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

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 to give lectures and panel discussions. The symposium language will be English. A symposium post-print in English is planned.
ICOMOS Sweden’s National Committee invitation to the symposium

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Location and registration
The symposium takes place at the Norrköping Art Museum, Sweden (approx. 200 km south of Stockholm). The program is on ICOMOS Sweden’s website (www.icomos.se). Registration is possible during the period 25th of May to 30th of June on the first link below. We charge a fee of ca 50 Euro including: lunch, coffee and refreshments

Dinner registration:
https://www.eventbrite.com/e/symposium-middagdinner-tickets-17116422681?ref=elink

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.

Questions please contact : muralpainting@icomos.se

Welcome!
PROGRAM
Medeltida muralmålningar på kyrkvindar i Östergötland
Ett symposium om teknisk konsthistoria, värde och receptionshistoria

Norrköpings Konstmuseum onsdag 9 september 2015

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
Külli 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

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

Külli 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.
PRESENTATION OF SPEAKERS
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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.

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 restoration 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 in 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.