

Cross-Media Perspectives (Leuven/Brussels, 11-13 Jan 24)

KU Leuven and KBR Brussels, Jan 11–13, 2024

technicalartstudies2024leuven.be

Lieve Watteeuw, KU Leuven, University of Leuven, Faculty of Arts

23rd edition of the international and interdisciplinary "Symposium for the Study of Underdrawing and Technology in Painting". Cross-Media Perspectives: Technical Studies of Art on Panel, Paper and Parchment (1400-1600).

After the successful Van Eyck Studies (2012), Imaging Utopia (2017), Bruegel Success Story (2018), and Alla Maniera (2021) symposia, the 23rd Symposium of Underdrawing and Technology in Painting will be held in Leuven and Brussels and will coincide with the exhibition "Dieric Bouts. Creator of Images" in Museum M. The conference aims to stimulate networking and provides a unique opportunity for professionals to share knowledge and experience on important cases. It also provides a forum for the discussion of innovative developments in tools and methodologies for the study of artworks.

The conference will focus on the technical examination of art in a variety of media and supports: panel paintings, painting on parchment and canvas, drawings, cartoons, sketches, model- and sketchbooks, prints and manuscript illuminations. The main theme will be cross-media perspectives in the context of artistic materials, working methods, and the dissemination of concepts. Similarities in design might indicate cultural, social, geographical, or chronological connections in paintings, drawings, prints etc. as well as links across other artistic media. Recent developments in viewing platforms, artificial intelligence and machine learning can offer alternative possibilities in this research field, stimulate contacts and the exchange of experience, and form a bridge between art and science.

PROGRAMM:

WEDNESDAY, 10 January 2024

Location: University Library KU Leuven, Digital Labs

2 pm - 5 pm Pre-symposium workshop:

Non-invasive imaging techniques. Narrow-Band, Multispectral Imaging & White light & Multispectral Microdome (VIEW, Core Facility for Heritage Science and Digitisation Technologies)

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THURSDAY, 11 January 2024

Location: Maria-Theresiacollege (lecture hall 01.03)

Registration opens at 9 am

10am - 12.30 pm SESSION 1:

Keynote Lecture: Looking Across Media

– Susie Nash, Deborah Loeb Brice Professor of Renaissance Art, The Courtauld, London, UK

Decoding Memling: Technical examination and collaborative research on Hans Memling's paintings

– Joyce Klein Koerkamp, Anne van Oosterwijk, Musea Brugge, Belgium

Diversifying the past: The utilization of non-Carbon black underdrawing materials in 14th to 17th century paintings

– Mareike Gerken, Jochen Sander, Christoph Krekel,

Bruker Nano Analytics, Berlin; Städel Museum, Frankfurt; Goethe University, Frankfurt; State Academy of Art and Design, Stuttgart, Germany

From Panel to Paper: The Visconti-Sforza tarocchi cards as amalgamation of 15th century Northern Italian artistic techniques

– Francisco Trujillo, Marie-France Lemay, Lydia Aikenhead,

Thaw Conservation Center, The Morgan Library & Museum; Beinecke Rare Book and Manuscript Library, Yale Library's Center for Preservation and Conservation, Thomas J. Watson Library, The Metropolitan Museum of Art, United States of America

2 pm - 4.30 pm SESSION 2:

Dieric Bouts' Granada Triptych. Results from a pre-treatment examination

– Bart Franssen, Valentine Hendriks,

KIK-IRPA, ULB Brussels, Belgium

The life of the Virgin, Dieric Bouts in the Prado Museum. Technical Study

– José Juan Pérez Preciado,

Museo Nacional del Prado, Madrid, Spain

'Ils étaient alors dans un état déplorable' –

– David Laine,

IPARC bv, Belgium

Clone or Twin? The Boutsian Virgin and Child Paintings in New York and Berlin

– Sumihiro Oki,

University of Amsterdam, Netherlands

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FRIDAY, 12 January 2024

Location: Maria-Theresiacollege (lecture hall 01.03)

9.30 am - 10.30 pm SESSION 3:

Production and Innovation in Early Netherlandish Copy Practice: Gerard David's Descent from the Cross in the Chimei Museum

– Yu Han Hsu,

Radboud University, The Netherlands; Chimei Museum; Chimei Cultural Foundation, Taiwan

High-praised artists in Antwerp paint on broad wainscots from the shop of 'RB', an unidentified panel maker (1611-1613)

– Jørgen Wadum, Angela Jager, Aoife Daly,

RKD - Netherlands Institute for Art History, The Netherlands; Wadum Art Technological Studies. WATS, Denmark; Dendro.dk, Denmark

11 am - 12.30 pm SESSION 4:

Who fathered the Rotterdam Schoolboy (1531)? Bringing home the technical evidence for its attribution

– Ruben Suykerbuyk,

Museum Boijmans Van Beuningen, The Netherlands

Out of sight: On the process of dating a hidden composition

– Anne Haack Christensen, Lisbet Tarp, Annette S. Ortiz Miranda,

National Gallery of Denmark; Aarhus University, Denmark; The Walters Art Museum, US

Tracing hidden gestures: invention and copying. Hyperspectral Imaging study of panel paintings from SaintAugustin Acolman's, New Spain

– Nathael Cano, Oscar de Lucio, Miguel Pérez, José Luis Ruvalcaba Sil,

LANCIC IF UNAM, Mexico

2 pm - 3.30 pm SESSION 5a:

Michelino da Besozzo's "designamenta": a late gothic artist's drawing practices both in under-drawings and in model-books

– Anna Delle Foglie,

Université libre de Bruxelles, Belgium

The Berlin Madonna and Child by the Master of the Life of the Virgin. Technical Observations and ArtHistorical Implications

– Martin Hanßen,

Friedrich-Schiller-Universität Jena, Germany

Diagnostic reconnaissance in the wake of art historical attributions: specificities and differences between the Monte San Pietrangeli and Campofilone Altarpieces

– Benedetta Paolino, Paolo Triolo, Maria Letizia Amadori, Michele Papi, Claudio Maggini, Giuseppe Di Girolami, GraziellaRoselli, Valeria Mengacci,

University of Campania "Luigi Vanvitelli" Caserta, Italy; Carlo Bo" University of Urbino, Italy; Department of Archaeology, Fine Arts and Landscape of Marche, Urbino (PU), Ministry of Culture, Italy; A. R. T. & Co. Srl, spin-off UNICAM - University of Camerino (MC), Italy; School of Science and

Technology, University of Camerino, (MC), Italy

4 pm - 5.30 pm SESSION 6a:

The Massacre under the Roman Triumvirate by Hans Vredeman de Vries and Gillis Mostaert :
when pentimenti tell about collaboration

– Séverine Françoise, Annika Roy, Fabien Leclerc,
Freelance Atelier Séraphin; Freelance Annika Roy CR; Massey Museum

Unveiling Mary Magdalene in the quest for authorship in 16th century workshop production

– Claire Toussat, Alexia Coudray, Steven Saverwyns,
KIK-IRPA, Belgium

Michelangelo's creative method. From antique to anatomy, from paper to wall

– Stefano Farinelli,
Independent researcher, Italy

2 pm - 3.30 pm SESSION 5b:

Location: University Library (Colloquium Room)

The use of Photometric Stereo for documenting and comparing successive phases in restoration
treatments

– Lieve Watteeuw, Hendrik Hameeuw, Bruno Vandermeulen, Marc Proesmans, Vincent Vandewed-
dingen,
KU Leuven, Belgium

Study of traces of underpainting and censorships in a Book of Hours of the Brazilian National
Library through imaging exams

– Isamara Lara de Carvalho, Alexandre Cruz Leão, Márcia Almada, Luiz Antônio Cruz Souza,
Federal University of Minas Gerais (UFMG), Brazil

A webapp platform to study, preserve, valorize and disseminate visual and analytical data

– Manuela Serando, Matteo Ventrella,
ETT, Italy

4 pm - 5 pm SESSION 6b:

Location: University Library (Colloquium Room)

Multianalytical non-invasive investigation of three paintings attributed to Cavalier d'Arpino

– Vittoria Bruni, Edoardo Colonna, Anna Candida Felici, Gianluca Mazzei, Candida Moffa, Annalisa
Pascarella

Francesca Pelosi, Francesca Pitolli, Fabio Porzio, Domenico Vitulano,
Department of Basic and Applied Sciences for Engineering, Sapienza University of Rome; Depart-
ment of Mathematics, University of Rome Tor Vergata; Istituto per le Applicazioni del Calcolo
"Mauro Picone" – CNR; Accademia Nazionale di San Luca, Rome, Italy

Antonio de Saliba's 1515 Titular Altarpiece for the Franciscan Observant Church in Rabat, Malta:
an analytical and scientific investigation

– Charlene Vella, Andrea Luca Bartolo,
University of Malta, Malta

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SATURDAY, 13 January 2024

Location: Royal Library of Belgium / KBR

10 am - 1 pm SESSION 7:

Pieter Bruegel the Elder's Christ and the Woman taken in adultery: a critical reevaluation of Pieter Perret's Print – Maarten Jan Bassens,
Illuminare - KU Leuven, Belgium

The Evolution of Late-medieval Gaelic Manuscripts: Comparing and Understanding Construction, Art and Materiality

– Fenella France, Pádraig Ó Macháin,
Library of Congress, United States of America; University College Cork, Ireland

Collation Modelling in the Study of Flemish 14th Century Manuscript Marginalia

– Alina Heiremans,
KU Leuven, Belgium

From “feuilles volantes” to altarpieces: Renaissance prints and their uses in the oeuvre of Simon Pictor from Sibiu/ Hermannstadt (ca. 1515-1530)

– Ciprian Firea,
Institute of Archaeology and Art History. Romanian Academy, Cluj-Napoca Branch, Romania

The Brussels Cartoons: Division of Labor And International Interdisciplinary Collaboration In 17th Century Stained-Glass Practices

– Margot Steurbaut,
Rice University, United States of America

The Leuven Saint Peter's building site and the dissemination of geometrical design

– Oliver Kik,
KIK-IRPA, Belgium

2 pm - 16 pm: SESSION 8:

(Workshops – Royal Library of Belgium)

KBR, Department of Prints and Drawings

Daan van Heesch, Joris Van Grieken

<https://www.kbr.be/en/collections/prints/>

KBR, Department of Chalcography

Leen Van Hulst, Maarten Bassens

<https://www.kbr.be/en/collections/chalcography/>

KBR Museum, Collection of Manuscripts the Library of the Dukes of Burgundy

Ann Kelders, Lieve Watteeuw

ArtHist.net

<https://www.kbr.be/en/museum/>

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For registration please visit: <https://technicalartstudies2024leuven.be/registration/>

Reference:

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