



Newsletter

ICOM-CC Sculpture, Polychromy, and Architectural Decorations Working Group

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PRESENTATION

Dear Colleagues,

Hope all of you are doing well...!

It gives me immense pleasure to share the first newsletter for the triennium 2023-2026 as the new Working Group Coordinator. I would like to take this opportunity to thank the past Coordinators and Assistant Coordinators for their hard work as they successfully navigated and helped with our Working Group. For this triennial, we have several like-minded professionals working tirelessly with the objective of making this Working Group more active. A detailed bio about me and all six Assistant Coordinators for this triennial is provided on the following pages.

In this triennium 2023-2026, our Working Group aspires to promote, disseminate and exchange knowledge and information through the upcoming and long-awaited working group activities, an interim meeting, periodical news-letters and the ICOM-CC Triennial Conference.

For the next three years, let us build a strong connection amongst our concurring professional community that encourages research as well as the exchange of ethical and technical ideas. We even aim to support ongoing research carried out by emerging professionals, highlighting case studies related to the challenges or unexplored aspects of the conservation of Sculpture, Polychromy and Architectural Decoration.

Deepakshi Sharma

Therefore, we invite you to check out for our Triennial Working plan and follow us through our [website](#) or our [Facebook](#) page..!



Working Team



Clara Stagni - Belgium



Clara Stagni is a sculpture conservator-restorer with a master's degree from the Sorbonne University, specialized in Polychrome Wood, Stone and Plaster Sculpture. She also holds a master's degree in Cultural Management / Museums from the Université Libre de Bruxelles, and has been active, as a certified RE-ORG coach, in museum collections re-organization since 2022.

She has worked for 20 years on French and Belgian public and private collections, such as CCRP in France, Royal Institute for Cultural Heritage IRPA, and more recently, for the Picasso Foundation FABa in Brussels as the Collection Manager. She founded in 2022 Cobalt Conservation, which provides conservation services to collections.

Clara Stagni – Cobalt Conservation, Brussels, Belgium, cstagni@cobaltconservation.com



Kajak Kollandsrud - Norway



Kaja Kollandsrud is an associate professor at the Museum of Cultural History (MCH), University of Oslo, where she received her diploma on painted wood and canvas in 1992. Before returning as a senior conservator of paintings and polychrome sculpture at MCH in 1998, she worked for the Norwegian Heritage in Oslo, the Historical Museum in Stockholm, Bergen Museum, UiB, the Norwegian Research Institute of Cultural Heritage, NIKU and the National Gallery in Oslo. Kollandsrud received her PhD in art history from the department of Philosophy, Classics, History of Art and Ideas, University of Oslo, in 2018, with the title *Evoking the Divine: The Visual Vocabulary of Sacred Polychrome Wooden Sculpture in Norway between 1100 and 1350*, where she discussed medieval polychromy in context of the medieval universe and its materiality, using perspectives from philosophy, theology, proto science theory and medieval literature, such as poetry, homilies and saga texts.

Kollandsrud's work involves preventive conservation, examination and active treatment of painted wood and canvas. Her work is based in the in knowledge gained through the visual examination coupled with analytical work. Kollandsrud has published on the topic of medieval church art and interdisciplinary relations. She has contributed to book publications within the field of conservation and technical art history.

She is currently heading the research group that revisits the treatment and perception of the monumental distemper painting in the ceiling of a medieval barrel vault from the lost stave church from Ål in Hallingdal, Norway.

Kaja Kollandsrud – Museum of Cultural History (MCH), University of Oslo, Pb 6762, St Olavs plass, N-0130 Oslo, Norway, kaja.kollandsrud@khm.uio.no



Jack Soultanian - USA



Jack Soultanian is Conservator at The Metropolitan Museum of Art specializing in the examination and treatment of European sculpture. Prior to his arrival at The Metropolitan Museum in 1986, he was for nine years the Chief Conservator at the Isabella Stewart Gardner Museum, Boston. He holds a Masters Degree in Art History and an Advanced Certificate in Conservation from the Institute of Fine Arts, New York University, where he served as adjunct faculty for twenty-five years. Additionally, he is Consultant Conservator at Villa La Pietra, Sir Harold Acton's Florence residence bequeathed to New York University and is responsible for the sculpture conservation interests in the Villa. In 2000, he was named Chevalier dans l'Ordre des Arts et des Lettres by the French Ministry of Culture. Among his publications, he is co-author of the Museum's collections catalogue, *Italian Medieval Sculpture in The Metropolitan Museum of Art and The Cloisters*. His current research projects include an understanding of the original polychromy on the marble sculptures of the 19th century British sculptor, John Gibson, as well as the identification of the polychromer of the sculpture of the seventeenth-century Spanish sculptor, Juan Martínez Montañés.

Jack Soultanian – The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028, USA, Jack.Soultanian@metmuseum.org

Deepakshi Sharma - India



Deepakshi Sharma is currently a consultant Archivist at the Dedicated Freight Corporation of India limited, a Government of India (Ministry of Railways) Enterprises, New Dehli, India. She received a Doctorate degree from the Department of Conservation, National Museum Institute, New Dehli, India. For more than the past fourteen years, she has been working actively in the field of art conservation as a consultant to many museums in India. She has been awarded with several fellowships for her research and technical studies and has even participated at various international platforms. Concurrently, twelve research papers and posters have been presented at international as well as national journals and platforms. She has worked with the National Rail Museum for six years where she dealt with the preventive care of painted three-dimensional objects including the decorative surfaces of life-size coaches, locomotives and other rolling stocks. Her experience in various projects has always included conservation recommendations with the fine blend of museological skills.

Dr. Deepakshi Sharma – Dedicated Freight Corridor Corporation of India Limited, A Govt. of India (Ministry of Railways) Enterprise
Supreme Court Metro Station Building Complex, New Dehli-110001, India, sharmadeepakshi1@gmail.com

Sam Huysmans - Belgium



Sam Huysmans is a conservator of stone sculptures at the Royal Institute for Cultural Heritage (KIK-IRPA, Brussels, Belgium). He obtained his master degree in Conservation-Preservation at the University of Antwerp (Belgium) in 2007. During and after his academic education he also followed a stone carving training at the Royal Academy of Fine Arts in Antwerp. After working as a conservator in the private sector for six years, he followed a post-graduate internship at the Royal Institute for Cultural Heritage in 2013, where he has since worked as a scientific assistant in the stone sculpture studio. He is involved in various interdisciplinary research and conservation projects on (polychrome) stone and stone like sculptures, architectural decorations and monumental ensembles. He has a deep interest in historical manufacturing techniques, art history and different conservation techniques. He has been a member of ICOM since 2019 and attended his first ICOM-CC conference in Valencia (2023) whereafter he agreed to join as assistant coordinator for the Sculpture, Polychromy and Architectural Decoration Working Group.

Sam Huysmans – Royal Institute for Cultural Heritage (KIK-IRPA), Parc du Cinquantenaire 1, 1000 Brussels, Belgium, sam.huysmans@kikirpa.be



Beate Fücker - Germany



Beate Fücker studied art technology, conservation and preservation of polychrome sculpture and panel painting at the University of Fine Arts Dresden, Germany. An internship at the Spanish National Conservation Institute in Madrid, sparked her ongoing interest in baroque polychrome sculpture from Spain and the Americas. She received her M.A. in 2006 and her Ph.D. in 2014. Her dissertation focused on the textile clothing of polychrome sculptures in the 17th and 18th centuries in the German speaking areas, both on sculptures originally intended to be clothed and those, reworked and adapted for that purpose. After a fellowship at the Mexican National Conservation Institute in Mexico City, she joined the paintings and sculpture department of the *Institut für Kunsttechnik und Konservierung* at the Germanisches Nationalmuseum, Nuremberg in 2008. Since 2013 she has been part of ongoing research projects on late medieval panel painting. One of her favorite objects in the museum's collection is the so-called *Schubladendame*, a unique 18th century sculpture originally dressed with a negligee and headdress and equipped with various drawers, one of which holds a simple clavichord.

Dr. Beate Fücker – Germanisches Nationalmuseum, Kartäusergasse 1, 90402 Nuremberg, Germany, b.fuecker@gnm.de

Harald Theiss - Germany



Harald Theiss graduated from the HfBK Dresden in 2000 with a degree in conservation and preservation of painted sculpture. After freelance work (BLDAM Brandenburg, Ulmer Museum, BLFD Munich, SMPK Berlin, SKD Dresden) and project-related employment at the Lower Saxony State Museum in Hanover (conservation project *Barfüßer Altar*), he became head of the sculpture conservation department at the Germanisches Nationalmuseum in Nuremberg from 2005-2007. Since 2007 he has been head of the conservation department at the Liebieghaus Skulpturensammlung Frankfurt. In addition to the conservation and art-technological research of sculptures made of organic and inorganic supports, his areas of expertise include polychromy research (investigations, conservations and publications on the working techniques of Niclaus Gerhaert, Michel Erhart, Hans Multscher, Rimini Altar, Pedro de Mena). Another focus of his research is the production of experimental reconstructions based on the results of his art technological and conservation projects.

Harald Theiss – Liebieghaus Skulpturensammlung/ Städelmuseum, Dürerstrasse 2, 60596 Frankfurt, Germany, theiss@liebieghaus.de



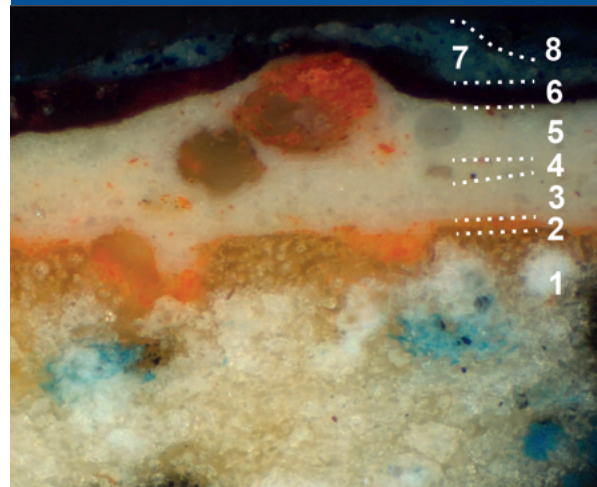
THEMES FOR INVESTIGATION

- Collaboration on themes related to preventive conservation and care.
- Recent advances in materials & techniques of Sculpture, Polychromy, and Architectural Decorations.
- Detailed study on Press Brocade, a technique to imitate richly embroidered textiles, applied to wooden panels/surfaces.



PROJECTS

- Retreatment in Conservation of Sculptures, Polychromy, and Architectural Decoration.
- Storage and Preventive care of Sculptures, Polychromy, and Architectural Decoration.
- Advocacy for ongoing research carried out by emerging professionals, highlighting case studies about the challenges or unexplored aspects in their conservation/research.
- Investigation of paint layers and historical paint application techniques in polychrome objects.



PROPOSED ACTIVITIES

- Organise an interim meeting in 2025 on the theme "Concept of Retreatment in Conservation".
- Organise one online event annually highlighting research case studies by emerging professionals/students in collaboration with the Education and Training in Conservation Working Group.
- Organise an online webinar/workshop on storage and Preventive care of sculpture, polychromy, & architectural-decoration in collaboration with the Preventive Conservation Working Group.
- Organise a symposium on "Historical and stratigraphical investigation of paint layer" together with the Paintings Working Group.
- Review and select papers and posters for the ICOM-CC 2026 Triennial Conference.