

Nuray Amrhein

Nuray Amrhein graduated from Cologne University in 2010 with an M.A. in History of Art, Ancillary Sciences of History, and Theology. Her thesis covered the works of Carl Gustav Carus. She went on to study Economics at FernUniversität in Hagen in 2016 while on parental leave and graduated as a Certified Business Economist (IWW). Having recently completed a traineeship at the Museum of Applied Arts Cologne (MAKK), she has been heading the museum's department of scientific documentation, inventory and digitisation since April 2019.

Eve Begov

A trained goldsmith, Eve Begov received four years of practical training as a conservator at Hessisches Landesmuseum Kassel and at the metal conservation workshop at Bayerisches Nationalmuseum in Munich. Alongside her professional activity, she also completed a study course in conservation at FernUniversität Hagen. She has been working as a conservator since 1994 at Dresden's Grünes Gewölbe, Staatliche Kunstsammlungen. The restoration and conservation of art and precious objects, objects of various combinations of material, and the restoration of *pietre dure* and stone cutting are among the emphases of her work.

Michèle Bimbenet-Privat

Michèle Bimbenet-Privat is a specialist in French Silver. She was trained in the Ecole nationale des Chartes and was curator in the National Archives, Paris, in the Musée national de la Renaissance, Château d'Ecouen (2007) then in the Louvre (2011) where she is now in charge of the Silver collection. She curated exhibitions in her fields of research, wrote catalogues and articles on 16th to 18th century. French and European Silver. She published "L'orfèvrerie parisienne de la Renaissance, 1506–1620" (1992), "La Datation de l'orfèvrerie parisienne, 1506–1792" (1995), "Les orfèvres et l'orfèvrerie de Paris au XVIIe siècle" (2002), and "Chefs-d'œuvre d'orfèvrerie allemande Renaissance et baroque", as co-author with Alexis Kugel (2007). She is currently writing the catalogue of the Louvre collection.

Sebastian Bosch

Sebastian Bosch studied chemistry at Friedrich-Alexander-Universität Erlangen-Nuremberg, where he received his doctorate in organic chemistry in 2016. He then completed a post-doc at Thailand's Vidyasirimedhi Institute of Science and Technology. Since 2017, he has been laboratory manager at the Centre for the Study of Manuscript Cultures (CSMC) in Hamburg, which has been funded since 2019 as part of the Cluster of Excellence "Understanding Written Artefacts".

Tamar Davidowitz

Tamar Davidowitz is a metal conservator at the Rijksmuseum as well as a lecturer and program coordinator at the Conservation and Restoration of Cultural Heritage programme at the University of Amsterdam. She also has a private conservation practice, treating and consulting for various museums and collections. She specializes in the analysis and conservation of composite precious metal objects, archaeological artefacts, and technical art historical research.

Stephanie Dietz

In 2007, Stephanie Dietz graduated in Conservation of Paintings and Painted Sculpture at the State Academy of Fine Arts (ABK) in Stuttgart, Germany. After completing a graduate internship at the Doerner Institut in Munich, Germany, she was responsible for the examination of the “Graue Passion” of Hans Holbein the Elder at Staatsgalerie Stuttgart. In 2015, she took her PhD at ABK on the techniques and materials of this painter. She is currently a researcher at the University of Applied Sciences Cologne (CICS, TH Köln), Germany.

Annika Dix

Annika Dix received her degree in the conservation and restoration of archaeological cultural treasures and craftsmanship from Fachhochschule Erfurt. From 2002 to 2004, she worked at Dresden’s Grünes Gewölbe as the conservator of the amber collection. In the following year as a freelancer, she completed projects for the Esterhazy Privatstiftung, Burg Forchtenstein, and Hessisches Landesmuseum Kassel. Since 2006, she has been a conservator at Germanisches Nationalmuseum for the collections of pre-1800 craftsmanship, craft history, jewelry, and glass painting. In addition, she focuses on preventative conservation with the avoidance of harmful materials in display cases and permanent exhibitions.

Ines Elsner

After studying history, art history, and theater studies in Berlin and Lyon and completing her dissertation in 2009 on Berlin’s residential royal landscapes around 1700, Ines Elsner has been working for numerous museums and on many exhibition projects since 1998, most recently from 2016 and 2019 at Institute of Historical Research for Lower Saxony at Goettingen University for the research project “The Silver Gifts of Homage to the Welf Dukes of Brunswick-Lüneburg in Celle. Habits of Giving and Symbolical Interaction between Rulers and Subjects”.

Karl Tobias Friedrich

In 2006, Karl Tobias Friedrich graduated from the University of Applied Sciences in Berlin, Germany with a degree in Conservation of Archaeological Heritage. He is head of the department of conservation science at the Museum of Applied Arts Cologne (MAKK), Germany. His field of specialization is the conservation of works of art made of siliceous materials and metals, with a focus on technological studies, archaeometry and education. He is currently writing his doctoral thesis at Katholieke Universiteit (KU) Leuven, Belgium.

Monica Galeotti, Andrea Cagnini, and Simone Porcinai

All are conservation scientists (PhDs) at the Scientific Laboratory of the Opificio delle Pietre Dure, a conservation center based in Florence, Italy. They have skills on the use of portable and bench spectroscopic techniques for the investigation of works of art. They work in team with conservators, art historians and archaeologists on the investigation of the manufacturing techniques and on the state of preservation of art objects. Their expertise is on the examination of the composition of alloys, enamels, glass, paint on stone and metals, and also on the testing of new conservation procedures and methods. They are authors of several specialized publications in journals, catalogues and books.

Christine Kitzlinger

Christine Kitzlinger is curator of the collections of European Decorative Arts and Sculpture (Middle Ages to Classicism), Museum für Kunst und Gewerbe Hamburg.

Margit Kopp

Since 2010, Margit Kopp has been curating and co-curating various exhibition projects for the Esterhazy Privatstiftung at Schloss Eisenstadt, Burg Forchtenstein, and Schloss Lackenbach, and in cooperation with institutions from Austria and around the world. She has held lectures and published widely on issues relating to the Esterházy dynasty in the realms of architecture, landscaping, paintings, Kunstkammer, and the family history. She is currently deputy head of the Sammlung Privatstiftung Esterhazy.

Joachim Kreutner

Joachim Kreutner received a degree in conservation at TU München. After an internship and working on several projects for Munich's Bayerisches Nationalmuseum, since 2016 he has held a permanent position in the museum's metal conservation studio. His research interests are focused on preventative-conservational conditions of museum silver collections and the technique of bronze casting. He is deputy spokesperson for Arbeitskreis Konservierung/Restaurierung at Deutscher Museumsbund.

Katharina Küster-Heise

After completing her studies in art history, classical archaeology, and Egyptology in Trier and Heidelberg, Katharina Küster-Heise completed a traineeship (Volontariat) at Badisches Landesmuseum Karlsruhe from 1998 to 2000. From 2000 to 2005, she planned several special and permanent exhibitions, then completing her doctorate at Ruprecht-Karls-Universität Heidelberg in 2008. In 2009, she took a position as curator at Landesmuseum Württemberg, and in 2014 became director of the department of decorative arts from the Renaissance to the Biedermeier period. Exhibitions include: *Legendäre Meisterwerke, Im Glanz der Zaren – Die Romanows, Württemberg und Europa*, and *Kunstkammer* at Altes Schloss Stuttgart.

Mattia Mercante

Mattia Mercante holds a master degree in Conservation. His work is focused on the acquisition and processing of 3D digital data. He is a collaborator of the Opificio delle Pietre Dure where he combines the conservation practice with the acquisition of digital documentation through scanning and 3D printing. He is specialized also in printing parts of artworks for conservation purposes.

Herbert Reitschuler

Herbert Reitschuler completed his studies at the academy of fine arts in Vienna (Akademie der Bildenden Künste) as a conservator and after working for two years as a freelance conservator for workshops at the Denkmalamt, he joined the Kunsthistorisches Museum, where he has been working since 2006 as a conservator for the Kunstammer and the Schatzkammer in the field of objects and polychrome sculpture.

Patricia Rohde-Hehr

Patricia Rohde-Hehr is conservator of inorganic materials, Museum für Kunst und Gewerbe Hamburg.

Stephan Rudolph

Stephan Rudolph completed his professional training as a precision mechanic at AGFA – Gevaert Ag Munich. This was followed by an internship and training as a conservator in metal conservation at Munich's Bayerisches Nationalmuseum. In 1989, he was founding member of Münchner Werkstätten für Restaurierung. Since 2000, he has taught classes at Fachhochschule Hildesheim in the conservation studies program on the foundations of metal conservation. He works primarily with the Dioceses of Munich, Augsburg, Passau, and Salzburg as well as with several museums in Germany.

Alessandra Santagostino Barbone

Alessandra Santagostino Barbone holds a PhD in Earth Sciences, she is a long-term collaborator of the Scientific Laboratory of the Opificio delle Pietre Dure. Her work is focused on the application of Scanning Electron Microscopy and Fourier Transform Infrared Spectroscopy on metal artefacts. She is co-author of many papers on diagnostic investigation of works of art.

Birgit Schübel

After completing her M. A. in art history, Christian archaeology, and medieval history at Erlangen University, Birgit Schübel contributed to the landmark research project on "Nuremberg goldsmiths' art from 1541 to 1868" at the Germanisches Nationalmuseum (GNM) from 1999 to 2007. She then catalogued the silver collection of the Jüdisches Museum, Augsburg. From 2012 to 2015 she was a church recorder for the Bavarian region of Upper Palatinate where she catalogued plate used at churches shared by Catholics and Protestants. Since then, Birgit Schübel has worked on various exhibition and research projects at the GNM and, as of 2016, also the Tucher'sche Kulturstiftung, Nuremberg. From 2015 to 2017, she was instrumental in

creating the permanent displays of the newly founded Deutsches Burgenmuseum, Veste Heldburg. She continues to work on Nuremberg plate, and recently served as exhibition manager on the GNM exhibition *Adventures in Research* which opened in July 2019.

Ulrike Weinhold

Ulrike Weinhold studied art history, classical archaeology, and communication studies at Ludwig-Maximilians-Universität München and Albert-Ludwigs-Universität Freiburg. Her dissertation dealt with painted enamels on Augsburg goldsmiths' art from 1650 to 1750. Since 2000, she has been working as a curator at Grünes Gewölbe, where she is responsible for the collections of silver and enameled objects as well as for precious objects. She is currently collaborating with Theresa Witting on the project "Gold and Silver of the Sixteenth to Eighteenth Centuries at the Dresden Court as an Instrument of Royal Prestige."

Theresa Witting

After completing her dissertation on Limousin enameled altarpieces from the sixteenth century, Theresa Witting worked from 2005 to 2007 for a renowned art dealer, specialized in Austrian Painting of the nineteenth and twentieth centuries. After traineeship (Volontariat) at Staatliche Kunstsammlungen Dresden (2007–2009), she curated the exhibition *Zauber der Zerbrechlichkeit: Meisterwerke europäischer Porzellankunst*, and was co-curator for the exhibition *Die königliche Jagdresidenz Hubertusburg und der Frieden von 1763*. Since 2014, she has been collaborating with Ulrike Weinhold on the above mentioned project.

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Buchvorderdeckel

Wien, Kunsthistorisches Museum
(Foto: KHM-Museumsverband/bearbeitet von:
Herbert Reitschuler)

Buchrückdeckel

Wien, Kunsthistorisches Museum
(Foto: KHM-Museumsverband)

Einleitung

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Appendix

Dresden, Staatliche Kunstsammlungen Dresden,
Grünes Gewölbe
(Foto: Paul Kuchel/PYKADO Photography):
Kapitelblatt Appendix

Buchvorderdeckel

Digitale Rekonstruktion der Farbfassung der Figurenuhr mit Papagei, süddeutsch, um 1580–1590, Silber, vergoldet, H. 31,5 cm, Wien, Kunsthistorisches Museum, Kunst-kammer, Inv.-Nr. KK_6862

Buchrückdeckel

Figurenuhr mit Papagei, süddeutsch, um 1580–1590, Silber, vergoldet, Reste von Farbfassung, H. 31,5 cm, Wien, Kunsthistorisches Museum, Kunst-kammer, Inv.-Nr. KK_6862

Kapitelblätter

Kapitel I

Figur Johannes des Evangelisten als Reliquienbehälter auf dem silbernen Deckel des Buchkastens eines Evangeliiars aus dem ehemaligen Zisterzienserinnenkloster Herwardeshude Hamburg, um 1510, Silber, teilvergoldet, partielle Farbfassung, Buchkasten aus Holz, Leder, 30 × 21,5 × 8 cm, Museum für Kunst und Gewerbe Hamburg, Inv.-Nr. 1879.320 (seit 1877 Dauerleihgabe des Klosters St. Johannis in Harvestehude, Hamburg)

Kapitel II

Pilgerfigur, Nürnberg, vor 1640, Silber, vergoldet, Farbfassung, H. 12 cm, Germanisches Nationalmuseum, Nürnberg, Inv.-Nr. HG 7699 (Leihgabe der Freiherrlich von Kressischen Vorschickung Kraftshof)

Kapitel III

Blick in das Inventar der Kunst-kammer von 1640, Sächsisches Staatsarchiv, Hauptstaatsarchiv Dresden, 10009 Kunst-kammer, Sammlungen und Galerien, no. 9, Bl. 367r

Kapitel IV

Straußeneipokal, Clement Kicklinger, Augsburg, um 1570–1575, Straußenei, Koralle, Silber, vergoldet, Farbfassung, H. 56,8 cm, Wien, Kunsthistorisches Museum, Kunst-kammer, Inv.-Nr. KK_897

Exkurs

Detail aus der Max-Gandolph-Monstranz, Augsburg (?), datiert 1680, Silber, vergoldet, Farbfassung, Amethyste, Granaten, Email, H. 84 cm, Salzburg, Dommuseum, Inv.-Nr. M8-L

Appendix

Detail des Berges vom Altarkreuz, Berg: Johann Heinrich Köhler, Kreuz: Johann Siegmund Weniger, Dresden, 1736, Lindenholz, Silber, teilweise vergoldet, Email, Farbfassung, Farbsteinbesatz, farbiges Glas, H. 106 cm, Bad Langensalza, evangelische Bergkirche St. Stephan

Impressum (Print)

Herausgeber
Staatliche Kunstsammlungen
Dresden,
Theresa Witting, Ulrike Weinhold
PSF 120 551
01006 Dresden
Telefon: (03 51) 49 14 20 00
besucherservice@skd.museum
www.skd.museum

Redaktion
Theresa Witting
Lektorat
Jenny Brückner, Theresa Witting
Englische Übersetzung
Brian Currid
Gestaltung
Sandstein Verlag
Satz und Reprografie
Katharina Stark, Jana Neumann, Sandstein Verlag
Sandstein Verlag
Goetheallee 6
01309 Dresden
Druck und Verarbeitung
FINIDR s.r.o.
Lípová 1965
737 01 Český Těšín
Schrift
DTL Albertina, The Sans
Papier
Novatech matt 150 g/m²

© 2020
Staatliche Kunstsammlungen Dresden,
Sandstein Verlag, Dresden
www.sandstein-verlag.de
ISBN 978-3-95498-532-6

Die Deutsche Nationalbibliothek verzeichnet diese
Publikation in der Deutschen Nationalbibliografie;
detaillierte bibliografische Daten sind im Internet über
<http://dnb.dnb.de> abrufbar.

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Publiziert bei arthistoricum.net,
Universitätsbibliothek Heidelberg 2021.

Die Online-Version dieser Publikation ist auf
<https://www.arthistoricum.net> dauerhaft frei
verfügbar (Open Access).
URN: urn:nbn:de:bsz:16-ahn-artbook-864-6
DOI: <https://doi.org/10.11588/arthistoricum.864>

e-ISBN: 978-3-948466-92-3



Viele Goldschmiedearbeiten präsentierten sich einst in überraschender Buntheit. Ihr Erscheinungsbild prägten sogenannte Farbfassungen. Wegen ihrer schlechten Haltbarkeit sind diese polychromen Oberflächen oft nur noch in Resten erhalten und wurden daher von der Wissenschaft bislang wenig beachtet. Im vorliegenden Band nähern sich Fachleute aus europäischen Kulturinstitutionen diesem Forschungsbereich aus kunsthistorischer, restauratorischer und naturwissenschaftlicher Perspektive und spannen einen zeitlichen Bogen vom Mittelalter bis in das frühe 19. Jahrhundert. In Ergänzung der vom Grünen Gewölbe 2018 vorgelegten Publikation *Natürlich bemalt. Farbfassungen auf Goldschmiedearbeiten des 16. bis 18. Jahrhunderts am Dresdner Hof*, die das Thema erstmals umfassender behandelt, liegen nun weiterführende Erkenntnisse zu diesem faszinierenden Gestaltungsmittel vor.

Many works of goldsmiths' art once presented themselves in a surprising range of colors, their appearance dominated by the use of paints. Since these treatments were subject to deterioration over time, the polychromatic surfaces are today often only partially extant and were thus given little attention by scholars. In this volume, experts from several European cultural institutions look at this realm of research in terms of art history, restoration and conservation, and with a scientific perspective, spanning a period from the Middle Ages to the early nineteenth century. Complementing Grünes Gewölbe's 2018 publication *Natürlich bemalt: Farbfassungen auf Goldschmiedearbeiten des 16. bis 18. Jahrhunderts am Dresdner Hof*, the first to explore the subject in a comprehensive way, now additional findings are available on this fascinating creative device.



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SANDSTEIN