

Bewoners Haga 2016-2017

De bewoners van het Haga Huis volgen elkaar in rap tempo op. Inmiddels is de tweede lichting Fellows gearriveerd en het was leuk om ze allemaal bij elkaar te hebben op donderdag 11 mei 2017. De Fellows leveren een waardevolle bijdrage aan verschillende projecten voor het Rijksmuseum en in het Haga Huis kunnen ze ongestoord werken aan hun projecten.

Van links naar rechts:

Jocye Zelen: Is een Andrew W. Mellon Fellow en werkt aan haar PhD bij de Radboud Universiteit in Nijmegen. Ze heeft eerder gewerkt in het Rijksprentenkabinet en liep stage bij the British Museum in Londen en het Kupferstich-Kabinett in Dresden. In het Rijksmuseum doet zij onderzoek naar prentalbums uit de 16^e en 17^e eeuw, waarbij ze zich focust op Hadriaan Beverland



Alexander Dencher: Is een PhD kandidaat aan de Sorbonne Universiteit in Parijs, waar hij zijn proefschrift schrijft over de triomfantelijke intocht van Willem III van Engeland in Den Haag in 1691. Als Johan Huizinga Fellow heeft hij in het Rijksmuseum onderzoek gedaan naar tijdelijke feestarchitectuur die werd ingezet als vorm van propaganda, en met name de penningen waarop deze bouwwerken werden afgebeeld.

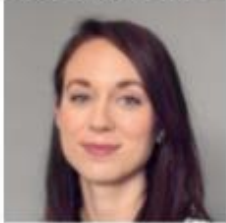
Rachel Wise: Is een PhD kandidaat aan de Universiteit van Pennsylvania, waar ze zichspecialiseert in vroege Noord-Europese kunst. Als Dr. Anton C.R. Dreesmann Fellow doet ze bij het Rijksmuseum onderzoek naar de kunstzinnige reactie op de Nederlandse Opstand rond 1566-1609. Ze heeft haar bachelor en master behaald aan de Brigham Young University. Ze liep stage bij het Warburg Institute en werkte als educator in het Philadelphia Museum of Art.

Roberto Padoan: Roberto is als Migelien Gerritzen Fellow verbonden aan het Rijksmuseum en werkt aan zijn PhD bij het Centre for the Study of Manuscript Cultures aan de Universiteit van Hamburg. Zijn onderzoek draait om het voorspellen van degradatieprocessen van werken van papier. Hij bestudeert hiervoor de gecombineerde invloed van licht en vochtigheid op materiaalmonsters die relevant zijn voor de collecties van het Rijksmuseum.

Marie-Noëlle Grison: Is gespecialiseerd in 18^e eeuwse franse kunst en afgestudeerd aan de Universiteit van Sorbonne in 2011. Heeft daarnaast ook een master in de Japanse taal gedaan. Zij werkt als junior conservator voor een jaar in het Rijksmuseum in het kader van een uitwisseling met de Fondation Custodia in Parijs.

Fellows Haga Huis 2017- 2018

K. Katelyn Hobbs—Dr. Anton C.R. Dreesmann Fellowship



Katelyn Hobbs is a PhD candidate in the History of Art at the University of Pennsylvania, where she studies early modern Northern European painting. At the Rijksmuseum she conducted research for her dissertation, which focuses on the sixteenth-century artist Jan Jansz Mostaert, who worked in Haarlem and at the court of Margaret of Austria, the Habsburg regent of the Netherlands.

Laura Fahrenbrück – Johan Huizinga Fellowship



Dr. Laura Fahrenbrück conducted research into the Rijksmuseum's collection of photo albums created by Wehrmacht soldiers who were based in the Netherlands during the Second World War. She questioned how the 'private' gaze of the soldiers became an actor in the 'public' sphere during and after the war.

Marie-Noëlle Grison



Marie-Noëlle studeerde af aan de Sorbonne universiteit in Parijs en schreef haar masterscriptie over de Salon du Louvre van 1747. Ze was stagiaire voor de curator van het Prentenkabinet van de Ecole des Beaux-Arts, waarna ze werkzaam was als wetenschappelijk medewerker in het Museum voor Schone Kunsten in Rouen voor de tentoonstelling *Trésors de l'Ombre*, met als onderwerp achttiende-eeuwse Franse tekeningen (2013-2014). In maart 2016 werd ze voor een periode van twee jaar benoemd tot junior curator van tekeningen en prenten, waarbij ze haar tijd zou verdelen tussen de Fondation Custodia in Parijs en het Rijksprentenkabinet in Amsterdam. Ze richtte haar onderzoek op de achttiende-eeuwse Franse tekeningen uit deze collecties en was curator van verschillende collecties tekeningen en prenten, zowel in Amsterdam als Parijs.

Fellows Haga Huis September 2018- Augustus 2019

Lizzie Marx – Andrew W. Mellon Fellowship



As a Fellow at the Rijksmuseum, Lizzie Marx explores the visual representations of smell in the Dutch Golden Age. The project seeks to uncover the pertinence and various meanings of odours, and to offer another perspective of this vibrant period. Artworks in the collection that show or reference tobacco smoking, the use of pungent medicines, and fragrant products imported by the Dutch East India Company (VOC), are just some of the aromatic and acrid aspects of Dutch life that are being studied.

Lizzie is a History of Art PhD Candidate at Pembroke College, University of Cambridge. She completed her History of Art BA at King's College, Cambridge, in 2014, and in 2016 she received her MPhil in History of Art at Peterhouse, Cambridge. She previously worked for Art Fund, the United Kingdom's national charity for art in 2014–2015. Lizzie has curated displays in the Fitzwilliam Museum (2017) and the Cambridge University Library (2018), and she recently

contributed to the exhibition catalogue for 'Michaelina: Baroque's Leading Lady', Rubenshuis and Museum aan de Stroom, Antwerp (2018). Lizzie is also a Trustee of the Wiener Library, London, the world's oldest Holocaust archive.

Forough Sajadi – Andrew W. Mellon Fellowship



Forough Sajadi is a PhD candidate in the History of Art at the University of Warsaw in Poland, where she studies Persian and European painting in the seventeenth century. As a Fellow at the Rijksmuseum, she is working on her PhD dissertation. Specifically, she is examining the links between Persian paintings and Netherlandish art during the period 1588–1722. In this research, Forough will collect and analyse Persian paintings that were inspired by Netherlandish artworks. She is also documenting the careers of a few Dutch and Flemish painters who travelled to Persia in the seventeenth century.

Prior to joining the Rijksmuseum, Forough was a Lecturer in the History of Persian Miniatures at the Institute of Art History at the University of Warsaw. She was also a Lecturer in Persian Miniatures collaborating with the Asia and Pacific Museum in Warsaw. She earned her MA in the Research of Art in Tehran, Iran. Outside of academia, she has

extensive experience as a painter and has held a number of exhibitions.

Anna-Claire Stinebring – Dr. Anton C.R. Dreesmann Fellowship



Anna-Claire Stinebring is a PhD candidate in the History of Art at the University of Pennsylvania specializing in early modern Northern European art. At the Rijksmuseum Anna-Claire will be in the early stages of researching her dissertation on Jan van Hemessen, a key but overlooked figure in the development of sixteenth-century Antwerp painting before Bruegel. Hemessen and his peers experimented with radically new representational strategies as well as subject matter to render a worldview where the sacred was newly and firmly enmeshed in the profane. This dissertation focuses on how form and facture shape meaning in Hemessen's complex and original paintings.

Anna-Claire received her MA in art history from the Williams Graduate Program in the History of Art and her BA from Oberlin College. She has previously held the Slifka Foundation Interdisciplinary Fellowship at the Metropolitan Museum of Art (2014-2015). Other recent museum experience includes a

Mellon summer fellowship at the Philadelphia Museum of Art and a graduate lectureship at the Institute of Contemporary Art in Philadelphia. Prior to beginning her graduate study, Anna-Claire served as a curatorial assistant at Oberlin College's Allen Memorial Art Museum.

Fellows Haga Huis September 2019-augustus 2020

Emma C. de Jong – Andrew W. Mellon Fellowship



Emma C. de Jong is a PhD candidate at Emory University and the University of Groningen. During her Fellowship at the Rijksmuseum she will be working on her PhD dissertation, which looks at the use of personifications in allegorical prints and zinnespelen (rhetorical morality plays) produced in Antwerp and Haarlem between 1550 and 1600. With the aid of the Rijksmuseum's extensive print collection, she will investigate how print makers and playwrights included personifications in a narrative and how they employed them to convey an argument.

Emma completed her BA degree in History of Art with honours at the University of York in 2014. She completed her MA in Art History, Curatorship, and Renaissance Culture at the Warburg Institute in partnership with the National Gallery, London. Her master's thesis looked at Sebastiaan van Noyen's 1558 prints of the Baths of Diocletian. In 2016, she joined the Emory Art History department to study

16th- and 17th-century prints in the Low Countries. At Emory, she was the co-curator of the Pitts Library exhibition 'The Materiality of Devotion: from Manuscript to Print'. In 2019 she joined the sandwich-PhD program at the University of Groningen.

Sandra Racek – Andrew W. Mellon Fellowship



Sandra Racek is a PhD candidate at Northwestern University, where she studies art of the Dutch Golden Age. She received an MA in History of Art from University College London and a BA from Fordham University in New York.

As a Fellow, her research will support her dissertation on depictions of fictional male to female cross-dress in paintings, prints, and drawings from 1600-1680. Her aim is to survey and analyse what were in the 17th century, sought-after images of specific mythological and pastoral narratives by famous artists whose subject matter has been overlooked with regard to gender, illusion, and deceit. Deceit was a foundational concept in art theory, which referred to the pleasing qualities of hyper-realistic images, and also appeared as a theme in artworks. Her research will address the extent to which images of male to female cross-dress were symptomatic of broader interests in the theme of illusion

and deceit; what visual cues of gender or narrative such as dress, gesture, bodily characteristics, or attributes could indicate to viewer that he or she should recognize a cross-dressed male figure; and what visual skills informed the process of understanding these cues.

Anna-Claire Stinebring – Dr. Anton C.R. Dreesmann Fellowship



Anna-Claire Stinebring is a PhD candidate in the History of Art at the University of Pennsylvania specializing in early modern Northern European art. In her second year as the Rijksmuseum Dreesmann Fellow, Anna-Claire is continuing dissertation research on Jan Sanders van Hemessen, a key but overlooked figure in sixteenth-century Antwerp painting before Bruegel. Van Hemessen pioneered radically new pictorial strategies and subject matter, and his paintings are distinguished by their central focus on the human body. This monographic dissertation investigates how form and facture shape meaning and will include the first catalogue raisonné of this major Netherlandish painter.

Anna-Claire received her MA in art history from the Williams Graduate Program in the History of Art and her BA from Oberlin College. She has previously held the Slifka Foundation Interdisciplinary Fellowship at the Metropolitan Museum of Art (2014-2015).

Other recent museum experience includes a Mellon summer fellowship at the Philadelphia Museum of Art and a graduate lectureship at the Institute of Contemporary Art in Philadelphia. Prior to beginning her graduate study, Anna-Claire served as a curatorial assistant at Oberlin College's Allen Memorial Art Museum.

Fellows Haga Huis September 2020-augustus 2021



Dr. Anton C.R. Dreesmann Fellow

Name: Naoko Adachi

Research advisor: Menno Fitski

Biography:

Naoko Adachi is a PhD candidate at the University of Pennsylvania. Her research concerns **19th century Japanese art made for export, focusing on the production of photograph albums.** Made for foreign travelers, these albums contained large-scale, hand-colored photographs bound between luxurious lacquer covers. These photographs presented views of landscape and people that emphasized Japanese tradition, and at a time of rapid modernization and emerging imperialism, constructed an imagined Japan for a foreign audience. Considering the intertwined network of photographers, painters, and craftsmen, her work on these souvenir albums offers a new approach that transcends the boundaries of media. As a Fellow at the Rijksmuseum, she will investigate how the unique relationship between Japan and the Netherlands played a role in the transition of Japanese art at the beginning of the Meiji period.

She received her MA from the University of Pennsylvania and her BA from Doshisha University in Japan. She has previously held Mellon summer graduate fellowship and served as a Spotlight graduate lecturer at the Philadelphia Museum of Art.



The Migelien Gerritzen Fellow

Name: Wouter Soudan

Research advisor: Rob Erdmann

Biography:

Wouter develops techniques for the algorithmic analysis of art by applying computer vision and information theory to art historical scholarship. Wouter was trained as an art historian (Leuven, 2002, egregia cum laude), holds bachelor degrees in classical languages and philosophy (magna cum laude), and graduated from the Plantin-Moretus Museum (Antwerp, 2007, summa cum laude). He received a **PhD from the University of Leuven (Aspirant FWO, 2008) with a dissertation on eighteenth-century art theory.** He was a postdoctoral researcher (Antwerp, 2009–2012) in the field of computational linguistics working on the digitization of medieval archives. Engrossed in printing technology, Wouter took courses in intaglio and founded a letterpress studio. Until 2013 he was a passionate educator, lecturing on typography, to eventually settle as a freelance software consultant. As an independent scholar, Wouter has specialized in book history, with an emphasis on paleographic transcription, incunabula types and their digital revival, which engendered novel insights for the preventive conservation of prints.

As a Migelien Gerritzen Fellow, Wouter works on the Rijksmuseum's extensive, excellently digitized print collections to expand his research into virtual reconstruction. By building on previously explored software techniques, **the project aims to model an image bank with formal descriptors, and to design methodologies for automated extraction of graphic features.**



The Migelien Gerritzen Fellow

Name: Liu, Chun (Tracy)

Research advisor: Katrien Keune

Biography:

Tracy's fellowship research **focuses on developing an improved chemical understanding of the sensitivity of aged oil-containing layers in paintings to subtle chemical changes in cleaning reagents.** Specifically, her research aims to determine whether more specific chemical matching can permit the selective removal of oil-based retouchings or oil-containing varnish layers without impacting original oil-bound paint layers. The project focuses on the use of benzyl alcohol derivatives, small organic molecules with additional functional groups appended to a benzyl alcohol core, to determine if chemical changes within a specific class of chemical compound can lead to greater selectivity in the cleaning of oil paintings.

Prior to starting her fellowship, Tracy obtained a B.S. in Chemistry from the University of California, Berkeley (2010), a **Ph.D. in Organic Synthesis and Catalysis from Princeton University (2017)**, and just obtained her **M.S. in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation** with a specialization in Paintings Conservation (2020). She spent her last year of Art Conservation Masters study interning in the Paintings Conservation Department at the Rijksmuseum (2019 – 2020).

Fellows Haga Huis September 2021-augustus 2022



Name: Namrata Kanchan

Andrew W. Mellon Fellow

Research advisors: Anna Slaczka and Jan de Hond

Namrata Kanchan is a PhD candidate at the University of Texas at Austin. She received a MA degree from Columbia University in South Asian and Middle Eastern Studies and a MS from Boston University in Communication Studies.

Her dissertation examines the interconnected and multilingual literary and visual spheres of the seventeenth-century Deccan sultanate of Golconda in South Asia. **As an Andrew W. Mellon Fellow, she will focus on Deccan *muraqqas* (albums) as a repository of literary, pictorial, and calligraphic innovation and study the ways they were assembled and incarnated for different audiences.** In particular, she will explore the Indo-Islamic albums made for a Dutch clientele in Golconda – the Rijksmuseum's Witsen (ca. 1670s) and Adrianus Canter Visscher (1728-1740) albums-- and demonstrate the ways in which these artifacts were as a continuation of the Deccan's innovative album culture.



Dr. Anton C.R. Dreesmann Fellow

Name: Naoko Adachi

Research advisor: Menno Fitski

Biography:

Naoko Adachi is a PhD candidate at the University of Pennsylvania. Her research concerns **19th century Japanese art made for export, focusing on the production of photograph albums.** Made for foreign travelers, these albums contained large-scale, hand-colored photographs bound between luxurious lacquer covers. These photographs presented views of landscape and people that emphasized Japanese tradition, and at a time of rapid modernization and emerging imperialism, constructed an imagined Japan for a foreign audience. Considering the intertwined network of photographers, painters, and craftsmen, her work on these souvenir albums offers a new approach that transcends the boundaries of media. As a Fellow at the Rijksmuseum, she will investigate how the unique relationship between Japan and the Netherlands played a role in the transition of Japanese art at the beginning of the Meiji period.

She received her MA from the University of Pennsylvania and her BA from Doshisha University in Japan. She has previously held Mellon summer graduate fellowship and served as a Spotlight graduate lecturer at the Philadelphia Museum of Art.



Andrew W. Mellon Fellow

Name: Maddalena Alvi

Research advisor: Ludo van Halem

Maddalena has recently submitted her PhD at the University of Cambridge.

Her dissertation, "The Flood: The European Art Market and the First World War

" reconstructs the history of the European art market between 1910 and 1925 .

Maddalena's postgraduate studies were fully funded by the British Arts and Humanities Research Council and the German Studienstiftung. She was also a

graduate fellow of the joint Centre for History and Economics at Cambridge and

Harvard University . Before starting her doctoral research, Maddalena gained an MSc in Economic and Social History from the University of Oxford and an MLitt in Art History while completing a traineeship at Christie's in London. At the Rijksmuseum in Amsterdam, Maddalena will transform her doctoral thesis into a monograph and conduct additional research on the Dutch auction market.

Fellows Haga Huis September 2022-Augustus 2023



Dr. Feng Nan Fellow

Name: Feng Nan

Research advisors: Annemies Broekgaarden and Ching-Ling Wang

Dr. Feng Nan holds a Ph.D. degree in Archaeology and Museology and is now Associate Professor at the School of Archaeology, Jilin University (Jilin, China). Her research focuses on museum education and museum environment study. She will spend 12 months at the Rijksmuseum, where she will systematically study the theoretical fundamentals of museum education, including constructivism and object-based learning, museum-school collaboration, adult education activity planning, and museum education evaluation models. She also plans to develop a Chinese art education programme based on her in-depth research on the Chinese art collection of the museum.

Erin Wrightson has been awarded the Anton C. Dreesmann Fellowship at the Rijksmuseum for the 2022-2023 academic year. The fellowship will provide funding for her to spend a year of research at the museum to work on her dissertation, "A Cartography of Wood: Envisioning Extractivism in Colonial Brazil."



Doctoral Candidate selected for the Andrew W. Mellon Fellowship at the Rijksmuseum in the Netherlands

MARCH 29, 2022

Urna Mukherjee has been selected for the Andrew W. Mellon Fellowship at the Rijksmuseum in the Netherlands, for "object-based research involving the art and cultural history of the Low Countries." Her research proposal is titled, "Material Cultures and Global Influences of Dutch Shipbuilding from the Seventeenth to the Nineteenth Century". She plans to study an impressive collection of ship models held at the museum, many of which originated at the Dutch East India Company.

Fellows Haga Huis September 2023-Augustus 2024

Johan Huizinga Fellow - Name: Josephine Koopman

Research advisors: Eveline Sint Nicolaas & Alexander Dencher



Josephine received her master's degree in Heritage and Memory Studies at the University of Amsterdam in 2022. Her thesis *(post)colonial smellscapes: an inquiry into olfactory heritage* considered the relationships between smell and heritage. The research was carried out in association with the European project *Odeuropa*. Besides the notion of olfactory heritage, she is interested in memories of empire and colonialism. In 2019 she obtained her bachelor's degree in European Studies with a thesis that addressed literary representations of the barbarian. **While at the Rijksmuseum, she will consider snuffboxes from the collection as points of entry to explore the early modern manufacture, trade, and consumption of snuff tobacco**

in the Netherlands.

Dr. Anton C.R. Dreesmann Fellow - Name: Marian (Molly) Leech

Research advisor: Stephanie Archangel



Molly Leech (she/her) is a PhD Candidate in the department of History at the University of Pennsylvania. She holds an MA in Archaeology with specializations in Museum Studies and Archaeology of the Americas from Leiden University and a BA in Anthropology & Sociology from Lafayette College. Broadly, she is interested in interdisciplinary research, material histories, and decolonizing methodologies. Her dissertation research examines the political economy of the seventeenth-century fur and wampum trades in Northeastern America and artisan practices of felting, hatting, and collecting in early modern Europe. **At the Rijksmuseum, she will examine the dialectics of early modern inter-cultural exchange and representation, assessing how Indigenous materials featured in: cultural, economic, and political encounters; visual and textual representations; colonial maps and narratives; and sites of production and circulation. She will interrogate deeper histories of fur and fashion in sixteenth-century Europe, particularly in the Dutch Republic.** Overall, her goal is to explore how Native value systems, diplomatic traditions, and ecological knowledge shaped the terms of exchange in what the Dutch called "New Netherland" and to contribute to urgent conversations around ecological precarity and colonialism and its legacies. Molly is also 2023-2024 Short Term Fellow at the John Carter Brown Library at Brown University and a graduate researcher for the Penn-Mellon Just Futures project, *Dispossessions in the Americas: The Extraction of Bodies, Land, and Heritage from La Conquista to the Present*.

Fellows Haga Huis September 2024-Augustus 2025

Mellon Postdoctoral Fellow: Mrinalini Sil

Research Advisor: Anna Slaczka Conservator Aziatische kunst



Delfts blauwe tegels

De vormen en functies van Delfts blauwe tegels in Jāinatempels in vroegmodern Zuid-Azië

Dit project onderzoekt de materiële cultuur met betrekking tot het gebruik van Delfts blauwe tegels in Jāinatempels in Murshidabad, Bengalen, om te reflecteren op de wereldwijde smaak in en vraag naar porselein in de vroegmoderne wereld.

Over het project

Het Rijksmuseum bezit een formidabele collectie Delfts blauwe objecten uit de 17de, 18de en 19de eeuw. Dit project neemt de collectie als uitgangspunt om de transregionale mobiliteit van objecten tussen Nederland en Zuid-Azië in de vroegmoderne periode te benadrukken, en om de architectuur van jāinatempels in de provincie Bengalen te onderzoeken. Door te focussen op het uitgebreide gebruik van Delfts blauwe tegels in de interieurdecoraties van deze gebouwen, wordt onderzocht hoe deze objecten in de smaak begonnen te vallen van kosmopolitische connaisseurs, wat uiteindelijk werd geassocieerd met het gebruik van deze tegels door de elite bij het hof en koninklijk mecenaat in het vroegmoderne Zuid-Azië.

Doel van het project

Door de verschillende vormen van mobiliteit van Delfts blauwe tegels tussen Nederland en jāinatempels in vroegmodern Zuid-Azië in kaart te brengen, zal het project het onderzoek van de tegels, de bijbehorende materiële cultuur en vroegmoderne transculturele esthetische keuzes op een kunsthistorische manier aanpakken.

De historisch belangrijke Delfts blauwe tegels worden met vernietiging bedreigd als gevolg van renovaties die plaatsvinden als onderdeel van het lopende tempelmoderniseringsprogramma van de jāinagemeenschap. Een belangrijk doel van dit project is om de overgebleven tempels te documenteren en zo een archief op te bouwen van dit bedreigde en verwaarloosde erfgoed dat India en Nederland delen.

Anton C.R. Dreesmann Fellow:
Research Advisor:

Nicholas Purgett
Marije Jansen



Etsen, graveren, uitwisselen

Japanse koperdiepdruk en de uitwisseling met Nederland in de late 18e eeuw

Ondanks een door de staat gesteund beleid van isolationisme, waren kunstenaars en geleerden gedurende de Edo-periode in Japan voortdurend gefascineerd door kunst van buiten de Japanse archipel. Dit project maakt gebruik van prenten en geïllustreerde boeken uit de collecties van het Rijksmuseum om te onderzoeken hoe en waarom Japanse kunstenaars zich in de late Edo-periode aangetrokken voelden tot etsen en graveren.

Over het project

Dit project onderzoekt de invoer van westerse anatomische handboeken, prenten en handleidingen voor kunstenaars in Japan aan het eind van de 18e eeuw, om het narratief te ontzenuwen dat de Japanse prentkunst beperkt is tot blokdruk.

In *Verhandeling over westerse afbeeldingen* uit 1799 beschrijft de Japanse prentkunstenaar Shiba Kōkan (1747-1818) bepaalde westerse illustraties als zo realistisch dat ze 'de genialiteit en superioriteit van de westerse kunst' aantoonen. Deze afbeeldingen waren gravures en etsen in boeken uit de Nederlandse handelspost Dejima. In Edo (nu Tokio) onderzocht een kleine groep toegewijde onderzoekers van Hollandse cultuur door reverse engineering de taal, wetenschap en artistieke technieken die ze in deze boeken aantroffen.

Doel van het project

Dit project ondersteunt promotieonderzoek naar de ontwikkeling van koperdiepdrukmethoden zoals etsen en graveren in het Japan van de late 18e eeuw. Hoewel dit onderwerp op zichzelf al een fascinerend, zij het onderbelicht aspect is van de drukcultuur uit de Edo-periode, probeert dit project daarnaast Japanse koperdiepdruk te integreren in een breder discours over koloniale en exportdrukunst. Er wordt ook gekeken naar de manieren waarop sleutelfiguren in de uitwisseling en productie van koperdiepdrukken in Japan aansluiting zochten bij projecten binnen de shogun-regering rond landmetingen, prospectie en militaire verdediging.

Migeliën Gerritzen fellow: Fabiana Di Gianvincenzo
Research advisor: Prof. dr. Katrien Keune



Was-harsbedoeking

Een onderzoek naar de staat van conservering en het niveau van oxidatie van met was-hars bedoekte schilderijen

Het proces van was-harsbedoeken werd in de 19e en 20e eeuw toegepast om schilderijen op doek te verstevigen. Dit project bestudeert de samenstelling en emissies van was-hars om moleculaire kenmerken te koppelen aan de staat van het schilderij.

Over het project

Was-harsbedoeking, of 'de Hollandse methode', werd in de 19e en 20e eeuw gebruikt om canvasschilderijen te verstevigen. Hierbij werd het schilderij geïmpregneerd met een mengsel van bijenwas en hars om een nieuw doek aan het origineel te hechten. In de loop der tijd zijn veel schilderijen, waaronder de meeste in de collectie van het Rijksmuseum, met was-hars bedoekt, waarbij er gebruik werd gemaakt van verschillende recepten en methoden. De huidige staat van deze schilderijen wisselt. Er moet een methode worden ontwikkeld waarmee de degradatiestatus eenvoudig kan worden beoordeeld, om een duidelijker beeld te krijgen van de staat van de collectie en een beter onderbouwde strategie voor toekomstige conservering mogelijk te maken.

Doel van het project

Na verloop van tijd worden de bestanddelen van was-hars afgebroken en kan er schade ontstaan aan het originele schilderij. Potentiële vormen van schade zijn onder andere barsten en donker worden, en vervorming en delaminatie van het originele en het aangehechte doek. In dit project wordt gebruik gemaakt van analytische pyrolyse en headspace-analyse, in combinatie met chromatografie en massaspectrometrie-technieken, om de oxidatiestatus te bepalen van bedoekingsmaterialen in een aantal schilderijen uit de Rijksmuseumcollectie. De resultaten zullen worden gecorreleerd met informatie uit conserveringsverslagen in de archieven van het museum, om degradatieprocessen te onderzoeken die samenhangen met de leeftijd en samenstelling van de bedoeking.