



INTERIM MEETING OF THE ICOM-CC WORKING GROUP ART TECHNOLOGICAL SOURCE RESEARCH

Making and transforming art: changes in artists' materials and practice

22-23 November 2012

Brussels-Belgium, Royal Institute for Cultural Heritage (KIK-IRPA)

The Royal Institute for Cultural Heritage (KIK/IRPA) is honoured to host the interim meeting of the ICOM-CC working group on Art Technological Source Research (ATSR) in Brussels on 22-23 November 2012. The colloquium is intended for all scholars who are interested in art technology: conservators, art-historians, scientists, technical art historians and artists.

This conference is the fifth in a successful series of interim meetings of the ATSR working group: following upon symposia in Amsterdam (2004), Madrid (2006), Glasgow (2008) and Vienna (2010).

The aim of the interim meeting is primarily to provide a forum for discussion of art technological source research, exploring artists' practice as recorded in technical treatises, manuals, correspondence and journals, and also in images such as photographs, films or prints. The focus of this year's meeting is the transformation of artists's materials and works of art, as documented in visual and written sources.

Main colloquium topics

- Interpretation of sources on artistic techniques;
- Transformations of works of art and materials;
- Linking sources on artistic techniques to analysis of materials;
- Classification, recording and access: inventories and databases.

Language

The languages of the conference will be English.

Publication

It is intended that Archetype Publications Ltd. will publish the conference post-print book.

www.archetype.co.uk

Registration

Registration is open to all on <http://org.kikirpa.be/ATSR5/>

It is not necessary to be a member of ICOM-CC to register.

FINAL PROGRAMME

Oral presentations:

- M. Ajmar*, 'Material Metamorphoses: Trans-materiality and material mimesis in Renaissance art objects';
- R. Bek, C. Frohnert*, 'A destructive happening and its relicts: Jean Tinguely's Homage to New York'
- L. Catterson*, 'Donatello & the re-carving of the Sarcophagus in Cortona'
- M. Clarke, A. Wallert*, 'Atelier and Academy : mediaeval transmission of (late antique) artists' knowledge for craftsmen and philosophers'
- A. Crabbé, H. J. M. Wouters, G. Dewanckel*, 'Colorando Auro: Experiments and literature investigations of medieval colouring recipes on gilded plates'
- P. Dietemann, W. Neugebauer, U. Baumer, I. Fiedler, C. Beil, and R. Poggendorf*, 'Research into German tempera painting around 1900: what is the role of historic sources?'
- N. Eastaugh, J. Nadolny, W. Sweich*, 'Interpretation of documentary sources for the industrial preparation of pigments in the 19th century: text and image'
- G.M. Helms*, 'The bronze working techniques of Maso di Bartolomeo and his workshop';
- R. D. Heysen, N. A. Tse*, 'Hans Heysen's art materials: an investigation into supply, knowledge and choice'
- S. Kroustallis, R. Bruquetas*, 'The manufacture of artificial vermilion: a comparative study of textual sources (VIII-XVI century)'
- R. Jones*, 'Van Dyck and de Mayerne: a cautionary note regarding the manuscript'
- C. Laloue, J.-P. Echard*, 'Harpsichords transformed to 'please ear & eye alike' over centuries'
- A. Le Gac, P. Oliveira, I. Dias Costa, M.J. Dias Costa*, 'Materials for painting and gilding used within the Benedictine Community of Portugal from 1638 to 1822. Other times, other ways'
- A. Sánchez, A. Sánchez, D. Gayo, S. Micó*, 'Manufacturing technology of wax anatomical models for the eighteenth century in Spain: relationship between archival information and analytical study of several sculptures'
- W. Neugebauer, C. Asai, I. Winkelmeyer, H. Stege, P. Dietemann, C. Tilenschi, U. Baumer*, 'Varnishes used by Franz von Stuck and Wassily Kandinsky – A reception of Medieval Varnish Recipes?'
- S. Neven, J. Sanyova*, 'Describing the 'elusive' : availability, preparation and use of Anthocyanin colorants in medieval European illuminators' workshops'
- A. Phenix*, 'Some instances in the history of distilled oil of turpentine, the disappearing painters' material'
- D. Steyaert*, 'On sculptures restored by Adriaan Hubert and Léon Bressers and their archival documentation'
- N. A. Tse, R.T. Jose, M.T. Torralba*, 'The Baclayon Parish's Book of Income and Accounts (1856-1909): documentary evidence to investigate art material supply and paintings practice in the Philippines'

Posters presentations:

V. Antunes, M. Lorena, V. Serrão, 'Four paintings of the old St. Jerome College of Coimbra: Restoration, technique and treatises'

R. Boitelle, A. Phenix, "I need large canvases to capture it all". Technical Examination of Daubigny's Cliffs at Villerville-sur-mer (1864-72)'

E. Cwiertnia, B. Singer, J. Perry, J. H. Townsend, 'Transformation of images and materials in Francis Bacon's working process – tracing evidence in the artist's studio'

H. den Otter, 'Craftsmen and gentlemen'

I. Kneepkens, R.S.V. de Jongh, A. Wallert, 'Interpreting the technical recipes in Sloane 345'

S. S. Lauke, 'Slow Actions – Transformative gestures in documenting moving image installations'

S. Neven, M. Clarke, K. Leonhard, S. Dupré, 'Written transmission of artists' knowledge within practical and intellectual milieux, 1400-1650. Towards a New Database of artist's recipes'

A. Obermann, 'The Legible City – one artwork, multiple embodiments'

O. M. Piavento, 'Transformed altarpieces in the age of Baroque in northern Italy: between memory and conservation'

S. Stigter, 'The artist interview and installation practice as contemporary art technological sources'

M. van Bommel, M. Geldof, T. Meedendorp, L. Megens, K. Pilz, 'Lasting longer than a lifetime? Changes in the appearance of Small pear tree in blossom by Vincent van Gogh'

A. Wallert, M. Bol, 'Glass and parchment 'with a View'. Oil paint and the imitation of (stained) glass windows, 1400-1600'