

CURRICULUM VITAE

Dr Erma Hermens
Lord Kelvin-Adam Smith Senior Lecturer in Technical Art History
History of Art
College of Arts
University of Glasgow
Erma.Hermens@glasgow.ac.uk

Education

Jan. 2002 PhD in art history, University of Leiden, The Netherlands
1988 Masters degree Italian Language and Literature, Leiden University.
1987 Masters degree History of Art, Leiden University.
1986 Student exchange (History of Art) of 6 months in the United States; University of Minnesota, Minneapolis; Cornell University, Ithaca.

Current position

2012- Lord Kelvin Adam Smith Senior Lecturer in Technical Art History, History of Art Department, University of Glasgow.

2009-2012 Lord Kelvin Adam Smith Lecturer in Technical Art History, History of Art Department, University of Glasgow.

Former positions

2006-2009 Lord Kelvin-Adam Smith Research Fellow, History of Art Department, University of Glasgow.
2004-2006 Part-time lecturer (Undergraduate and Postgraduate: Historical Painting Techniques, History and Ethics of Conservation, Authenticity Issues), History of Art Department, University of Glasgow.
-Research assistant for National Inventory of European Paintings Project, Glasgow Museums, Paisley Museums and Art Galleries and collection of Hunterian Art Gallery (Pilgrim Trust Grant).
2002- 2005 Freelance painting conservator Hunterian Art Gallery.
2002-April 03 Organisation and research for the Whistler 2003 Centenary Exhibition, new permanent technical display, Hunterian Art Gallery.
2002 Research Assistant, Centre for Whistler Studies.
2000 Research Assistant World Museum, Rotterdam.
1998-1999 MolArt Fellow (Molecular aspects of ageing of painted works of art, an interdisciplinary research project, FOM Institute, University of Amsterdam): Technical Art History research of 17th Century Netherlandish still-lives for exhibition at the Rijksmuseum, Amsterdam.
1998-2001 Guest lecturer, the Netherlands Institute of Cultural Heritage courses for Museum staff: 'The care of museum objects'; 'Ethics of conservation for the curator and conservator'; Course on conservation and ethics of conservation for Christies, Amsterdam.
1997- 2001 Painting conservator, Netherlands Institute of Cultural Heritage, Department of Collection Management Rijswijk, State collection.

- 1997 Project organiser Netherlands Institute of Cultural Heritage, Department of Education: Organisation of International workshop *Historical documentary sources on painting techniques: interpretation, reconstruction and their place in art historical research*.
- 1995- 2001 Guest lecturer University of Leiden and University of Utrecht, Art History departments: Technical Art History; Conservation and Management of Museum Collections; Historical Art Techniques (Painting, sculpture, graphics); Ethics of conservation.
- 1989-1996 PhD researcher and Teaching assistant, Art History Department, University of Leiden.
- 1988-1996 Research Assistant/ PhD, University of Leiden, Art History.
- 1992-1993 Assistant painting conservator, The Mauritshuis, The Hague.
- 1988-1992 Trainee painting conservator at the Frans Hals Museum, Haarlem.

Research Interests

My research concerns Technical Art History (TAH), a new multidisciplinary research area linking together art historical research and scientific analysis. Its emphasis is on the application of new and established scientific techniques to art object-based research, drawing together the disciplines of art history, conservation and the physical sciences to create an interdisciplinary analytical framework in which we can gain insights into artists' methods and intentions, attribution issues, authentication, changes of appearance, and preservation. I have a special interest in Dutch, Flemish and Italian painting techniques of the 16th and 17th century. An important part of my TAH research relates to research of historic primary sources on art technology: such as treatises, manuals, recipes, artists' correspondence, ledgers; and visual sources on artistic practice such as studio interiors, images of the artist at work, tools and materials, photographs, film artists' interviews; historic tools or pigment collections etc. I have a special interest in issues of Authenticity and Authentication: the interpretation of authenticity in the context of the material, contextual and conceptual aspects of the artist's original intent (including modern and contemporary art), and also as a marker for conservation decision-making processes - both in the past and present - and in conservation ethics. My research is often conducted within an interdisciplinary team including scientists, which is challenging but can result in innovative approaches and new applications.

Current Research projects and grants

- Research network Getty Grant for the Centre of Textile Conservation and Art History (PI Prof Nicholas Pearce), 2011-2013, for research networks meetings organised by Erma Hermens and Frances Lennard, to generate collaborative projects in the remit of the Centre, involving other HEI and non HEI Institutions.
- Partner in Network for Conservation of Contemporary Art Research (NeCCAR): International Research network funded by internationalisation fund of the Netherlands Organisation for Fundamental Research (NWO), 2011-2014.
- *European Culture Fund* (Strand Collaborative Projects, until March 2013): Partner, with Dr Jorgen Wadum and colleagues, National Gallery of Denmark, Copenhagen- Greta Koppel and colleagues, Kadriorg Art Museum, Tallinn. The project concerns an interdisciplinary, collaborative technical art history research project on four 16th century Boschian paintings, all depicting a version of the same scene *Christ Driving the Traders from the Temple*. See: <http://www.bosch-bruegel.com>

<http://www.smk.dk/en/explore-the-art/visit-the-conservator/research-in-conservation/four-paintings-magnified/>

- Samuel H. Kress Foundation Digital Resources grant 2010-2013) for the new on line edition of ArtMatters: International Journal for technical Art History
See: www.artmattersjournal.org
- National Gallery Travel Grant (2011), with Peter Black, curator Old Master Paintings and Prints and Drawings, Hunterian Art Gallery, University of Glasgow, to start research for
- British Academy Small Research Grant (2011): CI with Dr Patricia de Montfort (History of Art, University of Glasgow), 'Whistler's Water colours: Technique and Style', for exhibition at the Freer Gallery, Washington DC and Hunterian Art Gallery, University of Glasgow.
- British Academy Small Research Grant (2011): PI (Principal Investigator), 'Tracing Bosch and Bruegel: Four paintings magnified'.
- Samuel H. Kress Foundation student scholarships (2009-2011) for American students to participate in the MATechnical Art History: Making and Meaning: Programme.

Administration

- 2012- Level 2 convenor
- 2009- 2012 Postgraduate Research Convenor, History of Art.
- 2009- 2012 Member of the Postgraduate School Committee, School of Culture and Creative Arts, College of Arts
- 2009 Convenor of the MLitt Programme *Making and Meaning: Approaches in technical Art History*.
- 2010- Head of the Technical Art History strand in the Centre for Textile Conservation and Technical Art History.

Teaching

Postgraduate

One year MLitt Programme 'Making and Meaning: Approaches in Technical Art History' with the following courses:

- *The Authentic Artwork*. This course discusses material, conceptual and contextual authenticity both for historical and modern/contemporary art, artists' original intent as basis for conservation decision making in past and present, connoisseurship.
- *Art in the Making 1. Historical techniques, 2. Modern and Avant-garde techniques*. These courses consider a range of technical highlights in the development of artists' techniques, and include practical workshops such as tempera painting, gilding, oil painting (all using historical recipes), printmaking, collage, performance (the latter three with local artists), all set against a theoretical context.
- *Testimonies on Artist's Practice*. Concerns art technological source research in collaboration with Special Collections, University library: the students analyse and comment on a primary source.

Supervision PhDs

1st supervisor

1. Rebecca Gordon, AHRC PhD candidate, 'Replace, reinstall, restore: a reconsideration of material authenticity in Contemporary Art.' 2009-graduating June 2012.
2. Christa Gattringer, Lord Kelvin Adam Smith PhD candidate, '17th Century Antwerp Studio Practice: an Interdisciplinary Approach', 2008-2012.
3. Sophie Kromholz, Colledge Grant PhD candidate, 'Vanishing Act – Notions of Beauty Surrounding the Physical Disappearance of the Artwork's Material in Temporary Modern and Contemporary Art', 2011-2014.
4. Victoria Noel-Johnson, 'Modern Master or Kitsch Apprentice: De Chirico and his relationship with the Old Masters', 2012-2015.
5. Amy Todman, AHRC PhD candidate, 'Contours of celestial and terrestrial topography in Britain 1660-1820: aspects of art and natural philosophy', 2009-2012.

2nd supervisor

6. Rebekah Doroszenko, AHRC PhD candidate, 'The Georgian use of botany, nature and landscape, meaning and method' 2011-2013

Symposia Organisation

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| 2012 | Co-organisator international symposium <i>The Real Thing: The Use of replicas in Conservation and Investigation</i> , Centre for textile Conservation and Technical Art History, University of Glasgow 6-7 December 2012. |
| 2012-2012 | Member of Steering Committee, ICON conference, University of Glasgow, 2013.
Co-organisator of International Symposium 'Copying, Replicating and Emulating in 15 th -18 th Century Art', with Dr Jørgen Wadum, at the National Gallery of Denmark, Copenhagen, 21-22 May 2012. |
| 2007-8 | Organisation conference 'Study and Serendipity: Testimonies on Artists' Practice', 3 rd international Symposium of the Art Technological Source Research Working Group, ICOM-CC, 9-10 June, 2008, University of Glasgow. |
| 2006-7 | Organisation with Dr. Tina Fiske of International Conference 'Art, Conservation and Authenticities: Material, Concept, Context', September 12-14, 2007, University of Glasgow |
| 2006 | Organisation Conference 'Authenticity and Conservation', University of Glasgow, March 24. |
| 1998 | Member of 'Technical Committee' of the 17th International Congress of the International Institute for Conservation of Historic and Artistic Works (IIC, London): <i>Painting Techniques. History, Materials and Studio Practice</i> , Dublin 7-11 September 1998. |
| 1997 | Organisation of international Workshop <i>Historical documentary sources on painting techniques: interpretation, reconstruction and their place in art historical research</i> , for the Netherlands Institute for Cultural Heritage and the Research School for Art History. The workshops consisted of two days theoretical seminars and a five day practical exercise, reconstructing 17 th -century painting techniques. |
| 1995 | Organisation with ICN (Netherlands Institute for Cultural Heritage, Amsterdam), international symposium <i>Historical Painting Techniques, Materials and Studio Practice</i> , University of Leiden. The Getty Conservation Institute published the pre-prints. |

Exhibition Organisation

- Co-curator *Rembrandt and the Passion*, Hunterian Art Gallery, September 2012. Technical Art History research display of Rembrandt's Entombment panel, HAG, research in collaboration with the Scientific Department, National Gallery London.
- Co-Curator *Bosch and Bruegel: Four Paintings Magnified*, Kadriorg Art Museum, Tallinn, Estonia, October 2011- March 2012.

Selected Talks-Chairing since 2006

- 'The Botteghe degli Artisti: artistic enterprise at the Della Rovere and Medici courts in the late 16th century', The British Museum, International Symposium, The Renaissance Workshop, 11-12 May 2012.
- 'James McNeill Whistler, conservation and experiments', speaker (and session chair) Technical Art History Conference, Kadriorg Art Museum, Tallinn, Estonia, 8-9 June, 2011.
- Lecture 'Looking through Vermeer: Reflections on his Painting Techniques', National Gallery Edinburgh, January 2011 (with exhibition The Young Vermeer)
- Sally Rush and Erma Hermens, 'Portraits of James V of Scotland – adaptation and emulation', Symposium Tudor and Jacobean Painting: Production, Influences and Patronage, 2-4 December 2010, National Portrait Gallery, London.
- 'James McNeill Whistler and his studio practice', National Gallery of Denmark Copenhagen lecture series: May 2011.
- Session chair, *The Technical Examination of Old Master Drawings: a symposium in conservation science*, British Museum, 20th May 2010.
- Session convenor 'Many Hands Make Light Work: the Division, Status and Valuation of Artistic Labour in 16th- and 17th-century Northern European Art', AAH Annual Conference 2010, 15 - 17 April, University of Glasgow
- 'James McNeill Whistler, fluidity, finish and experiment', National Gallery London Conference, The National Gallery Technical Bulletin 30th Anniversary Conference 16th – 18th September 2009.
- Key note at Lord Kelvin Adam Smith seminar on interdisciplinary research, University of Glasgow, April 2009.
- Lecture: 'Landscapes of Paul Bril: reality or fantasy', National Gallery, Edinburgh, October 2008.
- 'En plein soleil: Whistler, Nature and Memory', at 'Study and Serendipity: Testimonies on Artists' Practice', 3rd international Symposium of the Art Technological Source Research Working Group, ICOM-CC, 9-10 June, 2008
- 'The Pesaro Court Workshops: Organisation, Collaboration and Production', 34th annual AAH conference, 2-4 April 2008, Tate Britain:
- 'The Mariani-Cibo treatise: contents and context.', International Institute of Conservation symposium, Munich, September 2006:
- Lecture 'Rembrandt in the studio', National Gallery, Edinburgh, June 16, 2006
- Lecture 'James McNeill Whistler's oil paintings: texture or conjecture'. March 24, 2006, Conference 'Authenticity and Conservation', Glasgow University

Membership

Assistant Coordinator Theory and History of Restoration, working group, ICOM-CC.

Member Working group Paintings 1+2, both ICOM-CC.

Member International Institute for Conservation (IIC) and Institute of Conservation (ICON)