



Preliminary program

ICOMOS muralmålerigrupp bjuder in till symposium

Medeltida muralmålningar på kyrkvindar i Östergötland

Ett symposium om teknisk konsthistoria, värde och receptionshistoria

Norrköpings Konstmuseum onsdag 9 september 2015

Anmälan har öppnat!

Anmälan görs via denna [länk](#). Annat anmälningssätt är inte möjligt.

Symposieavgiften inklusive administrativ del är 570 kr. Lunch och fika med tillbehör ingår i avgift.

Anmälan är möjlig fram till **30 juni 2015** eller så länge biljetter finns tillgängliga. Antalet platser är begränsade.

Vänligen *medtag den bekräftelse* ni får vid anmälan till symposiet. Vi har inte möjlighet att ta emot återbud.

Anmälan kan vid förhinder överlåtas till annan person. Programmet som preliminär version finner ni på sidorna 3-4 i detta utskick. Föredragshållare från Skottland, Nederländerna, Norge, Estland, Tyskland och Sverige deltar.

Symposiet hålls på engelska. Efter symposiet finns möjlighet till gemensam middag vid restaurang i Norrköping, till självkostnads pris. ICOMOS bokar bord till de som anmält middagsdeltagande via denna [länk](#).

Symposiets syfte

ICOMOS Sverige bjuder in till ett symposium med fokus på *Medeltida muralmålningar på kyrkvindar i Östergötland* där målningarnas tillverknings sätt, värde och receptionshistoria diskuteras. Symposiets syfte är att vara en interdisciplinär sammankomst med utrymme för diskussioner och erfarenhetsutbyte kring möjligheter inom teknisk konstvetenskap.

Hitta till Norrköpings Konstmuseum

Från Norrköpings tåg- och busstation är det ca 20 minuters promenad till Norrköpings Konstmuseum. Flera spårvagnar avgår även från stationen. Vägbeskrivning med karta finns under denna [länk](#). För de som behöver övernatta finns det flera hotell och vandrarhem i närheten av Konstmuseet, ta del av mer information [här](#).

Arrangörer

Symposiet arrangeras av [ICOMOS arbetsgrupp för muralmåleri](#) med stöd från Berit Wallenbergs Stiftelse, [ICOMOS Sverige](#) och [Norrköpings Konstmuseum](#). Vid frågor kontakta ICOMOS muralmålerigrupp: muralpainting@icomos.se



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Bakgrund till symposiet

Ovanför valven i åtta kyrkor i Östergötland finns muralmålningar bevarade, daterade till perioden 1180-1350. I samband med 1400-talets valvslagningar fick de sin nuvarande plats på kyrkornas vindar, dolda för dagens kyrkobesökare. Flera av målningarna har aldrig konserverats och materialet är därmed helt opåverkat, vilket är ovanligt i Sverige. Detta gör dem till värdefulla källor för hur medeltida muralmålningar utfördes för att förmedla ett budskap. Under åren 1946-56 undersökte dåvarande chefen för Norrköpings Konstmuseum, Aron Borelius, målningarna ur ett konsthistoriskt perspektiv vilket publicerades i ett praktfullt bokverk.

Målningarnas tillverknings sätt har länge varit utforskat och okänt. Först 2003 påbörjades genom *Cologne Institute for Conservation Science* konstteknologiska undersökningar och avbildningar av de svårtillgängliga målningarna. Detta genomfördes med ett speciellt fotograferings sätt för att få möjlighet att studera hur de en gång uppfattades. Sedan 2009 har konstteknologiska undersökningar pågått inom ramen för ett ideellt projekt (DoCValue). Tekniska undersökningar och ortofotografier har blivit möjliga med stöd främst från *Berit Wallenbergs Stiftelse*. Därutöver har stöd mottagits från *Östergötlands Fornminnesförening*. Genom projektet har ny kunskap om hur muralmålningarna utfördes för cirka 800 år sedan kommit fram vilka även har presenterats vid internationella ICOMOS konferenser.



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- 9:00-9:15** **Registration and Coffee**
- 9:15- 10:00** **Welcome and Introduction - Visual Experience of Mural Paintings on Church Attics in Östergötland**
Malin Myrin, Vice President, ICOMOS Sweden
Anna Henningsson, ICOMOS Sweden's representative for Wall Paintings
Representative from project DoCvalue (to be confirmed)
- 10:00-10:20** **Aron Borelius and the Romanesque Mural Paintings above the Church Vaults in Östergötland**
Ann-Charlotte Hertz, former City Antiquarian, Municipality of Norrköping
- 10:20-10:40** **COFFEE**
- 10:40-11:30** **Hidden and Forgotten Dimension of the investigated Romanesque Mural Paintings**
Project results
Anna Henningsson
- Depiction of the Last Judgement on the Romanesque Mural Painting in Skönberga: Iconographic Idea, Questions and Explanations**
Küllli Erikson
- 11:30-12:00** **Technical Art History and the Study of Romanesque painting and polychromy**
Mark Richter, History of Art department, University of Glasgow
- 12:00-12:15** **Methods for investigating the Romanesque Mural Paintings in Östergötland**
Project results
Anna Henningsson
- 12:15-13:15** **LUNCH**
- 13:15-13:45** **Iconography, Narrative and Meaning of the Romanesque Mural Paintings in Östergötland**
Johan Eriksson, Department of Art History, Uppsala University

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- 13:45-14:15** **Enlightened by Colour in Medieval Norway**
Kaja Kollandsrud, Museum of Cultural History/IFIKK, University of Oslo
- 14:15-14:30** **Conservation: Increasing or Decreasing Value?**
Karin Hermerén, Department of Conservation, University of Gothenburg
- 14:30-14:50** **Discussion: What is the Value of the Mural Paintings and conducted Investigations?**
- 14:50-15:10** **COFFEE**
- 15:10 -15:40** **Historic Church Interiors – Professional Values and Public Perception**
Bill Wei, Cultural Heritage Agency of the Netherlands
- 15:40 -16:00** **Knowledge Building and Communication of Religious Heritage**
Henrik Lindblad, Cultural Heritage Division, The Central Church Office Church of Sweden
- 16:00-16:20** **Discussion: How can the Results be Communicated and Visualized - for Whom?**
- 16:20-16:35** **Summary and Reflections**
- 16:35-16:50** **Concluding Discussion**
- 16:50-17:00** **ICOMOS Sweden close the day**
- 17:00-17:15** **Refreshments**
- 17:15- ca 18:00** **Explore the Collections of Norrköping Art Museum on a Guided Tour**
Museum Director Helena Persson

PRESENTATION OF SPEAKERS

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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.

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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 rethoric 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.

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.

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).

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 with heritage science. In addition she is ICOMOS Sweden's representative for the I International 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 pro bono project DoCValue.

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