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## CONTRIBUTOR BIOGRAPHIES

**Karoline Beltinger** received her diploma in paintings conservation at the University of Applied Sciences in Bern in 1987. Between 1988 and 1994 she worked for the foundation Stichting Kollektief Restauratie Atelier in Amsterdam, from 1992 as the foundation's co-director. From 1994 she was Head of Conservation at the Historical Museum Basel and in 1998 she accepted the position as Head of Art Technology of the Swiss Institute for Art Research (SIK-ISEA) in Zurich. Karoline Beltinger and her staff of art conservators and conservation scientists collaborate with SIK-ISEA's art historians on a regular basis, implementing research projects in the fields of technical art history and conservation science. In 2007 she launched the book series KUNSTmaterial.

**Sandro Baroni** is an experienced art restorer and expert in the history of artistic techniques. He has taught and presented various courses at numerous fine arts academies and schools of conservation and preservation. A former professor of History of Artistic Techniques in the Department of Technology, Conservation and Restoration at the University of Bologna, he now holds the position of Scientific Advisor at the Maimeri Foundation in Milan. Sandro Baroni has published extensively, both for academic publications and in the popular press. His research interests include the methods of interpretation of literary sources for medieval and Renaissance art technology.

**Ursula Baumer** was trained as a chemical technician at the Elhardt School of Chemistry in Munich. Since 1988 she has worked as a research assistant at the Doerner Institut, Munich, and is responsible for the application of gas chromatography and mass spectrometry in the analysis of organic materials and coatings on works of art.

**Cedric Beil** was trained as a chemical technician at the Elhardt School of Chemistry in Munich. He joined the Doerner Institut in 2007 in the context of a research project on tempera painting around 1900 during which he was responsible for the analysis by gas chromatography.

**Dr Patrick Dietemann** studied chemistry at the Swiss Federal Institute of Technology (ETH), Zurich where he obtained a PhD in analytical chemistry with his thesis on the ageing of natural resin varnishes on paintings. From 2003 he held a scientific position at the Zentrallabor of the Bavarian State Office of Historic Monuments, where he was responsible for the analysis of organic materials. In 2007 he was appointed as the Head of Organic Analysis at the Doerner Institut in Munich. His research interests include numerous studies on aspects of the binding media of paintings and other objects of art and cultural heritage.

**Professor Ester S. B. Ferreira** is an analytical chemist. She obtained a PhD at the University of Edinburgh in the analysis of natural yellow dyes in 2002. In the following year, she joined the Painting Studies Group at the FOM Institute for Atomic and Molecular Physics (AMOLF) in Amsterdam as a postdoctoral researcher, where she worked on the analysis of paint binding media. Upon completion of her research in the Netherlands, she accepted the position of Head of the Laboratory at SIK-ISEA, Zurich, in 2006. In March 2016, she was appointed professor of Applied Natural Sciences in Conservation and Restoration at the Cologne Institute of Conservation Science (CICS/TH Köln).

**Dr Irene Fiedler** studied chemistry at the Technical University of Munich. From 1989 to 2013 she worked as a scientist at the Doerner Institut, Munich, where she was responsible for the analysis of proteinaceous materials in paintings and art objects. She received her PhD in analytical chemistry with a thesis on the stability of proteinaceous binders in the presence of inorganic pigments.

**Dr Kathrin Kinseher** is a researcher in the field of technical art history, with areas of interest in painting materials and artistic painting practices. Since 1995 she has headed the painting technique workshop at the Munich Academy of Fine Arts ([www.maltechnikwerkstattwordpress.com](http://www.maltechnikwerkstattwordpress.com)), which provides art students with practical information on materials and techniques. Prior to her arrival at the Munich Academy she worked as a paintings

conservator at the Museum Ludwig and the Wallraf-Richartz Museum in Cologne. Kathrin Kinseher holds a diploma from Cologne Institute of Conservation Sciences (1990) and a PhD from the Technical University of Munich. Her dissertation *Womit sollen wir malen?* was awarded the University Prize of the City of Munich in 2013.

**Dr Federica Marone** is Beamline Scientist at the TOM-CAT beamline at the Swiss Light Source, Paul Scherrer Institute, Switzerland (since 2006). She holds an Earth Sciences degree with specialisation in seismology and a PhD in seismology dedicated to seismic tomography, both from the ETH Zurich. Her current research focuses on the development of novel algorithms for X-ray tomographic reconstruction (analytic and iterative approaches), mitigation of artefacts, phase retrieval and quantitative data analysis.

**Dr Jilleen Nadolny** is a historian of art technology. She obtained a MA in art history and a qualification in paintings conservation from New York University, USA, followed by a PhD in technical art history from the Courtauld Institute, London University, UK, in 2000. From 2003 to 2009 Jilleen held the position of associate professor in the Department of Conservation at the University of Oslo (Norway), where she taught history and ethics of conservation, technical art history and scientific examination techniques for works of art. In 2010, she joined Art Analysis & Research, London, in the capacity of Principal Investigator. The company provides a full range of art-technological services, including technical imaging, scientific analysis of painting materials and consultancy in technical art history.

**Dr Wibke Neugebauer** obtained a diploma in the conservation and restoration of painting and sculpture at the Stuttgart State Academy of Art and Design. From 2007 to 2014 she held the position of paintings conservator at the Doerner Institut (Bavarian State Collections, Munich) where she worked within an interdisciplinary team as part of a research project on tempera painting. These investigations formed the basis of her PhD, awarded in 2015 by the State Academy of Fine Arts in

Dresden, which examines tempera techniques as used for easel painting, 1850–1914. She now works as a freelance paintings conservator in Munich.

**Andrea Obermeier** was trained as a chemical technician at the Elhardt School of Chemistry in Munich. Since 1997 she has worked as a research assistant at the Doerner Institut, Munich, and is responsible for the application of scanning electron microscopy and energy dispersive X-ray microanalysis for the identification of inorganic pigments on works of art.

**Giuseppina Perusini** holds the position of associate professor for Art Technology and Conservation at the University of Udine. She studied history of art at the University of Trieste and obtained her qualification as an art conservator at the conservation school of Passariano (UD). Her extensive publications have made substantial contributions in many areas, including investigations of the history and techniques of wooden sculpture in northeastern Italy and German-speaking countries and of 19th-century conservation theory and techniques. In the context of the latter area, her studies have focused on the German and French handbooks on restoration and on the painting techniques and methods of restoration used for treating easel paintings during the second half of the 19th century in the region of Venice.

**Teresa Perusini** is an art historian and conservator. She obtained her MA in art history at Trieste University and an advanced qualification in the conservation of paintings and polychrome wood sculpture at the Centro regionale di Restauro in Villa Manin (Udine). She also holds a degree in the conservation of paper and prints from Venice UIA (International Art University). From 1981 onwards, she has worked as a freelance conservator in a cooperative that she founded with other colleagues, presented several courses in conservation schools in Italy and taught as adjunct professor at Udine and Trieste University. Since 2003 she has taught the course 'Science and Chemical Technology for Conservation and Restoration' as adjunct professor at Ca' Foscari University in Venice. Teresa Perusini has undertaken conservation



treatment of many different types of artworks, has published extensively and has curated exhibitions on art history and conservation.

**Dr Albrecht Pohlmann** is a conservator/restorer and a technical art historian. He obtained his diploma in paintings conservation at the Academy of Fine Arts in Dresden in 1988 followed by a PhD in art history at the Martin Luther University Halle-Wittenberg in 2010. Albrecht Pohlmann is Head of the Department of Conservation at the Moritzburg Art Museum in Halle (Saale) and since 2003 has run courses in art technology for art historians at the Martin Luther University Halle-Wittenberg. His research and publication interests are wide ranging, including the history of art technology in the 19th and 20th centuries, especially the history of colour theory, light-sensitive materials and their use in painting and photography, techniques of portraiture and flower painting c. 1800, and the interaction of art and science c. 1900.

**Dr Eva Reinkowski-Häfner**, conservator and historian of art technology, obtained a MA in art history at the University of Erlangen-Nürnberg followed by a traineeship in conservation techniques at the Institute for Art Technology and Conservation (IKK) at the Germanisches Nationalmuseum Nürnberg. She was granted a PhD in the preservation of historical monuments and conservation sciences from the Institute of Archaeology, Heritage Sciences and Art History (IADK) of the University of Bamberg in 2014. Since 2004 she has lectured on art technology at the Academy of Fine Arts, Dresden. In her work as a conservator, she has held positions at the Amt für Denkmalpflege im Rheinland in Brauweiler, at the Restaurierungszentrum der Landeshauptstadt Düsseldorf/Stiftung Henkel and as a freelance practitioner in Munich.

**Dr Simona Rinaldi** obtained her PhD in art history at the University of Rome I Sapienza in 1992. Her thesis research was focused on an Italian translation and critical edition of the De Mayerne treatise (BM Ms. Sloane 2052). From 1993 to 2001, Dr Rinaldi taught technical

art history at the University of Macerata. In 2001 she obtained the position of associate professor in the Faculty of Cultural Heritage Conservation at the University of Tuscia in Viterbo, transferring in 2011 to the Department of Humanities. She has wide-ranging research and publication interests, including technical art history; history of conservation and history of scientific analysis applied to works of art; museology and art criticism.

**Maite Rossi** is a professional restorer (D.L.D., Regione Lombardia, 1997); she completed her qualifications in Science of Cultural Heritage at the State University of Milan, 2007. She has undertaken additional studies in paleography and codicology at the Biblioteca Ambrosiana (UNICATT, Università Cattolica del Sacro Cuore di Milano) and on the preservation of photographic collections. She now holds the positions of archivist and keeper of the Maimeri Foundation (Milan) as well as conservator of the Maimeri Collection. She has previously worked in many different private and public archives of artistic collections, libraries and historical records. Her current research interests include cataloguing and conservation of heritage material and documentary sources for the technology of modern art.

**Stephan Schäfer** is an art conservator and art scientist. After obtaining a qualification in conservation from the University of Applied Sciences, Cologne, Germany, he subsequently conducted research projects at, among others, AMOLF Institute in Amsterdam, Netherlands and the University of Delaware, USA. From 2003 to 2010, he was a member of the faculty of the Department of Conservation at the New University of Lisbon, Faculty of Science and Technology. He has since relocated to Brazil, where he now runs a private conservation studio, Stephan Schäfer, Ltd.

**Dr Nadim C. Scherrer** earned a BSc (Hons) degree in physical geography from the University of New England (Australia) and a PhD in earth sciences from the University of Bern (Switzerland). He holds the positions of Head of the Art Technological Laboratory within the Department of Conservation and Restoration at Bern

University of Applied Sciences (since 2001) and of staff scientist with the laboratory of the Swiss Institute for Art Research (SIK-ISEA), Zurich (2006). His recent research has focused on the application of Raman, SEM and other techniques to solve questions in the field of conservation science.

**Dr Paola Travaglio** is a historian of art technology. She obtained an MA degree in art history at the State University of Milan with a thesis on the modes of formation and transmission of treatises and recipe books on illumination. She received her PhD in preservation of architectural heritage from the Politecnico of Milan in 2015. She is currently a member of the International Working Group Aedificatio (Universities of Alicante and Granada, Politecnico of Milan, City University of New York), which is dedicated to the preservation of architectural heritage. Her research and publications focus on technical art history and written sources on art technology, with particular attention to the study of medieval and Renaissance manuscripts on painting, illumination and glass working.

**Violaine de Villemereuil** is currently President of OSE Services, a company offering a wide range of technical and analytical services. She is also a forensic investigator for the French Justice Department in Paris, France. She received her MSc from the ESCPE-Lyon in 2005 with a specialisation in analytical sciences dedicated to the conservation and restoration of art objects, completed in the Aristotle University of Thessaloniki, Greece. She worked on a variety of projects in the areas of chemical analysis of works of art and forensic sciences. In 2008–2009, she held a six-month position as an Associate Fellow at SIK-ISEA.

**Karin Wyss** was trained as a chemical technician at Trilacolor AG in Zofingen, Switzerland. Between 2009 and 2016 she worked at the Swiss Institute for Art Research (SIK-ISEA) in Zurich, carrying out analyses using EDXRF, microscopy of cross-sections, FTIR, GC-MS, DTMS and HPLC. Karin Wyss now works at the Institute of Forensic Medicine of Zurich University.

**Dr Stefan Zumbühl** is a conservation scientist with broad experience in materials analysis. He earned his PhD at the Stuttgart State Academy of Art and Design with a doctoral dissertation on solvent chemistry. Currently he holds the positions of lecturer and scientist at the Department of Conservation and Restoration of the Bern University of Applied Sciences. His research interests include the development of new methods of sample preparation and derivatisation techniques in order to increase the spectral selectivity of infrared spectroscopy (FTIR) and infrared imaging FTIR-FPA.

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- 1 Kunsttechnologische Forschungen zur Malerei von Ferdinand Hodler (2007)
- 2 Kompendium der Bildstörungen beim analogen Video /  
Compendium of Image Errors in Analogue Video (2012)
- 3 Kunsttechnologische Forschungen zur frühen Malerei  
von Cuno Amiet 1883–1914 (2015)
- 4 Painting in Tempera, c. 1900 (2016)
- 5 Kunsttechnologische Forschungen zur Malerei  
von Ferdinand Hodler, Teil 2 (working title) (2018)
- 6 Hans Emmenegger. Maltechnische Notizen  
(working title) (2020)



This collection of essays by an international group of scholars provides access to an important chapter of technical art history: the rise in the popularity of temperas as an alternative to oil paints in Europe in the 19th and early 20th century. 'Tempera' designated media that were generally water-soluble and which could include components as wide ranging as egg, gums, glues, soaps, waxes and resins. Revered as the technique of the ancients, it possessed both historical cachet and aesthetic and practical advantages, such as luminosity of colour, short drying times, and resistance to yellowing and cracking. Although interest in tempera paints was not limited to any one country, their industrial

manufacture was concentrated in the region of present-day Germany, while in Italy a distinct tradition of artisanal production evolved. Developments in these two regions are surveyed, lending insight into the academic polemics surrounding temperas, the varied range of products on the market, their composition and their use by specific artists for easel paintings, murals and decorative schemes alike. Based upon source material, conservation research and technical studies of paintings as well as scientific approaches to the analysis of historical temperas, a vivid depiction of this complex artistic period emerges.



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