

CATS



**Centre for Art Technological
Studies and Conservation**

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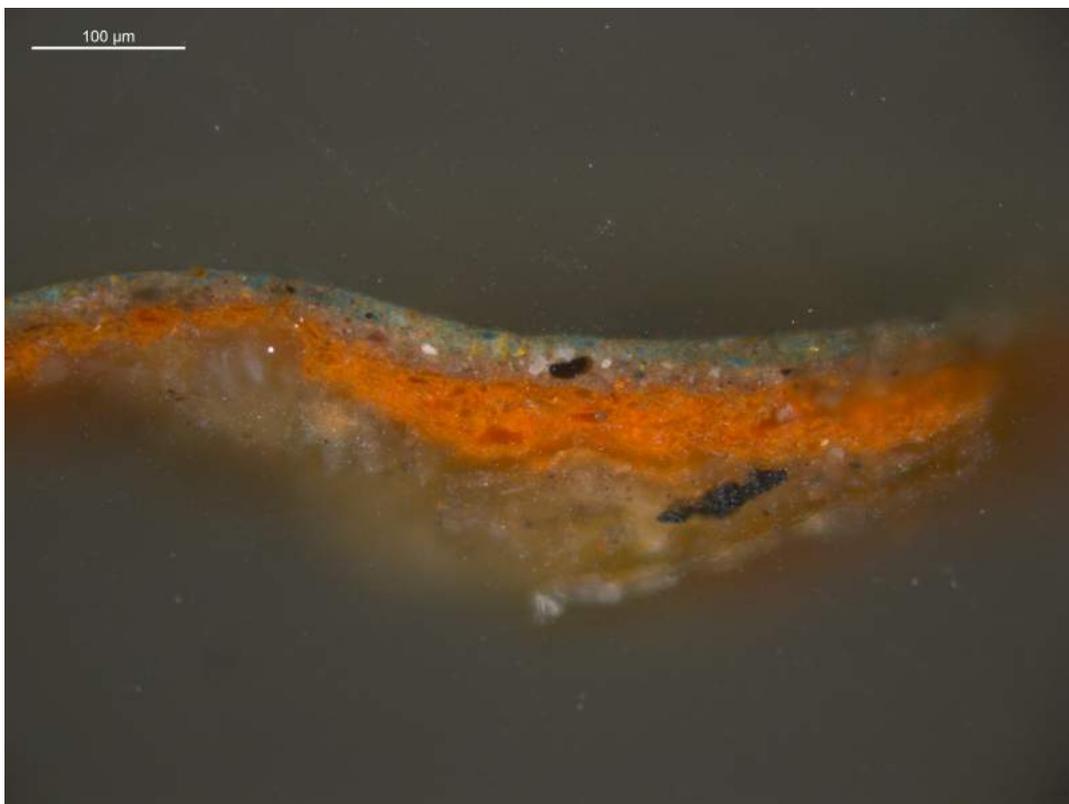
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CATS Newsletter XII

**Welcome to the twelfth edition of the CATS newsletter
with information on the latest projects, collaborations
and analyses within CATS and its partners.**





*Cross section from Giovanni Lanfranco "Saint Sebastian" © CATS-SMK
Find the motive of the artwork further below.*

The cross-section KMSsp113_503c was collected on a painting previously attributed to Giovanni Lanfranco and whose attribution is now under debate. The image of the cross-section will be uploaded in the IPERION database (WP8) together with other samples from the National Gallery and other EU museums, and it is part of [an Erasmus+ Grant internship](#) at CATS.

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From SMK's collection: Giovanni Lanfranco "Saint Sebastian" (SMK public domain).

The painting depicts the martyrdom of the saint. It has undergone a recent conservation treatment (the so-called "Neapolitan Project") as a part of a selection of paintings connected to the Kingdom of Naples.

CATS Projects and News:

CATS Conference 2018



On 21 and 22 June 2018, a two-day Technical Art History conference will be held by CATS, titled *Trading Paintings and Painters' Materials 1550-1800*. The focus of the conference will be on the emerging international markets and their implications for the artistic production in Early Modern Europe (1550-1800), in particular in relation to the trade in paintings and artists' materials.

We welcome contributions from a diverse range of fields, including technical art history, art history, conservation and science. Themes for presentations may address:

- Preferences for painters' materials and paintings in/from specific geographical areas (quality differences, availability, economic considerations, demand from patrons and traditions)
- Impacts of imported paintings and painting materials on local producers, artists, connoisseurs and art theorists (competition, usage and reception)
- Conditions in which these products (materials and paintings) were produced and traded (workshop practice, trade routes and dealer networks)

The first [Call for Papers](#) has been spread and has a deadline of 1 February 2018.

For more information about the conference, click [here](#).

Mobility Creates Masters - A Ground-Breaking International Network



Mobility Creates Masters, or MoCMA for short, is a ground-breaking international network that aims to strengthen the exchange of theoretical and object related research into paintings from the 16th and 17th centuries. The network was made possible by a grant within the framework of the Independent Research Fund Denmark's E2016 and F2017 call. The aim of this grant is to strengthen research areas that are geographically and institutionally scattered, and to support networks which could lead to larger projects or larger interdisciplinary groups of researchers working across institutions.

MoCMA aims to share knowledge, experience and results amongst the participating institutions while investigating materials, the background for, and the impact of the coloured ground layers in paintings across Europe from the Early Modern Period. Within this there is a special focus on the preconditions available to painters in Scandinavia, based on the mobility and circulation of artists/artisans and their materials across geographical borders.

The MoCMA network, consisting of four universities and five museums spread across Europe, shall assemble during three network seminars and conclude with a large international conference. The first seminar was held in Copenhagen on 13 and 14 November. Nearly thirty participants gathered at Statens Museum for Kunst for lectures and discussions with the collective theme of *Painters' manuals in the 16th and 17th century: 'A continent and its sources of material inspiration'*.

To read more about MoCMA and its partner institutions, click [here](#).

A Dark Future? Project Results



In our last newsletter we wrote about the 'Dark Future' project, which was launched thanks to a generous grant by the Ministry of Culture Denmark in order to investigate the causes of darkening of white highlights on a large number of old master drawings in the SMK collection as well as on early retouched photographs at the Royal Library.

The outcome of the research could attribute the degradation of the lead white by large amounts of sulfur (H_2S) in the air. This is caused by a combination of poor archival housing materials, ventilation with unfiltered air, and in some locations the presence of many people. Chemical filtration *may* solve the problem on a room scale, while on a micro-environment scale the replacement of cardboards and boxes of poor quality will be necessary.

The research project also revealed that the mechanisms causing the darkening are much more complex than earlier anticipated, and that the phenomenon needs to be studied much more thoroughly in order to completely comprehend the interaction between historical materials and current air pollutants. CATS therefore needs to continue research into the chemical nature of lead white pigments, its binding medium and the degradation products of these components in a variety of combinations. Fundraising has been initiated with the support of the Rijksmuseum department of drawings & prints, the Geology and Geochemistry group of the Vrije Universiteit Amsterdam (VU), the Faculty of Sciences of the University of Antwerp, and of the Centre de Reserche sur la Conservation (CRC) in Paris.

To read more about the research findings (in Danish) on the CATS website, [click here](#).

Cleaning Modern Oil Paints - Progress and Conference

CMOP

Cleaning Modern Oil Paints

Cleaning Modern Oil Paints (CMOP) is a collaborative European research project exploring some of the most interesting and pertinent challenges associated with the conservation of 20th and 21st century oil paintings. As a part of this project, research is being carried out by CATS/KADK researcher Cecil Krarup Andersen and Head of School Mikkel Scharff. Cecil Krarup Andersen went on two research visits to the Getty Conservation Institute (GCI) in April and November 2017 to study the mechanical properties of modern oil paints that are sensitive to cleaning. The aims and initial results of that research can be found in Project Update 5.

As a part of this project, a three-day conference on modern oil paints will be held by the Cultural Heritage Agency of The Netherlands, in collaboration with the University of Amsterdam, Tate, The Courtauld Institute of Art and the University of Pisa and associated partners, on 23-25 May 2018. The focus of the conference will be on the conservation issues of sensitive contemporary oil paint surfaces and the behavior of oil paints seen from various perspectives. The conference aims to address a wider public of conservators from all fields (e.g. painting, sculpture, paper), researchers, artists, curators, paint manufactures and interested practitioners. For more information about the conference, click here.

Start Hammershøi Project

In November, CATS has started to research the photographic material related to Vilhelm Hammershøi and his circle in a project called 'Light Matters'. This project was made possible by grants from the Ministry of Culture (Kulturministeriet Forskningspulje) and the Novo Nordisk Foundation.

The goal of this project is to instigate novel technical and art historical research on important collections of Danish photography by and connected to the artists Vilhelm Hammershøi and Valdemar Schønheyder Møller and to their paintings. The study will identify the photographic material used by Hammershøi and his circle and supply knowledge about these objects within Danish cultural heritage around 1900 and thereby offer an important new relationship to comparable collections abroad.

This research intends, if possible, to trace a relation between each artist and his technique and seeks to understand more about these photographs that until now have not been regarded as artistic works in their own right, but they have merely been seen and

registered as biographical material. Technical and preservation-related new research into this material will be of importance to learn more about how we can keep and exhibit these fragile and light-sensitive photographs. Furthermore, by connecting technical analysis and art-historical research, this project aims to find new answers to the correspondences between photography and painting.

This research project is a collaboration between The Royal Library (Birgit Vinther Hansen), The Hirschsprung Collection (Gertrud Oelsner), Statens Museum for Kunst (Annette Rosenvold Hvidt) and CATS (Anna Vila and David Buti).

PhD Defence Anne Haack Christensen



Left: assessment committee members Prof. Em. Jo Kirby Atkinson and Ass. Prof. Sabrina Norlander Eliasson.

Middle: committee chairman Ass. Prof. Mikkel Scharf and main supervisor Ass. Prof. Beate Knuth Federspiel.

Right: Anne Haack Christensen.

On 6 December 2017, Anne Haack Christensen has successfully defended her PhD thesis at Statens Museum for Kunst, titled:

Crafts & Colours during the Reign of Christian IV Trade, availability and usage of painters' materials 1610-1626

The PhD-fellowship was financed by Villum Fonden & Velux Fonden, CATS and Statens Museum for Kunst, in cooperation with the School of Conservation, KADK. The thesis is available for viewing at the Library of Architecture, Design and Performing Arts, Danneskiold-Samsøes Allé 50, 1434 Copenhagen K.

To read the abstract of the thesis, [click here](#).

Grant from Tauck Ritzau Innovative Philanthropy Inc.



From everyone at CATS we want to express our sincere thanks to the [Tauck Ritzau Innovative Philanthropy Inc.](#), which has made a generous donation to [American Friends of Statens Museum for Kunst](#) in the amount of \$2,500. This grant was made to the work of Dr. Wadum and the research team at CATS working on the 'Dark Future' research project.

To read more about the 'Dark Future' research project and why it is important to continue this research, [click here](#).

Vacancy and New Employees at CATS

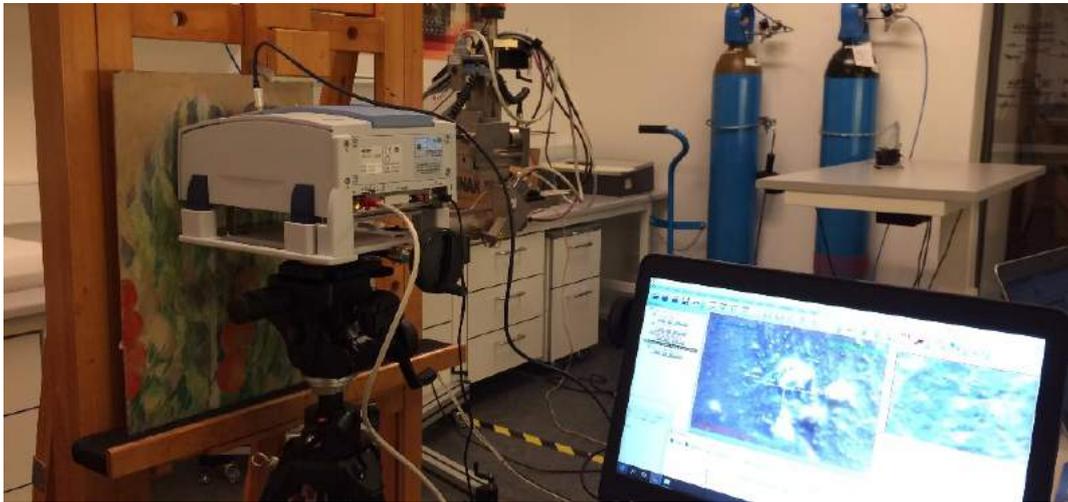
Over the past months, some changes have taken place in the CATS office. In September, our former Senior Researcher & Conservation Scientist Anna Vila moved back to Spain to join the department of Arts, Conservation and Restoration at the [University of Barcelona](#). However, she will still be working together with CATS on various projects, such as the recently launched Hammershøi project, in which she is project leader.

Because of Anna's departure, a vacancy opened up in CATS for a PhD in conservation science. The position is for 12 months with a possibility for prolongation. The analytical focus will be on artists' materials and techniques, and on the deterioration of materials. Working closely with the other Conservation Scientist at SMK, the researcher will interact with the conservation and curatorial departments alike.

To read a detailed description of the vacancy and how to apply, [click here](#).

In addition to this departure, the CATS office has also gained some new additions. In September, CATS was joined by our Research Coordinator, Sanne Bouwmeester. She is taking over the general in- and outgoing correspondence for CATS and will be handling the day-to-day practical and logistic matters in the office. Also, from November 2017 until August 2018, Nora Schlag will be completing two consecutive internships at CATS, funded by the Erasmus+ Grant. She is a Bachelor student in Conservation at the [Hochschule für Bildende Künste Dresden](#).

New Instrument at CATS



CATS has acquired a new instrument, the ALPHA Bruker FT-IR Spectrometer, which has recently entered the SMK lab facility. The ALPHA complements the range of portable instruments already available and will allow scientists to perform analysis not only in the SMK exhibition rooms but also in other museums in Copenhagen, Denmark and beyond!

To read more about this instrument and how it can analyze artworks, [click here](#).

CATS at the Watermark Conference in Vienna



CATS/KADK researcher Ingelise Nielsen presented the CATS watermark database at the 4th International Conference on Watermarks in Digital Collections which was held 19-20 October 2017 at the Austrian Academy of Sciences in Vienna.

The conference was organized by [the Bernstein consortium](#), which is responsible for the Bernstein watermark portal "[The Memory of Paper](#)". The CATS watermark database will be searchable through this portal when the last technical issues are solved.

To read and see more about the conference, [click here](#).

Related news:

Call for Papers Hamilton Kerr Institute Conference

On 15 and 16 November 2018, the Hamilton Kerr Institute is organising a conference entitled *Migrants: art, artists, materials and ideas crossing borders*. The conference will be held at [Murray Edwards College](#) in Cambridge and will reflect on the role of migration as embodied in works of art and material culture as documented in visual and written sources.

This two-day conference is intended to bring together cross-discipline papers centering on the physical and conceptual manifestations of the effects of migration and migrants on cultural material. These investigations might include, but are not limited to, the transnational journey of materials and methods of production as well as the introduction of preservation measures and practices.

The conference is deliberately broad in its scope both materially and chronologically. The aim is to create a forum for the discussion of ongoing research interpreting art and material culture from all disciplines and periods. The deadline for submission of abstracts is 28 February 2018.

To read more about the conference, [click here](#).

ICOM CC Conference Outcomes

ICOM-CC

TRIENNIAL CONFERENCE
COPENHAGEN 4-8 September 2017

LINKING PAST AND FUTURE

From 4-8 September 2017, the 18th ICOM-CC Triennial Conference was held in Copenhagen, Denmark. The Conference theme was *Linking Past and Future*, and revolved around the past and future of conservation. ICOM-CC's hallmark has always been action: linking past advances with future directions. Its contribution is based in the philosophy and activities of conservators, conservation scientists, historians, archaeologists, managers, and other stakeholders in preserving our cultural heritage.

The conference was a memorable instructive and innovative meeting, bringing together 1057 participants from 58 different countries all over the world. The most represented countries at the conference were Denmark, United Kingdom, United States, Netherlands and Germany.

Read more about the conference and its success on the [website](#).

IPERION CH:



ARCLAB Visit Munch Museum



Between 20 and 22 September 2017, an ARCLAB visit took place at CATS by a researcher from the Munch Museum in Oslo. The visit was arranged after application within the IPERION CH project, and was part of a larger project that also included a visit

to two other ARCHLAB institutions: The Cultural Heritage Agency of the Netherlands in Amsterdam, The Netherlands and Opificio delle Pietre Dure in Florence, Italy.

The research project, titled *KETONE RESIN VARNISHES on Munch Museum's Paintings: An interdisciplinary, transnational research*, runs from December 2016 until the end of 2018 at the Conservation Department of the Munch Museum (MUM) in Oslo.

To read more about the ARCHLAB visit and the project click [here](#).



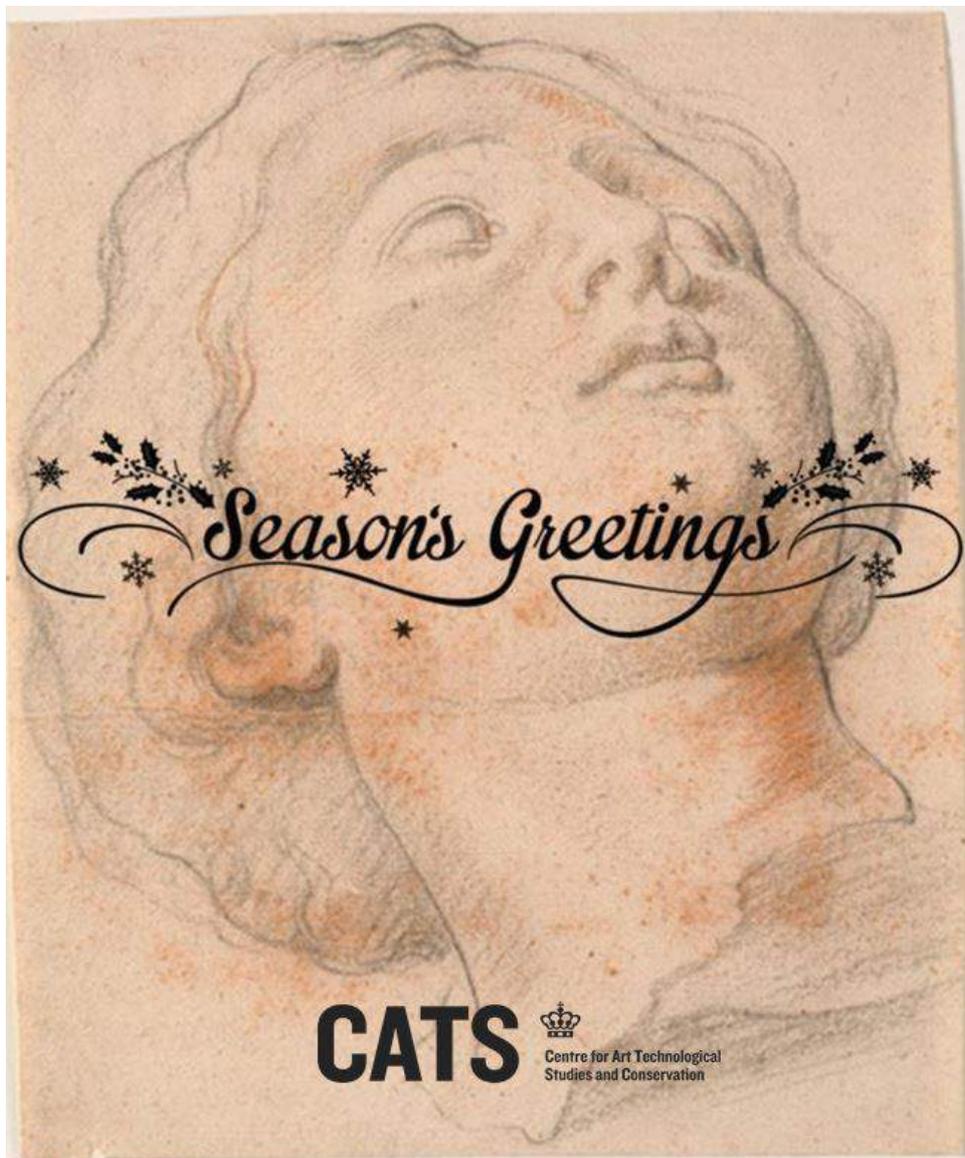
3D Imaging in Cultural Heritage Conference

On 9 and 10 November 2017, a two-day conference on 3D Imaging in Cultural Heritage was held at the British Museum, in the BP Lecture Theatre. Approximately 250 people were in attendance, from institutions across Europe and the United States. The conference focused on the development of a variety of techniques for 3D imaging currently used in the cultural heritage sector, as well as how these techniques can be implemented in order to enhance our understanding of (for example) museum collections and archaeological sites.

During the coffee and lunch breaks, guests were also able to see poster presentations, and exhibitions from a number of 3D-scanning organisations. On the afternoon of the 9th of November, a parallel workshop in photogrammetry was conducted by Thomas Flynn (Sketchfab) and Alec Ward (Museum of London), in which the basics of making a 3D-model using a camera setup were described and demonstrated. On the evening of the 9th November, a wine reception was held in the Egyptian Sculpture Gallery of the British Museum.

Keynote presentations for the conference were given by:

- Michael Scott (University of Warwick, UK) - *3D Imaging, Cultural Heritage and TV*
- Daniel Antoine (The British Museum) - *Exploring Egyptian Mummies: From CT scans to 3D Visualisations*
- Alex Ball & Farah Ahmed (Natural History Museum, UK) - *Discovering museum collections using 3D imaging techniques*



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