



## **Public Paintings of Edvard Munch and his Contemporaries: Changes. Conservation. Challenges.**

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# Public Paintings of Edvard Munch and his Contemporaries: Changes. Conservation. Challenges.

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This publication contains papers from the 2013 conference Public Paintings by Edvard Munch and his Contemporaries: Change, Conservation, Challenges. The conference theme drew more than 100 European and American paintings conservators, cultural heritage scientists, collection specialists, art historians and students as well as an archaeologist and an artist. Together they discussed how and why the appearances of these paintings have changed and addressed preservation challenges. 1. Changes of appearance in Munch's 19th-century paintings documented by traditional as well as current examination methods; 2. Munch's commission for the University of Oslo Aula and some aging phenomena in these artworks; 3. The making and condition of the artist's experimental drafts, including analyses of his paint tubes; 4. Past and present conservation campaigns for Munch's public paintings in various countries; 5. Painting materials and degradation in works by Munch and his contemporaries.

Contents: Preface by Ole Petter Ottersen; Preface by Stein Olav Henrichsen; Introduction; "Munch's paintings: scientific research in retrospect" - Unn Plahter and Leif Einar Plahter; Part 1 Munch's early paintings in major Norwegian collections: "Edvard Munch's Evening on Karl Johan and its changes of appearance" - Janine Wardius; "Edvard Munch's painting The Scream (1893): notes on technique, materials and condition" - Trond Erik Aslaksby; "Spectral Scream: hyperspectral image acquisition and analysis of a masterpiece" - John Yngve Hardeberg, Sony George, Ferdinand Deger, Ivar Baarstad and Julio Ernesto Hernández Palacios; "Non-invasive investigation of the materials and painting technique of Puberty (1894), Anxiety (1894) and Vampire (1895) by Edvard Munch" - Francesca Rosi, Laura Cartechini, Aldo Romani, Brunetto Giovanni Brunetti, Antonio Sgamellotti, Costanza Miliani and Biljana Topalova-Casadiogo; "Analysis of Munch's paintings by scanning multispectral infrared reflectography: Anxiety (1894), Puberty (1894) and Vampire (1895)" - Biljana Topalova-Casadiogo, Claudia Daffara, Mattia Patti, Roberto Bellucci, Cecilia Frosinni, Raffaella Fontana and Costanza Miliani; "Edvard Munch's Separation: past and present treatment strategies" - Fredrik Jong. Part 2 Munch's monumental Aula paintings in the University of Oslo and one of the artist's many outdoor studios: "Investigations of a tide-line and its influence on the painting materials in The Source" - Katrine Strandskogen Scharffenberg; "Monitoring of surface blackening and zinc reaction products on prepared samples located adjacent to Munch's The Source in the Aula at the University of Oslo" - Tine Frøysaker, Costanza Miliani, Terje Grøntoft and Ingjerd Kleiva; "Unintended contamination? A selection of Munch's paintings with non-original zinc white" - Tine Frøysaker; "Using modern archaeological methods: mapping and understanding life at Nedre Ramme" - Bjarne Kjartan Fønsteli; "An artist's study of the archaeological site: Nedre Ramme owned by Edvard Munch" (poster presentation) - Vilde Vegem. Part 3 Munch's Aula drafts and paint tubes at the Munch Museum: "Edvard Munch: composing monumental drafts and paintings" - Petra Pettersen; "Munch unstretched: 50 ways to hang your painting" - Lise Chantrier Aasen, Linn Kristin Solheim and Eva Storevik Tveit; "An analytical survey of painted areas in poor condition in Munch's first monumental sketch for The Researchers" - Erika Gohde Sandbakken and Jaap J. Boon; "Chemical investigation of paint media in Edvard Munch's monumental Aula sketches (1909-1916)" - Maria Perla Colombini, Francesca Modugno, Erika Gohde Sandbakken, Eva Storevik Tveit and Marco Zanaboni; "Munch's colour tubes: a hidden treasure at the Munch Museum, Oslo" - Hartmut Kutzke and Biljana Topalova-Casadiogo; "Munch's colour tubes: analysis of binding media" - Daniele Uldanck, Marco Zanaboni, Francesca Modugno, Maria Perla Colombini, Hartmut Kutzke and Biljana Topalova-Casadiogo. Part 4 Conservation of Munch's paintings in the United States, Germany, Denmark and Norway: "Past and recent responses to the format of Edvard Munch's The Mermaid" - Suzanne

Penn and Mark Tucker; "Was Street in Åsgårdstrand and a Woman in Red Dress by Edvard Munch restored by the artist?" - Renate Poggendorf; "Edvard Munch's painting technique and/or environmental influences: creation of a foundation for conservation interventions" - Kamila Korbela; "A contribution to the varnish history of the paintings by Edvard Munch at the National Museum and Munch Musum, Oslo" - Mille Stein, Johannes Rød; "Removing non-original adhesive from Munch's paintings: a preliminary report" - Terje Syversen. Part 5 Munch and his contemporaries: "Edvard Munch's binding media of Street in Åsgårdstrand and a Woman in Red Dress and a suggestion for a threefold definition of the terms 'tempera' and 'oil'" - Patrick Dietemann, Wibke Neugebauer, Ursula Baumer, Irene Fiedler and Renate Poggendorf; "Cadmium yellow degradation mechanisms in Henri Matisse's Le Bonheur de vivre (1905-06) and the Munch Museum's The Scream (c.1910). Part 1: Chemical speciation as a function of depth" - Jennifer Mass, Emeline Pouyet, Marine Cotte, Florian Meier, Apurva Mehta, Erich Uffelman, Unn Plahter, Barbara Buckley, Alyssa Hull, Jonathan Church and Robert Opila; "Cadmium yellow degradation mechanisms in Henri Matisse's Le Bonheur de vivre (1905-06) compared to the Munch Museum's The Scream

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