

ICOM-CC Art Technological Source Research Working Group

8th Interim Meeting of the ICOM-CC Art Technological Source Research Working Group

26 / 27 September 2019

CICS Cologne

Venue: TH Köln, Campus Südstadt / Ubierring 40 - R11 (Glaskasten) – 50678 Köln

PROGRAM

Thursday 26 September

08:30 – 09:15 *Registration & coffee*

09:15 – 09:25 Welcome from the President of the TH Cologne, Prof. Herzig

09:25 – 09:30 Welcome from the ATSR WG coordinator

09:30 – 10:50 **Session I** (2 30 minute talks + 4 x 3 minute poster presentations)

Moderator: Doris Oltrogge

Kneepkens: Surprise findings and infinite doubt: embracing the subjective in reconstruction based art technological research

Stijnman: Reconstructions, their limitations and beyond

Poster presentations:

Clarke & Kelman: The necessity of reconstructions for interpreting late medieval English 'staining' recipes

Hoffmann: Approaching the artist's intention in 17th century landscape paintings – Reflection on source research and reconstruction

Schaefer: Back to the roots of depicted foliage in oil painting

Stols-Witlox & Foppele: Up or down? The influence of drying position of painted reconstructions on layer characteristics

10:50 – 11:20 *coffee/poster session*

11:20 – 12:35 **Session II** (2 30 minute talks + 4 x 3 minute poster presentations)

Moderator: Maartje Stols-Witlox

Devesa, Carlyle, Stols-Witlox, Boon, Fernando, Zumbühl & Sá: Recipe Analysis, Reconstruction, & Re-enactment: Historical technological sources on the cleaning of easel paintings

Ligterink & Reissland: Reconstruction appearance – Shedding new light on Rembrandt's ink drawings

Poster presentations:

Reissland, van Daal, Ligterink, Sauvage, Berbers, van der Werf & van Leeuwen: The quest of finding the right ingredients for the reconstruction of Rembrandt's drawing inks

Bételu: Re-enactment of Borromées painting treatise (1862). Understanding the elaboration of new medium at the end of the 19th century in France

Dietz & Blumenroth: Trying hard to dry – can the presence of siccatives in historic paint recipes and modern oil media be verified via non-invasive XRF analysis?

van Laar, Thies-Weesie, Hagendijk, Stols-Witlox & Vroege: The role of honey in an early 18th-century recipe for smalt processing

12:35 – 14:15 *lunch/ Business meeting / coffee/poster session*

14:15 – 16:00 **Session III** (3 30 minute talks + 4 x 3 minute poster presentations)

Moderator: Christoph Krekel

Engelmann, Hanning, Patscher & De Zilva: The Byzantine treatise “About the Highly Esteemed and Famous Art of the Goldsmith” – A new edition with German translation and multidisciplinary commentary. A project at the Römisch-Germanisches-Zentralmuseum Mainz

Jean, Nicoli, Felici & Luppichini: Replicas for understanding stucco working methods and their descriptions

Le Gac: The language of repeated gesture. The case of Manuel Branco, the oldest Portuguese mould maker

Poster presentations:

Mandrij: Remaking the “Schmetterlingsabdruck” as an art technological tool to understand the visual effects in the paintings of nature by Otto Marseus van Schrieck (1620/21 – 1678)

Melo, Cruz, Valadas & Candeias: Set in stone? Black stone and charcoal as underdrawing materials: a new perspective

Neuhoff: The use of stencils in panel painting from late medieval Cologne – Reconstructions based on written sources and technological examination

Brunon: Containers in colour recipe books

16:00 – 16:30 *coffee / tea/poster session*

16:30– 17:30 **Session IV** (3 10 minute talks + round table)

Moderator: Jenny Boulboulé

Reconstruction in university programs for conservators, art historians & more

Kammer: “Forgotten artistic techniques”. Art technological reconstructions at the Degree Program in Art Technology and the Conservation & Restoration of Works of Art at the Dresden Academy of Fine Arts

Krauter, Mader & Maier: The “Digitale Kunstpforte” – an Interdisciplinary Online Platform for Art Technological Source Research and experimental reconstructions

Otter: Studying art technological texts at the University of Amsterdam: a short course for MA-students

17:30 – 19:30 *drinks*

19:30 *conference dinner (paid individually)*

Friday 27 September

09:00 – 10:15 **Session V** (2 30 minute talks + 3 x 3 minute poster presentations)

Moderator: Jo Kirby

Nabais, Melo, Clemente & Oliveira: Tangled threads: reflection on the historical recipes on folium and orchil purple dyes & their identification on medieval manuscripts

Eis: A simple recipe with unexpected obstacles. Reproduction of Quercitron lakes from a 19th century recipe collection

Poster presentations:

De Groot & Boitelle: Reconstructing a 19th-century painting on cardboard mounted on a cradled panel to support structural conservation decision-making-processes

Pause & Reissland: Highlighting perspectives – Lightfastness standards for artists' paint 1880 – 1950

Melo: Medieval technical sources revisited: a new light on copper greens' production

10:15 – 10:45 *coffee break/poster session*

10:45 – 12:00 **Session VI** (2 30 minute talks + 4 x 3 minute poster presentations)

Moderator: Kathrin Kinseher

Fox & Townsend: A Picasso paper collage of 1913-14: the use of documentary sources to identify changes in appearance and replicas to understand the artist's process

Waentig: A report on try and error. Working on a reconstruction to complete an artwork from László Moholy-Nagy

Poster presentations:

Neves, Melo, Callapez: From Celluloid's past-production to heritage conservation

Holly: Back to Aniline Black

Holly: Colourful World – Conserving the Dye Collection of the Hochschule Niederrhein

Petroviciu, Ursescu, Nagoda & Teodorescu: A collection of dyeing recipes edited by the Romanian Academy in 1914

12:00 – 13:15 *lunch/poster session*

13:15 – 14:15 **Session VII** (2 30 minute talks)

Moderator: Joyce Townsend

Marques, Carlyle, De Viguerie, Pombo Cardoso & Boon: Interpreting & reconstructing Winsor & Newton's recipes for Bitumen Oil Paint: understanding paint failure and loss of image integrity in 19th century oil paintings

Santos, Rodrigues, Otero, Vilarigues: The colour of moving images: reconstructing Winsor & Newton 19th century watercolours for Magic Lantern glass painting

14:15 – 14:45 *coffee / tea*

14:45 – 15:45 **Session VIII** (2 30 minute talks)

Sánchez, Young, Thompson: How to paint a trade union banner: the role of reconstructions in the characterisation of Glasgow Museums' George Kenning's banners

Pause, de Keijzer& van den Berg: Interplay between synthetic organic pigments and paint tubes – Reconstruction of Royal Talens' business activities with pigment suppliers

15:45 – 16:15 Closing remarks [reflection/summary of the meeting]