

ICOM-CC Art Technological Source Research Working Group

WORK IN PROGRESS :

**THE ARTISTS' GESTURES AND SKILLS EXPLORED THROUGH ART TECHNOLOGICAL SOURCE
RESEARCH**

**The 9th Interim Meeting of the ICOM-CC Art Technological Source Research Working
Group will take place on 24 / 25 November 2022 at the University Paris 1 Panthéon
Sorbonne**

<https://www.pantheonsorbonne.fr/>

Venue: INHA, rue Vivienne, 75002 Paris, amphithéâtre

<https://www.inha.fr/fr/l-institut/informations-pratiques/acces-et-horaires.html>

The ICOM-CC Working Group Art Technological Source Research will celebrate its 20th birthday with the 9th Interim Meeting hosted by the University Paris 1 Panthéon-Sorbonne at the INHA Paris. A jubilee invites not only to look back and critically reflect on the state of the art, but also to look forward, the young field of Art Technological Source research being as much “work in progress” as the objects it studies. The meeting thus provides the opportunity for further reflection on the position of art technological source research within the interdisciplinary context of research on works of art.

Eighteen presentations and 11 posters will discuss methodological questions and case studies on “Work in Progress : The Artists’ Gestures and Skills Explored Through Art Technological Source Research”.

For further information see:

<https://www.icom-cc.org/en/news/list?wg=5b3b54d2-13d5-4403-9ee0-4fde98f7a206>

For registration see:

<https://forms.gle/H1nCPUAk7rcCUiaR6>

For planning the conference dinner (individual pay) and the room for the business meeting we would need to know how many people would like to come. Information will follow soon on the Working group’s website.

PRELIMINARY PROGRAM

Thursday 24 November

08:30 – 09:15 *Registration & coffee*

09:15 – 09:25 *Welcome from Claire Bételu on behalf of Sorbonne*

09:25 – 09:30 *Welcome from the Art Technological Source Research Working Group coordinator*

09:30 – 10:55 **Session I**

09:30 – 09:50 Pierre-Olivier Ouellet

*The paintings of François Baillaigé (1759-1830) in light of his *Livre des dépenses et affaires* (1784-1800)*

09:50 – 10:10 Eva Reinkowski-Häfner

Underpainting in brown. A method of separating form and colour in the work of Johann Friedrich Overbeck

10:10 – 10:30 Claire Bételu

*Jacques Husseot's *Mémoire* and his painting technique*

10:30 – 10:45 *Discussion*

10:45 – 10:55 *Poster presentations*

Monika Kammer, Andreas Dehmer: *Unexpectedly experimental: Working processes by the painter and professor of Fine Art Oskar Zwintscher (1870–1916)*

Romain Thomas, Valentina Hristova, Ariane Pinto, Anne-Solenn Le Hô: *Gold and its uses in painting practices in the 16th and 17th centuries: a preliminary study of technical sources*

10:55 – 11:25 *coffee/tea and poster session*

11:25 – 12:15 **Session II**

11:25 – 11:45 Vincent Cattersel, Emile Vanbinnebeke, Geert Van der Snickt

Pyrophobia: fire risk management in 17th and 18th-century varnish workshops

11:45 – 12:05 Anne Haack Christensen

Materials and ephemerality in the 17th century. The making of artistic firework sculptures during the reign of the Danish King Christian IV

12:05 – 12:15 *Discussion*

12:15 – 14:00 *lunch/poster session/Art Technological Source Research Working Group business meeting*

14:00 – 15:30 **Session III**

14:00 – 14:20 Christoph Krekel, Marian Schuech, Gerhard Eggert

... till the gold appears of a proper colour – Historical recipes for gilding wax used for colour manipulation of fire gildings, their historically informed reconstruction and scientific analysis

14:20 – 14:40 Tonny Beentjes, Thijs Hagendijk

Between Procedural Clarity and Gestural Silence. Re-engineering Historical Soldering Techniques from a Book

14:40 – 15:00 Jan Van Daal

Anticipation, Breakage, Care: Reworking an ABC of Gestural Modifiers in Medieval Art Technology, c. 800 – 1450

15:00 – 15:15 Discussion

15:15 – 15:30 *Poster presentations*

Umberto Veronesi, Mario Bandiera, Andreia Ruivo, Marta Manso, Marcia Villarigues, Susana Coentro: *What colour is it? Experimental replications and the quest for yellows in Portuguese azulejos*

Marie Auger: *Photo-transfer on ceramics: investigate the evolution of a craftsmanship through manuals*

Philippe Colomban: *Transfer of Technology from Europe to China and Japan in the 17th and 18th Centuries: Painted Enamels*

15:30 – 16:00 *tea/poster session*

16:00 – 17:00 **Session IV**

16:00 – 16:20 Margherita d'Ayala Valva, Nicola Gammaldi, Maria Rosa Lanfranchi, Patrizia Moretti, Camille Noverraz, Francesca Piqué

Gino Severini's writings compared to the analysis of his Swiss wall paintings. Presentation of the source research within an interdisciplinary project

16:20 – 16:40 Ulrike Palm, Wibke Neugebauer

Investigating Willi Baumeister's painting technique and material use integrating source studies and art-technological research

16:40 – 16:50 Discussion

16:50 – 17:00 *Poster presentations*

Cecilia Rönnerstam: *Lost in translation*

Stephan Zumbühl, Christophe Zindel: *Raw material preparation for shellac varnishes in recipes of the 17th and 18th centuries - Influence of the pre-treatment procedure on the mechanical coating properties*

17:00 – 18:00 *drinks/poster session*

19:00 *conference dinner*

Friday 25 November

09:00 – 10:25 **Session V**

09:00 – 09:20 Henrike Scholten

Faking the miraculous: materials and motions for making images 'appear' in marble

09:20 – 09:40 Paul Van Laar, Erma Hermens, Gregor Weber

Illuminating the Obscure: An investigation into the complex relationship between optics and art through the works of Johannes Vermeer (1632-1675)

09:40 – 10:00 Charity Fox, Inga Fraser, Joyce H. Townsend

Re-animating a kinetic work held in frame; using art historical research, source material and realia to inform the remaking and re-enactment of a kinetic collage

10:00 – 10:15 Discussion

10:15 – 10:25 *Poster presentations*

Mané van Veldhuizen, Ruben Wiersma, Abbie Vandivere: *Animating the artist's gesture: using computational techniques to visualise making processes*

Cindy Connelly Ryan, Fenella France, Meghan Wilson, Pádraig O'Machain: *Art Technology Source Research Beyond the Sources' Reach – approaching the reconstruction of late medieval Irish manuscript inks*

10:25 – 11:00 *coffee break/poster session*

11:00 – 12:00 **Session VI**

11:00 – 11:20 Vanessa Schwaderlapp, Inken Holubec

Collaboration with artists – the corporate identity of the manufacturer Schoenfeld/LUKAS

11:20 – 11:40 Rika Pause, S. Berbers, I.G. Van der Werf, Jan-Klaas van den Berg

From Wagner's Körperfarben to De Ploegs palette. An art technological approach to investigate the synthetic organic pigment use by the Dutch avantgarde

11:40 – 11:50 Discussion

11:50 – 12:00 *Poster presentations*

Claudine Brunon: *Black colour natural*

Vanessa Otero, Tiago Veiga, Ângela Santos, Márcia Vilarigues

The W&N 19th century manufacture of madder reds: application to magic lantern slides

12:00 – 13:30 *lunch/poster session*

13:30 – 14:45 **Session VII**

13:30 – 13:50 Anne Servais

How do pigment recipes demonstrate their authors' technological and artistic skills? The case of brazilwood lake recipes, XIth-XVIth C.

13:50 – 14:10 Beate Fückler, Josefine Kramer, Patrick Dietemann, Heike Stege

News from Tegernsee – The Tegernsee Tabula Magna and the Liber illuministarum revisited

14:10 – 14:30 Indra Kneepkens

On the Choice of Oils and Additives: Practical insights from a reconstruction of The Three Marys at the Tomb

14:30 – 14:45 Discussion

14:45 – 15:00 **Closing remarks** [reflection/summary of the meeting]