

PAINTINGS: SCIENTIFIC STUDY, CONSERVATION AND RESTORATION
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1. Looking back at ICOM-CC 18th Triennial Conference held in Copenhagen 2017



Image of Eske Willerslev giving his talk on '*Our Genetic Past*' in Congress Hall at Tivoli Congress Centre.
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It has already been nine months since we met in Copenhagen for the last Triennial Conference. To those of you who were not able to make it this is the link to the past program; [Link to the ICOM-CC 2017 program on the ICOM-CC website.](#)

It was truly exciting to emerge ourselves into recent research in conservation at an international conference for five full days. The fact that it was the 50th anniversary of ICOM-CC made it even more special. The Triennial lecture by Kathleen Dardes about the history of ICOM-CC invited everyone to the conference – both those who are old and new to ICOM-CC.

Certainly a highlight of the conference were the two keynote speakers, Eske Willerslev and Salvador Muñoz Viñas. Both speakers were inspiring and brought everyone together and made us realise the bigger picture – by putting aside our different specialities that we are all working to preserve cultural heritage in a world of modern technology, as well as climate change. Presentations and poster sessions for Paintings Working Group were held during the first two days, 4th and 5th of September. Topics on a variety of painting materials and techniques covered a wide range of periods. Past materials and methods used in paintings conservation were reassessed and tested, as well as new materials were introduced, which can be further develop and hopefully use in the near future. Many presentations and posters focused on modern acrylic and contemporary oil paint/paintings, which highlighted issues with surface cleaning sensitive surfaces. Overall, the sessions were well balanced and structured, consistent with the major theme for this conference, which was 'Linking Past and Future'.

We hope you enjoyed the conference, made many new friends, and are still filled with the excitement as you left Copenhagen with new inspirations and ideas to explore.

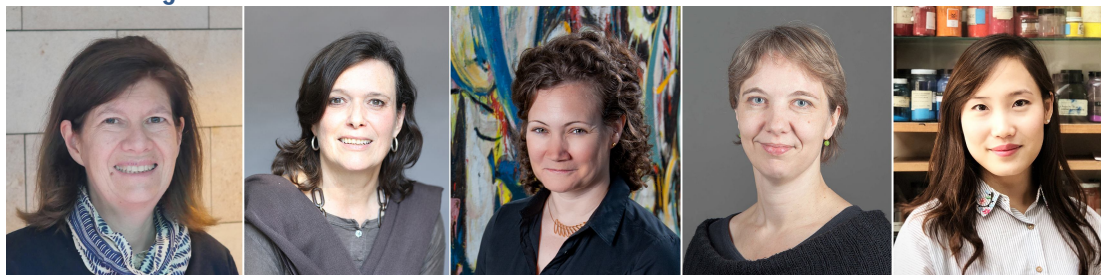
2. Survey Results for ICOM-CC 2017-2020 Paintings Working Group

As announced at the Paintings Business Meeting held in Copenhagen, we sent out a short survey last month to get feedback on the new triennial program ahead. There were seven questions in total, which consisted of four multiple-choice-questions and three questions where you were allowed to elaborate your ideas.

Unfortunately only 35 of the Painting Working Group 240 members responded. The majority of those are conservators working in an institution (museum/ university) and some who are working privately (8). Almost all look to the Paintings Working Group for building their professional network as well as gaining information on professional events, including the Triennial Conference and interim meetings. Regarding an interim meeting, the majority of participants would preferred a joint meeting. Modern Materials and Contemporary Art (13 answers) and Theory and History of Conservation (11 answers) were the top two working groups preferred by members to partner with for a joint interim meeting. As to possible topics, the following subject scored the highest: *decisions and methodology in conservation* (9 answers). The second highest number of proposed topics were on *structural supports and treatments* (8 answers). It was also clear from the survey that all members would like more communication from the coordinators. Therefore, we will endeavour to send out Newsletters with information about the triennial program and to update you with relevant professional information and upcoming events.

Thank you very much to those who participated in the survey. We will do our best to reflect your inspiring ideas. In our next Newsletter, we will announce the detailed plans of the interim meetings and the program for the next three years, until we meet again in Beijing, China in 2020 (dates to be announced).

3. Introducing Our New Team



From left: Elisabeth Ravaud, Petria Noble, Laura Rivers, Cecil Krarup Andersen, Jae Youn Chung.

As a new assistant coordinator for Paintings Working Group, I have the honour of introducing our new team who will be working together for the next triennial period 2017 - 2020.

Elisabeth Ravaud (France) will continue as Coordinator for our group. Since 2014, she is Head of easel paintings study and research at the Research department of the "Centre de Recherche et de Restauration des Musées de France (C2RMF)". Elisabeth defended a PhD in art history in 2011, after she joined C2RMF as a medical doctor specialising in medical imaging in 1993. She was first in charge of scientific imaging for easel paintings and then involved in their technical study. Elisabeth is involved in the pictorial techniques research on Old Masters (Leonardo da Vinci, Nicolas Poussin) as well as 19th century painters (Vincent Van Gogh), through non-invasive scientific techniques and first by new imaging techniques. Her research covers also the painting support field, such as wood technology, pre-primed canvases in the 19th century, and transfer.

Elisabeth is involved in the European Iperion project for the cleaning of paintings and has served as the coordinator for ICOM-CC Paintings Working Group since 2014.

Petria Noble (Netherlands) will continue as an assistant coordinator. She is a paintings conservator with more than 20 years experience in the study and treatment of Old Master paintings. Petria was appointed Head of Paintings Conservation at the Rijksmuseum, Amsterdam in 2014, prior to which she worked for 18 years at the Mauritshuis in The Hague. During that time she also participated as guest researcher in the multi-disciplinary NWO-sponsored 'De Mayerne' research program (2002-2006) into the aging of paint. She carried out her graduate studies in art history and conservation at New York University and trained at The Metropolitan Museum of Art in New York. Her research interests center on technical investigations of artists' materials and techniques as a key to understanding changes in appearance. She is currently researching the application of non-destructive imaging techniques for the study of late Rembrandt paintings.

Petria has been assistant coordinator for ICOM-CC Paintings Working Group since 2011.

Laura Rivers (United States of America) will also continue as an assistant coordinator. She is an Associate Paintings Conservator in the Department of Paintings Conservation at the J. Paul Getty Museum, in Los Angeles, California. Laura works primarily on collaborative conservation projects, undertaking the study and treatment of paintings that come to the Getty from other institutions in the U.S. and abroad. She holds a B.A. in Art History from Connecticut College in New London, Connecticut, and an M.A. in Art History from the University of Chicago. From 1997 until 2002 she worked for the National Gallery of Art, Washington, first as a curatorial assistant in the Department of Modern and Contemporary Art and then as a technician for the Department of Paintings Conservation. She received an M.S. in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation in 2005. Her conservation training has included working at the Barnes

Foundation, the Philadelphia Museum of Art, and the J. Paul Getty Museum. From 2007 to 2010 she worked on modern and contemporary art at the Menil Collection in Houston, Texas.

Laura has been part of ICOM-CC Paintings Working Group as an assistant coordinator since 2014.

Many of you must remember her since she chaired with Elisabeth many of the sessions for our Working Group in Copenhagen.

Cecil Krarup Andersen (Denmark) will be joining our team as assistant coordinator. She is associate professor in paintings conservation at The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation (KADK). She graduated from The School of Conservation in Copenhagen in 2005 and received her PhD in structure and mechanics of lined paintings in 2013 from KADK. The PhD was done in collaboration with Centre for Art Technological Studies and Conservation in Copenhagen (CATS) and The Smithsonian Museum Conservation Institute in Washington DC (MCI). Cecil has more than 10 years of experience as a paintings conservator from museums and private practice. As a researcher and professor her aim is to combine the practical experience with treatment studies. Her current research focuses on the structural and mechanical properties of paintings as well as structural treatments of paintings. Furthermore, Cecil's research has focused on teaching conservation-restoration as well as artist canvases in 19th century Denmark. Her latest research has focused on the mechanical properties of modern oil paints.

Cecil was Coordinator of ICOM-CC Education and Training Working Group in 2014-2017. She presented *Glue-paste linings: an evaluation of some biological, chemical and mechanical aspects of a traditional technique* in Copenhagen for our working group.

Lastly, I would like to introduce myself; **Jae Youn Chung (United Kingdom)** who is newly joining this team as assistant coordinator. I am currently an Advanced Intern at the Hamilton Kerr Institute, University of Cambridge. I trained as an Easel Paintings Conservator and completed the Postgraduate Diploma at the Courtauld Institute of Art in 2016. I am originally from Seoul, South Korea, where I graduated from Ewha Womans University in 2013 with multiple degrees in following disciplines; BFA (Hons) Painting, BFA (Hons) Ceramic Arts, BA (Hons) Art History, and BA (Hons) Professional English. At the Hamilton Kerr Institute, I am performing an in-depth technical study in parallel to conservation treatments, on a painting by a seventeenth-century Dutch artist Jan van der Heyden (1637–1712). Meanwhile, also conducting research and conservation treatment on one of the large pendent paintings by Canaletto (1697 – 1768) from the Wallace Collection, which is a part of the Vedute Project - funded by the Bank of America Merrill Lynch foundation.

I had the opportunity to present most recent research on '*An investigation of methods for surface cleaning unvarnished water-sensitive oil paints based on recent developments for acrylic paints*' for our working group in Copenhagen.

As you can see, our new team consist of painting conservators from diverse backgrounds, working internationally, and who are at different points in their career. We very much look forward on working with all of you for the next three years! Please feel free to contact us if you have any enquiries and/or suggestions regarding our working group.

We wish you all Summer Holidays and a wonderful Year!

On behalf of our team,

Yours sincerely,

JAE YOUN CHUNG

ICOM-CC 2017-2020 Paintings Working Group Assistant Coordinator

