

Medieval murals in the church attics of Östergötland

- A Symposium on Technical Art History, Value and Reception History -

9th of September 2015 at Norrköping Art Museum, Sweden



Foto: Fokus GmbH Leipzig

8:45 -9:15 **Registration**

9:15- 9:50 **Welcome and Introduction**

Nils Ahlberg, President ICOMOS Sweden and Malin Myrin, Vice President ICOMOS Sweden
Anna Henningsson, ICOMOS Sweden's representative for Wall Paintings
ICOMOS Wall Painting Charter, Thomas Warscheid, LBW-Bioconsult
What is valuable? Bill Wei, Cultural Heritage Agency of the Netherlands

9:50 -10:20 **Technical Art History and the Study of Romanesque painting and polychromy**

Mark Richter, History of Art department, University of Glasgow

10:20 -10:50 **Hidden and Forgotten Dimensions of the investigated Romanesque Mural Paintings**

Project results *Anna Henningsson, Disent AB*

10:50-11:20 **COFFEE**

11:20-11:50 **Depiction of the Last Judgement on the Romanesque Mural Painting in Skönberga: Iconographic**
Project results **Idea, Questions and Explanations**

Küllli Erikson, freelance Art Historian (M.A)

11:50 -12:05 **Aron Borelius and the Romanesque Mural Paintings above the Church Vaults in Östergötland**

Ann-Charlotte Hertz, former City Antiquarian, Municipality of Norrköping

12:05 -12:30 **Discussion: How can the new knowledge regarding these paintings be used?**

12:30 -13:15 **LUNCH**

13:15 -13:35 **Methods used in investigating the Romanesque Mural Paintings in Östergötland**

Project results *Anna Henningsson, Disent AB and Mark Richter, History of Art department, University of Glasgow*

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- 13:35-14:05** **Iconography, Narrative and Meaning: Situating the Romanesque Mural Paintings in Östergötland**
Johan Eriksson, Department of Art History, Uppsala University
- 14:05-14:35** **Enlightened by Colour in Medieval Norway**
Kaja Kollandsrud, Museum of Cultural History/IFIKK, University of Oslo
- 14:35-14:55** **COFFEE**
- 14:55-15:25** **Historic Church Interiors – Professional Values and Public Perception**
Bill Wei, Cultural Heritage Agency of the Netherlands
- 15:25 -15:45** **Conservation: Increasing or Decreasing Value?**
Karin Hermerén, Department of Conservation, University of Gothenburg
- 15:45 -16:10** **Discussion: Values of the Mural Paintings and conducted Investigations?**
- 16:10 -16:30** **Knowledge Building and Communication of Religious Heritage**
Henrik Lindblad, Cultural Heritage Division, The Central Church Office Church of Sweden
- 16:30-16:50** **Summary and Reflections**
- 16:50-17:00** **ICOMOS Sweden close the day**
- 17:00-17:15** **Refreshments**
- 17:15-ca 18:00** **Guided Tour in Norrköping Art Museum: An Introduction to its History and Collections**
Martin Sundberg, Curator of Collections, Norrköpings Art Museum
- 19:00** **Dinner**

Moderator during the day is Alexandru Babos,
Senior advisor in Cultural Heritage for Linköping City

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Mark Richter In 1998 he received his Masters degree in the conservation and restoration of paintings and polychrome sculpture from the University of Applied Sciences in Cologne. This was followed by his PhD at the Courtauld Institute of Art (University of London) in 2012, which was based on the methodology of Technical Art History. Between 2000 and 2012 he was a technical coordinator and researcher in three research projects based in Munich and funded by the German Federal Ministry of Education and Research, German Research Council and the European Union respectively. Since January 2013 he is a Lecturer in Technical Art History at the University of Glasgow. Mark is on the editorial board of *ArtMatters: International Journal for Technical Art History*. His main research interests are art-technological sources, artists' materials and techniques, historical studio practice and scientific examination methods used to study works of art.

Kaja Kollandsrud received her diploma in conservation of painted wood and canvas at the Museum of Cultural History, University of Oslo in 1992. She came back here to the post as senior conservator in 1998 after working for 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 has been researching the construction and painting technique on Norwegian polychrome wooden sculpture from the period 1100–1350. This work has resulted in several academic publications. She has been the co-editor for several books connected to the conservation profession. Kollandsrud is currently writing a PhD on the materiality of these sculptures, focussing on the object as the primary source of evidence in determining its intension to evoke the divine. At its centre is the hypothesis that the materials and colours used, and their application and production, represents a deliberate visual vocabulary in sacred medieval painting.

W. (Bill) Wei is a senior conservation scientist (Dr.) at the Cultural Heritage Agency of the Netherlands, Amsterdam. As a scientist, he conducts research into the effects of aging, vibrations, and the cleaning and treatments of objects of cultural heritage on their appearance and value. However, a major area of interest is how conservation decisions are influenced by the differing perception of objects of art and cultural heritage and their value by conservation professionals. As part of this research, Dr. Wei conducts Socratic dialogues in the Netherlands and internationally on conservation ethics, perception and value for museums, conservation professionals, and students, as well as for American Institute for Conservation annual meetings, and the ICOM-CC triennial meeting. Such dialogues look at the essence of these questions in conservation in diverse areas archaeology, classic and contemporary art, collection management, listed historic buildings, museum climate, and photography.

Küllli Erikson (born in 1968 in Estonia), is an art historian, MA, organ expert, MA and church organist. She graduated in 2004 with a Master Degree from the Tartu University in Estonia. Her subject of the researches for ca. 15 years was iconography of the Russian icon painting. Her Master thesis was written about the icon painting of old-believers and the activities of their workshop in Estonia as an exceptional phenomenon. In the years 1991-2011 Külli Erikson worked in cooperation with the Estonian State Heritage Board, where her responsibility were the art monuments in Estonian churches. Today, Külli Erikson is working as a free-lance researcher in the field of art history and organ science and as an organist of the Estonian Evangelical Lutheran Church.

Ann-Charlotte Hertz former City Antiquarian in the Municipality of Norrköping, (1983-2009) and head of the City Museum in Norrköping (1983-1991). Ann-Charlotte Hertz has been working with restauration of cottages and big industrial buildings as well as rock carvings from the Bronze Age as an archaeologist.

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Karin Hermerén obtained a degree of Licentiate of Philosophy in Conservation 2014 (B.A. in Conservation 1990, Ph.D. to be completed, Dep. of Conservation, University of Gothenburg). She also has a B.A. in History of Art (University of Lund, 1991). She runs a studio for painting conservation since 1991, Konserveringsateljé syd AB, at Citadellet in Landskrona. Before she started her full-time PhD-studies, Hermerén worked as an expert advisor at the Swedish Public Art Agency (the result was presented in 2014 *Offentlig konst – Ett kulturarv*), at the National Heritage Board, the Maritime Museum and the Vasa Museum; as a conservator at the Museum of Helsingborg for nearly two decades, and as a teacher at the Universities of Lund and Gothenburg where she teaches conservation and restoration of paintings, ethics in conservation, management of collections and public art.

Johan Eriksson Associate Professor Johan Eriksson is Senior Lecturer in Art History and Research Director for the Research Node "Early Modern Cultural History" at Uppsala University. He has written about the visual rhetoric of the Italian condottiere princes and his research focuses on Medieval and Early Modern visual communication and visual culture. He is currently working on project about the rendering of space and virtual realities in Medieval and Renaissance Italy.

Henrik Lindblad is an art historian and cultural heritage specialist. His main fields are ecclesiastical architecture and sustainable management of cultural heritage. He is now working as Cultural Heritage Strategist at the Church of Sweden's Central office, responsible for knowledge building, strategies for extended use of church buildings and international collaboration. He has previously worked as a Conservation Officer and Senior Advisor for the Swedish National Heritage Board and the Ministry of Culture. He is one of the founders of the European NGO Future for Religious Heritage and member of the ICOMOS working group PRERICO (Places for Religion and Rituals).

Thomas Warscheid is a cultural heritage expert in the field of applied material microbiology (Dr.). With its laboratory LBW-Bioconsult he is working extensively in international cultural heritage research projects related to UNESCO World Heritage Sites such as Lascaux Cave, France and Angkor Wat, Cambodia preserving mural paintings and carved stone. Beside this, he holds a lectureship at the Technical University of Munich at the Department for Architectural Restoration. He is member of the editorial board of 'International Biodeterioration and Biodegradation Journal' and of ICOMOS National Committee, Germany.

Anna Henningsson received her degree in conservation of wall paintings and stone from University of Applied Sciences in Cologne in 2003. She has subsequently studied art history at University of Stockholm. She is currently working as expert for examination of immovable art in historic buildings, with a special interest to sacred art at Disent AB, an interdisciplinary company working in heritage science. In addition she is ICOMOS Sweden's international representative for the Committee on Wall Paintings. She has published articles in the field of cultural heritage documentation and art technological examinations of immovable art in historic buildings. She is the initiator of the project DoCValue.

Alexandru Babos is an architect and a cultural heritage senior advisor, having a PhD diploma in architecture history at Lund University. His thesis covers the field of European wooden building construction and conservation. For the last nine years he worked in Stockholm at the National Property Board Sweden with focus on the old city of Stockholm. He assisted in management, conservation and restoration works, as well as in developing management and documentation programs. He has recently started as senior advisor in cultural heritage for Linköping City, Sweden.

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Background

Above the church vaults in eight churches in the region Östergötland in Sweden, medieval mural paintings, dated to the period 1180-1350, are preserved. The murals in the church attics consist of figural scenes covering an area of 10-20 m². During the 15th century the medieval wooden ceilings in these churches were replaced with brick vaults decorated with gothic murals. The murals above the vaults are significant artifacts from the early medieval period in Northern Europe. Some of these paintings have never been conserved and the material is thus completely unaffected, which is rare in Sweden. This also makes them valuable sources for research and understanding of early medieval painting technology as well as interpretation of its visual message.

Between 1946 and 1956 Professor Aron Borelius, the first director of Norrköping Art Museum, undertook an extensive photo documentation and art historical research placing the works in an international context. This resulted in an extensive publication written in Swedish and English.

An ongoing project

The painting's execution process and painting technology have for a long time been unexplored and unknown. First in 2003 one of the churches was investigated revealing interesting findings, and leading to methods for how to document and photograph these less accessible murals. Since 2009 art technological examination has been going on within the framework of a pro bono project. Orthophotos, which allow closer study of the paintings as well as non-destructive material testing, have been made possible with funding from the Berit Wallenberg Foundation. This project has led to new perspectives on these murals and their context.

Symposium purpose

The purpose of this symposium is to bring together different perspectives related to these murals. ICOMOS Sweden invites you to a symposium where paintings technology, technical art history, iconography, reception and value will be the topic. Speakers representing different disciplines in art history and cultural heritage are invited. The symposium language will be English

The organizer and co-organizer

The symposium is organized by ICOMOS Sweden with support from the Berit Wallenberg Foundation. Co-organisers are Norrköping Art Museum and the pro bono project DoCValue.