

Studying Old Master Paintings - Technology and Practice

The National Gallery Technical Bulletin 30th Anniversary Conference

16-18 September 2009
Sainsbury Wing Theatre, National Gallery, London

CONFERENCE PROGRAMME

Wednesday 16th September 2009

Registration	9.00 – 9.30
Welcome, Ashok Roy	9.45 - 10.15
Session 1 Chaired by Bruno Brunetti	
The <i>Paliotto</i> by Guido da Siena from the Pinacoteca Nazionale of Siena <i>Marco Ciatti, Roberto Bellucci, Cecilia Frosinini, Linda Lucarelli, Luciano Sostegni, Camilla Fracassi, Carlo Lalli</i>	10.20 – 10.45
Painting on parchment and panels: An exploration of Pacino di Bonaguida's technique <i>Carole Namowicz, Catherine M. Schmidt, Christine Sciacca, Yvonne Szafran, Karen Trentelman, Nancy Turner</i>	10.45 – 11.10
COFFEE AND POSTERS	11.10 – 11.40
Session 2 Chaired by Luke Syson	
Technical similarities between mural painting and panel painting in the works of Giovanni da Milano: The Rinuccini Chapel, Basilica of Santa Croce, Florence <i>Fabrizio Bandini, Alberto Felici, Cecilia Frosinini, Mariarosa Lanfranchi, Paola Ilaria Mariotti, Carlo Galliano Lalli</i>	11.40 – 12.05
Neroccio's <i>Virgin and Child with Saint Anthony Abbot and Saint Sigismund</i> at the National Gallery of Art, Washington <i>Carol Christensen, Michael Palmer, Suzanne Lomax, Steve Wilcox</i>	12.05 – 12.30
New examinations on Giovanni Bellini's Pesaro Altarpiece. Novelties and comparisons with other Bellini works <i>Gianluca Poldi, Giovanni Carlo Federico Villa</i>	12.30 – 12.55
LUNCH BREAK	12.55 – 14.30
Session 3 Chaired by Mark Leonard	
The 'Uomini Illustri' portraits in the <i>Studiolo</i> of the Ducal Palace of Urbino <i>M.L. Amadori, M. Eveno, E. Itie, E. Joseph, R. Mazzeo, M. Menu, S. Prati, E. Ravaud, C. Scaillierez, G. Sciutto</i>	14.30 – 15.20
Michelangelo's 'Doni Tondo' investigated with non-invasive analytical techniques <i>Roberto Bellucci, Ezio Buzzegoli</i>	15.20 – 15.45

TEA AND POSTERS **15.45 – 16.15**

Session 4 Chaired by Nicholas Penny

Granacci in The Metropolitan Museum of Art; aspects of evolving workshop practice 16.15 – 16.40

Charlotte Hale, Julie Arslanoglu, Silvia Centeno

Leonardo da Vinci's *The Virgin and Child with Saint Anne* (Paris, Louvre): New infrared reflectography 16.40 – 17.05

Bruno Mottin

Leonardo da Vinci's *Virgin of the Rocks*: Technique and the context of restoration 17.05 – 17.30

Larry Keith, Ashok Roy, Rachel Morrison

Delegates are required to leave The National Gallery by 18.00

Thursday 17th September 2009

Session 5 Chaired by Jo Kirby

In quest of vermilion: The production, commerce and use of the pigment in eighteenth-century Spain 9.30 – 9.55

Rocio Bruquetas, Stefanos Kroustallis

The rediscovery of sublimated arsenic sulphide pigments in painting and polychromy: Applications of Raman microspectroscopy 9.55 – 10.20

Günter Grundmann, Natalia Ivleva, Mark Richter, Heike Stege, Christoph Haisch

The use of blue and green verditer in green colours in seventeenth-century Netherlandish painting practice 10.20 – 10.45

Annelies van Loon, Lidweins Speleers

COFFEE AND POSTERS **10.45 – 11.15**

Session 6 Chaired by Michel Menu

Alterations in paintings: From non-invasive *in-situ* assessment to laboratory research 11.15 – 11.40

B. G. Brunetti, C. Miliani, L. Cartechini, and A. Sgamellotti

Technical study of the *Altarpiece from the Cathedral at Ciudad Rodrigo* by Fernando Gallego and his workshop 11.40 – 12.05

Claire Barry

Albrecht Altdorfer's *Crucifixion* (Budapest, Museum of Fine Arts) 12.05 – 12.30

Mark Leonard, Carole Namowicz, Anne Woollett

Multiplicity, authenticity and chronology: An integrated evaluation of five images of Saint Francis by El Greco 12.30 – 12.55

C. Kuniej Berry, F. Casadio, I. Fiedler, R. G. Mann, A. Sánchez-Lassa, J. L. Merino Gorospe

LUNCH BREAK 12.55 – 14.30

Session 7 Chaired by Melanie Gifford

An introduction to Murillo's late painting technique: *Christ healing the Paralytic at the Pool of Bethesda* 14.30 – 14.55

Paul Ackroyd, Dawson Carr, Helen Howard, David Pegg, Hayley Tomlinson

Caravaggio's underdrawing: A 'Quest for the Grail'? 14.55 – 15.20

Roberto Bellucci, Cecilia Frosinini, Luca Pezzati, Roberto Contini, Babette Hartwig

Between creativity and economy: Remarks on Rubens's panel supports in the Royal Museums of Fine Arts of Belgium 15.20 – 15.45

Hélène Dubois, Pascale Fraiture

TEA AND POSTERS 15.45 – 16.15

Session 8 Chaired by Jill Dunkerton

Travels with Peter Paul Rubens's *Last Judgement* 16.15 – 16.40

Andreas Burmester, Nina Schleif, Melanie Eibl

The Rosenborg Series 1618-1624: Painting techniques and painting materials supplied to the Royal Danish Court painters at the time of King Christian IV 16.40 – 17.05

Anne Haack Christensen

Nine muses in the Oranjezaal: Jan Lievens's and Caesar van Everdingen's painting methods confronted 17.05 – 17.30

Margriet van Eikema Hommes, Lidwien Speleers

Evening Reception, The National Gallery, Room 9 18.30 – 20.30

Enter via the Sainsbury Wing entrance. Doors open at 18.30. Conference badges will be required for admission.

Friday 18th September 2009

Session 9 Chaired by Ella Hendriks

Material as metaphor 9.30 – 9.55

Melanie Gifford

The science of art: Technical examination of paintings by Adriaen van der Werff 9.55 – 10.20

Willem de Ridder, Arie Wallert

Aspects of Christen Købke's painting technique: From drawing via oil sketch to the final painting 10.20 – 10.45

Jørgen Wadum, Kasper Monrad, Mikkel Scharff

COFFEE AND POSTERS 10.45 – 11.15

Session 10 Chaired by Susan Foister

Two 'mechanical' oil paintings after de Loutherbourg: History and technique
David Saunders, Antony Griffiths 11.15 – 11.40

The discovery of an early conversation piece by Thomas Gainsborough
Rica Jones, Joyce Townsend, Elizabeth Einberg, Hugh Belsey 11.40 – 12.05

'I Can See No Vermilion in Flesh' Sir Joshua Reynolds's portraits of *Francis Beckford* and *Suzanna Beckford* and his painting practice c.1755-6
Helen Brett, Joyce H. Townsend, Rica Jones, Jaap Boon, Katrien Keune 12.05 – 12.30

Cadmium yellow in *The Scream* painted by Edvard Munch
Biljana Topalova-Casadiejo, Unn Plahter 12.30 – 12.55

LUNCH BREAK 12.55 – 14.30

Session 11 Chaired by Andreas Burmester

Action speaks louder than words – Thomas Couture as a teacher
Janie Munro, Marie Louise Sauerberg 14.30 – 14.55

A comparative study of Vincent van Gogh's *Bedroom* series
Ella Hendriks, Leo Jansen, Inge Fiedler, Muriel Geldof, Maarten van Bommel, Luc Megens, C. Richard Johnson Jr., Don H. Johnson, Michel Menu, Elizabeth Ravaud, Johanna Salvant 14.55 – 15.20

TEA AND POSTERS 15.20 – 15.50

Session 12 Chaired by Ashok Roy

Benjamin West and the Venetian secret
Mark Aronson, Angus Trumble, Helen Cooper, Henry A. DePhillips, James Martin. 15.50 – 16.15

James McNeill Whistler; fluidity, finish and accident
Erma Hermens, Margaret MacDonald, Gail McConnell, David Blatchford, Devi Ormond, Arie Wallert 16.15 – 16.40

Summing up Discussion led by David Saunders 16.40 – 17.30

Delegates will have the opportunity to contribute to a discussion about the conference, their current projects and the future of the field.

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Posters

Surface condition and chemical reactivity of paints, related to the technique and former treatments of *The Tribute Money* by Jacob Jordaens

Jaap Boon, Troels Filtenborg, Johanneke Verhave

Investigating a reconstructed altarpiece by the Master of the Fogg Pietà /Maestro di Figline
Aviva Burnstock, Joanna Cannon, Caroline Campbell, Austin Nevin, Lauren Cox, Teri Hensick, Narayan Khandakhar, Henry Lie, Katherine Olivier, Stephan Wolohojian, Rita Albertson, Philip Klausmeyer, Winifred Murray, Birgit Strähle, Luc Megens, Klass Jan Van den Berg, Roberto Bellucci, Ciro Castelli, Cecilia Frosinini

3D Synchrotron x-ray tomographic microscopy of paint samples

Ester S.B. Ferreira, Jaap J Boon, Jerre van der Horst, Frederica Marone, Marco Stampanoni

Materials used on the ground layers of sixteenth- and seventeenth-century Spanish paintings

María Dolores Gayo

The Raphael research resource:

<http://cima.ng-london.org.uk/documentation>

Mara Hofmann, Joseph Padfield

Microcissing; a form of drying crackle in British eighteenth-century oil paintings

Rica Jones, Katrien Keune, Jaap Boon, Joyce Townsend

Between easel and wall painting? Albrecht Altdorfer's painting fragments of the Regensburg Bishop's Court

Annette Kurella, Cathrin Limmer, Ursula Baumer, Patrick Dietemann, Irene Fiedler, Heike Stege, Cornelia Tilenschi

Contribution to the digital image processing systems in the technical study of complex Old Master paintings

Ana González Mozo

All that's burnished isn't bole (nor from Armenia)

Jilleen Nadolny

Holbein's blue backgrounds: Meaning, materials and degradation

Petria Noble, Annelies van Loon

The use of ground siccativ glass in Spanish Golden Age priming layers

Rafael Romero, Adelina Illán

A surprising ground layer in Rembrandt's portrait of *Nicolaes van Bambeeck*

Jana Sanyova, Steven Saverwyns, Wim Fremout

Combing, texturing and other hidden effects in paintings of the sixteenth and seventeenth century: Purpose and perception

Libby Sheldon

Re-defining Hendrick Avercamp: A study of the artist's painting technique

Ige Verslype, Arie Wallert

**Additional Papers included for publication in the Postprints
(not presented)**

Wood species in Italian panel paintings (fifteenth to sixteenth centuries): Historical investigation and microscopical wood identification

Raffaella Bruzzone, Maria Clelia Galassi

Studying the 'Graue Passion' of Hans Holbein the Elder

Stephanie Dietz

In search of the right colour. Colour notations on a late sixteenth-century Dutch painting

Friso Lammertse, Arie Wallert, Margreet Wolters

Venice White: Archival and technical evidence for high quality lead white

Louisa C. Matthew, Barbara H. Berrie,

'...verguldet oder versilbret und glasiert...' – techniques and artists' materials of coloured glazes on metal leaf in Germany, Austria and Switzerland (c.1500-1800)

Mark Richter

Lead white terminology in North West European written sources from the fifteenth to the nineteenth century

Maartje Stols-Witlox

Developments in the underdrawing and painting technique of the sixteenth-century Leiden School, in particular the workshops of Cornelis Engelbrechtsz and Lucas van Leyden

Esther van Duijn, Jan Piet Filedt Kok, Abbie Vandivere, Arie Wallert, Margreet Wolters