Futurahma Conference (Pisa, 20-21 Jun 16)

Pisa, Jun 20–21, 2016
Deadline: Mar 1, 2016

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FUTURAHMA Conference. Materials and Techniques from Futurism to Classicism. Research, Analysis, New Perspectives

"FUTURAHMA – From Futurism to Classicism (1910-1922). Research, Art History and Materials Analysis" is a three year project (2013-2016) funded by the Italian Ministry for Education, University and Research within the programme "Futuro in ricerca 2012", for the support of projects coordinated by young researchers. The strongly interdisciplinary project is based on the close collaboration between art historians, conservators, physicists and chemists. FUTURAHMA concerns the study of Italian painting technique at the beginning of the 20th C., and focuses primarily on Futurism, Metafisica and the so called 'Ritorno al Classico' (for more information see the website www.futurahma.it).
The FUTURAHMA group invites scholars (including art historians, scientists and conservators) to present their research at a Conference which will be held on 20 and 21 June 2016 at the Scuola Normale Superiore and Università di Pisa, in Pisa, Italy.
Please send an abstract by 1 March 2016 to futurahma@gmail.com, together with a brief biography (max 50 words). The abstract should be no longer than 500 words , and should relate to one of the themes described below.

The conference will address the following themes: historical sources, study of paintings, and analysis of materials.
Participation is free. Conference Proceedings will be published by Edizioni della Normale.

Abstracts related to the following themes are welcome:

Art Historical Research on written sources. Sources on technique, new translations and didactic literature - in the age of the Academic structuring of History of art as a discipline and of the founding of the Quellengeschichte - all contribute to the spread of technical knowledge in decades associated with major scientific and industrial advances. Contributions could address sources, written by or addressed to artists - which relate to painting: these could include artists' manuals, exchanges between artists, artists' readings, and artists' writings from the 19th century until the 'Ritorno al Classico'.
Study of Paintings. Scientific techniques may reveal important information regarding the creative process and the conservation of paintings. Developments in analytical tools have significantly improved our knowledge of the materials used in works of art. In addition to enriching technical study and providing key information for conservation, results of analysis can also offer important

data that may clarify difficult philological questions and open new avenues for art historical research.

Modern painting materials (between 1890-1930). The wide time span encompassed by FUTURAHMA concerns the birth and development of historical movements: indeed 1890-1930 was a time of innovation and the introduction of many materials for painters. New formulations were developed and emerged on the market: pigments, varnishes and new mixtures of tempera paint were sold alongside historical pigments and tube paints. Historical research focuses on the circulation and commerce of paint materials, the relationship between artists, scientists and suppliers for the reconstruction of the socio-historical geography and economy of artists' materials. Analytical study of these modern materials is equally important in order to understand the composition of paint employed by artists and the potential degradation of novel paint formulations.

Reference:

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