



Public paintings by
Edvard Munch
and his contemporaries

CHANGE AND CONSERVATION CHALLENGES

Edited by Tine Frøysaker with Noëlle Streeton, Hartmut Kutzke,
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Public Paintings of Edvard Munch and his Contemporaries

Changes. Conservation. Challenges.

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Contents: Prefaces by O Ottersen and S Henrichsen; Introduction; "Munch's paintings: scientific research in retrospect" – U. Plahter & L. Plahter; Part 1 Munch's early paintings in major Norwegian collections: Edvard Munch's Evening on Karl Johan and its changes of appearance, J. Wardius; Edvard Munch's painting *The Scream* (1893), T. Aslaksby; Spectral Scream: hyperspectral image acquisition and analysis of a masterpiece, J. Hardeberg, et al; Non-invasive investigation of the materials and painting technique of *Puberty* (1894), *Anxiety* (1894) and *Vampire* (1895) by Edvard Munch, F. Rosi et al; Analysis of Munch's paintings by scanning multispectral infrared reflectography: *Anxiety* (1894), *Puberty* (1894) and *Vampire* (1895), B. Topalova-Casadiogo, et al; Edvard Munch's Separation: past and present treatment strategies, F. 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*, K. 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, T. Frøysaker, et al; Unintended contamination? A selection of Munch's paintings with non-original zinc white, T. Frøysaker; Using modern archaeological methods: mapping and understanding life at Nedre Ramme, B. Fønsteli; An artist's study of the archaeological site: Nedre Ramme owned by Edvard Munch (poster presentation), V. Vegem. Part 3 Munch's Aula drafts and paint tubes at the Munch Museum; Edvard Munch: composing monumental drafts and paintings, P. Pettersen; Munch unstretched: 50 ways to hang your painting, L. Aasen, et al; An analytical survey of painted areas in poor condition in Munch's first monumental sketch for *The Researchers*, E. Sandbakken and J. Boon; Chemical investigation of paint media in Edvard Munch's monumental Aula sketches (1909-1916), M. Colombini, et al; Munch's colour tubes: a hidden treasure at the Munch Museum, Oslo, H. Kutzke and B. Topalova-Casadiogo; Munch's colour tubes: analysis of binding media, D. Uldanck, et al. 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*, S. Penn and M. Tucker; Was *Street in Åsgårdstrand* and a *Woman in Red Dress* by Edvard Munch restored by the artist?, R. Poggendorf; Edvard Munch's painting technique and/or environmental influences: creation of a foundation for conservation interventions, K. Korbela; A contribution to the varnish history of the paintings by Edvard Munch at the National Museum and Munch Museum, Oslo, M. Stein and J. Rød; Removing non-original adhesive from Munch's paintings, T. 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', P. Dietemann et al; 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 and Part 2: Fluorescence imaging, J. Mass et al; The conservation of Petar Lubarda's painting *Prisoner*, V. Jovanovic; Conservation challenges and physical changes in *Composition* (1952) by Jean-Paul Riopelle: a case study, I. Bronken and J. Boon. Platform for further discussions. Munch 150: reflections and challenges, B. Ormsby, et al.

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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" – Kamilla 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 Uffelmann, 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? (c.1910): fluorescence imaging and chemical speciation as a function of depth. Part 2: Fluorescence imaging" – Jennifer Mass, Erich Uffelmann, Barbara Buckley, Unn Plahter, Inger Grimstad, John Delaney, Samuel A. Florescu, Alyssa M. Hull, Victoria M. Andrews, Lindsay Burns; "The conservation of Petar Lubarda's painting Prisoner: challenges and results" – Vanja Jovanovic; "Conservation challenges and physical changes in Composition (1952) by Jean-Paul Riopelle: a case study" – Ida Antonia Tank Bronken and Jaap J. Boon; "Platform for further discussions: Munch 150: reflections and challenges" – Bronwyn Ormsby, Tine Frøysaker and Biljana Topalova-Casadiogo. Appendix I: List of Munch's paintings and drafts. Appendix II: List of authors. Appendix III: Abbreviations.