Conference **23-24.11.2023**
Bridging the Gap – Synergies between art history and conservation

Photo: The National Museum / Børre Høstland

**22 November**

**16:00-20:00**  **Registration opens in Vestibylen**  
After registering there is access to the museum with a conference pass.

**Day 1: 23 November**

10:00  Registration begins.  
Entrance from the main entrance and library entrance.

Coffee will be served.

10:30-10:45  The auditorium opens for seating.

Streaming begins.

10:45-11:00  Welcome and practical information (fire/safety and questions) with Kari Skytt Andersen, Head of Conservation.
Main program Day 1

11:00-11:15 Welcome by Ingrid Røynesdal, the Director of the National Museum

Session 1: Conservation Narratives
Introduction to by session chair Dr. Thierry Ford

Decision-making, risk assessment and ethical considerations related to the treatment of Rembrandt’s Night Watch, using a Treatment Option Diagram
Nienke Woltman, Esther van Duijn, Anna Krekel, Katrien Keune, Annelies van Loon, Suzan Meijer, Petria Noble, Laura Raven, Willem de Ridder, Ige Verslype, Giulia de Vivo, Lisette Vos
(Rijksmuseum)

11:15-11:45 Whose story to tell? Many intervening masters of Bernt Notke’s altarpiece in Tallinn’s Church of the Holy Spirit
Hilkka Hiip, Anneli Randla, Hannes Vinnal, Kristina Aas
(Estonian Academy of Arts / University of Tartu / Estonian Open-Air Museum)

11:45-12:15 Conservation practices in the age of the “Misanthropocene”
Merry Chow, Dean Sully
(UCL Institute of Archaeology)

12:15-12:45 Lunch and Poster session

13:45-14:15 Fragments and Variations: An Archival Afterimage of Early Virtual Reality Artwork
Kira Alison Brown
(McGill University)

14:15-15:45 Bridging the Channel – the dissemination of the Dutch wax-resin lining method to the United Kingdom in 1929
Esther van Duijn, Michiel Franken, Mireille te Marvelde
(Rijksmuseum / Independent researcher /Frans Hals Museum)

15:45-15:15 The Study, Care, and Curation of the Sri Lankan Bronze Statue of Tara at the British Museum: An Interdisciplinary and Decolonizing Response
Sujatha Meegama, Lori Wong
(The Courtauld Institute of Art)

15:15-15:30 Session 1 ends with closing remarks by the chair.
15:30-16:30  Coffee break and Poster session

**Session 2: Material practices**
Introduction by session chair Professor Dr. Tine Frøysaker

16:30-17:00  
*Technical Art History, Turtles and Mesh works*
Erma Hermens, Paul van Laar  
(Hamilton Kerr Institute / Fitzwilliam Museum / University of Cambridge /  
NOVA School of Science and Technology & Faculty of Fine Arts)

17:00-17:30  
*Bridging Art History and Conservation: Wyndham Lewis’s Praxitella and Helen Saunders’s Lost Atlantic City*
Helen Kohn, Rebecca Chipkin  
(Goethe-University Frankfurt / Gemäldegalerie Alte Meister / Studio Redivivus)

17:30  Streaming ends

18:00-19:30  Reception: Drinks and tapas

20:00  All participants leave through *Dronning Mauds gate* door.
Day 2: 24 November

9:00-9:45 Entrance and coffee. Late arrivals can register at the ordinary ticket office at the main entrance.

9:45-10:00 The auditorium opens for seating.

Main program Day 2

Session 2 continues with Professor Dr. Tine Frøysaker as chair.

Layered interpretations: Van Gogh’s practice of reworking his Nuenen paintings
Muriel Geldof, Erika Smeenk-Metz, Kathrin Pilz, Luc Megens, Suzan de Goot, Rika Pause, Saskia Smulders, Sanne Berbers, Christel van Hees, Klaas Jan van den Berg, Ella Hendriks
(Cultural Heritage Agency of the Netherlands / Restauratieatelier Metz / Van Gogh Museum / Museum Boijmans van Beuningen / University of Amsterdam)

10:00-10:30
Purple with a purpose: Investigating and reconstructing the discoloured skirt in Frans Hals’s Portrait of Aletta Hanemans
Fahed Ibrahim, Sabrina Meloni, Abbie Vandivere, Annelies van Loon
(Cultural Heritage Agency of the Netherlands / Mauritshuis / Rijksmuseum)

10:30-11:00
Video calling Mark Manders: co-constructing an audio-visual source on art making and studio practice
Sanneke Stigter, My Bundgaard
(University of Amsterdam / Moderna Museet)

11:00-11:30
Edvard Munch’s hectographs. A study of the collection at Munchmuseet – with particular emphasis on the technique and Munch’s innovative artistic practice.
Signe Endresen, Emma Turgut
(Munchmuseet)

12:00-12:15 Session roundup by chair

12:15-13:15 Lunch and Poster session
13:15  Session 3: Material changes
Introduction by Professor Dr. Klaas Jan van den Berg

The importance of materials - the chemistry of oil paint in works by Asger Jorn. Visual, physical and chemical issues associated with soft and dripping paint versus solid paint

(The National Museum / Cultural Heritage Agency of the Netherlands / University of Amsterdam)

Material changes in time-based media art: obsolescence and artistic intervention

13:45-14:15  Rea Grammatikopoulou, Tzu-Chuan Lin
(Kunstsammlung Nordrhein-Westfalen)

Colour changes in depicted foliage: investigation into the role of gypsum in the light ageing of yellow lake pigments

14:15-14:45  Charlotte Hoffmann, Ester S. B. Ferreira
(TH Köln / Cologne Institute of Conservation Sciences)

14:45-15:45  Coffee break and Poster session

15:45-16:15  A new look at the thirteenth century painted vault from Ål stave church – its nature and future care
Linn Solheim, Kaja Kollandsrud
(Museum of Cultural History, University of Oslo)

A Collaborative Approach to Conserving Wax Sculpture
Alexandra Letvin, Nicole Passerotti
(Princeton University Art Museum / Andrew W. Mellon Opportunity for Diversity in Conservation / The UCLA / Getty Interdepartmental Program in the Conservation of Cultural Heritage)

16:15-16:45  On Interdisciplinary Research: Patina – Traces of the Past in Contemporary Art
Irene Glanzer, Angela Matyssek
(Doerner Institut, Bavarian State Painting Collections, Munich / Hochschule für Bildende Künste Dresden)

17:15-17:30  Session roundup by chair.
17:30-17:45  Round up and farewell by Ida Bronken, senior paintings conservator and conference organizer.

Tours of the exhibitions  
(First come, first serve when registering for the conference)

**Tour 1:** *Harriet Backer, every atom is colour* – with curator Vibeke Wallan Hansen Temporary exhibition in the light hall.

**Tour 2:** *Following the red thread* – with collection advisor Janne Helene Arnesen and textile conservator Eva Düllo on the first floor of the permanent exhibition.

**Tour 3:** *Nøstetangen engraved glass and Herrebø facance, a collaborative effort of a permanent exhibition* – with curator Inger Helene Stemhaug and objects conservators Christina Iversen and Maren Midtdal, on the first floor of the permanent exhibition.

**Tour 4:** *From Dahl to Munch, a few highlights in the permanent display. “This could only have been painted by a mad man”.* – with curator Mai Britt Guleng and paintings conservator Ida Bronken, on the second floor of the permanent exhibition

18:00-18:30  Exit for all towards Dronning Mauds gate