

National Gallery Technical Bulletin

VOLUME 42



National Gallery Technical Bulletin Volume 23 2002
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The National Gallery Review National Gallery (Great Britain),2002 **National Gallery Technical Bulletin** National Gallery (Great Britain),2012 *An Introduction to the Making of Western Art* Susan L. Green,2024-03-29 This book is the first introduction to Western art that not only considers how choice of materials can impact form but also how objects in different media can alter in appearance over time and the role of conservators in the preservation of our cultural heritage The first four chapters cover wall and easel paintings sculpture drawings and prints from the late Middle Ages to the present day They examine with numerous examples how these works have been produced how they might have been transformed and how efforts regarding their preservation can sometimes be misleading or result in controversy The final two chapters look at how photography new techniques and modern materials prompted innovative ways of creating art in the twentieth century and how the rapid expansion of technology in the twenty first century has led to a revolution in how artworks are constructed and seen generating specific challenges for collectors curators and conservators alike This book is primarily directed at undergraduates interested in art history museum studies and conservation but will also be of interest to a more general non specialist audience **Conservation of Easel Paintings** Joyce Hill Stoner,Rebecca Rushfield,2013-02-15 Conservation of Easel Paintings is the first comprehensive text on the history philosophy and methods of treatment of easel paintings that combines both theory with practice With contributions from an international group of experts and interviews with important artists this volume provides an all encompassing guide to necessary background knowledge in technical art history artists materials scientific methods of examination and documentation with sections that present varying approaches and methods for treatment including consolidation lining cleaning retouching and varnishing The book concludes with a section featuring issues of preventive conservation storage shipping exhibition lighting safety issues and public outreach Conservation of Easel Paintings is a crucial resource in the training of conservation students and will provide generations of practicing paintings conservators and interested art historians curators directors collectors dealers artists and students of art and art history with invaluable information and guidance **The Renaissance Restored** Matthew Hayes,2021-07-13 This handsomely illustrated volume traces the intersections of art history and paintings restoration in nineteenth century Europe Repairing works of art and writing about them the practices that became art conservation and art history share a common ancestry By the nineteenth century the two fields had become inseparably linked While the art historical scholarship of this period has been widely studied its restoration practices have received less scrutiny until now This book charts the intersections between art history and conservation in the treatment of Italian Renaissance paintings in nineteenth century Europe Initial chapters discuss the restoration of works by Giotto and Titian framed by the contemporary scholarship of art historians such as Jacob Burckhardt G B Cavalcaselle and Joseph Crowe that was redefining the earlier age Subsequent chapters recount how paintings conservation was integrated into museum settings The narrative uses period texts unpublished archival materials

and historical photographs in probing how paintings looked at a time when scholars were writing the foundational texts of art history and how contemporary restorers were negotiating the appearances of these works The book proposes a model for a new conservation history object focused yet enriched by consideration of a wider cultural horizon **Museum Lighting**

David Saunders,2021-01-12 This indispensable guide to museum lighting written by distinguished conservation scientist David Saunders is the first new volume of its kind in over thirty years Author David Saunders former keeper of conservation and scientific research at the British Museum explores how to balance the conflicting goals of visibility and preservation under a variety of conditions Beginning with the science of how light color and vision function and interact he proceeds to offer detailed studies of the impact of light on a wide range of objects including paintings manuscripts textiles bone leather and plastics With analyses of the effects of light on visibility and deterioration Museum Lighting provides practical information to assist curators conservators and other museum professionals in making critical decisions about the display and preservation of objects in their collections **Analytical Archaeometry** Howell Edwards,Peter

Vandenabeele,2016-01-13 Analytical Archaeometry describes this interesting and challenging field of research on the border between natural sciences chemistry spectroscopy biology geology and humanities archaeology art history conservation sciences It fills the gap between these two areas whilst focussing on the analytical aspects of this research field The first part of the book studies the main analytical techniques used in this research field The second part expands from the different types of materials usually encountered and the final part is organised around a series of typical research questions The book is not only focussed on archaeological materials but is also accessible to a broader lay audience Overall the book is clearly structured and gives insight into different approaches to the study of analytical providing extensive discussion on a wide range of techniques materials questions and applications Due to the advances in analytical instrumentation and applications in this field it is important to have all this information merged together Academics as well as professionals in archaeology art history museum labs and conservation science will find this an invaluable reference source ensuring the reader is provided with the latest progress in this research field **Botticelli Past and Present** Ana Debenedetti,Caroline Elam,2019-01-08

The recent exhibitions dedicated to Botticelli around the world show more than ever the significant and continued debate about the artist Botticelli Past and Present engages with this debate The book comprises four thematic parts spanning four centuries of Botticelli s artistic fame and reception from the fifteenth century Each part comprises a number of essays and includes a short introduction which positions them within the wider scholarly literature on Botticelli The parts are organised chronologically beginning with discussion of the artist and his working practice in his own time moving onto the progressive rediscovery of his work from the late eighteenth to the turn of the twentieth century through to his enduring impact on contemporary art and design Expertly written by researchers and eminent art historians and richly illustrated throughout the broad range of essays in this book make a valuable contribution to Botticelli studies **La peinture ancienne et ses**

procédés Anne Dubois, 2006 Ces Actes du Colloque XV pour l'étude du dessin sous-jacent et de la technologie dans la peinture Bruges 11-13 septembre 2003 réunissent trente-six études traitant d'œuvres d'art flamand espagnol portugais italien et français Ces études sont suivies comme dans les Actes précédents d'une bibliographie de l'infrarouge Depuis de nombreuses années on sait que la peinture ancienne est constituée outre d'œuvres dites originales de copies de répliques et de pastiches produites dans des ateliers actifs qui faisaient appel à des collaborations Les bases sur lesquelles on avait fondé jadis les catalogues des maîtres sont ébranlées De nombreuses attributions doivent être revues Les auteurs du présent volume ont porté leur effort dans ce sens examinant d'un œil critique le statut des peintures et les indices qui permettent de reconnaître l'original de la copie Certains auteurs traitent de procédés de copies de l'usage de cartons modèles et papiers perforés mais également de couleurs d'encres d'enduits de technique picturale D'autres auteurs tentent de préciser le nombre de collaborateurs dans les ateliers D'autres encore s'intéressent à une méthode d'examen comme la radiographie pour l'exploiter afin de distinguer au mieux la main du maître de celle du copiste

Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007

Science and Art Antonio Sgamellotti, Brunetto Giovanni Brunetti, Costanza Miliani, 2015-11-09 Science and art are increasingly interconnected in the activities of the study and conservation of works of art Science plays a key role in cultural heritage from developing new analytical techniques for studying the art to investigating new ways of preserving the materials for the future For example high resolution multispectral examination of paintings allows art historians to view underdrawings barely visible before while the use of non-invasive and micro-sampling analytical techniques allow scientists to identify pigments and binders that help art conservators in their work It also allows curators to understand more about how the artwork was originally painted Through a series of case studies written by scientists together with art historians archaeologists and conservators Science and Art The Painted Surface demonstrates how the cooperation between science and humanities can lead to an increased understanding of the history of art and to better techniques in conservation The examples used in the book cover paintings from ancient history Renaissance modern and contemporary art belonging to the artistic expressions of world regions from the Far East to America and Europe Topics covered include the study of polychrome surfaces from pre-Columbian and medieval manuscripts the revelation of hidden images below the surface of Van Gogh paintings and conservation of acrylic paints in contemporary art Presented in an easily readable form for a large audience the book guides readers into new areas uncovered by the link between science and art The book features contributions from leading institutions across the globe including the Metropolitan Museum of Art New York Art Institute of Chicago Getty Conservation Institute Opificio delle Pietre Dure Firenze National Gallery of London Tate Britain Warsaw Academy of Fine Art and the National Gallery of Denmark as well as a chapter covering the Thangka paintings by Nobel Prize winner Richard Ernst

Van Gogh and the Seasons Sjraar van Heugten, 2018-03-06 A new look at the ways van Gogh

represented the seasons and the natural world throughout his career The changing seasons captivated Vincent van Gogh 1853-90 who saw in their unending cycle the majesty of nature and the existence of a higher force Van Gogh and the Seasons is the first book to explore this central aspect of van Gogh's life and work Van Gogh often linked the seasons to rural life and labor as men and women worked the land throughout the year From his depictions of peasants and sowers to winter gardens riverbanks orchards and harvests he painted scenes that richly evoke the sensory pleasures and deprivations particular to each season This stunning book brings to life the locales that defined his tumultuous career from Arles where he experienced his most crucial period of creativity to Auvers-sur-Oise where he committed suicide It looks at van Gogh's interpretation of nature the religious implications of the seasons in his time and how his art was perceived against the backdrop of various symbolist factions antimaterialist debates and esoteric beliefs in fin de siècle Paris The book also features revealing extracts from the artist's correspondence and artworks from his own collection that provide essential context to the themes in his work Breathtakingly illustrated and featuring informative essays by Sjraar van Heugten Joan Greer and Ted Gott Van Gogh and the Seasons shines new light on the extraordinary creative vision of one of the world's most beloved artists

The First Chapters Charles E. Hill, 2022-01-11 *The First Chapters* uncovers the origins of the first paragraph or chapter divisions in copies of the Christian Scriptures Its focal point is the magnificent fourth-century Codex Vaticanus Vat. gr. 1209 B.03 perhaps the single most significant ancient manuscript of the Bible and the oldest material witness to what may be the earliest set of numbered chapter divisions of the Bible *The First Chapters* tells the history of textual division starting from when copies of Greek literary works used virtually no spaces marks or other graphic techniques to assist the reader It explores the origins of other numbering systems like the better-known Eusebian Canons but its theme is the first set of numbered chapters in Codex Vaticanus what nineteenth-century textual critic Samuel P. Tregelles labelled the *Capitulatio Vaticana* It demonstrates that these numbers were not as most have claimed late additions to the codex but belonged integrally to its original production *The First Chapters* then breaks new ground by showing that the *Capitulatio Vaticana* has real precursors in some much earlier manuscripts It thus casts light on a long continuous tradition of scribally placed visual guides to the reading and interpreting of Scriptural books Finally *The First Chapters* exposes abundant new evidence that this early system for marking the sense divisions of Scripture has played a much greater role in the history of exegesis than has previously been imaginable

Hidden Faces: Covered Portraits of the Renaissance Alison Manges Nogueira, 2024-04-02 Many small Renaissance portraits were richly adorned with covers or backs bearing allegorical figures mythological scenes or emblems that celebrated the sitter and invited the viewer to decipher their meaning *Hidden Faces* includes seventy objects ranging in format from covered paintings to miniature boxes that illuminate the symbiotic relationship between the portrait and its pair Texts by thirteen distinguished scholars vividly illustrate that the other faces of these portraits represent some of the most innovative images of the Renaissance created by masters such as Hans Memling and Titian Uniting works that have in some

cases been separated for centuries this fascinating volume shows how the multifaceted format unveiled the sitter's identity both by physically revealing the portrait and reading the significance behind its cover *Raphael at the Metropolitan* Linda Wolk-Simon, 2006 Raphael has been the indispensable reference point for countless artists great and small Italian and non Italian His frescoes in the Vatican quickly asserted themselves as paradigms of the Grand Manner while his serenely beautiful Madonnas and calmly dignified portraits redefined their respective genres The combination of clarity and complexity in his compositions results in an ineffable quality of innate grace that many artists have since tried to emulate Not only Parmigianino Carracci Poussin Ingres and Degas but Caravaggio Rembrandt Manet and Picasso also mined Raphael's works for inspiration The Colonna Altarpiece is the only altarpiece by Raphael in an American collection Raphael painted this work in his early twenties for a convent of nuns in Perugia on the eve of his move to Florence The two main panels of the altarpiece were bought by former Museum president J Pierpont Morgan and later given as a gift to the Museum's Collection in 1916 This volume accompanies an exhibition that reunites all seven parts of the altarpiece for the first time since the seventeenth century the two main panels in the Metropolitan together with the five components of its predella divided among the Metropolitan the Isabella Stewart Gardner Museum in Boston and the National Gallery and the Dulwich Picture Gallery both in London Also included is a fine selection of paintings and drawings by Raphael executed during the same period 1502-5 A.D. Additionally this exhibition showcases a preliminary study now in the Ashmolean Museum in Oxford for the landscape in the Metropolitan's altarpiece as well as the beautiful painting Madonna and Child with a Book from the Norton Simon Art Foundation in Pasadena These works document one of the pivotal moments in Raphael's career when the young artist abandoned Perugia in Umbria and set his sights on Florence where he encountered the work of Fra Bartolommeo and Leonardo da Vinci To contextualize the transformative effect of this move paintings by his master Perugino as well as by Pinturicchio and Fra Bartolommeo are also exhibited Metropolitan Museum of Art website *Studying and Conserving Paintings* New York University. Institute of Fine Arts. Conservation Center, 2006 Contents Overview The Samuel H Kress Collection Conservation and Context Marilyn Perry The Samuel H Kress Program in Paintings Conservation at the Conservation Center Institute of Fine Arts New York University Margaret Holben Ellis Introduction to the Volume Michele Marincola Acknowledgements Michele Marincola 2 Historical Papers Philosophies and Tastes in Nineteenth Century Paintings Conservation Wendy Partridge Stephen Pichetto conservator of the Kress Collection 1927-1949 Ann Hoenigswald Mario Modestini Conservator of the Kress Collection 1949-1961 Dianne Modestini 3 Technical Studies Treatment A New Leaf Recent Technical Discoveries in the Goodhart Ducciesque Master's Madonna and Child with Four Saints Jennifer Sherman Botticelli's Nativity Charles R Mack The Re-use of a Desco da Parto Mika Okawa Dianne Dwyer Modestini The Triumphs of Petrarch An Analysis of a Renaissance Decorative Cycle Wendy Partridge A Portable Triptych in El Paso Dianne Dwyer Modestini Guidoccio Cozzarelli's Scenes from the Life of the Virgin Dianne Modestini School of Pietro Perugino Saint

Sebastian Annette Rupprecht Sheri Francis Shaneyfelt The Master of the Manchester Madonna Restoration Technique and a Context for Attribution Molly March Portrait of a Lady and Techniques in the late Paintings of Nicolaes Maes and Painting Techniques in the Late Paintings of Nicolaes Maes Laurent Sozzani with Christopher McGlinchey View of the Molo A Canaletto Attribution Reinstated Elise Effmann Canaletto Paints the Molo from the Ponte della Paglia Katharine Baetjer View of the Grand Canal with Dogana and Guardi Studio Pictures Helen Spande Flemish Manuscript Painting in Context Elizabeth Morrison, Thomas Kren, 2007-01-08 A companion to the Getty's prize winning exhibition catalogue Illuminating the Renaissance The Triumph of Flemish Manuscript Painting in Europe this volume contains thirteen selected papers presented at two conferences held in conjunction with that exhibition The first was organized by the Getty Museum and the second was held at the Courtauld Institute of Art under the sponsorship of the Courtauld Institute and the Royal Academy of Arts Added here is an essay by Margaret Scott on the role of dress during the reign of Charles the Bold Texts include Lorne Campbell's research into Rogier van der Weyden's work as an illuminator Nancy Turner's investigation of materials and methods of painting in Flemish manuscripts and trenchant commentary by Jonathan Alexander and James Marrow on the state of current research on Flemish illumination A recurring theme is the structure of collaboration in manuscript production The essays also reveal an important new patron of manuscript illumination and address the role of illuminated manuscripts at the Burgundian court A series of biographies of Burgundian scribes is featured Forthcoming Books Rose Arny, 2002-04
Paolo Uccello Hugh Hudson, 2008 *Dosso Dossi* Giancarlo Fiorenza, 2008 Examines the work of the Ferrarese court artist Dosso Dossi c 1486 1542 with emphasis on his portrayal of ancient and vernacular subjects found in such works as Jupiter Painting Butterflies Myth of Pan Enchantress and his frescoes of Aesop's fables

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