

Course – Historic Painting Techniques (Limburg, 13–22 Jul 04)

AMSU Summer Courses

Amsterdam-Maastricht Summer University 2004

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Art History

Historic Painting Techniques in Tempera and Oil:
textural effects and fabric imitations

13 July - 22 July 2004, Maastricht

INITIATORS The Stichting Restauratie Atelier Limburg (SRAL - Limburg Conservation Institute) in Maastricht and The Amsterdam-Maastricht Summer University.

INTRODUCTION The Stichting Restauratie Atelier Limburg (SRAL - Limburg Conservation Institute) in Maastricht is a Dutch provincial conservation studio. The studio specialises in paintings on panel and canvas, work on paper, contemporary art and painted decorations in historic interiors. The studios are located in Maastricht and Kerkrade. Apart from paying special attention to the cultural heritage of the Province of Limburg, the SRAL operates nationally through conservation and research projects for museums, monuments and historic buildings.

Since 1990 the SRAL provides for the national post-graduate Training Programme on Conservation of Paintings and Painted Objects. The five-year course, divided in a three-year period in Maastricht and two years of internships in Dutch museums, focuses on three conservation disciplines: old master paintings, modern art and decorated historic interiors. All students have completed a full academic education (art-history, architecture, chemistry) upon entry in the course. The training programme is entirely organised by the Maastricht institute and is partly subsidised by the Department of Culture from the Ministry of Education, Culture and Science. The Netherlands Institute for Cultural Heritage in Amsterdam is officially entitled to issue a diploma to students graduating.

The SRAL actively stimulates the exchange of students and teaching staff between other training programmes and offers internships in order to provide advanced practical training. The promotion of knowledge transfer

and interdisciplinary discussion on themes concerning historic painting materials and techniques and conservation issues, is accomplished through active contributions to university programmes, international exchange and research projects.

COURSE DESCRIPTION During this intensive course, a series of practical workshops and lectures will introduce participants to the preparation of supports, mineral pigments and organic dyestuffs. The participants will experiment with the build-up of paint layers and the use of different binding media, based on the examination of old master paintings. Part of the programme will be the copying of small areas of paintings, on show in the nearby Bonnefantenmuseum. Special emphasis is put on the imitation of textiles using gilding techniques, so called press-brocades and special painterly effects.

COURSE LEADERS René Hoppenbrouwers Conservator of paintings and art historian: head of the Education/Training Programme on Conservation of Paintings and Painted Objects at the Stichting Restauratie Atelier Limburg (Limburg Conservation Institute) in Maastricht.

Dr. Renate Woudhuysen-Keller Conservator of paintings and art historian: teacher at the Hamilton Kerr Institute in Cambridge. Specialized in the history of painting techniques and materials. PhD thesis on a 16th century Swiss colour recipe book.

TECHNICAL ASSISTENTS Karen Bauer Painter and Fine Arts Teacher: taught courses at Webster University in St. Louis and courses for the St. Louis Art Museum in old master painting techniques. Received MFA from Stanford University.

Paul Woudhuysen Keeper (1974-1999) of the department of Manuscripts and Printed Books, Fitzwilliam Museum University of Cambridge.

GUEST TEACHERS Anne van Grevenstein-Kruse Conservator of paintings and art historian: director of the Stichting Restauratie Atelier Limburg (Limburg Conservation Institute) in Maastricht. Project leader of the "De Mayerne Program" (Oranjezaal studies), a research program on Molecular studies in Conservation and Technical Studies in Art History.

Arnold Truyen Conservator of polychrome sculpture at the Stichting Restauratie Atelier Limburg (Limburg Conservation Institute) in Maastricht.

Dr. Arie Wallert Curator at the Department of Paintings, Rijksmuseum Amsterdam. Museum conservation scientist. Specialized in the scientific examination of paintings, miniatures and manuscript illumination.

Prof. Dr. Ernst van de Wetering Professor (emeritus) of Art History at the University of Amsterdam. Head of the Rembrandt Research Project.

Specialist in the ethics of conservation and author of publications on painting techniques of Rembrandt and his School.

APPLICANT PROFILE This course is intended for post-graduate students, professional art historians and conservation scientists with a special interest in painting techniques. Basic manual skills are required but no specific painting experience is needed. Candidates will be selected on the basis of their detailed curriculum vitae and letter of motivation.

CAPACITY 20 participants

LANGUAGE English

LOCATION Stichting Restauratie Atelier Limburg, Maastricht, the Netherlands. The Institute is situated on the banks of the river Maas next to the Bonnefantenmuseum.

FEE 820 Euro, including lunches and costs of materials.

PAYMENT Please note that there is no space for payment details on the application form. The reason for this is, that we do not expect you to pay the fee until you are notified of your selection. Once selected, you will receive a letter stating so, as well as our banking details. You are quite welcome to send your credit card details with your application: we will only deduct the course fee if you are selected.

APPLICATION Candidates should submit their application with a detailed curriculum vitae and a letter of motivation to The Amsterdam-Maastricht Summer University, P.O. Box 53066, 1007 RB Amsterdam, the Netherlands, tel: +31 (0)20 6200225, fax: +31 (0)20 6249368.

Confirmation of acceptance will be forwarded after.

Reference:

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