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Indistinguishable Likeness: the impact of the original artwork and its 3D-printed twin on the discipline of art history, conservation, and museum practice

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INDISTINGUISHABLE LIKENESS

THE IMPACT OF THE ORIGINAL ARTWORK AND ITS 3D-
PRINTED TWIN ON THE DISCIPLINE OF ART HISTORY,
CONSERVATION, AND MUSEUM PRACTICE

L.N.M. TISSEN

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Cover: 3D grayscale depth maps / 3D prints of details of case studies central to this dissertation:

Johannes Vermeer, *Girl with a Pearl Earring*, 1665, Mauritshuis. Scanned by HIROX Europe, 2018, 2022.

Carolus Fabritius, *The Goldfinch*, 1654, Mauritshuis. Scanned by Willemijn Elkhuizen, 2017.

The Master of the Lamentation of Christ in Lindau, *The Crucifixion of Christ with Mary and John*, ca. 1425, Museum Catharijneconvent. Scanned by Factum Foundation, 2022.

Theo van Doesburg, *Portrait of Pétro*, 1922, Museum de Lakenhal. Scanned by Factum Foundation, 2023.

Theo van Doesburg, *Counter-Composition VII*, 1924, Museum de Lakenhal. Scanned by Factum Foundation, 2023.

August "Puis" Weijkamp, *Weijkamp Flowers* (after a painting by Arnoldus Bloemers), 2011.

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HISTORY, CONSERVATION, AND MUSEUM PRACTICE

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TABLE OF CONTENTS

ACKNOWLEDGMENTS	8
INTRODUCTION	12
IF YOU WANT TO BE ORIGINAL, BE READY TO BE COPIED	17
IT IS THE VIEWER WHO MAKES THE PAINTING	22
STRUCTURE, METHOD, AND THEORETICAL EMBEDDING	25
3D REPRODUCED	31
1 DOUBLE TROUBLE	32
EXPLORING THE REALM OF 3D-PRINTING	
THE EMERGENCE OF 3D PRINTING	35
3D PRINTING IN CULTURAL HERITAGE AND THE ART WORLD	39
RECORDING AND REPRODUCING PAINTINGS IN 3D	58
ENABLING TECHNOLOGIES FOR PAINTING (RE)CONSTRUCTION	79
THE FUTURE IMPACT OF 3D TECHNOLOGIES ON ART HISTORY	95
2 ART IN THE AGE OF 3D PRINTING	100
THE MATERIAL RELATIONSHIP BETWEEN THE ORIGINAL AND ITS 3D-PRINTED TWIN	
A LIFETIME OF COPYING ARTWORKS	102
ART IN THE AGE OF ITS MECHANICAL REPRODUCTION	117
3D PRINTS AS PHYSICAL MANIFESTATIONS OF ORIGINALS	126
THE FEAR OF THE FAKE, FORGERY, AND COUNTERFEIT	142
MIND OVER MATTER	153
3 A GOLDFINCH FOR EVERYONE!	156
RECONSIDERING AUTHENTICITY IN A WORLD OF 3D REPRODUCTIONS	
AURA: A POST-MODERN OBSESSION	160
A RECONSIDERATION OF AURA IN THE TWENTY-FIRST CENTURY	169
AUTHENTICITY AS A MATTER OF PERSPECTIVE	181
4 A GIRL WITH MANY FACES	192
3D PRINTING'S EFFECT ON THE PERCEPTION OF ART	
A MORE TECHNICAL APPROACH TO ART	197
UNCOVERING THE TWO-FACED GIRL	209
GETTING IN TOUCH WITH THE GIRL	221
WHO IS THAT GIRL, REALLY?	231

5 GOLD OR BLUE? WHAT SHALL WE DO?	238
3D PRINTED REPRODUCTIONS AS A CONSERVATION STRATEGY	
DEFINING CONSERVATION	245
AN INTRODUCTION TO CONSERVATION HISTORY	252
SEEING DOUBLE	268
DOING THE UNTHINKABLE	278
GOLD OR BLUE? GOLD AND BLUE! KEEP THE TWO!	283
6 WHEN PAINTINGS “SPEAK” TO YOU	286
THE INTERACTION BETWEEN THE ORIGINAL ARTWORK, 3D PRINT, AND VISITOR IN THE MUSEUM	
MUSEUMS, MATERIALITY, AND AUTHENTICITY	294
COUNTER-COMPOSITION VII UTTERS YOU TO COME CLOSER	302
NELLY IS STEPPING OUT OF HER FRAME	309
IT TAKES TWO TO TANGO	320
TO INFINITY AND BEYOND	332
7 REPRODUCED ORIGINALS	342
A REFLECTION THROUGH THE LENS OF MARK DION	
CURIOSITY CABINETS – AN ATTEMPT TO STRUCTURE THE WORLD	352
3D PRINTS VS. ORIGINALS SEEN IN A FLUORESCENT-GREEN LIGHT	360
INDISTINGUISHABLE LIKENESS DISTINGUISHABLE DISPARATENESS	371
IN CONCLUSION	374
REFERENCES	378
FIGURES AND TABLES	414
GLOSSARY	421
APPENDIX I - LIST OF OBJECTS - MARK DION	440
APPENDIX II - INTERVIEW MARK DION	444
SUMMARY	454
SAMENVATTING	459
CURRICULUM VITAE	466

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