

El Seminario de Estudio y Conservación del Patrimonio Cultural del Instituto de Investigaciones Estéticas y el Posgrado en Historia del Arte de la UNAM

Invitan a participar en el curso especial impartido por la Dra. Erma Hermens

The Art of Making. A Workshop on Technical Art History: an Interdisciplinary approach

29, 30 de abril- 2, 3 de mayo 2013, 9:00 a 14:00 horas

Sala Francisco de la Masa, Instituto de Investigaciones Estéticas

Cupo limitado (35 personas)

Inscripciones: 1-5 de abril 2013. Enviar una exposición de motivos de una cuartilla adjunta al curriculum resumido.

Las personas aceptadas recibirán un correo con la dirección electrónica en la que podrán descargar las lecturas asignadas, a partir del 8 de abril del 2013. (El curso está diseñado como seminario taller, los participantes deberán llegar a la clase con las lecturas hechas. El curso será en inglés.)

The Art of Making

A Workshop on Technical Art History: an Interdisciplinary approach

Dr Erma Hermens

Senior Lecturer in Technical Art History, ArtTA: Art Technology and Authentication Institute, School for Culture and Creative Arts, College of Arts, University of Glasgow

The 4-day workshop consists of a series of lectures and seminars to which participants are asked to contribute with ideas, short talks on ongoing projects, proposals for research in this field etc. I would be very interested to hear from you too. Please contact me if you want to discuss a contribution beforehand on:

Erma.Hermens@glasgow.ac.uk

Preliminary Programme

Monday 29 April

9-11 am

Introduction to Technical Art History and interdisciplinary research

Readings:

Erma Hermens, 'Technical Art History: A Synergy of Art, Conservation and Science', in T. Lenain, H. Locher, A. Pinotti, M. Rampley, C. Schoell-Glass, K. Zijlmans (eds.), *Art History and Visual Studies in Europe. A Handbook*, Leiden: Brill Publishers, 2012, pp. 151-166. (Pdf).

Ch. Krekel et al., Artists' pigments reconsidered: does modern science match the historical context?, D. Saunders et al. eds., *The Object in Context: Crossing Conservation Boundaries*, IIC Contributions to the Munich Congress, London, 2006, 244-248

12-2 pm

Interdisciplinary collaboration, some case studies.

-Tracing Bosch and Bruegel: an interdisciplinary and international project (collaboration with the Kadriorg Art Museum Tallinn, National Gallery of Denmark, Copenhagen)

- A copy after Raphael's Entombment: identification, function and status in early 17th-century Italy (collaboration with the Hunterian Art Gallery, National Gallery, London).

This is ongoing research and the lecture/seminar will look into aspects of copying, specific scientific analyses etc.

Readings:

E. Hermens (ed.), *On the Trail of Bosch and Bruegel: Four Paintings under Cross-examination*, Archetype, London, 2012, and especially:

- Erma Hermens and Greta Koppel, 'Copying for the art market in 16th-century Antwerp: A tale of Bosch and Bruegel', in Erma Hermens (ed.), *Tracing Bosch and Bruegel: Four Paintings under Magnification*, Archetype Publications, London, 2012, pp. 81-95.
- Anne Haack-Christensen, Erma Hermens, Alar Nurske, Hannah Tempest, Polly Smith, Jørgen Wadum, 'Christ Driving the Traders from the Temple: Painting materials and techniques in the context of 16th-century Antwerp studio practice', in Erma Hermens (ed.), *On the Trail of Bosch and Bruegel: Four Paintings under Magnification*, Archetype Publications, London, 2012, pp. 23-44.

Tuesday 30 April

9-11 am

The Artists' Voice: Art Technological sources and their significance for technical art history: visual, textual

J. Dik, E. Hermens, R.A. Peschar, R.Â and H. Schenk, 'Early Production Recipes for Lead Antimonate Yellow in Italian Art', *Archaeometry*, 47 (3) 2005. pp. 593-607.

Mark Richter, 'Shedding some new light on the blue pigment 'vivianite' in technical documentary sources of northern Europe', *ArtMatters. Netherlands Technical Studies in Art*, Vol. 4, Zwolle 2007: 37-53 (see www.artmattersjournal.org)

Arie Wallert, 'Reading technical sources'. In *Art of the Past: Sources and Reconstructions*, ~~Mark Clarke, Joyce H. Townsend, Ad Stijnman (eds)~~, Proceedings of the ATSR study group meeting, Archetype, London 2005: 39-43.

Lisa Wagner, 'Fine art materials in Vigani's cabinet (1704) at Queens' College, Cambridge'. E.Hermens and J. Townsend (eds), *Sources and Serendipity*, ATSR Proceedings, Archetype London 2009: 79-86.

12-2 pm

Reconstructions as a tool for technical art history:

1. Books of Secrets? Reconstructing historical recipes

2. Images of the studio: Reconstructing Antwerp studio practice in the early 17th century through Jan Brueghel's Lady Pictura painting Flowers.

Readings:

S. Bucklow, Impossible Recipes, in E.Hermens and J. Townsend, *Sources and Serendipity*, ATSR Proceedings, Archetype, London 2009.

Leslie Carlyle and Maartje Witlox, 'Historically accurate reconstructions of artist's oil painting materials'. In *Art of the Past: Sources and Reconstructions*, ~~Mark Clarke, Joyce H. Townsend, Ad Stijnman (eds)~~, ATSR Proceedings, Archetype, London 2005: 53-59.

Jo Kirby, 'The reconstruction of late 19th century French red lake pigments. In *Art of the Past: Sources and Reconstructions*, ~~Mark Clarke, Joyce H. Townsend, Ad Stijnman (eds)~~, ATSR Proceedings, Archetype, London 2005: 69-77.

Joris Dik, Erma Hermens, Rene Peschar, and Henk Schenk, 'Early Production Recipes for Lead Antimonate Yellow in Italian Art', *Archaeometry*, vol. 47 (3), 2005: 593-607.

Thursday 2 May

17th-century Netherlandish painting techniques and studio practice: some case studies

Netherlandish Painting of the Golden Age tends to be extremely systematic with, of course, some interesting exceptions such as Rembrandt. This session will look at systems and idiosyncrasies.

9-11 am

Rembrandt's Entombment painting: a technical investigation

Erma Hermens, 'The Passion in Paint: A Technical Investigation'. In P. Black with E. Hermens, *Rembrandt and the Passion*, Prestel, London/Munich/New York, 2012, pp. 101-130.

12-2 pm

16th-17th century Netherlandish Still Lives: Theory and Practice

A. Wallert, *Still Life: Techniques and Style: An Examination of Paintings from the Rijksmuseum*, Zwolle, 1999

Friday 3 May

9-11 am

James MacNeill Whistler (1834-1903): techniques and materials

The Hunterian Art Gallery, University of Glasgow, has the 2nd largest collection of works by the American painter James McNeill Whistler in the world, which provides us excellent access to a lot of interesting works. Several research projects (some ongoing), methodology used, research objectives etc. will be discussed.

Readings:

- Erma Hermens and Arie Wallert, 'James McNeill Whistler, fluidity, finish and accident', in Marika Spring (ed.), *Studying Old Master Paintings - Technology and Practice: The National Gallery Technical Bulletin 30th Anniversary Conference*, 16th – 18th September 2009, proceedings. Archetype Publications: London, 2011, pp. 229-236.
- Erma Hermens and Margaret MacDonald, 'En plein soleil: Whistler, Nature and Memory', in: E. Hermens & J. H. Townsend eds., *Study and Serendipity: Testimonies on Artist's Practice*, Postprints 3rd ATSR Symposium, University of Glasgow, Archetype Publications, London, 2009, pp. 112-119.

12-2 pm

Work in Progress:

A seminar on ongoing work at the University of Glasgow with opportunity to discuss ongoing projects at UNAM, brain storm on joint research etc.