.

A platform will be made available for different questions, concepts and their implementation as well as for a chance to engage in open discourse. Thus, it will be possible to share practical experience as well as recurring concerns or questions and to make this knowledge available to a wider audience of professional colleagues.

**For more information please see:**

[www.restauratoren.de](http://www.restauratoren.de),

[holztafelgemaelde@restauratoren.de](mailto:holztafelgemaelde@restauratoren.de)



**The conservation of double sided expressionist painting by Ludwig Meidner –**

A collaborative project conducted by the Nationalgalerie and Rathgen-Forschungslabor – Staatlichen Museen zu Berlin

Funded by the Bank of America Art Conservation Project

by Hana Streicher and Eva Christina Rieß

The complex conservation of an important work from the collection commenced in October 2013 and was completed in May 2014 at the Neue Nationalgalerie (New National Gallery): A double sided expressionist painting, „Revolution“ („Barrikadenkampf“) verso: „Apokalyptische Landschaft“, 1912/13, 1912/13, oil on canvas.

The work which has been in the possession of the Nationalgalerie since 1961, displays on one side an apocalyptic landscape - a typical subject in Meidner's work during that time - and on the other side, a depiction of a revolutionary scene with a self-portrait of the artist against a metropolitan backdrop. The conservation undertaken was of an interdisciplinary nature comprising of a team of conservators, curators, conservation scientists and mechatronic specialists whose aim was not only to conserve the painting itself but also to create a new



Ludwig Meidner (German, 1884-1966); „Revolution“ („Barrikadenkampf“) verso: „Apokalyptische Landschaft“, 1912/13; oil on canvas; 80,0 x 116,0 cm; Neue Nationalgalerie, Berlin/ Germany.

**Restauo de uma pintura de Ludwig**

**Meidner** - Nationalgalerie e Rathgen-

Forschungslabor – Staatlichen Museen zu

Berlin. Financiado pelo Bank of America Art

Conservation Project

*Uma importante obra da coleção do Neue Nationalgalerie Berlin foi alvo de uma complexa intervenção de restauro entre Outubro de 2013 e Maio de 2014: a pintura expressionista de dupla face „Barrikadenkampf“ („Revolution“) verso: „Apokalyptic Landscape“, 1912/13, óleo sobre tela.*

*A obra, em posse da Nationalgalerie desde 1961, exhibe num dos lados uma paisagem apocalíptica – um tema característico de Meidner daquela época – e, no outro lado, uma cena revolucionária com o auto-retrato do artista tendo um ambiente metropolitano como*



and appropriate double frame incorporating an integrated stretching device and facilitating a double sided presentation.

Due to the manner in which the work was mounted in its frame, the canvas was very slack and was vibrating constantly at a low frequency (but with a high amplitude) even when the work was immobile due simply to the movement of air in the room in which it was installed. This resulted in extensive cracking and losses on both sides of the canvas over the years.

The initial conservation treatment undertaken included the removal of the canvas from its current, non-original frame, the stretching of the canvas on a temporary work frame and the consolidation and surface cleaning of the fragile, extensively cracked paint layer on both sides. The surface cleaning has resulted in the colors appearing much more saturated and a clearer, brighter image of the painting in general.

The conservation research undertaken made it possible to define specific characteristics of the techniques employed by the artist as well as determining the genesis of the work (which side was painted first) and details of the painting process.



Canvas stretched on a temporary work frame.



X-ray fluorescence image before removal of the canvas from its non-original frame. Staatliche Museen zu Berlin. Christoph Schmidt.

*O trabalho de restauro desenvolvido teve uma natureza interdisciplinar e compreendeu uma equipa de conservadores, curadores, cientistas da conservação e especialistas de mecânica. O objectivo, além da conservação da pintura, era o de criar uma estrutura nova e adequada, com um sistema integrado de tensionamento da tela e que permitisse a exibição simultânea de ambos os lados da obra.*

*Devido à forma como a pintura estava montada na grade, o suporte têxtil encontrava-se sob pouca tensão e vibrava constantemente a baixas frequências (mas com uma grande amplitude), mesmo quando se encontrava imóvel, devido à simples movimentação do ar da sala onde estava inserida. Tal resultou, ao longo dos anos, no aparecimento de uma extensiva rede de estalados e perdas em ambos os lados da pintura.*

*O trabalho inicial incidiu na separação da pintura da grade existente, não original, seguida da colocação da tela numa grade temporária. Efectuou-se igualmente a consolidação e limpeza superficial da camada pictórica, que se apresentava extremamente frágil e com uma extensa rede de estalados.*

As part of the conservation project, the painting technique and materials have been studied extensively. Scientific analysis of the fiber, binding media and pigments have been undertaken using digital direct light microscopy as well as Ultraviolet, Infrared and X-Ray analysis of the painting.

Pigment analysis was conducted on both sides of the canvas by the Rathgen-Forschungslabor (Rathgen Research Laboratory) using X-Ray fluorescent analysis, Raman microscopy and FTIR spectroscopy.

The pigments detected were among others lead white, Prussian blue, zinc yellow and vermillion. These pigments were specifically referred to by Ludwig Meidner in two of his programmatic essays as colors which he himself used.<sup>1</sup>

Another important challenge was to develop a suitable stretcher and frame construction that would allow a double-sided presentation while simultaneously minimizing the vibration of the canvas. This work was undertaken in collaboration with an established framing professional specializing in classic-modern framing.

The painting was strip lined and stretched on a simple wooden stretcher reinforced with aluminum profiles. A total of 18 knurled head screws were embedded in the four sides of the stretcher frame thereby allowing a stepless readjustment of the canvas tension when positioned in the outer frame.



Detail, yellow impasto, (*Apocalyptic Landscape*)

*A limpeza da superfície permitiu revelar cores mais saturadas, assim como uma imagem mais clara e brilhante, em geral.*

*O estudo desenvolvido possibilitou definir características específicas da técnica de execução do artista, determinar a gênese do trabalho (qual dos lados foi pintado primeiro) assim como detalhes do processo de pintura.*

*Como parte do projecto de restauro foram realizados extensivos métodos de exame e análise à pintura, nomeadamente às fibras, aos aglutinantes e pigmentos, através de microscopia digital, radiação ultravioleta, infravermelha e radiografia.*

*Os pigmentos utilizados em ambos os lados da pintura foram analisados pelo laboratório Rathgen-Forschungslabor, recorrendo para tal à fluorescência de raios X, microscopia de Raman e espectroscopia FTIR.*

*Entre os pigmentos detectados encontra-se o branco de chumbo, o azul da Prússia, o amarelo de zinco e o vermelhão. Estes pigmentos foram especificamente referidos por Ludwig Meidner em dois dos seus ensaios como sendo cores que o próprio utilizava<sup>1</sup>.*

*Um desafio importante durante o decurso do trabalho foi o de desenvolver uma grade e moldura adequadas, que permitissem a exibição simultânea dos dois lados da obra e a minimização das vibrações da tela.*



The paint layer has been analysed using micro X-ray fluorescence analysis (micro-XRF).

After considerable experimentation, the outer frame finally created was based on an original profile from the expressionist era. The inner aluminum frame (with 18 slots for knurled head screws) is integrated and concealed within the outer wooden frame.

In addition to the conservation treatment, the mechanical properties of the painting were determined by measuring the oscillation properties of the canvas in its old frame and then again after it had been re-stretched and integrated in the new frame referred to above. The results of this research has conclusively shown that by using this newly developed stretcher and frame, the canvas could be stretched to a point where oscillation was reduced to an absolute minimum.

The painting can be presently viewed as part of the exhibition: 'Modern Times. The Nationalgalerie of the Staatliche Museen zu Berlin (Berlin State Museum) as Guest of the Kunsthalle Würth' in Schwäbisch Hall, Baden-Württemberg, Germany from the 23<sup>rd</sup> of May, 2014 to the 1<sup>st</sup> of May, 2015

Hana Streicher ( [h.streicher@smb.spk-berlin.de](mailto:h.streicher@smb.spk-berlin.de) )

*Este trabalho foi desenvolvido em colaboração com um reconhecido profissional especializado em molduras clássicas-modernas.*

*Realizaram-se bandas de tensão à pintura, que foi de seguida fixa numa grade em madeira reforçada com perfis de alumínio. Um total de 18 parafusos serrilhados foi incorporado nos quatro lados da grade, permitindo assim um reajuste da tensão da tela quando posicionada na moldura externa.*

*Após considerável experimentação, a moldura foi criada tendo como base um perfil expressionista original. A grade interna em alumínio (com 18 aberturas para encaixe dos parafusos serrilhados) é integrada e ocultada dentro da moldura externa.*

*Adicionalmente ao processo de conservação foram caracterizadas as propriedades mecânicas da pintura através da medição da oscilação da obra na grade antiga e, de novo, após ter sido esticada e integrada na nova grade. Os resultados desta investigação mostraram de forma conclusiva que através da inserção na nova grade e moldura, a tela pode ser esticada até um ponto no qual a oscilação é reduzida a um valor mínimo.*

*A pintura pode ser actualmente observada na seguinte exposição: "Moderne Zeiten. The Nationalgalerie of the Berlin State Museums as Guest of the Kunsthalle Würth" em Schwäbisch Hall, Baden-Württemberg, Alemanha, de 23 de Maio de 2014 a 1 de Maio de 2015.*

*Hana Streicher ( [h.streicher@smb.spk-berlin.de](mailto:h.streicher@smb.spk-berlin.de) )*

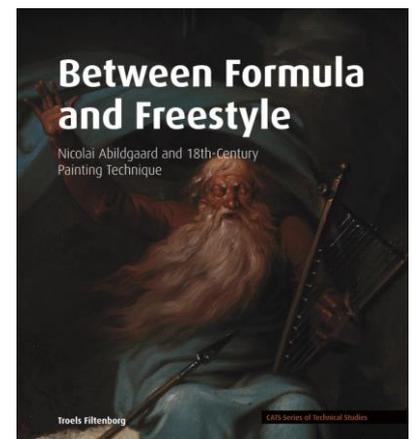
*translated by Rita Veiga*

<sup>1</sup> Anleitung zum Malen von Großstadtbildern“. Das neue Programm. Kunst und Künstler, Berlin XII. Jahrgang 1914. „Nächte des Malers“. Almanach der neuen Jugend. Edited by Wielan Herzfelde. Berlin: Verlag Neue Jugend, 1917. 1. Vol, pages 104 – 111.

## **Between Formula and Freestyle: Nicolai Abildgaard and 18th-Century Painting Technique**

by Troels Filtenborg

As the most important Danish history painter, Nicolai Abildgaard (1743-1809) worked in a century that saw marked shifts in the styles of painting, from the late Baroque via Rococo to Neoclassicism, as well as the emergence of art academies throughout Europe as the prevalent factor in the training of young artists. Abildgaard has been the subject of a number of studies through the years. Within this considerable body of research, however, little attention has been given to the technical, material aspect of his art. This book presents results of a paint technical study of his oeuvre, from early student paintings to mature works from his late years. As a result of the composite nature of his training in Copenhagen as well as in Rome in the 1760's and 70's, a number of factors in Abildgaard's formative years were influential in shaping his painting methods and choice of materials. Defying a specific formula, his technique displays the coexistence of a stepwise, systematic approach, typical of academic painting, with a freer, more *alla prima* manner. However, in adopting a variety of interchanging methods, Abildgaard does not appear to be unique for his time. And though his practice may at times appear unorthodox and inconsistent, most of its separate components are found in works by his contemporaries, making his technique a reflection of different characteristic currents in eighteenth-century painting.

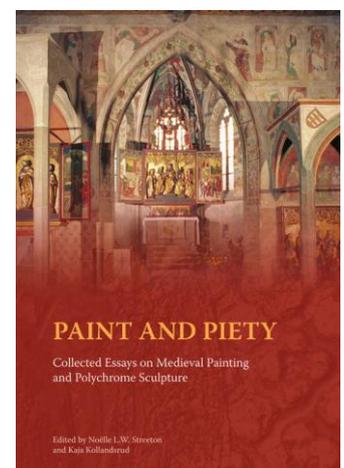


ISBN: 9781909492097

## ***Paint and Piety: Collected Essays on Medieval Painting and Polychrome Sculpture***

by Noëlle Streeton and Kaja Kollandsrud (eds.)

These collected essays on medieval painting and polychrome sculpture draw on a spectrum of vantage points and methodologies for studying the phenomena of painting over c.450 years. The papers are based on discussions held in Oslo in 2010 on topics related to medieval objects in Scandinavian collections. The aim of these discussions was to generate a multifaceted overview of current scholarship devoted to medieval paint and painting, and its changing faces and meanings. The sum of the individual contributions is a panorama of the sort that has come to characterise the interactions and rich discourse between conservators, conservation scientists and historians. The resulting knowledge base has become a theoretical and practical underpinning for a project known as 'After the Black Death: Painting and Polychrome Sculpture in Norway, 1350–1550', which is based in Conservation Studies at the University of Oslo.



ISBN: 9781909492103

**Painting Conservation Catalog Vol. 3 Electronic**

*published by the American Institute of Conservation*

This third volume of the Painting Conservation Catalog is designed to give the working painting conservator a compendium of methods and materials currently in use for inpainting losses in painted surfaces within a context of historical approaches and current ethical philosophy. Each chapter was written by an individual contributor and was vetted for content by an eight-member editorial board, including seven practicing painting conservators and a conservation scientist, to ensure accuracy and completeness of approach. It is not the purpose of this volume to advocate one method or set of materials over another, but to present to readers what is currently considered a responsible approach for making paintings legible. About the Paintings Conservation Catalog: The Painting Conservation Catalog is a collective volunteer project of the Paintings Specialty Group of the American Institute for Conservation of Historic and Artistic Works (AIC). In order to address the need for literature in the field, the AIC board has mandated that the specialty groups record their bodies of knowledge—the collection of techniques and information which make up their expertise. The purpose of the Catalog is to record information about a variety of materials and treatments in current use

or with a history of use in painting conservation, to serve as a convenient reference for practitioners in the field. An attempt has been made to include a broad range of these materials and techniques and divergent opinions about them. The Catalog is designed for the practicing painting conservator and is not intended to establish definitive procedures nor to provide step-by-step recipes for the untrained. It is understood that the individual conservator is solely responsible for determining the safety and adequacy of a treatment for a given project and must understand the effect of his or her treatment. Inclusion of a specific material or treatment in the Catalog does not constitute endorsement or approval.

For further information, please see:

[https://netforum.avectra.com/eweb/shopping/shopping.aspx?site=aichaw&webcode=shopping&shopsearchcat=merchandise&productcat=paintings&prd\\_key=01f62002-ef3e-408f-a638-b47d0be1ceb4](https://netforum.avectra.com/eweb/shopping/shopping.aspx?site=aichaw&webcode=shopping&shopsearchcat=merchandise&productcat=paintings&prd_key=01f62002-ef3e-408f-a638-b47d0be1ceb4)

**Painting Conservation Catalog Vol. 2 [Print]**

*published by the American Institute of Conservation*

The primary support of a painting's structure may be anything from an aluminum panel to vellum, including wood, fabric, and paper. For the purpose of this chapter, primary support will refer to flexible supports, usually meaning a woven textile and generically referred to as canvas.<sup>1</sup> An auxiliary support is the secondary structure of the painting that supports the textile. Paintings on textile supports require an auxiliary support to reduce the movement of the textile. Auxiliary supports can be quite varied in material, structure, and form. This chapter will examine the use of stretchers and strainers as auxiliary supports. You can view

the content this volume of the catalog for free by going to AIC's Conservation-Wiki: <http://www.conservation-wiki.com/index.php?title=Paintings> About the Paintings Conservation Catalog: The Painting Conservation Catalog is a collective volunteer project of the Paintings Specialty Group of the American Institute for Conservation of Historic and Artistic Works (AIC). In order to address the need for literature in the field, the AIC board has mandated that the specialty groups record their bodies of knowledge—the collection of techniques and information which make up their expertise. The purpose of the Catalog is to record information about a variety of materials and treatments in current use or with a history of use in painting conservation, to serve as a convenient reference for practitioners in the field. An attempt has been made to include a broad range of these materials and techniques and divergent opinions about them. The Catalog is designed for the practicing painting conservator and is not intended to establish definitive procedures nor to provide step-by-step recipes for the untrained. It is understood that the individual conservator is solely responsible for determining the safety and adequacy of a treatment for a given project and must understand the effect of his or her treatment. Inclusion of a specific material or treatment in the Catalog does not constitute endorsement or approval.

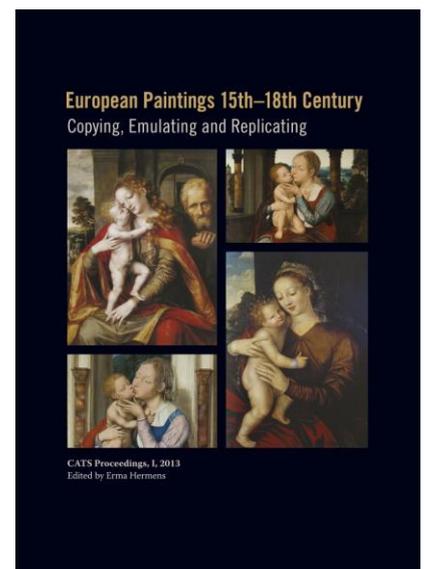
For further information, please see here:

[https://netforum.avectra.com/eweb/shopping/shopping.aspx?site=aichaw&webcode=shopping&shopsearchcat=merchandise&productcat=paintings&prd\\_key=5f3cb0b8-e432-42da-843a-ea228de05d4e](https://netforum.avectra.com/eweb/shopping/shopping.aspx?site=aichaw&webcode=shopping&shopsearchcat=merchandise&productcat=paintings&prd_key=5f3cb0b8-e432-42da-843a-ea228de05d4e)

### Century: Copying, Replicating and Emulating

by Erma Hermens (ed.)

Inspired by the European project, *Bosch & Bruegel: Four Paintings Magnified*, this book contains papers from the international conference *Copying, Replicating & Emulating Paintings in the 15th-18th Century* in Copenhagen organised by the Centre for Art Technological Studies and Conservation (CATS). This multidisciplinary approach was reflected in the thoughtful and varied selection of art historians, conservators and scientists who presented papers over the two day conference. The authors in this extensively illustrated volume explore how art historical and technical examination of 15th-18th century European paintings conducted in tandem not only address key subjects such as meaning, materials and manufacturing techniques, but also allow fresh perspectives on the prevailing workshop practices of copying, replicating and emulating paintings. This book (published in association with CATS) is available for free access online.



ISBN: 9781909492066

## PhD Research Fellowship at University of Oslo

One PhD Research Fellowship is available for a Paintings Conservator to contribute to the project 'After the Black Death: Painting and Polychrome Sculpture in Norway, 1350–1550' (ABD). The position is funded by The Research Council of Norway between 2014 and 2017.

ABD aims to generate scientific knowledge about a collection of late-medieval liturgical objects owned by the Museum of Cultural History (KHM), University of Oslo. The collection includes altarpieces and polychrome sculpture, the majority of which were imported to Norway from northern Germany and the Netherlands prior to the Reformation. Within this, the mechanisms of ageing and the deterioration of painted objects from this historical period are of specific interest. The project is based in Conservation Studies, in the Department of Archaeology, Conservation and History, University of Oslo (UiO). More information about the project can be found here: <http://www.hf.uio.no/iakh/english/research/projects/medieval-painting/index.html>

The successful candidate will develop a thesis around a limited number of objects in the KHM collection, comparing these with others across Norway, Sweden and Denmark. The study will focus on clarifying the meaning of material differences between objects tied to a Netherlandish tradition and those associated with north German workshops. The researcher will examine paint, gilding and structural elements, which themselves point to origins in distinct northern European centres of production, as well as notions of 'quality', given that objects in Norway are often considered to be of lower quality than similar comparable objects in Sweden and Denmark. It is hoped that a significant part of the project will focus on the ways that past treatments and current condition alter and hinder our ability to assess the appearances and origins of late-medieval church art.

The successful candidate must participate in the research training program organized by the Faculty of Humanities (cf. regulations and supplementary provisions for the faculty's researcher education) and must engage in the designated research activities on a full-time basis. The purpose of the PhD Research Fellowship is research training leading to the successful completion of a doctoral thesis (monograph or article-based) to be defended at a public defense for the doctoral degree. The successful candidate is expected to join the existing research milieu or network and contribute to its development. Read more about the doctoral degree.

The fellowship requires admission to the PhD program at the Faculty of Humanities. The successful candidate shall, within three months after taking up the position, apply for admission to the PhD program by sending in a full project description (see Template for project descriptions).

The appointment is for three years and the doctoral thesis is expected to be completed within the given time frame.

**Qualifications**

A relevant Master's degree or equivalent, preferably in Paintings Conservation.

**In evaluation of the applications, emphasis will be placed on**

- Academic achievements and an aptitude to complete an interdisciplinary research degree at PhD level.
- Personal suitability and motivation for the position.
- Excellent spoken and written English-language skills are required.
- Experience of a collaborative working environment would be an advantage.
- Good cooperative skills, and the ability to join in academic collaboration within and across disciplines.

The successful candidate is expected to strengthen and contribute to the relevant research areas addressed in the project description and to operate within the project network, both within the University of Oslo and internationally.

The appointed researcher will develop a project description with members of the project team.

**We offer**

- salary level 50–56 (NOK 421 100–465 300, depending on level of expertise)
- a challenging and stimulating working environment
- attractive welfare arrangements
- workout during working hours, 1,5 h pr week

**Submissions**

Applicants must submit the following attachments with the electronic application, preferably in pdf format:

- letter of intent, with specific reference to how the applicant can contribute to the themes to be addressed in the After the Black Death project (maximum 2 pages)
- Curriculum Vitae, including a summary of education, grades and employment
- complete list of publications and relevant academic papers
- names and contact details for three academic referees (name, telephone, email and relation to candidate)

Educational certificates, Masters theses and the like are not to be submitted with the application, but applicants may be asked to submit such information or works later.

Please note that all the documents must be in English.

### **Interviews and appointment**

The short-listed candidates will be called in for an interview at the University of Oslo or we will arrange for an interview on Skype.

See also [Guidelines for appointments to research fellowships at the Faculty of Humanities](#).

The University of Oslo has an agreement for all employees, aiming to secure rights to research results a.o.

The University of Oslo aims to achieve a balanced gender composition in the workforce and to recruit people with ethnic minority backgrounds.

Job type: Contract

Working hours: Full-time

### **Application deadline: 1 September 2014**

Location: Oslo

Reference number: 2014/5992

Home page: <http://www.hf.uio.no/iakh/>

Contacts:      Principal investigator, Dr. Noëlle Streeton, Telephone: +47 22859323  
                    Project leader, Professor Tine Frøysaker, Telephone: +47 22859634

## ICOM-CC 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://www.icom-cc.org/197/become-a-member/information/#.U8EmWVZMCu0>

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

<http://www.icom-cc.org/197/become-a-member/information/#.U8EmWVZMCu0>

<http://www.icom-musees.fr/index.php/page/index/Comment-adherer>

*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://www.icom-cc.org/197/become-a-member/information/#.U8EmWVZMCu0>

<http://www.icom-cc.org/197/become-a-member/information/#.U8EmWVZMCu0>

## 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) [secretariat@icom-cc.org](mailto:secretariat@icom-cc.org) or see:

<http://www.icom-cc.org/196/#.UZXYQErcjAh>

Individuals, companies and institutes who would like to make a donation to ICOM-CC can also do this from the ICOM-CC website under "About ICOM-CC" and scrolling to "ICOM-CC Fund".

**Newsletter Notes****Submissions are welcome!**

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

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

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

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

**For submissions to the newsletter please contact:**

Andrea Sartorius  
Kunstmuseum Wolfsburg  
Hollerplatz 1  
38440 Wolfsburg  
Email: [asartorius@kunstmuseum-wolfsburg.de](mailto:asartorius@kunstmuseum-wolfsburg.de)  
Phone: +49 5361 2669 7109

**Articles demandés!**

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

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

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

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

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

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