









Centre for Art Technological Studies and Conservation



National Gallery of Denmark



National Museum of Denmark



School of Conservation

VILLUM FONDEN ✕ VELUX FONDEN

CATS Centre for Art Technological
Studies and Conservation

The purpose of CATS is

- to advance ‘collections research’, which in present-day gallery vocabulary incorporates not only the long-established art historical research of the collections but also the technical research which have increasingly proved to be essential to a true understanding and appreciation of works of art

The purpose of CATS is

- in-depth scientific research to explore the material nature of works of art and comparable objects in museums with which CATS is collaborating
- to provide analytical services to other institutions
- to conduct collaborative projects with conservation scientists, conservators and curators from around the world

The aim of CATS is

- to generate and document a deeper understanding of methods and materials of the past through advanced research on works of art in museums
- to be part of an interdisciplinary effort to analyse by traditional and state of the art methods and equipment to answer questions regarding the interpretation and understanding of the collections

The aim of CATS is

- that these activities will not only advance a scholarly understanding, but also contribute to the public appreciation of the collections and their long-term safekeeping through preventive alternatively instrumental conservation-restoration actions

A brief overview of conservation science institutions

- 1888 Chemisches Labor der Königlichen Museen zu Berlin, now Rathgen-Forschungslabor
- 1902 Versuchsanstalt und Auskunftsstelle für Maltechnik, München
- 1932 Laboratori di Restauri at the institute of Opificio delle Pietre Dure, Florence
- 1937 Reichsinstitut für Maltechnik, now Doerner Institut
- 1921 British Museum, London, founded its Research Laboratory
- 1928 Centre for Conservation and Technical Studies, now Strauss Center for Conservation and Technical Studies at the Fogg Art Museum at Harvard
- 1930 Research and conservation analytical laboratories at the Museum of Fine Arts, Boston
- 1934 Scientific Department at the National Gallery, London
- 1950 Scientific Department at National Gallery of Art, Washington D.C.
- 1963 Scientific Department at Smithsonian, Washington D.C.
- 1985 Getty Conservation Institute, Los Angeles
- 1998 Centre de Recherche et de Restauration des Musées de France (C2RMF), Paris.
- 1948 Royal Institute for Cultural Heritage (KIK-IRPA), Brussels
- 1963 Centraal Laboratorium voor Onderzoek van Voorwerpen van Kunst en Wetenschappen, Amsterdam
- 1965 Nationalmuseum of Denmark has dept for Research, Analyses and Advice
- 1971 School of Conservation with labs for teaching and research
- Scandinavia so far never had an institution specialised in ART technological research
- 2011 CATS will undertake the challenge...









Conservators are ‘doers’
-other scholarly disciplines will
perform the ‘thinking’





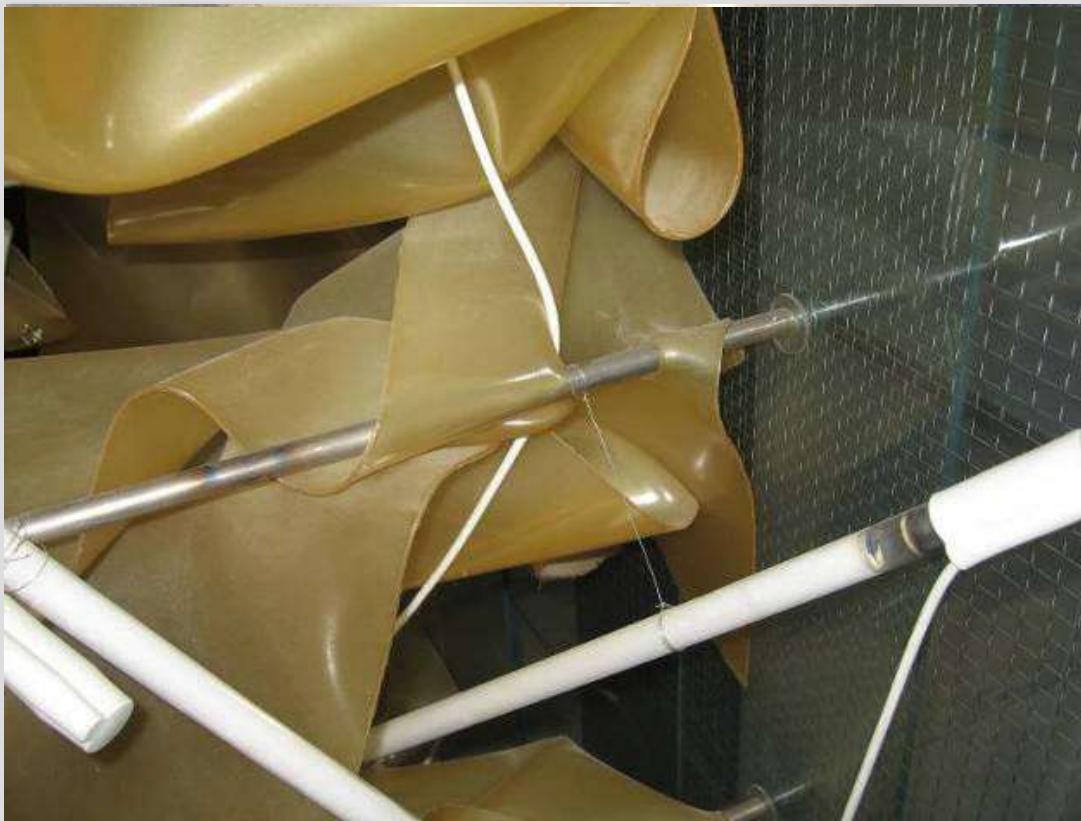


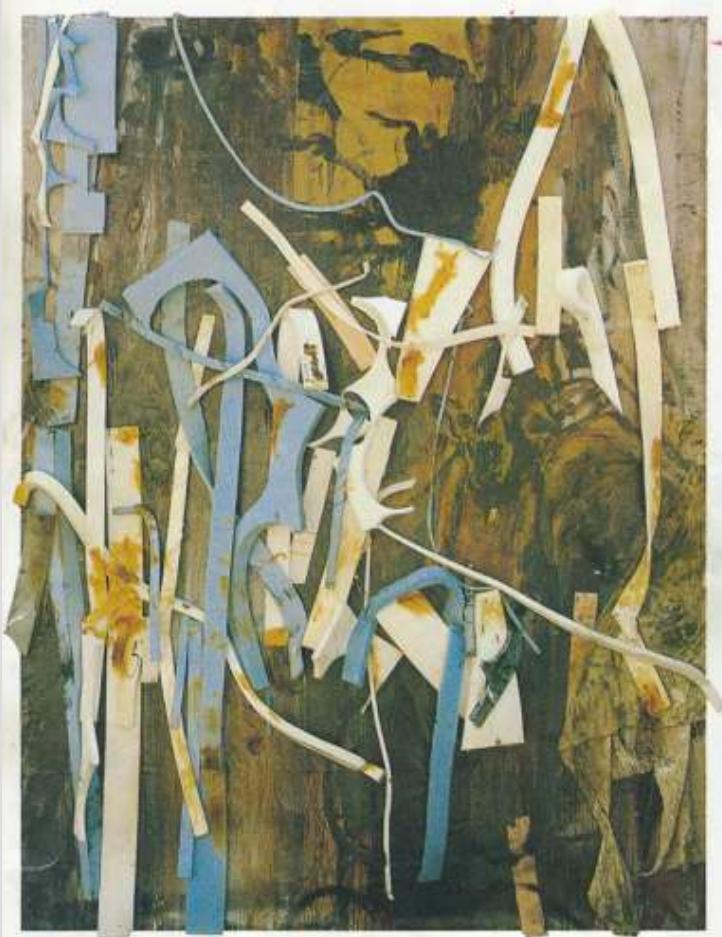


PRIMI



Plastics Research and Innovation for Museums and Industry





Ether form, 1986
Claus Carstensen



2010

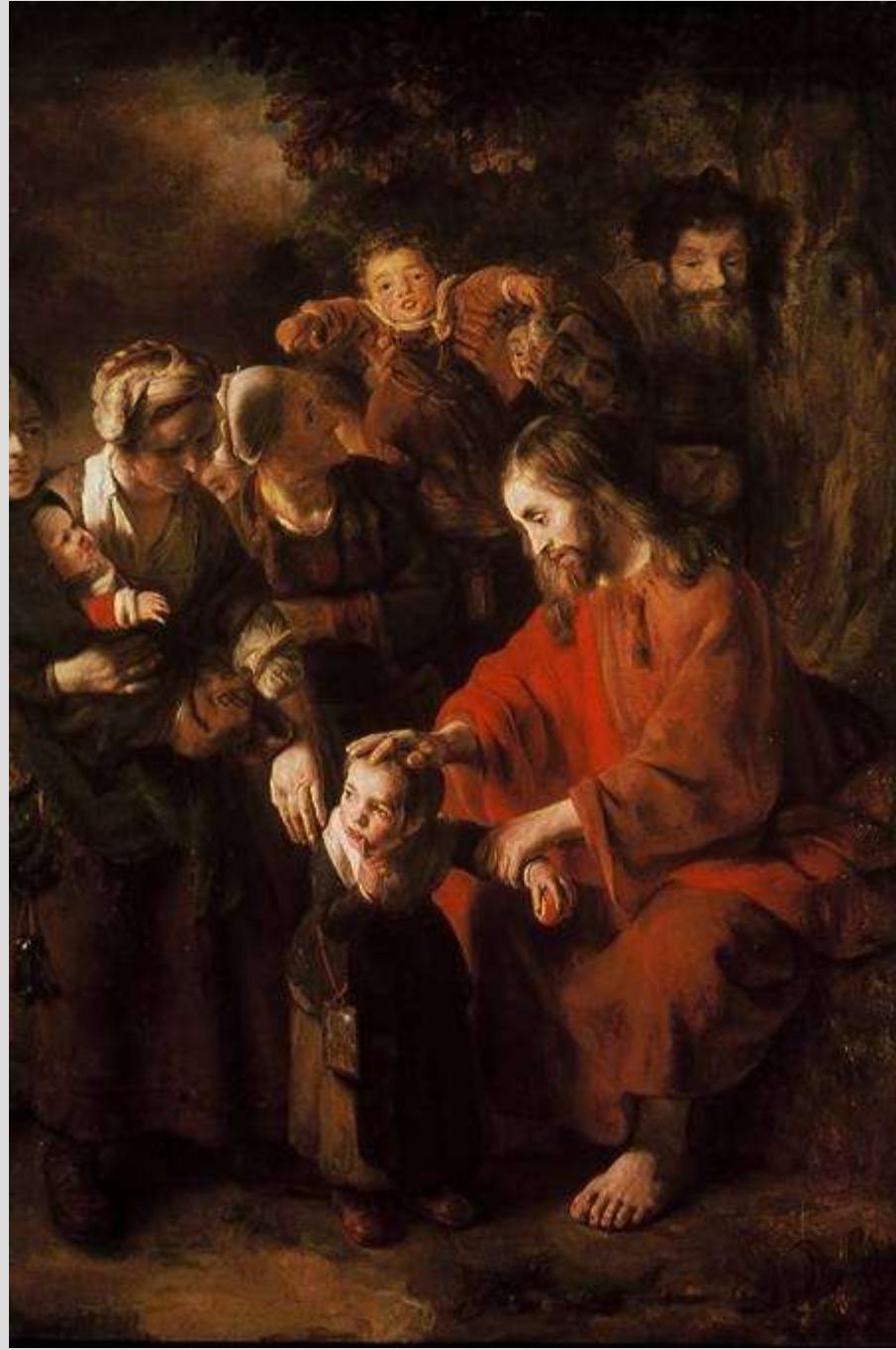
Diana and her Companions



Bought 1876 by the Mauritshuis as a work by Nicolaes Maes (1634-1693)
Oil on canvas, 97,8 x 104,6 cm (originally 97,8 x c 120 cm)



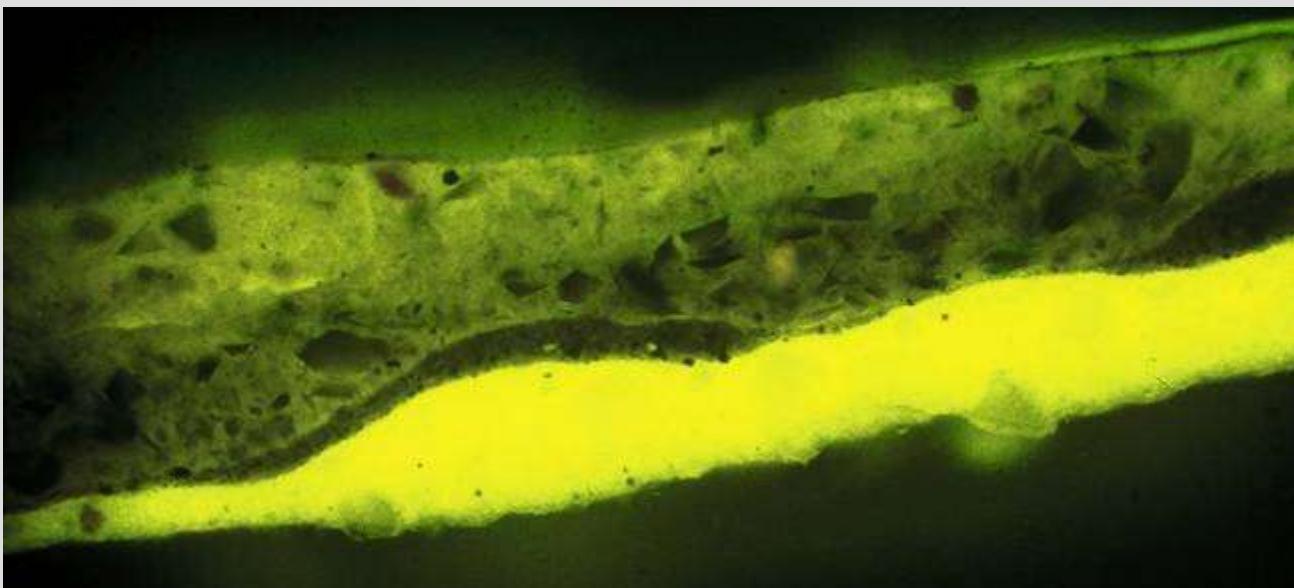
Christ blessing the children
Nicolaes Maes, c 1652-3
Oil on canvas, 218 x 154 cm
National Gallery, London



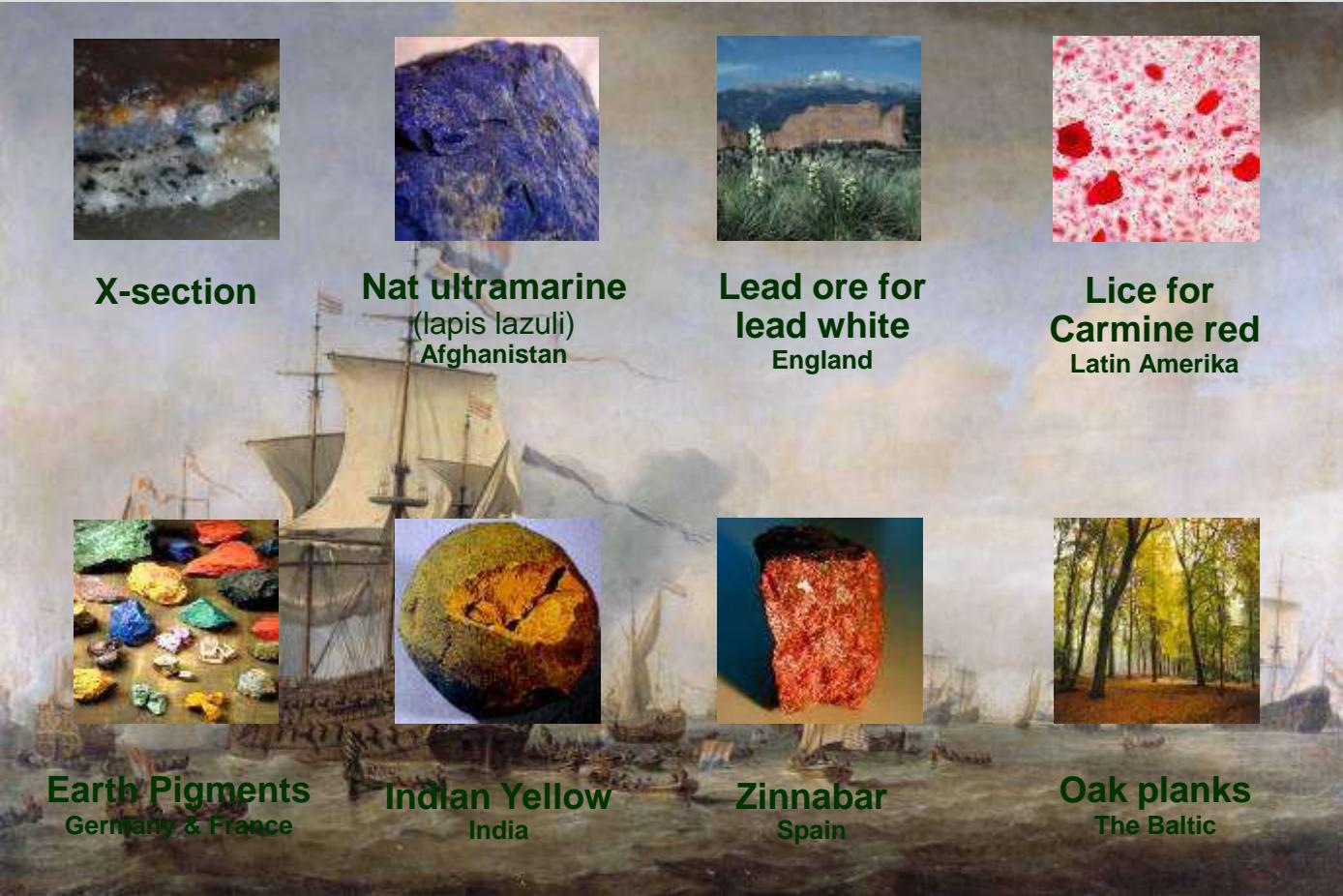


**Christ in the
house of Martha
& Mary**
c. 1654-1655
Oil on canvas
160 x 142 cm
National Gallery
of Scotland,
Edinburgh













after 1530



after 1569



after 1563



after ?



Copying, Replicating & Emulating Paintings in the 15th-18th Century

The conference aims to explore how art historical and technical examination of paintings in tandem can address key subjects as meaning, materials and manufacturing techniques, as well as be a catalyst for fresh perspectives on prevailing European Workshop practices when copying, replicating and emulating paintings in the fifteenth to eighteenth centuries.

Copying, Replicating & Emulating Paintings in the 15th - 18th Century



International Conference
Copenhagen, 21-22 May 2012

CATS



Centre for Art Technological
Studies and Conservation

&



University
of Glasgow | College
of Arts



Education and Culture DG

This conference will focus on both the theoretical and technical aspects of conservation in the nineteenth century, as well as their impact on the profession today

- Nineteenth century treatment methods that have withstood the test of time (are there any?)
- The evolution of documentation and its impact on the professionalization of conservation
- Finding solutions for problems caused by nineteenth century materials and interventions
- Historical persons' contributions to conservation and their impact on the field
- Philosophical trends and their impact on practice

The poster features a central black and white photograph of a man in a dark coat and hat, sitting at a desk and working on a piece of equipment, possibly a microscope or a small printing press. This image is framed by a large circular border. To the left of the photo is the logo for Nationalmuseet (National Museum) with a crown icon. To the right is the logo for CATS (Centre for Art Technological Studies and Conservation) with a crown icon. Below the photo, the title 'CONSERVATION IN THE 19TH CENTURY' is written in large, bold, capital letters. At the bottom of the poster, a yellow bar contains the text 'May 13th – 16th 2013 Copenhagen · Denmark'.

NATIONALMUSEET

CATS

Centre for Art Technological Studies and Conservation

CONSERVATION
IN THE
19TH CENTURY

May 13th – 16th 2013 Copenhagen · Denmark

