

# XXIInd Symposium for the Study of Underdrawing and Technology in Painting

28-30 March 2022



## Book of Abstracts

# **XXIInd Symposium for the Study of Underdrawing and Technology in Painting**

**'Alla maniera':  
Technical Art History and the Meaning  
of Style in 15<sup>th</sup> to 17<sup>th</sup> Century Painting**

**Online, 28-30 March 2022**



## FOREWORD

Musea Brugge, its Flemish Research Center for the Arts of the Burgundian Netherlands and the Catholic University of Louvain (UCL, Louvain-la-Neuve) are honored to host the XXII<sup>nd</sup> Symposium for the Study of Underdrawing and Technology in Painting on 28-30 March 2022. This series of prestigious conferences, already in its twenty-second edition, was initiated in 1975 by the Catholic University of Louvain in Louvain-la-Neuve (UCL). The Symposium is alternately organized by the UCL and Musea Brugge, the Illuminare Centre (KULeuven) and the Royal Institute for Cultural Heritage (KIK-IRPA) and its Centre for the Study of the Flemish Primitives, who hosted the XXI<sup>st</sup> symposium dedicated to Bruegel in 2018.

The 2022 symposium is dedicated to **‘Alla maniera’: Technical Art History and the Meaning of Style in 15<sup>th</sup> to 17<sup>th</sup> Century Painting**. Ever since 15<sup>th</sup> and early 16<sup>th</sup> century writers used the word *maniera* to describe an artist’s personal style, the term has known very different meanings. *Alla maniera di ...* implied the deliberate and eclectic imitation of someone else’s style (for example that of Raphael or Michelangelo) but also signaled that an artist had possibly more than one *maniera* at his or her disposal. Such ambivalence presents a challenge for stylistic analysis which has always been an important art historical tool for dating, localizing and attributing works of art. For painting, stylistic observations have traditionally been limited to the surface but technical examination and scientific analysis now reveal additional layers of information that may offer a better and even different understanding of style. Infrared photography and reflectography can reveal underdrawing and therefore offer insights on technique and working methods. Technical imagery and analysis often bring to light more details on the development of the composition, the paint layer structure and materials used. Recent developments in artificial intelligence may offer alternative perspectives on these questions. The symposium focusses on how technical research can provide additional insights or challenges concerning the style of an individual painter, a workshop or a group of painters. Stylistic similarities might indicate cultural, social, regional, or chronological connections in paintings, drawings, prints, applied arts, etc. as well as across artistic media.

### Scientific Committee

Till-Holger Borchert (Musea Brugge, Flemish Research Centre for the Arts in the Burgundian Netherlands); Christina Currie (KIK/IRPA); Anne Dubois (UCL); Bart Fransen (KIK/IRPA); Vanessa Paumen (Musea Brugge, Flemish Research Centre for the Arts in the Burgundian Netherlands); Guenevere Souffreau (Musea Brugge); Jan Van der Stock (KULeuven); Anne van Oosterwijk (Musea Brugge, Flemish Research Centre for the Arts in the Burgundian Netherlands); Dominique Vanwijnsberghe (KIK/IRPA); Lieve Watteeuw (KULeuven); Honorary member: Hélène Verougstraete (Emeritus Professor, UCL)

### Organizing Committee

Till-Holger Borchert (Musea Brugge, Flemish Research Centre for the Arts in the Burgundian Netherlands); Anne Dubois (UCL); Marijn Everaarts (Musea Brugge); Vanessa Paumen (Musea Brugge, Flemish Research Centre for the Arts in the Burgundian Netherlands); Ellen Pollet (Musea Brugge); Guenevere Souffreau (Musea Brugge); Anne van Oosterwijk (Musea Brugge, Flemish Research Centre for the Arts in the Burgundian Netherlands)

## PROGRAMME

*Please note: all time indications in the symposium programme are in CEST*

### 28 March 2022, Monday

14:00-14:05     **Opening words – Anne van Oosterwijk**

SESSION I – Chair: Bart Fransen

14:05-14:35     **Keynote Lecture – Stephan Kemperdick**, Hugo van der Goes's idiosyncrasies and maniera in visible and in infrared light

14:35-14:45     Discussion

14:45-15:00     Break

15:00-15:20     **Carol Pottasch and Kirsten Derks**, Rogier van der Weyden's *Lamentation*

15:20-15:40     **Koen Janssens, Steven de Meyer, Frederik Vanmeert, Geert Van der Snickt and Jana Sanyova**, Did Jan van Eyck use a type of natural ultramarine specific for his workshop?

15:40-16:00     **Anabelle Kriznar**, Style, Painting Procedures, Techniques and Materials as Tools for the Attribution of Selected Mural Paintings in Eastern Europe (beginning of 15<sup>th</sup> century)

16:00-16:10     Discussions

16:10-16:25     Break

SESSION II – Chair: Till-Holger Borchert

16:25-16:45     **Sponsor session – Opus Instruments / Andrew Kirby**

16:45-17:05     **Sara Mateu**, The Halved Memling: Insights into the *Phoebus Nativity*

17:05-17:25     **S. Hennen, P.H.O.V. Campos, V.S. Felix, R.P. Freitas, E.A.M. Kajiya, A.R. Pimenta, M.A. Rizzutto and C. Winter**, Rediscovering the Museu de Art de São Paulo's Memling by Technical Examination

17:25-17:35     Discussion

17:35-17:50     Break

- 17:50-18:10 **Jan Bustin and Abbie Vandivere**, A Matter of Manner? Material Aspects of Style and Reconstructions as a Research Tool
- 18:10-18:30 **Charlene Vella**, An Analytical Investigation onto two Antonello da Messina's Nephews' Workshop Practices with Insights on Antonio de Saliba and Salvo d'Antonio
- 18:30-18:50 **Elsa Espin**, The Northern Way. Engraving Success in Catalan and European Painting around 1500
- 18:50-19:00 Discussion

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## 29 March 2022, Tuesday

SESSION I – Chair: Dominique Vanwijnsberghe

- 14:00-14:30 **Keynote Lecture - Rachel Billinge**, The Advantages of Collaboration
- 14:30-14:40 Discussion
- 14:40-14:55 Break
- 14:55-15:15 **Joanna Zwinczak**, Painted Sketch as the Underlayer of the *Lusina Polyptych*
- 15:15-15:35 **Celine Talon**, Palettes as Indicators of Style and Technique in Renaissance and Early Modern Northern Self-Portraits
- 15:35-15:55 **H.P. Melo, A.J. Cruz, S. Valadas and A. Candeias**, The Drawing Hand of a Portuguese Mannerist Painter
- 15:55-16:05 Discussion
- 16:05-16:20 Break

SESSION II – Chair: Anne van Oosterwijk

- 16:20-16:40 **Sponsor session – Bruker / Michele Gironda, Roald Tagle**, Scanning X-ray and Hyperspectral analysis of materials - Solutions for Cultural Heritage studies

- 16:40-17:00 **Sarah Yeomans Gafà**, The Technique of Filippo Paladini: a Case Study of his 16<sup>th</sup>-Century Wall Paintings at Verdala Palace, Buskett, Malta
- 17:00-17:20 **Laura Baratin, Francesca Gasparetto and Paolo Triolo**, Studying the Preparatory Drawing through Digital Tools. The Barocci's Paintings and his *Bottega*
- 17:20-17:30 Discussion
- 17:30-17:45 Break
- 17:45-18:05 **Marcia Steele**, Andrea del Sarto *Sacrifice of Isaac*. Technical Research and Comparative Study
- 18:05-18:25 **S. Hennen, P.H.O.V. Campos, V.S. Felix, R.P. Freitas, E.A.M. Kajiya, A.R. Pimenta, M.A. Rizzutto, and C. Winter**, From Da Vinci to Massys: New Insights thanks to Recent *Unequal Marriage's* In-depth Examination
- 18:25-18:45 **Joyce Klein Koerkamp**, *Alla maniera di* Gerard David? Stylistic Irregularities in Ambrosius Benson's Œuvre
- 18:45-18:55 Discussion

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### 30 March 2022, Wednesday

SESSION I – Chair: Ron Spronk

- 14:00-14:20 **Lucy David and Anne van Oosterwijk**, The *Allegory of True Love* by Pieter Pourbus
- 14:20-14:40 **Björn Blauensteiner**, The Practice of Under- and Overdrawing in the *Pulkau Altarpiece*. A Case Study on Austrian Painting in the Age of Dürer
- 14:40-15:00 **Ciprian Firea and Cristina Serendan**, A 'Nuremberg' Workshop in Remote Transylvania? Investigations on Early 16<sup>th</sup> Century Altarpieces Painted in Sighișoara /Schässburg
- 15:00-15:10 Discussion
- 15:10-15:25 Break

- 15:25-15:45 **Christiane Weber, Mareike Gerken and Almut Pollmer-Schmidt**, Elsheimer's Creative Process. New Research on the Frankfurt *Altarpiece of the True Cross*
- 15:45-16:05 **Christina Currie**, The Arbroath *Sermon of St John the Baptist* by Pieter Brueghel the Younger : a Rare Pastiche
- 16:05-16:25 **Kirsten Derks, Geert Van der Snickt, Stijn Legrand, Kathlijne Van der Stighelen and Koen Janssens**, Michael Sweerts and his Manner of the Dark Halo.
- 16:25-16:35 Discussion
- 16:35-16:50 Break

#### SESSION II – Chair: Christina Currie

- 16:50-17:10 **Sabrina Meloni and Marya Albrecht**, The Versatile Style of Jan Steen. How he varies the Preparations of his Composition during his Career and according to the Subject
- 17:10-17:30 **Michela Fasce**, *Alla maniera di...* Anton Van Dijck Genoese. Technique, Design, Development
- 17:30-17:50 **Stefania Girometti and Claudio Seccaroni**, Michele Desubleo's *Saint Luke*. Technique in Context and the Creation of a *Maniera*
- 17:50-18:10 **Lisa Wiersma**, The Appeal of the Seemingly Real. Standardization of Painting Methods and its Implications for Style in 17<sup>th</sup>-Century Still-life Painting
- 18:10-18:20 Discussion
- 18:20-18:25 Announcement next symposium

28 March 2022 14:05-14:35 KEYNOTE LECTURE

**Stephan Kemperdick**

Hugo van der Goes's idiosyncrasies and maniera in visible and in infrared light

Hugo van der Goes is an artist with a distinctive style. His powerful, often monumental figures and subtle use of colour clearly stand out from the preceding Netherlandish painting. At the same time, he was an inventor of new, memorable compositions, as evidenced, for example, by the numerous variations after his *Monforte Altarpiece*, and of extraordinary pictorial motifs such as the two prophets pulling aside curtains in the Berlin *Nativity*. Lesser known, however, is that Hugo van der Goes often paid great attention to smaller, sometimes even inconspicuous details. These details are not mere enrichment or decoration, but often follow a logic that was not usually present in the art that preceded them. Such details demand an extremely attentive, close-up view of the paintings, and open up new contexts of meaning for the viewer. Sometimes such small motifs even touch on the bizarre.

This interest in small details and in their logic in the picture as a whole is a personal *maniera* of Hugo van der Goes, which is missing with his successors, or was even corrected again to the conventional. Admittedly, it is a *maniera* that has nothing to do with a specific formal language or even with mannered design. Nevertheless, it is a manifesto of Hugo's artistic personality. Thus, such idiosyncratic details also become relevant to questions of attribution when it comes to works that do not belong to van der Goes's canonical group of works.

Not all such details are visible to the naked eye. Today, with the help of technical photographs, some examples can be detected beneath the painted surface. In one case, these findings not only show the painter as the inventor of very unconventional formulations of old subjects, but also have major implications for the status and the content of the work.

Dr. **Stephan Kemperdick** studied fine arts at the Kunstakademie Düsseldorf (1983-87), then art history at the Free University Berlin. Graduated 1992; Ph.D. 1996. 1999-2002: assistant curator at the Städel Museum, Frankfurt; 2003-04: researcher at the Gemäldegalerie Berlin. 2005-07: curator of old masters, Kunstmuseum Basel. Since 2008: curator of early Netherlandish and early German paintings, Gemäldegalerie, Staatliche Museen zu Berlin.

Curator and co-curator of several exhibitions, e.g. *Hans Holbein*, Basel 2006; *The Master of Flémalle and Rogier van der Weyden*, Frankfurt/ Berlin 2008/09; *The Road to Van Eyck*, Rotterdam 2012/13; *The History of the Ghent Altarpiece*, Berlin 2014; *Holbein in Berlin*, Berlin 2016; *Hieronymus Bosch and his imagery in the 16<sup>th</sup> and 17<sup>th</sup> centuries*, Berlin 2016; *Jean Fouquet, The Diptych of Melun*, Berlin 2017; *Spätgotik*, Berlin 2021.



28 March 2022 15:00-15:20

**Carol Pottasch and Kirsten Derks**

Rogier van der Weyden's *Lamentation*

The earliest painting in the collection of the Mauritshuis, the *Lamentation* (generally dated ca. 1460-1465) attributed to Rogier van der Weyden and his studio, has often been the subject of technical studies. Over the last 50 years, the underdrawing of the painting has been documented with no less than seven different infrared imaging systems. In the 1980s, paint samples were taken and examined as cross-sections. Recently, the *Lamentation* was the focus of an extensive technical research and conservation project.

The examination was primarily motivated by issues of conservation and restoration during its treatment. Understanding the painting technique – stratigraphy, use of materials, pigment composition – provided information about the painting original appearance. As part of this recent research, the material gathered in the 1980s was re-examined. In addition to that, new technologies were used to examine the painting in more depth: both low-tech examination techniques (ultraviolet-induced fluorescence, stereomicroscopy) and state-of-the-art methods (such as scanning electron microscopy combined with energy-dispersive X-ray analysis). A combination of examination methods helped us make additional interpretations about each part of the layer structure: panel, ground, underdrawing, intermediate layer, the buildup of paint layers, and (restoration) varnish.

The new findings on the painting technique and, more specifically the underdrawing, of the Mauritshuis *Lamentation* can now be regarded in the broader context of technical research into the oeuvre of Rogier van der Weyden. In the past 20 years, many publications were devoted to technical studies of the artist and his circle. This means that it is now possible to make comparisons between the *Lamentation* and other paintings from the Rogier van der Weyden group, and perhaps address issues of authorship and dating.

**Carol Pottasch** received her master degree in Art History from the Rijksuniversiteit Groningen with a master thesis on underdrawings and painting technique of Lucas Cranach and his studio. She then trained as a painting conservator with Anne van Grevenstein, and at the Hamilton Kerr Institute in Cambridge. Since 1990 she has been employed as a painting conservator at the Mauritshuis; her focus is on the research and treatment of Dutch paintings from the second half of the 17<sup>th</sup> century, among which are paintings by Rembrandt, Vermeer and Frans van Mieris. Recently she worked on the technical research and conservation project of the *Lamentation* by Rogier van der Weyden and his studio.

After obtaining a BA in Art History at the Radboud University (Nijmegen), **Kirsten Derks** pursued a master in Technical Art History (University of Amsterdam). During her master program, she specialized in 15<sup>th</sup>- and 16<sup>th</sup>-century Netherlandish art and interned at several institutions and museums, such as the Mauritshuis, the Royal Museum of Fine Arts (Antwerp) and the National Gallery of Art in Washington D.C. Derks graduated in 2017. Her MA-thesis on discoloration in the paintings of Joachim Beuckelaer was rewarded the Rijksmuseum – Migelien Gerritzen thesis award. In 2019, she started her PhD research project at the KULeuven and the University of Antwerp. This project focuses on the materials and techniques of Brussels baroque artists, such as Michael Sweerts and Michaelina Wautier.

28 March 2022 15:20-15:40

**Koen Janssens, Steven de Meyer, Frederik Vanmeert, Geert Van der Snickt and Jana Sanyova**

Did Jan van Eyck use a type of natural ultramarine specific for his workshop?

The authors have recently examined three original works by Jan Van Eyck and one panel of a 16<sup>th</sup> century Van Eyck copy (painted by Michiel Coxcie) to gather more information on the exact nature of the blue pigment natural ultramarine (NU) employed by the Van Eyck workshop. The non-invasive investigations were performed by Macroscopic X-ray diffraction (MA-XRD) scanning, an analytical method akin to but considerably more specific than macroscopic X-ray fluorescence (MA-XRF). The three works by Van Eyck are *The Ghent Altarpiece* (1430-32, the Adoration panel and the Knights panel, among others; Ghent Cathedral), *Madonna and Child with Canon van der Paele* (1436, Musea Brugge) and *Madonna at the Fountain* (1439, Royal Museum of Fine Arts, Antwerp). To gather comparative data, about 10 other works of 15-17<sup>th</sup> centuries Netherlandish art in which NU was employed were examined in the same way.

From the mineral-specific maps produced by MA-XRD, it can be deduced that the works from the Van Eyck workshop show a specific compositional pattern that is not (often?) encountered in other 15<sup>th</sup>-17<sup>th</sup> centuries works of art. Interestingly, also in the 16<sup>th</sup> century copy of the Ghent Altarpiece, NU shows a composition that is clearly different from the Van Eyck originals, and that resembles the NU overpaint recently removed from the Ghent Altarpiece. Although more research is certainly necessary, these preliminary findings may indicate that the early 15<sup>th</sup> century Van Eyck workshop either employed a subtype of NU that no other workshop had access to or that in this workshop specific pre-treatment techniques of the NU pigment were employed prior to its use.

To test these two hypotheses, a chronological series of NU-containing works of art created by Netherlandish painters (and the corresponding paint samples taken during these and previous studies) will be investigated.

**Koen Janssens, Steven de Meyer, Frederik Vanmeert and Geert Van der Snickt** all belong to the AXIS Research group of the University of Antwerp, Belgium where they develop and use non-invasive chemical imaging methods for works of art.

**Jana Sanyova** is a research scientist belonging to the Polychromy laboratory of the Royal Institute of Cultural Heritage (KIK-IRPA) in Brussels, Belgium, specialized in the analysis of paints and pigments employed by 15<sup>th</sup> century Netherlandish painters.

28 March 2022 15:40-16:00

Anabelle Kriznar

Style, Painting Procedures, Techniques and Materials as Tools for the Attribution of Selected Mural Paintings in Eastern Europe (Beginning of 15<sup>th</sup> century)

In the beginning of the 15<sup>th</sup> century, the visual arts in central Europe betray intense influences from Northern (mostly German, Hungarian, Czech) and Southern Europe (Italian). These different styles merged into a new pictorial expression which often had a strong local tone. In the case of mural paintings, this hybrid style can be most clearly observed in a region that today belongs to Slovakia, Eastern Austria and Western Hungary where all these influences already came together prior to 1400. Due to its eclectic character, it is difficult to recognize artists and workshops on the base of their individual style. As a case study, murals in churches of Rust, Oberschützen (Austria), Poniky, Ludrová (Slovakia) and Sopronbanfalva (Hungary) were investigated that had been identified by several art historians as the work of the same workshop or some very close followers. A new interdisciplinary investigation intends to evaluate these attributions by studying the materials applied (characterization of plasters and pigments), the painting technique (*a fresco*, *a secco*, lime) and painting procedures (preparatory drawings, underpaintings, sequence of color layers, color modelling, brushstrokes, lights and shades, final contours) of these murals. A precise study *in situ* used different light sources and digital microscopy and offered already several answers. In addition, tiny samples of plasters and colour layers were carefully extracted, documented and studied in the laboratory: the unprepared samples were studied with XRF, the crushed plaster with XRD; some samples were prepared as cross-sections and examined by optical microscopy and SEM-EDX. While in some cases the attribution to the same workshop can be confirmed, in others must be declined, not only on the bases of analytical results, but also by comparison of the painting techniques that can be quite different, from the color and execution of the preparatory drawing till the final details of the finished painting.

**Anabelle Kriznar** is an art-historian dedicated to analysis of artworks (PhD in Art History, University of Ljubljana, Slovenia), specialized in materials and techniques of medieval paintings. Currently works as researcher and professor at the University of Seville, and as a research fellow at the University of Ljubljana. She specialised through several international courses on artistic materials and analytical techniques and is carrying out research work in museums, restoration workshops and churches in different European countries, being a guest researcher in institutions as the British Museum, Opificio delle Pietre Dure or Bundesanstalt für Materialforschung und -prüfung (BAM). For her last project, she was granted the Alexander von Humboldt fellowship for recognised researchers. She is a member of ICOM, ICOMOS, IIC and Slovene art-history Association. She participates in several research projects, has presented results in many national and international conferences, has published two books on mural painting, several book chapters and has over 50 scientific articles.

28 March 2022 16:25-16:45

**Sponsor session – Opus Instruments / Andrew Kirby**



28 March 2022 16:45-17:05

Sara Mateu

The Halved Memling: Insights into the *Phoebus Nativity*

In 2016 a *Nativity* attributed to Memling's workshop was auctioned in Vienna. Infrared reflectography, made available for such occasion, revealed an underdrawing which resembled the hand of Memling himself, a beautiful and dynamic compilation of hatching techniques characteristic of his late period. The painting was, however, executed by the workshop, opening the door to speculation about why involvement of the master ended with the underdrawing. Was Memling busy with more important commissions? Did he die before starting painting? The workshop imitated the master faithfully, but the emphasis on stylistic queues betrays a collaborator.

A single painting today, the *Phoebus Nativity* was once the reverse of the left wing of a triptych, of which nothing is known. Regardless of its hazardous material history, the painting offers a clear example of Memling's workshop practices. Till-Holger Borchert gave an insightful analysis in his catalogue entry for the auction. The recent restoration treatment allowed connecting the different levels of execution and compose an exhaustive overview of how and by whom the painting was made.

The *Phoebus Nativity* was painted in several stages, involving three versions of the composition. Pentimenti and executional features reveal the use of templates, the participation of several hands, and the vivid presence of an overseer procuring feedback and dictating directions. The painting is not without contradictions. Whereas the amount and nature of corrections suggest a demanding master driven by *souci de perfection*, the sloppiness of some changes and the several peculiar "fails" in the painting process are baffling. They were apparently sanctioned by the master, but how were they reconciled? The *Phoebus Nativity* distils the personality of its painters and offers a fascinating journey into the human factor of Memling's workshop at the peak of its fame and fortune.

**Sara Mateu** is a freelance conservator of paintings and Art historian based in Brussels. She obtained her Art History degree at the Universidad Complutense de Madrid and the Université Libre de Bruxelles with a specialization on painting techniques in the Middle Ages. This led her to study conservation of easel painting at the ESCRBC de Madrid and the ENSAV La Cambre. She specialized in the structural conservation of panel paintings with the Panel Paintings Initiative of the Getty Foundation. She gathered her professional experience working for museums and institutes in Europe, such as the Museo Nacional del Prado, Kunsthistorisches Museum Wien, the Hamilton-Kerr Institute Cambridge, the Institut Royal du Patrimoine artistique in Brussels, the Koninklijk Museum voor Schone Kunsten Antwerp before establishing her own practice in 2016. Since then, she has been committed to conservation of paintings, technical research, consultancy and training of conservation professionals and students in Belgium and abroad.

28 March 2022 17:05-17:25

S. Hennen, P.H.O.V. Campos, V.S. Felix, R.P. Freitas, E.A.M. Kajiya, A.R. Pimenta, M.A. Rizzutto and C. Winter

Rediscovering the Museu de Art de São Paulo's Memling by Technical Examination

The *Virgin Lamenting, St. John and the Holy Women of Galilee* in the São Paulo Museum of Art (MASP) is a panel painting that is dated around 1485-90 and attributed to Hans Memling. It is one of MASP's masterpieces and one of the very few Early Flemish paintings in South America. The painting was published as an original Hans Memling by Friedländer in 1928. It is probably the right wing of a diptych, known as the *Lachovsky-Bardi Diptych*. The left wing would represent the Deposition, but its whereabouts are now unknown. A few copies of both compositions are known.

This attribution was supported by several authors, but some also considered it a copy of a lost composition by Memling. However, the attribution was never supported by technical examination and scientific analyses. In addition, the painting suffered diverse damages and was restored several times in the past. Consequently, the material condition concealed the aesthetical qualities of the original composition and obscured the quality of the painting's details. In-depth technical and stylistic examination and interdisciplinary discussions with conservators, scientists, curators, and historians improved the understanding of the painting technique and condition. Complete imaging, including infrared reflectography and radiography, revealed remarkable technical features, like a delicate and refined underdrawing comparable to several of Memling's authentic works. Also, X-ray fluorescence spectrometry, macro X-ray fluorescence scanning and Fourier-transform infrared spectroscopy were realized to determine the pigments composition and complete the condition examination of the work. This comprehensive study brought new insights into the painting's conception. Remarkable resemblances to Memling's technical and stylistic features tend to confirm the paintings attribution to the workshop of the Master.

**Sofia Hennen** studied Art History at the Free University of Brussels (ULB) and Conservation and Restoration of Easel Paintings at La Cambre (ENSAV), Brussels, obtaining a bachelor and a master degree in both institutions. During her education, she specialized in art from the 15<sup>th</sup> to the 17<sup>th</sup> century, particularly in Early Netherlandish painting. She did many internships in cultural institutions like the Centre of Conservation and Restoration of Chile, the National Art Museum of Catalonia, the Prado Museum, and the Royal Institute for Cultural Heritage in Brussels. During her career, Sofia has participated in several interdisciplinary projects of technical research and conservation-restoration of paintings on canvas, wood panel, and copper plate. She has also expertise in cleaning methods and solutions for polychromed surfaces. Since 2018, she has been the Head Conservator of the São Paulo Museum of Art, where she has introduced interdisciplinary work methodologies and conservation protocols. She has also organized national and international projects and partnerships.

**Pedro De Campos** is a specialist in imaging and physical-chemical analysis of cultural heritage materials. He holds a bachelor and a licentiate-degree in Physics from the University of Campinas and a master and doctoral degrees in Physics from the University of São Paulo. He has been working in research on heritage science since 2005. Since 2018, he has been a postdoctoral researcher at the

Institute of Physics of the University of São Paulo, participating in study projects of USP museums' collections and developing new analytical techniques for cultural heritage. He was recently hired as Laboratory Manager in the Department of Conservation and Built Heritage at the University of Malta.

**Renato Freitas** graduated in Physics from the State University of Rio de Janeiro and PhD in Nuclear Engineering from the Federal University of Rio de Janeiro. Renato is currently a professor of Physics at the Federal Institute of Rio de Janeiro. He has expertise in X-Ray Fluorescence, Scanning Electron Microscopy, X-Ray Diffraction, Infrared and Raman Spectroscopy applied to cultural heritage. He performed a fellowship at the Mobile Laboratory applied to cultural heritage of the Institute of Molecular Sciences and Technologies of Italy, working on projects consisting in the analysis of artworks in situ by Macro X-ray fluorescence scanning technique.

**Valter de Souza Felix** holds a Chemistry Bachelor and a Licentiate degree from the Fluminense Federal University, a Master in Chemistry from the State University of Rio de Janeiro, and a PhD in Nuclear Engineering from the Federal University of Rio de Janeiro. He is a researcher at the Applied Scientific Instrumentation and Computational Simulation Laboratory and an exclusive professor at the Federal Institute of Education, Science and Technology of Rio de Janeiro. He has experience in the field of Nuclear Engineering, with an emphasis on applications of X-rays, Raman spectroscopy and FTIR, in the study of ceramic artefacts and paintings. He has experience in chemical modification of biopolymers and spectroscopic characterization of polymers, as in teaching various areas of Chemistry since 2003.

**Elizabeth A. M. Kajiya** is a specialist in imaging analysis for cultural heritage. She holds a bachelor's degree in Visual Communication from the Faculty of Fine Arts of São Paulo. She has a specialization in the conservation of works of art (easel paintings and polychrome sculptures) from the Instituto Paulista de Restauro (1998). Since 2007, she has contributed to the development of imaging research using non-destructive multispectral imaging techniques in collaboration with several museums of São Paulo, at the Institute of Physics of the University of São Paulo. Since 2018, she has been working on multispectral analysis and X-Ray Fluorescence in the São Paulo Museum of Art. Currently, she also collaborates with the Moblab group from the Federal Institute of Rio de Janeiro.

**Márcia de Almeida Rizzutto** has a PhD in Physics and is a professor at the Department of Nuclear Physics at the University of São Paulo. She works in the field of cultural heritage, mainly using physical and chemical methods to study and characterize cultural heritage objects. In the field of archeometry, she uses particle accelerators (with ion beam techniques) and portable equipment to study cultural objects in partnership with São Paulo Museums. Since 2012, she has been the coordinator of the Research Group on Physics Applied to the Study of Objects of Artistic and Historical Heritage at the University of São Paulo. She is also the coordinator of the Laboratory of Archeometry and Sciences Applied to Cultural Heritage at the Institute of Physics of the University of São Paulo.

**Cecilia Winter** has a degree in museum studies from the University of São Paulo and a master degree in painting conservation from the University of Paris 1 Pantheon Sorbonne University. She has worked in preventive conservation since 2004, first as a registrar, then as a conservator. In 2015 she began working in the collection department of the Museum of Art of São Paulo and became the Collection and Conservation department manager in 2018. She is currently acting as a consultant at the Managing Collections Environments initiative at the Getty Conservation Institute in Los Angeles.

Dr. **André Pimenta** is currently a Professor at the Federal Institute of Education, Science and Technology of Rio de Janeiro, where he is the head of the industrial mechanics technical course. Pimenta received his undergraduate, master and PhD degrees, all in Mechanical Engineering, from the State University of Rio de Janeiro. He is a member of the Brazilian Physical Society and he has experience in optical microscopy, scanning electron microscopy, and X-ray fluorescence. Dr. Pimenta also works on projects related to the conservation of cultural heritage and forensic science.

28 March 2022 17:50-18:10

Jan Bustin and Abbie Vandivere

A Matter of Manner? Material Aspects of Style and Reconstructions as a Research Tool

Fundamentally, a painting is an object consisting of matter: several different materials layered and/or combined. An artist's skill in applying and handling these materials enables him or her to visualize artistic intentions and gives a painting its characteristic appearance or style.

For centuries, art historians discussing the *maniera* or stylistic characteristics of an individual or group of artists paid relatively little attention to the material aspects of works of art. One notable exception is Jan van Eyck, to whom Vasari – although almost as a footnote – attributed the invention of oil painting. It seems that *maniera* has instead been described in terms of a particular coherency of shapes, proportions, gestures, tonal values, or even level of finish. The latter can be seen as one of the characteristics of the style of the Flemish Primitives, and their depiction of elaborate details.

This paper addresses the idea that characteristics of a particular painting style may not only have been the result of following someone else's artistic example, patron's instructions or fashion; they also depended on handling properties of specific materials. Within the field of technical art history, making painted reconstructions using historically appropriate materials and 'manoeuvres' can help to gain better insight into an artist's *maniera*.

As a case study, we will investigate the use of lead-tin yellow and glazes by a number of Flemish Primitives. We will reveal how exploiting pigment properties enabled them to achieve one of their stylistic characteristics: the attention to detail in depicting shiny metal, luxurious fabrics and jewellery.

**Jan Bustin** studied painting, graphics, monumental design and art history at the Academy of fine arts & design in Maastricht. He teaches art history, drawing and painting at several art institutions in the Netherlands and Belgium. As a guest lecturer he taught on historical drawing and painting techniques and methods for making reconstructions at the University of Amsterdam, Oslo University and the Radboud University in Nijmegen. His focus is on Netherlandish easel painting, drawing techniques and workshop practices from the 14<sup>th</sup> to 17<sup>th</sup> century. As a co-author and performing artist he was closely involved in the making of the '*Rembrandt Tutorials*' for the Rijksmuseum in cooperation with ING. His independent reconstruction research mainly focusses on material aspects and working methods of the Flemish Primitives. His current multi-year project is a full-scale reconstruction of Van Eyck's *Madonna with Cannon Joris van der Paele* involving materials as historically accurate as possible.

Dr. **Abbie Vandivere** is a paintings conservator at the Mauritshuis. She is also coordinator and lecturer in the Technical Art History MA programme, within the department of Conservation and Restoration of Cultural Heritage at the University of Amsterdam. She graduated with a BA from Princeton University (USA, 2001), a Pg. Dip. Cons. from the Courtauld Institute of Art (UK, 2005), and a PhD from the University of Amsterdam (2013). Her PhD *From the Ground Up: Surface and Sub-surface Effects in Early Netherlandish Paintings* was carried out within the *Impact of Oil* project (2008-2013). More recently, Dr. Vandivere was the head researcher of the project *The Girl in the Spotlight*: coordinating and working with an international team of scientists to examine Vermeer's *Girl with a Pearl Earring* (ca. 1665).



28 March 2022 18:10-18:30

**Charlene Vella**

An Analytical Investigation of two of Antonello da Messina's Nephews' Workshop Practices with Insights on Antonio de Saliba and Salvo d'Antonio

Fifteenth-century Sicilian Renaissance artist Antonello da Messina (ca. 1430-1479) is renowned for his innovative and skillful use of the oil technique. This skill has enabled him to produce his highly realistic portraits of men in his hometown Messina, but also in Venice, where he stayed between 1475 and 1476. Antonello disseminated his expertise among his followers and workshop assistants, which included his son Jacobello and his nephews, known as the *antonelliani*. While only one autograph painting by Jacobello survives, several pictures by Antonello's nephews can be very revealing.

Since 2010, seven paintings by two of Antonello's nephews – the cousins Antonio de Saliba (ca. 1466/7-ca. 1535) and Salvo d'Antonio (doc. 1493 – d. pre-1526) – that are kept in Malta have been diagnostically studied, conserved and restored as part of an initiative undertaken by the University of Malta's Department of Art & Art History under my direction. Non-invasive and invasive diagnostic tests were carried out. These included pigment and wood analysis, examinations with IR, UV and X-Ray, as well as 3D scanning of three of these panels.

The results provide information about the *Antonelliani's* workshop practices: the use of binding media for their pigments, the presence of pulverized glass in some pigments, a varying imprimatura across the panel, the use of cartoons and their transfer, etc. These observations not only reflect common routines in Renaissance workshops but allows a comparison with practices of Antonello da Messina as well as to those of Venetian painters. This because Antonio de Saliba was active in Venice, following in his uncle and cousin's Jacobello's footsteps, where he was also very likely affiliated with the workshop of Giovanni Bellini 18:10-18:30 sometime between 1480 and 1495.

Dr. **Charlene Vella** is a senior Lecturer in the Department of Art and Art History at the University of Malta. She obtained her Undergraduate and Master degrees in Art History from the University of Malta and has obtained her PhD in Art History from the University of Warwick in 2016 where she was awarded a full scholarship under the Chancellor's International Scholarship. Her PhD research titled *In the Footsteps of Antonello da Messina: The Antonelliani in Sicily and Venice in the Late Fifteenth and Early Sixteenth Centuries* was carried out under the tutelage of Dr Donal Cooper (University of Cambridge). Dr. Vella leads several research projects in which she oversees the diagnostic testing, conservation and restoration interventions on Renaissance Art works in Malta.

28 March 2022 18:30-18:50

**Elsa Espin**

The Northern Way. Engraving Success in Catalan and European Painting around 1500

The rediscovery in summer 2019 of Nicolas Cordelier's *Saint Vincent* and an anonymous *Christ Carrying the Cross* at the Fine Art Museum of Agen surprised me: both paintings reflect works of the Joan de Borgonya who was active in the Crown of Aragon between 1496 and 1526. What is the link between them? Joan de Borgonya came from Strabourg and worked in Valencia and Catalonia; Cordelier is recorded in Troyes while the identity of the anonymous painter, possibly an artist from Italy as the museum file records, remains mysterious. However, all three painters use the same printed models. Prints started to circulate more widely during the second half of the 15<sup>th</sup> century. Engravings by Martin Schongauer and Albrecht Dürer, but also by Lucas van Leyden and Cornelis Engelbrechtsz, spread all over Europe and impacted several generations of artists.

Trained in the Rhine valley, Joan de Borgonya knew the prints of these artists, appropriated their manner and reproduced their compositions, animating his monumental figures with almost grotesque expressions. His paintings helped with the diffusion of the German style in Catalonia. This presentation focuses on the oeuvre of this underestimated painter – commonly perceived as uninventive although he clearly dominated the artistic production in Catalunya – and to contextualize his career within the context of early 16<sup>th</sup> century painting in Europe. It will be possible to address the taste of the Catalan elite in this period and shed on the pictorial skills of the painter and his contemporaries.

PhD student in medieval art history at Sorbonne Université and the Universitat Autònoma de Barcelona since 2016, under the supervision of Philippe Lorentz and Rafael Cornudella, **Elsa Espin** is specialized on cultural exchanges between northern and southern Europe, more particularly in the Iberian Peninsula. In 2019, she created the academic blog *Espagnes Médiévales*, monthly review dedicated to History and Culture of the Iberian Peninsula and her crowns. She is currently working on a thesis about French, Dutch and German painters in the Crown of Aragon – Aragon, Catalonia, Valencia and Majorca – from John the 1<sup>st</sup> of Aragon to Ferdinand the Catholic (1387-1516); and cooperate to the investigation project *La condición del artista en Cataluña y Baleares durante los siglos XV al XVIII*.

29 March 2022 14:00-14:30 KEYNOTE LECTURE

**Rachel Billinge**

The Advantages of Collaboration?

It has long been recognized that *The Adoration of the Kings* NG 592 was the work of several distinct hands. Over the years, in addition to old fashioned connoisseurship, it had been studied with infrared and X-ray imaging to help the Art Historians trying to unpick the puzzle. Technology has moved on and so during the most recent treatment (2018-2020) a range of new techniques were used to study the painting, in addition to updated infrared reflectography. The results of these collaborations between conservators, scientists and art historians allowed new insights into the making of the painting to be proposed (published in the National Gallery Technical Bulletin Vol 41). This talk will look at how the way we work is changing and the benefits of such collaborations; using the findings about the collaboration between Botticelli and Filippino Lippi as an example of what can be achieved.

Graduated from Oxford University with a degree in Engineering Science in 1984. In 1990 **Rachel Billinge** obtained an MA in the conservation of easel-paintings at Newcastle-upon-Tyne Polytechnic. She joined the Conservation Department of the National Gallery, London in 1991 as Leverhulme Research Fellow in Infrared Reflectography and worked closely with Dr Lorne Campbell on the technical examination of the paintings studied for his catalogues of paintings by artists of the Fifteenth- and Sixteenth-century Netherlandish Schools. She is now employed at the National Gallery as a Research Associate, studying European paintings from the 13<sup>th</sup> to late 19<sup>th</sup> centuries; specializing in non-destructive technical analysis, particularly infrared reflectography but also macro-XRF scanning, X-radiography, stereomicroscopy, and surface-textural mapping.

29 March 2022 14:55-15:15

Joanna Zwinczak

Painted Sketch as the Underlayer of the *Lusina Polyptych*

In the collection of the National Museum in Kraków, there are two pairs of lateral wings from the *Lusina polyptych*. The altarpiece, attributed to the workshop of Veit Stoss in the past and certainly influenced by the artist, has no proven origin. Unfortunately, it had been confiscated during the Nazi occupation and never came back as a whole. The remaining wings are decorated with gilded ornaments, reliefs, and paintings, dated around 1500-1510.

While the history of the altarpiece, its provenance and commission are unknown, the investigations undertaken in 2018, shed more light on its character.

There are three composition outlines on the painted panels, revealed in the underlayers of the paintings surfaces. The first one, discernible in raking light, is a briefly but freely executed engraving in the ground layer, while the other two are a drawn and a painted sketch visible in infrared light. They not only reveal the craftsmanship of the artist but also display his individual manner and resemble the style of the painter, making it likely that the sketches and the paintings were done by the same person.

There is a visible paint stroke indicating the swiftness and expression of the artist. The nervous but still painterly conducted line showing evidence of numerous changes is very suggestive and detailed. The composition demonstrates awareness of prints that circulated in Europe at the time, by artists like Lucas Cranach and Hans Schäufelein whose inventions were creatively modified to fit the arrangement of the altarpiece. The engraved, drawn and painted sketches tell us how the author planned the composition and what changes the painting underwent, and finally link figures of the sketcher and the painter of the panels.

**Joanna Zwinczak** is junior conservator and restorer in the National Museum in Kraków (2017-2021). She was fellow intern in the Koninklijk Museum voor Schone Kunsten (2016), Victoria & Albert Museum (London) (2014), the Wawel Castle (Kraków) (2010-2011). Education: 2018-2019: Jagiellonian University in Kraków (New analytical techniques for conservation of works of art). 2014-2015: Jagiellonian University in Kraków Art history (Ma). 2008-2014: Jan Matejko Academy of Fine Arts in Kraków conservation and restoration of paintings (Ma). Research: 2018-2019: conducting of the research project retouching of the paint layer. Physical and chemical changes of retouching materials used in conservation ateliers in the National Museum in Kraków. 2018: participation in the research project conservation and technological research of remaining wings of the polyptych from Lusina (National Museum, Kraków)

29 March 2022 15:15-15:35

Celine Talon

Palettes as Indicators of Style and Technique in Renaissance and Early Modern Northern Self-Portraits

The palette is the painter's most emblematical attribute. As a transitional item between the painter and the painting in making, it is an inexhaustible source of information on the evolution of painting technique. In a way, the palette is one of the first places where the painter ideas will come into material being. It concentrates concepts at the precise moment where they will be transferred into practise. My current PhD research considers a chronological study of the depiction of the palette in various iconographies, and assesses how the motive reveals new facts about painting technique and painting conceptualization. A material witness of the painting process, the palette may recover the silent theory dormant in practise even before painters started to put into words the principles that guided their hand.

The present paper presents the first results of this research and specifically demonstrates how the palette shape, size, the various colours displayed on it, the different tools accompanying it, both inform about painting technique and reveal carefully chosen aspects of the painter's artistic ideas. Different palettes and colour sets were developed and displayed in self-portraits to advertise the artist views on painting and artistic theory. From the medieval Saint Luke to the first self-portraits of painters at work and finally Rembrandt's lonesome *Artist in his studio*, the palette reflects both technique and style and evolves along with the contemporary pictorial theory. This paper aims to trace this evolution between 1400 to the early 17<sup>th</sup> century and underline how the depiction of the palette may provide information on technique and style as well as it does convey several layers of meaning.

**Céline Talon** is a painting restorer (graduated from ENSAV La Cambre), specialized in Old Masters, and art historian (graduated from ULB). After 7 seasons of field experience in Egypt, in collaboration with various archeological institutes (ULB, Basel University, German Archaeological Institute), she took training courses in conservation of icon painting in Valamo, Finland and Istanbul. She worked at KIK-IRPA under the supervision of Jana Sanyova and was a collaborator at SRAL-Maastricht. She works today as a private conservator mainly with the Royal Museum of Fine Arts, Antwerp and the Phoebus Foundation. She is also teacher in Art History and especially of Byzantine Art history at the Royal Institute of Art History and Archaeology Brussels. She is currently working on her PhD thesis, a joint PhD with ULB-UGent. Her research focuses on the use of colour in Early Netherlandish painting and especially the status of mixture and the handling of pure or broken colours. In this framework, special attention is given to the history of the privileged tool of mixture: the painter palette.

29 March 2022 15:35-15:55

H.P. Melo, A.J. Cruz, S. Valadas and A. Candeias

The Drawing Hand of a Portuguese Mannerist Painter

The examination with infrared reflectography (Osiris camera) of eight panel paintings attributed to the workshop of Francisco João, a painter active in southern Portugal between 1558 and 1595, revealed extensive underdrawing. The panels belong to two altarpieces on display in the churches of Machede and Sousel. Francisco João lived in the city of Vora, in those days the second cultural centre of the country. He embodied the first Mannerist generation of Portuguese regional painters favoured by the increase of commissions in a Counter-Reformation context. The artistic corpus of this painter comprises 59 altarpiece panel paintings, only seven of which are assigned to him on a documental basis. Nothing is known about his training, but the influence of the Spanish Luis de Morales (1512-1586) is recognized in much of his work.

Despite a stylistic unity, the production ascribed to Francisco João reveals differences in refinement and technique. Furthermore, the disparate state of conservation of the works, almost all kept in situ, makes comparisons challenging. As a result, the attributions of some of the works, including the Sousel paintings, have changed over the last decades.

This contribution intends to characterize and compare the underdrawing of both sets of paintings in terms of materials and graphical layout. The role of the underdrawing in the painting process and its relation to the painted surface will be examined. The results will contribute to a deeper understanding of the working methods of local Mannerist workshops in Portugal. Hopefully, the characterization of a drawing style can be useful for the study of other works attributed to this master.

The investigation is based on the visual inspection of the paintings surface under visible light and infrared reflectography and in the analysis of the underdrawing material and paint stratigraphy with complementary multi-analytical techniques.

**Helena Pinheiro de Melo** is painting conservator-restorer (1989-1994), with a specialization in Flemish painting by the *Institut Royal du Patrimoine Artistique*, IRPA/KIK, Brussels (1994-1995) and a PhD in Painting Conservation from the Catholic University of Portugal (2008-2014). She is particularly interested in the material and technical study of Old Master paintings (15<sup>th</sup>-19<sup>th</sup> centuries), the investigation of historical painting treatises and the historical reconstruction of original painting techniques. She worked as a painting conservator in the private sector in Portugal (Co-founder and executive-partner of the firm *K4-Conservação e Restauro, Lda*, 1997-2008) and in the State sector in Geneva *Musée d'art et d'histoire* (2007-2014). She was an invited teacher in the Conservation and Restoration Course at Nova University (1998-2001) and at the Polytechnic Institute of Tomar (2016). She is currently a post-doc researcher at HERCULES laboratory, in Evora University, dedicated to the material and technical study of Mannerist altarpieces (1550-1620) of the Alentejo region.

**António João Cruz** received a PhD degree in Analytical Chemistry from the University of Lisbon, Portugal, in 1993. Since then he has been interested in the scientific study of works of art (especially painting and polychrome sculpture), the ancient art technological sources and the history and issues posed by the conservation and restoration of works of art, in particular those related to other areas of

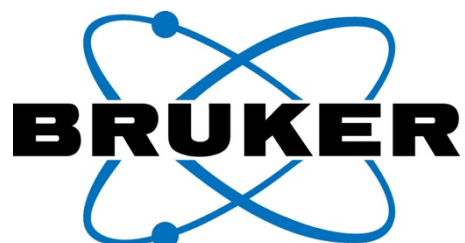
knowledge. Between 1992 and 1997 he collaborated with the Portuguese institute of Conservation and Restoration. Since 1995 he has been teaching in several undergraduate, master and doctoral courses on Conservation and Restoration or related areas. Currently, he is Assistant Professor at Polytechnic Institute of Tomar and director of the Master Course in Conservation and Restoration. He was the founder of the journal *Conservar Património* (indexed in Scopus and Web of Science) and its editor-in-chief from 2005 to 2019. Member of the HERCULES Laboratory.

**Sara Valadas** has a PhD in Chemistry from Évora University, in the area of chemistry applied to Cultural Heritage. Since 2010 she has been a member of the HERCULES Laboratory team, currently as a scientific researcher and an integrated member, participating in several national and international projects, such as the study of the Funchal cathedral, the Old Goa Revelations Project (study of the portraits of the Viceroy of India), the SCREAM Project for the study of Edvard Munch's drawings and the E-RIHS.pt infrastructure project. Since 2007, she is also part of the scientific team at the José de Figueiredo Laboratory, participating in several projects in the study of 15<sup>th</sup>-17<sup>th</sup> century paintings. As a result of the various scientific activities developed, she has more than two dozen scientific articles in the field.

**António Candeias** graduated in Chemistry and post-graduated in Chemistry Applied to Cultural Heritage by the Faculty of Sciences of the Lisbon University, PhD and Habilitation in Chemistry from the University of Évora. Specialist in Surface Chemistry and Heritage Science, he is Vice-Rector for Research and Development, Director of the Institute for Research and Advanced Training and Professor in the Chemistry Department of the School of Sciences and Technology at the University of Évora. Founder of HERCULES Lab and its director since its creation in Jan 2009 until Feb 2019, he is presently researcher of the HERCULES Lab, coordinator of the CityUMacau Chair in Sustainable Heritage and Director of the Portuguese Platform of the European Research Infrastructure in Heritage Sciences (ERIHS.pt) of the National Roadmap of Strategic Research Infrastructures. He is co-author of more than 300 international articles, of which 179 indexed to the SCOPUS database.

29 March 2022 16:20-16:40

**Sponsor session – Bruker / Michele Gironda, Roald Tagle, Scanning X-ray and Hyperspectral analysis of materials - Solutions for Cultural Heritage studies**





29 March 2022 16:40-17:00

**Sarah Yeomans Gafà**

The Technique of Filippo Paladini: a Case Study of his 16<sup>th</sup>-Century Wall Paintings at Verdala Palace, Buskett, Malta

Grandmaster Hughes Loubenx De Verdalle (1582-1595) built Verdala Palace in 1585, overlooking Buskett Gardens to the east of Rabat, Malta. He wanted it adorned with ceiling frescoes documenting his life achievements. Attributed to Filippo Paladini (ca. 1544-ca. 1614), and executed between 1590 and 1595, the wall paintings in the Entrance Hall, were this research's main focus in investigating the technique of this celebrated Florentine artist. Heavily influenced by Italian Mannerists such as Pontormo and Parmigianino, Paladini was one of the most recognized artists working for the Order of St. John, and has left Malta an artistic legacy with his particular painting characteristics and style.

Up until this research was conducted, very little was known about these paintings. However, a short survey carried out in 2007 using infrared reflectography, revealed existing original features, albeit the extensive restorations present. For this research, a scientific approach was followed, where further investigations exposed in detail characteristics of Paladini's *maniera*, including his adaptation of the fresco technique, preparatory drawings, and distinctive brushwork. Additionally, laboratory analysis identified the original materials and pigments, by using Optical Microscopy and Scanning Electron Microscope Energy Dispersive Spectrometry (SEM-EDS).

The findings were compared with case studies of two other wall paintings. The fresco cycles by Paladini himself, as well as those by Matteo Perez d'Aleccio (1547-1628), both found within the Magisterial Palace in Valletta, helped to pinpoint similarities in the painting technique and deterioration phenomena. This triangulation thus aided to further consolidate the art historical attribution, as well as detect challenges and limitations faced by fresco artists working in Malta, due to geographical position of the island. It can thus be concluded that, this research outcome is of important art historical gain, in understanding Paladini's contribution to the 16<sup>th</sup>-century artistic scene. It also created a solid background for these paintings' future conservation.

**Sarah Yeomans Gafà** is a Maltese professional conservator-restorer of fine arts, and a heritage researcher. She obtained her BA degree in Conservation and Restoration with a specialization in paintings and polychrome sculptures, from the University of Malta, and later an MA in Heritage Management from the University of Birmingham. In 2008, she was involved in the frescoes' conservation project at Basilica Santa Anastasia in Verona, Italy. Being such an art and heritage enthusiast, for the past 11 years, Sarah has been involved in a number of prestigious conservation projects and has also assisted Heritage Malta, the Maltese operating agency for cultural heritage, in the digitisation, inventory and research of various collections of national importance.

29 March 2022 17:00-17:20

**Laura Baratin, Francesca Gasparetto and Paolo Triolo**

Studying the Preparatory Drawing through Digital Tools. The Barocci's Paintings and his *Bottega*

Following the studies carried out by Olsen and Emiliani, the work of the Italian artist Federico Barocci has been investigated with the aid of digital technologies. The aim of the investigation was to explore how digital tools help to compare and analyze the evolution of artistic techniques. On these topics, scholars such as Marciari and Verstegen have found a complex processual similarity between the variation of proportions and different phases of artistic work.

Starting from here, some paintings and some preparatory drawings were selected. For each one a wide photographic and graphic documentation was produced based on non-invasive investigations. The obtained results are orto-photos. A lot of graphic information has been collected and these data have been compared with the historical, stylistical and artistic hypotheses proposed by previous studies. In order to study the wider production of Barocci's 'bottega', the investigation was also extended to some of the works of the painter's collaborators to verify the compositional and technical-executive similarities.

It was possible to study the complete compositional process, starting from the graphic analysis of the painted figures. A first phase of the work had identified a process to automatically recognize the general lines of the preparatory drawing. Then, thanks to semiautomatic computerized techniques, it was possible to study further the design processes of Barocci's paintings. Moreover, this digital process has been used to study the technique of checkering that Barocci usually applied to the composition of his paintings.

**Laura Baratin** is Associate Professor of Drawing at the University of Urbino. Since 2010 Coordinator of the Course in Conservation and Restoration of Cultural Heritage. On March 2011, Ministry of Cultural Heritage and Cultural Activities mentions her in the list of experts for assignments in the field of activities of Central Institute for Catalogue and Documentation, in the fields of Photointerpretation, Map Reading, Georeferencing and GIS. She has developed several projects of international significance since 1998 on issues of conservation, restoration and valorization of cultural heritage, not only taking care of the education aspects oriented to transfer of technology and knowledge in the specific field, but also the activities related to valorization in socio-economics terms of such investments. She worked with many universities, with institutions and local governments and with international organizations (UNESCO, ICOMOS, CIPA), involved in various stages of a project with a role not only scientific but also technical and organizational.

**Francesca Gasparetto**, BA in Architectural Restoration at the University of Genoa and MA in Conservation and Restoration of Cultural Heritage at the University of Urbino; PhD in digital technologies applied to representation strategies for conservation. Her research topics concern the developments of digital documentation for restoration and the communication strategies for the conservative intervention. Today she is an adjunct professor in Digital documentation systems at University of Urbino and a collaborator for some international projects. In 2020 she founded a start-up company dealing with digital documentation for heritage.

**Paolo Antonino Maria Triolo**, Art historian (PhD) and multispectral imaging diagnostician for cultural Heritage, gives lectures as adjunct contract professor in Multispectral Photography for C.H. diagnostics in the Faculty of Conservation and Restoration of C.H., University of Urbino and in Holy Spirit University of Kaslik (Lebanon) as visiting professor. He teaches History of artistic techniques at DISTAV, University of Genoa. He has been part of international project in Tunisia (Tempus-Infobc) and Albania (Hefa) promoted by University of Urbino. He works as a private consultant in art and diagnostic expertises and as a multispectral diagnostician at Centro Conservazione e Restauro La Venaria Reale.

29 March 2022 17:45-18:05

**Marcia Steele**

Andrea del Sarto *Sacrifice of Isaac*. Technical Research and Comparative Study

This talk compares the materials and techniques of the three versions of Andrea del Sarto's *Sacrifice of Isaac* from 1527-1528. The version at the Cleveland Museum of Art has long been thought to be the first due to its unfinished state, with underdrawing exposed to the naked eye. A completed version is located at the Gemäldegalerie in Dresden. A smaller panel of the same subject is housed at the Prado Museum in Madrid. Drawings for various details of the paintings are compared with the paintings and underlying underdrawing. The technique of the Cleveland version is examined in depth. Infrared images of all three reveal the interrelationship between the underdrawing and changes of the three paintings, as well as a surprising discovery of underdrawing of an entirely different composition by another artist in the Dresden painting.

**Marcia Steele** worked in the conservation department of the Cleveland Museum of Art from 1987-2020. After graduating with Honors from Wellesley College, her conservation career began with an apprenticeship training at a private studio in New York City. In 1985, she began her museum career as an Assistant Painting Conservator at the Fine Arts Museums of San Francisco. In Cleveland, she most recently served as Senior Conservator of Paintings. Her treatment, publications and research have focused on artists from all eras, including Poussin, Picasso, Vincent van Gogh and Salvador Dali to name a few. Most recently, her lengthy work and research on Gentileschi's *Danaë* painting from the early 1620s was the genesis for a focus exhibition at the Cleveland Museum of Art in 2021.

29 March 2022 18:05-18:25

S. Hennen, P.H.O.V. Campos, V.S. Felix, R.P. Freitas, E.A.M. Kajiya, A.R. Pimenta, M.A. Rizzutto, and C. Winter

From Da Vinci to Massys: New Insights thanks to Recent *Unequal Marriage's* In-depth Examination

*Unequal marriage* is a fascinating painting in the São Paulo Museum of Art (MASP). It entered the collection with a full attribution to Quentin Massys but was soon catalogued by some specialists as the work by a follower or a copy. However, this judgment was made without proper examination nor material investigation but on the basis of old photographs.

Besides its links to the Massys-workshop, the painting is also related to Leonardo da Vinci since the figures correspond his drawings of grotesque heads. It has been suggested that the painting could be a copy of a lost composition by Da Vinci or a pastiche of several of his models. Lately, it was suggested that MASP's *Unequal Marriage* could be the panel mentioned in several inventories of the French Royal Collection among an ensemble of paintings attributed to Da Vinci. Many authors noted Da Vinci's significant influence on Massys, while recent technical investigation have raised the possibility of a reversed influence. In short: several questions are now raised about the invention of this curious composition and the connection between both masters.

The painting's condition impacts the reliability of stylistic analysis since it is preserved in a compromised condition and has been restored several times. The painting was transferred from its original wooden support to canvas and then transferred once more to a plywood panel; the transfers modified the painting's original structure and caused the loss of significant information. Past interventions profoundly altered the aesthetical and technical features of the painting, which, consequently, casts doubts on previous studies that did not consider this material aspect.

An interdisciplinary project was organized to realize an in-depth study approaching the painting historical, stylistical and technical characteristics, to understand its complex conservation condition, and to answer the questions raised by the unusual composition. Multispectral imaging – including infrared reflectography –, X-ray fluorescence spectrometry, MXRF scanning and Fourier-transform infrared spectroscopy were performed, bringing exciting insights into the painting production and material history.

**Sofia Hennen:** see above

**Pedro de Campos:** see above

**Renato Freitas:** see above

**Valter de Souza Felix:** see above

**Elizabeth A. M. Kajiya:** see above

**Márcia de Almeida Rizzutto:** see above

**Cecília Winter:** see above

**André Pimenta:** see above

29 March 2022 18:25-18:45

Joyce Klein Koerkamp

*Alla maniera di* Gerard David? Stylistic Irregularities in Ambrosius Benson's Œuvre

Most likely originating from Lombardy, Ambrosius Benson settled in Bruges on 21 August 1519 as freemaster. His previous life, including the place where he trained, remains obscure. He might have settled in Bruges a little earlier as an assistant in Gerard David's workshop, on whose style and motives he seems to depend heavily. As a result, his works are a conflation of Netherlandish and Italian Renaissance styles. His dependence on Gerard David's work, however, might have been in part due to his awareness of the changing art market in Bruges that favored the more traditional themes of the fifteenth century. This was especially true for the Spanish merchants with whom Benson had strong connections and received many commissions from. So far, only a handful of Benson's paintings have been subjected to technical examination. Very little of this research, however, has been published or compared to other studies. Since Benson's oeuvre is stylistically heterogeneous, technical examination can shed new light on issues of attribution whereas, in this case, traditional connoisseurship cannot. The first steps towards this were already undertaken during a case study in which Benson's *Lamentation* (The Metropolitan Museum of Art, New York) and *Holy Family* (Groeningemuseum, Bruges) were compared using infrared reflectography. Although these two paintings differ stylistically, the underdrawings showed great similarities and unmistakably originated from the same workshop. This paper will discuss these findings and further examples that make Benson such an interesting artist in early sixteenth century Bruges.

**Joyce Klein Koerkamp** holds a Bachelor of Art History (2015) from Radboud University Nijmegen and a Master of Art History with a specialization in curatorial studies (2017) from the University of Groningen. As part of her MA she was an intern at the Musea Brugge assisting in the preparation for the exhibition *Pieter Pourbus and the forgotten masters*. She subsequently was the Slifka Foundation Interdisciplinary Fellow at the Metropolitan Museum of Art in New York conducting research with the curator and conservator on the northern Renaissance paintings in the collection, most notably those of Ambrosius Benson and Adriaen Isenbrant.

30 March 2022 14:00-14:20

Lucy Davis and Anne van Oosterwijk

The *Allegory of True Love* by Pieter Pourbus

The *Allegory of True love* (Wallace Collection, London) is one of Pieter Pourbus's earliest and greatest masterpieces. The painting is intriguing for its richly detailed iconography that was unraveled by Paul Huvenne in the 1980s. He pointed out that the painting was created in the milieu of the rhetorician chamber to which Pourbus most probably himself belonged. Study of the underdrawing however adds new perspectives to this study, the painting and the creation process. Not only does the underdrawing reveal *pentimenti* that altered the iconography during the painting process, it also reveals the drawing style of the young Pourbus. This early style tells us more about his artistic training and sheds light on his development which formed the basis for interpreting his later working methods in the 1550s, when he established a routine workshop practice.

**Anne van Oosterwijk** is director of Collection at Musea Brugge. In 2007 she started at the Groeningemuseum working on several research and exhibitions projects among which, *Charles the Bold, Splendour in Burgundy* (2009), *Van Eyck to Dürer* (2010), and *Face to Face with Death. Hugo van der Goes, old masters and new interpretations* (autumn 2022). She curated the exhibition *Pieter Pourbus and the Forgotten Masters* and published the accompanying catalogue in 2017. Her research and publications focus on the 16<sup>th</sup> century Bruges painting school, with specific interest in the painter families of Blondeel-Pourbus and the Claeissens, and on the production process and the role of the patron within it.

Dr **Lucy Davis** is Curator of Flemish and British Paintings and miniatures at the Wallace Collection. She has been at the Wallace Collection since 2011, and was curator of paintings pre-1700 until 2018. She has published on Rubens, Jordaens and Jan van der Straet, including most recently *Rubens: The Two Great Landscapes* (2020); the title of her PhD was 'The Bacchic paintings of Peter Paul Rubens' (Courtauld Institute of Art, 2004). In May 2020 Lucy hosted a major two-day international conference 'Rubens's Great Landscapes' and is guest editor of the proceedings, to be published in a dedicated volume of *Oud Holland* (2023). At the Wallace Collection, she has curated exhibitions on Murillo (2013), Reynolds (2015), and Rubens (2021). She was also the curator responsible for the re-installation and rehang of the Dutch and Flemish paintings (2012), the British paintings, culminating in the rehang of the refurbished Great Gallery (2015). Lucy has been responsible for a number of conservation projects at the Wallace Collection, including the Reynolds Research Project (2011-2014); the conservation of the two large views of the Bacino di San Marco by Canaletto (2017-2018); Jordaens's *Allegory of Fruitfulness* (in collaboration with the Royal Museum of Fine Arts Brussels), and numerous Dutch and Flemish paintings.

30 March 2022 14:20-14:40

**Björn Blauensteiner**

The Practice of Under- and Overdrawing in the *Pulkau Altarpiece*. A Case Study on Austrian Painting in the Age of Dürer

The winged altarpiece in the Church of the Holy Blood in Pulkau, Lower Austria, was painted ca. 1515-1520 and is one of the most debated works in Austrian painting of the early 16<sup>th</sup> century. While earlier literature situated the painter in the Austrian succession of Lucas Cranach the Elder, he is now mostly regarded as an early successor or even a collaborator of Albrecht Altdorfer. The division of hands within the altarpiece is also controversial, as it has often been stressed that the predella panels are of higher quality than the main wing panels. However, only recently the altarpiece was subjected to technological examinations that included infrared reflectography of all panels. The results provide for the first time insights into the painting technique of the Master of Pulkau. The painter first applied an extensive underdrawing directly on the white ground-layer, and after the completion of the painted composition, he utilized the practice of overdrawing certain contours with thin black lines. Against the background of this hitherto unconsidered but highly idiosyncratic combination of under- and overdrawing, new light can be shed on questions of attribution as well as on the Master of Pulkau's sources of inspiration, since comparable practices can be found in paintings by Cranach, Altdorfer and Albrecht Dürer, among others.

**Björn Blauensteiner** studied law and art history in Vienna, Utrecht, Berlin and Frankfurt/Main. Master thesis on Hendrick ter Brugghen (completed in 2007), dissertation on Hieronymus Bosch's *Garden of Earthly Delights* (completed in 2016). At the Kunsthistorisches Museum Vienna from 2010-2015, thereby staff member of the «Getty Panel Paintings Initiative» project on the paintings by Pieter Bruegel the Elder, curator of early Netherlandish painting (intermittently) and curator of a focus exhibition on Marinus van Reymerswale (2014). Since March 2016, curator of the medieval collection at the Belvedere Museum, Vienna. Curator of the exhibitions *Rueland Frueauf the elder and his circle* (2017-2018) and *The Age of Dürer. Austria at the Gate of the Renaissance* (2021-2022). Main focus of research: medieval and early modern European art, especially Austrian, German and Netherlandish painting of the 15<sup>th</sup>-16<sup>th</sup> centuries.



30 March 2022 14:40-15:00

**Ciprian Firea and Cristina Serendan**

A 'Nuremberg' Workshop in Remote Transylvania? Investigations on Early 16<sup>th</sup> Century Altarpieces Painted in Sighișoara /Schässburg

Documentary evidence published in the 19<sup>th</sup> century indicates that several artists originating from Nuremberg established themselves in Transylvania shortly after 1500. Among them, there were three sons of the celebrated sculptor Veit Stoss: John, a painter, Veit the Younger, a wood-carver, and Martin, a goldsmith. Since the publication of these sources, scholars have attempted to attribute surviving artworks to the artists trained in the Franconian metropolis. And indeed, several altarpieces preserved in different museums and collections in Transylvania indicate close artistic connections with the art produced in Nuremberg at that time. For example, it has been recently demonstrated that the painted scenes of a small Renaissance *pala* from Sighișoara (Germ. Schässburg, a medieval town in central Transylvania) are based on at least 10 different prints of Dürer and Schäufelin. Close examination of such paintings reveals not only the use of models, but also certain correspondences in the technology of production of images. A research project recently started aims at the attribution and authentication of such paintings by investigating the preparatory drawings and by comparing them with those created in the circle of the followers of Dürer. The proposed paper intends to highlight the "Nuremberg" or South German features of the "style" and technology of the workshop in Sighișoara.

**Ciprian Firea** is researcher at the Institute of Archaeology and Art History of the Romanian Academy in Cluj-Napoca, Romania. In 2010 he defended his PhD with a theme related to medieval altarpieces published in 2016 (*Transylvanian Medieval Altarpieces: Art, Liturgy, and Patronage*). A recent work is related to Renaissance painters workshops in Sighișoara /Schässburg and the circle of Johannes Stoss (son of Veit Stoss) from Nuremberg. He was member of the team in the project *Elaborating Complex Methodologies Regarding the Attribution and Authentication of Medieval and Early Modern Paintings Belonging to the National Cultural Heritage* and he is currently directing the project *The Painters of Medieval and Premodern Transylvania: The First Dictionary and Preliminaries of a Database*.

**Cristina Serendan** is painting restorer and also Lecturer within the Department for Conservation and Restoration of National University of Arts in Bucharest. She graduated in 2001 from the same university. Her main research interests are in technical art history, with a special focus on panel paintings and gilding techniques. Her PhD thesis deals with gilding techniques and gild decorations in Transylvanian altarpieces built between 1450-1550. With more than 20 years in the field, Cristina has published her research results in national or international journals and conference proceedings. She is also accredited by the Romanian Ministry of Culture as expert restorer of panel paintings and movable cultural heritage.

30 March 2022 15:25-15:45

Christiane Weber, Mareike Gerken and Almut Pollmer-Schmidt

Elsheimer's Creative Process. New Research on the Frankfurt *Altarpiece of the True Cross*

Adam Elsheimer (1578-1610) has long been recognised as one of the most influential painters active in Rome at the dawn of what was later called Baroque. Although a monographic exhibition had been organised in 2006, no technical research had then been conducted. During the past years, however, Elsheimer's paintings in the collection of the Städel Museum were subjected to intensive examination. The collection includes three early works – *The Deluge*, *The Conversion of St. Paul*, and *Jacob's Dream* –, the major *Altarpiece of the True Cross* as well as paintings by anonymous followers and Johann König. Preparing the scholarly catalogue of German paintings after 1550, this enabled us to clearly distinguish Elsheimer's style and his way to paint and to understand how the artist thought during painting.

The proposed paper will focus on the Frankfurt *Altarpiece of the True Cross*, which is certainly the most ambitious but also the most complex work by the artist. In the central panel, *The Exaltation of the True Cross*, we have noted exciting iconographical changes: figures had been slightly relocated, some were underdrawn but not executed, others were added at a later stage. We will present findings made by microscopic and IRR-examination combined with those detected by MA-XRF. Thanks to a campaign that has started in the Städel Museum in 2020, Macro X-ray fluorescence scanning has added valuable information which sheds even more light on the complex history of Elsheimer's core work and his creative process. Our paper will contribute to better situate the *Altarpiece* in the historical circumstances of its commission (the first owner has also been identified) and helps to understand the impact and effectiveness of Elsheimer's art on other, notably Dutch and Flemish artists, Rubens being not the least among them.

**Christiane Weber**, M.A., conservator for paintings and wooden sculptures, works for the State Office for Monument Preservation Hesse / Department of Building and Art Monument Preservation in Wiesbaden. The focus of her work there is the investigation and restoration of medieval altarpieces, the scientific evaluation of new test results and sample analyses as well as the comparative evaluation of test reports. Between 1998 and 2021 she has worked freelance in the restoration workshop of the Städel Museum in Frankfurt. In addition, she had a significant share in the preparation of various scholarly catalogues. She not only examined the Dutch and Flemish paintings in the Städel Museum, but recently co-authored *German Paintings in the Städel Museum 1550-1725* with Almut Pollmer-Schmidt by taking on the responsibility for the technological part of the entries. Between 2014 and 2018 she worked in a similar position for the Hessisches Landesmuseum Darmstadt where she was involved in a project on the late medieval collection.

**Mareike Gerken** is a doctoral candidate in the Department for Art-Technology and Conservation of Paintings and Modern Sculpture at the Städel Museum in Frankfurt, working in an interdisciplinary project on Macro X-ray fluorescence analysis (MA-XRF), which is funded by the Dr. Rolf M. Schwiete Stiftung, Mannheim. In her PhD-thesis supervised by Christoph Krekel (Stuttgart State Academy of Art and Design) and Jochen Sander (Goethe-University Frankfurt), she conducts research on non-invasive analysis and visualisation of non-carbon-based underdrawings such as iron gall ink, ochres or metalpoints in 14<sup>th</sup> to 17<sup>th</sup> century European paintings. From 2014-2019 she studied conservation of

paintings and polychrome sculptures at the Stuttgart State Academy of Art and Design. During her studies she worked in projects in Lebanon, Ireland as well as in various museums and with different freelance conservators in Germany. Subject of her master thesis was the art-technological examination of two paintings by Ernst Ludwig Kirchner from the Kunsthalle Bremen and the consolidation of matte oil paint.

**Almut Pollmer-Schmidt** was in charge of the interdisciplinary project that has examined the collection of German paintings (1550-1725) in the Städel Museum in Frankfurt, supported by Deutsche Forschungsgemeinschaft and the Christa Verhein Stiftung. She is the main author of the resulting two volume scholarly catalogue which has been published in the autumn of 2021. Between 2010 and 2021, she was assistant/associate curator in the Städel Museum department of Old Masters. There, she has co-curated an exhibition on Albrecht Dürer (2013/14) and managed a project dedicated to the museum history of collecting and display in the 19<sup>th</sup> century. She has gained her PhD in Leiden with a book on Dutch church interior painting. In her scholarly work, she combines an object-orientated approach with perspectives from cultural and religious history. In 2021/22, she will teach at Technische Universität Darmstadt.

30 March 2022 15:45-16:05

**Christina Currie**

The Arbroath *Sermon of St John the Baptist* by Pieter Brueghel the Younger: a Rare Pastiche

Within the oeuvre of Pieter Brueghel the Younger, there are just a few examples of pastiches, i.e. paintings composed of motifs from different sources. At first glance, the *Sermon of St John the Baptist* in the Arbroath Art Gallery, Scotland, seems to be yet another copy of Bruegel the Elder's original version in Budapest. But in fact, the left side has been extended, the right side has been cropped and the foreground figures have been replaced by motifs from Bruegel's *Conversion of Saul* and *Massacre of the Innocents*. The paper explores the painting's links with Brueghel the Younger's production, including the use of cartoons, the underdrawing and the painting technique and style. It addresses the question of attribution and considers the possibility of collaboration. It also examines whether the motifs were derived from first-hand knowledge of the original sources and/or from copies, drawings, or sketches.

**Christina Currie** is Head of Documentation and Scientific Imagery at the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels, specializing in the technical examination of paintings. Her main field of research is the Bruegel family, notably Pieter Bruegel the Elder and Pieter Brueghel the Younger, but also copies by Jan Brueghel the Elder. She has also published studies on paintings by Melchior Broederlam, Jan van Eyck, Herri met de Bles, Tintoretto, Marten de Vos, Artemisia Gentileschi, Thomas Eakins and the Spanish Forger. From 2014-2020, Currie managed the scientific imagery for the Van Eyck Research in Open Access (VERONA) project ([www.closetovaneyck.be](http://www.closetovaneyck.be)).

30 March 2022 16:05-16:25

Kirsten Derks, Geert Van der Snickt, Stijn Legrand, Kathlijne Van der Stighelen and Koen Janssens

Michael Sweerts and his Manner of the Dark Halo

During recent examination of paintings by Michael Sweerts, a peculiar painting technique was noticed. In a number of his paintings, in the underpainting stage, Sweerts added a patch of dark paint around the contours of the personae dramatis. Although this technique is rarely addressed in literature, a significant amount of baroque paintings exhibit these dark, halo-like bands. These halos can be seen shimmering through the upper paint layers. In the final paint stages, the halos were covered and artists undertook efforts to hide them. The disclosure of many halos by various imaging techniques (such as infrared photography, infrared reflectography and macro X-ray fluorescence scanning), in addition to those that can be observed with the naked eye, suggests that this was a common and established element of seventeenth-century painting practice in Western Europe. The use of the dark halo technique may be a solution to an optical problem that arose when baroque painters reversed the traditional painting sequence of working from the back to the front. It seems that the dark halo provided an essential tonal reference, against which the right colors could be determined. This prevalence of dark halos may be a response to optical effect such as 'simultaneous contrast' described in literature centuries later. This presentation focuses on the dark halo technique and the way Sweerts applied this technique in his oeuvre. From delving into his oeuvre, it becomes clear that he may have adapted the dark halo technique to his own individual challenges, such as dealing with differently colored grounds.

**Kirsten Derks:** see above

**Geert Van der Snickt** received his Master in Conservation-Restoration in 2003 at the University of Antwerp. Shortly after, he affiliated with the Department of Chemistry of the same institute. In 2012, he successfully defended a PhD thesis entitled: *James Ensor's Pigments Studied by Means of Portable and Synchrotron Radiation-based Analysis: Identification, Evolution and Degradation* guided by professor Koen Janssens, head of the Antwerp X-ray analysis, Electrochemistry and Speciation (AXES) group. From 2014 to 2018 he held a Chair on Chemical Imaging for the Arts within the same group. In 2019, he returned to the Conservation-Restoration department by accepting a position as tenure track professor. As a cultural heritage scientist, his work focuses on synchrotron radiation-based analysis and the application of chemical imaging techniques for non-invasive characterization of paintings and art materials.

**Katlijne Van der Stighelen** studied at the Katholieke Universiteit Leuven (KULeuven). In 1984, she became a Junior Research Fellow at the Nationaal Fonds voor Wetenschappelijk Onderzoek (NFWO) in order to write a PhD on the portraits of the Antwerp painter Cornelis de Vos. Between 1988 and 1994 she was a Senior Research Fellow of the NFWO. Her research focused on the first Antwerp period of Anthony van Dyck. In 1995 she became an Associate Professor at KULeuven where she was appointed as a Full Professor in 2007. Meanwhile she published widely on different aspects of Flemish art in general and Flemish portraiture in particular. In 2018 she curated an exhibition on Michaelina

Wautier in the MAS Museum in Antwerp. Recently she completed volume XIX.3. of the *Corpus Rubenianum Ludwig Burchard* on Rubens's *Unidentified Portraits* (with Hans Vlieghe as co-author).

**Koen Janssens** is full professor of general and analytical chemistry at the University of Antwerp in Belgium. He received his PhD in 1989 on a thesis dealing with the use of Artificial Intelligence techniques for automated treatment of X-ray analysis data. Since then, he has been actively making use of strongly focused X-ray micro- and nano-beams, produced in Synchrotron Storage Rings, for non-destructive material analysis. A combination of X-ray fluorescence spectrometry, X-ray absorption spectroscopy and X-ray diffraction usually is employed to characterize these materials in 2D or 3D imaging mode. These techniques can also be used for better understanding alteration and degradation processes in cultural heritage materials. From 2015-2021 he was vice-dean of the Faculty of Science of the University of Antwerp. In 2016, he was appointed 'Senior Scientist' (hon.) at the Rijksmuseum, Amsterdam.

**Stijn Legrand** obtained his MSc in 2012 with the construction of a mobile macroscopic reflectance FTIR scanning instrument. He continued his work in the field of analytical chemistry during his PhD at the Antwerp X-ray, Electrochemistry and Speciation (AXES) research group of the University of Antwerp. His research focusses mainly on the development and use of mobile non-destructive analytical techniques using X-ray and Infrared radiation. These techniques are often applied on flat cultural heritage objects and they contribute to the investigation of material usage, provenance, changes in composition and degradation phenomena. The combination of the instrumental development and the application of these techniques led to the successful defense of his PhD thesis in 2021.

30 March 2022 16:50-17:10

**Sabrina Meloni and Marya Albrecht**

The Versatile Style of Jan Steen. How he varies the Preparations of his Composition during his Career and according to the Subject

Dutch 17<sup>th</sup>-century genre artist Jan Steen has a broad oeuvre of over 400 paintings. Since 2012 the Mauritshuis is conducting a large research project into Steen's painting technique. The aim of the project is to obtain a thorough overview of Steen's materials and techniques, including ground layers, green and blue pigments, supports, underdrawing and undermodeling.

Previous literature often mentions that Steen did not use underdrawing in a dry material but used a painted sketch instead. This research project has led to new insights on Steen's methods of preparing his compositions. Several underdrawings in dry material have been detected. The development in IRR cameras with higher resolution contributed to these results. Over 50 paintings on both panel and canvas supports were analysed with IRR. Extensive microscopic examination of the paint surface and x-sectional analyses have been carried out as well. Different types of preparation have been found throughout his career, sometimes even within a single painting. The types of preparations range from sketchy, scribbly lines indicating landscapes, which have similarities to the drawings of his father-in-law Jan van Goyen, to geometric lines to create a convincing illusion of space, to loosely painted monochrome sketches in a wet medium. The different types of underdrawing serve different purposes in the creation of his paintings. The preparatory phase changes throughout his career: in early works he uses drawings in a dry material to lay out the composition before he started painting. The fluid painted sketch used later in his career can be seen as a part of the painting process. The sketch plays a role in the final composition: it serves to accentuate contours and intensify shadows. The underdrawings are as versatile as the oeuvre of this creative artist.

**Sabrina Meloni** is a paintings conservator working at the Mauritshuis The Hague since 2002. She has a master degree in Art History from Leiden University with a master thesis about the origin of oil painting in 15<sup>th</sup>-century Florence. This was followed by a 5-years post-graduate program in Conservation of Paintings and Painted objects at SRAL (Limburg Conservation Institute) in Maastricht (Netherlands). After internships in the Van Gogh Museum, the Rijksmuseum and the Mauritshuis, she started working at The Mauritshuis in 2002. The focus of her work is conservation and technical research of 17<sup>th</sup>-century Dutch master paintings. Another focus point in her work is Conservation History, theory and practice of the profession in the Netherlands since the late 18<sup>th</sup> century. She has a special interest in the Dutch 17<sup>th</sup>-century artist Jan Steen, of whom she has already treated several works and on which she is conducting a large technical study.

**Marya Albrecht** graduated from the postgraduate programme in Conservation and Restoration of Cultural Heritage at the University of Amsterdam in 2014, after receiving a master degree in Paintings Conservation from the same university in 2012. During her postgraduate studies she has worked at the Stichting Restauratie Atelier Limburg in Maastricht, where she carried out and published on the structural treatment of two 15<sup>th</sup>-century Spanish panel paintings. Since graduating she has worked at the Mauritshuis and as a freelance painting conservator in The Hague, focusing on the research and treatment of old master paintings.

30 March 2022 17:10-17:30

**Michela Fasce**

*Alla Maniera di...* Anton Van Dyck Genoese. Technique, Design and Development

This research focused on the analysis of Van Dyck's paintings during his time in Genoa, particularly ten Genoese works and five paintings from the period 1630-1640 attributed to the painter or the workshop, kept in museum and institutions. Through the use of infrared images as well as macro- and micro-photography, it was possible to differentiate the artist's pictorial and compositional development from the works he painted in Antwerp and London. For all Genoese work Van Dyck uses a canvas with different weft/warp ratios. Throughout the early years the works display a high density of wires which over time thin out. Only one work, the Portrait of Ansaldo Pallavicino, has a twill weave. In the cross-section, it noted that a brown preparation is often found.; this is confirmed by microscopic analysis of the surface of the pictorial film, probably deriving from the purchase of cloths already prepared, and in some areas a gray-beige underpainting has been applied.

The research identified underdrawing, present on all analyzed paintings, which has been carried out utilizing a dry medium, probably charcoal, brushed over again in many cases with a liquid medium that presents numerous afterthoughts and repositioning on some of the investigated works.

It is also interesting to note how color spreading has developed. In some instances, it is transparent, liquid, whilst in other it is sparse. The changes seem to take place based on the influences the artist experienced during his travel to Italy. After his period in Venice, the color is more compact whilst, after the trip to Sicily it becomes almost transparent. Furthermore, at some point, he begins to carve out the profiles of the figures with red in the lights portions and a brown that becomes almost black in passage to the areas in shadow.

Since 1998 Dr. **Michela Fasce** has been involved in the conservation and restoration of paintings. She holds a Bachelor Degree in Conservation of Cultural Heritage from the University of Genoa, along with a Master Degrees in Art History and Conservation Science, and a post graduate Diploma in the History of Art. Her research area focuses on the development of the pictorial form; a study of materials to understand the time of production, origin and state of conservation. She continues to collaborate with both public and private institutions and collectors. In 2019, she founded the first Diagnostics department in Italy, located at the Wannenes Auction House. She has published *Dentro il dipinto. Nuove frontiere della pittura genovese*, a book portraying, scientific investigations; and she continues to contribute written articles and presentations to the international art community. She will publish her first book in a series, *Taccuini*, which explores how individual painters worked, through diagnostic investigations.



30 March 2022 17:30-17:50

**Stefania Girometti and Claudio Seccaroni**

Michele Desubleo's *Saint Luke*. Technique in Context and the Creation of a *Maniera*

The Maubeuge-born painter Michel Desoubleay, called Michele Desubleo (1601-1676), left Flanders for Rome before 1624. With the substantial help of his older stepbrother Nicolas Régnier, he was first introduced into the flourishing Roman art market and then spent his whole career working for prestigious patrons in Bologna, Venice and Parma. Thanks to his hybrid style, Desubleo was able to secure himself important commissions, including an altarpiece painted for Pope Urban VIII Barberini.

Recent technical analysis on Desubleo's paintings revealed for the first time consistent informations about his painting technique and style. The IR reflectography of the *Saint Luke* (ca. 1624-1625) shows how the Flemish painter organised this composition dated to the beginning of his Italian sojourn. Considered to be Desubleo's *Selfportrait*, the *Saint Luke* proves how the painter avoided both underdrawing and precisely drawn preparatory studies, opting for a more versatile, directly traced chalk draw on the warm red-brown ground. This technique helped Desubleo creating his own *maniera* by alluding to Caravaggesque techniques and simultaneously including Franco Flemish elements. Furthermore, a comparison between Desubleo's and Régnier's versions of *Saint Luke* prove how subtly and yet resolutely the former refers to his stepbrother's composition, created a mere couple of years earlier.

By analyzing the results of the *Saint Luke*'s IR, this paper has two goals. Firstly, to understand Desubleo's technique and style in context. Secondly, to consider the visual and material impact that Desubleo's mobility had both on his technical and stylistic choices and which ultimately led to the creation of a specific *maniera*.

**Stefania Girometti** received her PhD in European Art History from the University of Heidelberg and the École du Louvre. In her thesis, she focused on Michele Desubleo's career between Rome, Bologna and Venice, investigating the relations between his transcultural artistic training and his hybrid style. Previously, she studied European Art History, Museum Studies, Classical Archaeology and History at the Universities of Heidelberg and Manchester as well as at the École du Louvre. She is currently Curatorial Fellow at the Staatliche Kunstsammlungen Dresden.

**Claudio Seccaroni** is chemical engineer and works at ENEA (Italian National Agency for New Technologies, Energy and Sustainable Economic Development). For thirty years he has been working on the diagnostics of artworks and on the characterization of material and painting techniques. He frequently collaborates with the Higher Institute for Conservation and Restoration (ISCR) in Rome and the Opificio delle Pietre Dure (OPD) in Florence. He is the author of several publications on pigments and painting techniques from the Middle Ages to the 19<sup>th</sup> century.

30 March 2022 17:50-18:10

**Lisa Wiersma**

The Appeal of the Seemingly Real. Standardization of Painting Methods and its Implications for Style in 17<sup>th</sup>-century Still-life Painting

Where 16<sup>th</sup>- and early 17<sup>th</sup>-century painters experimented with color combinations, Willem Beurs could write a book (*The big world painted small*, 1692) containing standard recipes that corresponded with the painting methods of artists like Aelbert Cuyp and Jan de Heem. E.g., from the 1650s onward, the painting of grapes exceeded filling an object's contours with a lit side, shadow and highlights. De Heem added an inner reflection, glaze and bloom to enhance the translucent and juicy appearance of the fruit. His peers and followers did the same. The pigments and colorants that were used varied per region and workshop, but the application of colors and layers were very much alike throughout the Southern and Northern Netherlands - and even Europe. The grape is an example and yet one of the most interesting cases: it is built up from an extensive number of specific layers and it is the most elaborate recipe listed by Beurs.

Various contemporary written sources were studied to compare painter's recipes. Further, my colleagues and I have analyzed paintings and worked together with researchers outside our research project who did (cross-sections, macro Xrf and Xrf, oct and, of course, the naked eye) to determine painting techniques used. Based on the gathered information, reconstructions were painted for a more active understanding and visualization of these techniques. This elaborate approach offers an understanding of how (still-life) painting developed and which changes were successful. For this paper, I will focus on the preference for certain painting techniques and their implications for stylistic development in the 17<sup>th</sup> and 18<sup>th</sup> centuries. I hope to contribute to our understanding of style and how it emerged from technical abilities and practice.

**Lisa Wiersma** researches theory and practice behind material depiction for Recipes and Realities, an analysis of texture rendering in still-life painting and the pictorial procedures of Willem Beurs (1692), a Dutch NWO / NICAS research project (Utrecht University; TU Delft; Rijksmuseum Amsterdam; Mauritshuis The Hague). Lisa studies sources and literature, and tests old painting recipes and reconstructs old masters's paintings. With Francesca Di Cicco (Technical University Delft), she wrote a paper about the techniques behind more and less successfully painted grapes on seventeenth-century still-lives. *Colouring* (Art & Perception 8:3-4, 2020) shows how material depiction is discussed in Dutch and Flemish seventeenth-century art literature. Further, she has contextualized and annotated Willem Beurs' *The Big World Painted Small* (Amsterdam 1692, Getty annotated translation by A.S. Lehmann et al. forthcoming). Besides early modern painting and painting techniques, Lisa has been researching Late Medieval and Early Modern Sculpture of the Low Countries.



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