



Announcement: Interim Meeting of the ICOM-CC Working Group *Art Technological Source Research atsr*

Vienna, Academy of Fine Arts, September 23rd- 24th, 2010

Technology and Interpretation - Reflecting the Artist's Process

After three successful meetings in Amsterdam (2004), Madrid (2006) and Glasgow (2008), the ICOM-CC working group *Art Technological Source Research* is organising its fourth international interim meeting, which will be hosted by the Institute for Conservation - Restoration of the Academy of Fine Arts, Vienna.

Recipe books, treatises and manuals on artists' materials, tools and methods are of fundamental importance for an understanding of how art objects were made. Historically accurate reconstructions on the basis of these sources provide insight into the original appearance of an object, as well as workshop practices, and provide models for understanding material degradation. The interpretation of artists' intent rests on this kind of basic knowledge.

The focus of this meeting will be to reflect on the artistic process as manifested in the artwork itself and as documented in visual and written sources. The aim is to open a forum for discussion of ongoing technological research interpreting art from all disciplines and periods and exploring artists' practice as recorded in treatises, manuals, artist's correspondence, journals and also images such as photographs, films or prints.

The official language of the interim meeting will be English.

Registration Fees:

150 Euros Early Bird (until June 30th, 2010)

185 Euros Regular Fee

50 Euros Student Early Bird (until 30th, June 2010)

65 Euros Student Regular Fee

For registration and payment details, please visit the atsr website:

<http://www.clericus.org/atsr/>

Thursday, September 23rd		
8:30 registration		
Session 1 Chair: Stefanos Kroustallis	9:30 – 9:40 9:40 – 10:10 10:10 – 10:30 10:30 – 10:50 10:50 – 11:10	Welcome (Stefanos Kroustallis and Wolfgang Baatz) Keynote - Nicholas Eastaugh: <i>From source to chronology: two case studies on macro-scale behaviour in art technology</i> Timea Tallian: <i>“Living Sources” - Experts, Masters and Practitioners</i> Ad Stijnman: <i>Some thoughts on realia: material sources for art technological source research</i> Questions
11:10 – 11:30		Coffee/Posters
	11:30 – 11:50 11:50 – 12:10 12:10 – 12:30 12:30 – 12:50 12:50 – 13:20	Alan Derbyshire: <i>The William Wood Manuscripts</i> Manfred Koller: <i>Austrian baroque art and its unknown literal sources: The diary of abbot Hieronymus Überbacher at Dürnstein 1710-40</i> Arie Wallert: <i>The Big World painted Small. De Grootte Waereld in 't Kleen Geschildert: a Dutch seventeenth-century treatise on oil painting technique.</i> Rocio Bruquetas: <i>Lawsuits as a Source for Art Technology: the cases of Alonso Berruguete (1540-1561)</i> Questions
13:20 – 14:10		lunch
Session 2 Chair: Jilleen Nadolny	14:10 – 14:30 14:30 – 14:50 14:50 – 15:10 15:10 – 15:30 15:30 – 16:00	Petria Noble: <i>Over gloeijendheid and its relationship to Rembrandt's late painting technique</i> Maartje Stols-Witlox: <i>Lead white processing and particle size selection according to historical recipes from the seventeenth to the nineteenth century.</i> Erma Hermens: <i>The British portrait painter Mary Beale (1633-1699) and the Experimental secrets found out in the way of painting.</i> Idelette van Leeuwen: <i>Instructions for the making of pastel crayons and their use by the 18th Century Dutch Artist Rienk Jelgerhuis</i> Questions
16:00 – 16:20		Coffee/Posters
	16:20 – 16:40 16:40 – 17:00 17:00 – 17:20 17:20 – 17:50	Doris Oltrogge: <i>Theophilus again. The description of the working process and Romanesque book illumination</i> Catarina Miguel: <i>“The book on how one makes colours of all shades in order to illuminate books” Revisited</i> Mark Clarke: <i>Reworking and re-use : adaptation and use in workshop texts</i> Questions
17:50 -		drinks

Friday, September 24th		
Session 3 Chair: Anke Schäning	<p>9:00 – 9:20</p> <p>9:20 – 9:40</p> <p>9:40 – 10:00</p> <p>10:00 – 10:30</p>	<p>Kathrin Kinseher: <i>Ernst Berger (1857-1919) and the controversy about paints around 1900.</i></p> <p>Heide Skowranek: <i>Nobody has these colours like me – Studying the painting technique of Ernst Ludwig Kirchner</i></p> <p>Hartmut Kutzke: <i>Exploring an artist's practice: an ongoing project on Edvard Munch's colour tubes</i></p> <p>Questions</p>
10:30 – 11:00		<p>Coffee/Posters</p> <p>Presentation - Sylvie Neven: <i>A systematized research database of late medieaval artists' materials</i></p>
	<p>11:00 – 11:20</p> <p>11:20 – 11:40</p> <p>11:40 – 12:00</p> <p>12:00 – 12:30</p>	<p>Teio Meedendorp: <i>Interpreting Van Gogh's en plein air painting practice: written sources versus painted works</i></p> <p>Albrecht Pohlmann: <i>Bernsteinlack, Vernis Vibert and Weimarweiß: The letters of Lyonel Feininger (1871-1956) as a main source for his painting technique</i></p> <p>Pedro Caetano Alves: <i>An investigation into the introduction of non-traditional oils in Artist's oil Paint 1890-1940</i></p> <p>Questions</p>
12:30 – 13:30		lunch
Session 4 Chair: Jilleen Nadolny	<p>13:30 – 13:50</p> <p>13:50 – 14:10</p> <p>14:10 – 14:30</p> <p>14:30 – 15:00</p>	<p>Sabine Formanek: <i>16th cent. Gameboard from Southern Germany</i></p> <p>John Twilley: <i>Microanalytical Insights into the Methods and Materials of Japanned Decoration in the Italian Baroque</i></p> <p>Agnes Le Gac: <i>A Sculptors' production of raised decorations applied on polychrome sculpture at the baroque time, in Coimbra</i></p> <p>Questions</p>
15:00 - 15:30		Coffee/Posters
	<p>15:30 – 15:50</p> <p>15:50 – 16:10</p> <p>16:10 – 17:15</p>	<p>Tamar Davidowitz: <i>Reproducing 16th Century Paints On Silver Using Contemporary Manuscripts</i></p> <p>Christoph Krekel: <i>Saffron for purity! – Raw Materials in German Recipes for the Production of Coloured Glazes from the 16th Century</i></p> <p>Jilleen Nadolny/Panel Discussion: <i>Art Technological Source Researchers non nascuntur sed finguntur - WHO are we and WHAT are we doing?</i></p>
17:15 – 17:30		Closing Remarks (Stefanos Kroustallis)