

Anglada-Camarasa,
Picasso and
their Contemporaries

Materiality,
Innovation and
Failure Phenomena
(c. 1890–1930)

MUSEU PICASSO BARCELONA
11-12 March, 2027

Overview

The late nineteenth and early twentieth centuries witnessed profound transformations in artists’ materials and studio practice. The industrialisation of paint production, the commercial availability of pre-prepared canvases, the introduction of new synthetic pigments, and evolving binding media formulations radically reshaped pictorial practice.

Within this context, artists such as Hermen Anglada-Camarasa and Pablo Picasso -and their contemporaries-, engaged with new material possibilities that profoundly influenced both aesthetic outcomes and long-term material stability.

This two-day international symposium invites contributions that examine the materiality, technical construction, degradation phenomena, and conservation challenges of paintings produced between approximately 1890 and 1930. The event aims to foster dialogue between conservation scientists, conservator-restorers, technical art historians, curators, and heritage scientists working in major museum collections and research institutions.

Conceptual Framework

The event will explore the **material turn in early modern painting**, focusing on:

- Industrial innovation (oil paint tubes, new pigments, binding media, additives, etc.)
- Experimental studio practice
- Material instability and conservation challenges
- Technical art history as a bridge between archival research, scientific evidence, and conservation practice

The key is to position the Study Day at the intersection of:

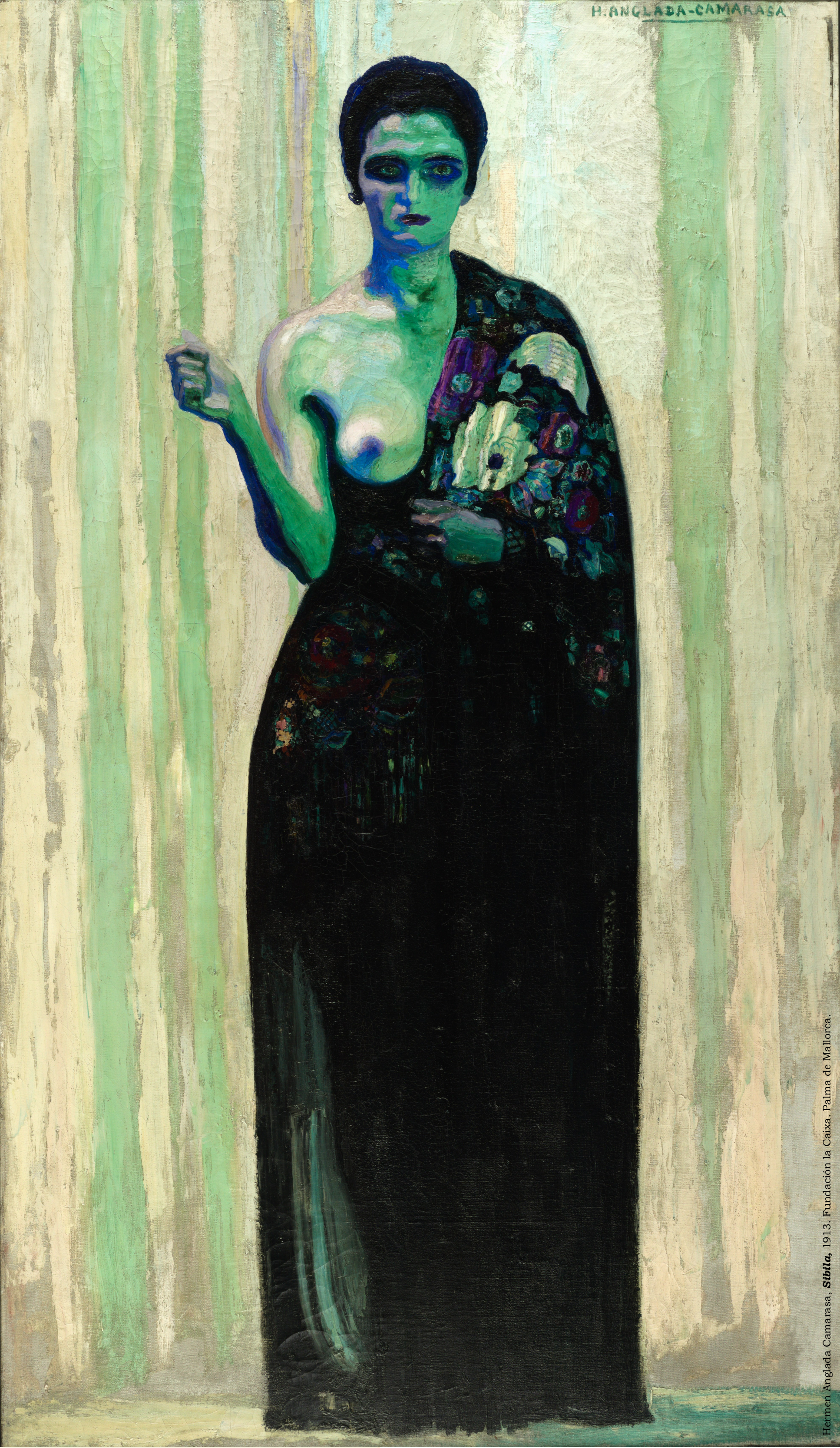
- 1.Material innovation
- 2.Artistic agency
- 3.Degradation phenomena
- 4.Analytical methodology
- 5.Preventive and interventive conservation

Aims of the Study Day

- This event seeks to:
- Advance understanding of early modern material experimentation
 - Encourage comparative studies across international collections
 - Strengthen dialogue between scientific research and conservation practice
 - Promote collaborative networks for future research initiatives

Structure

DAY 1 — MATERIALITY & INNOVATION
DAY 2 — FAILURE PHENOMENA & CONSERVATION CHALLENGES

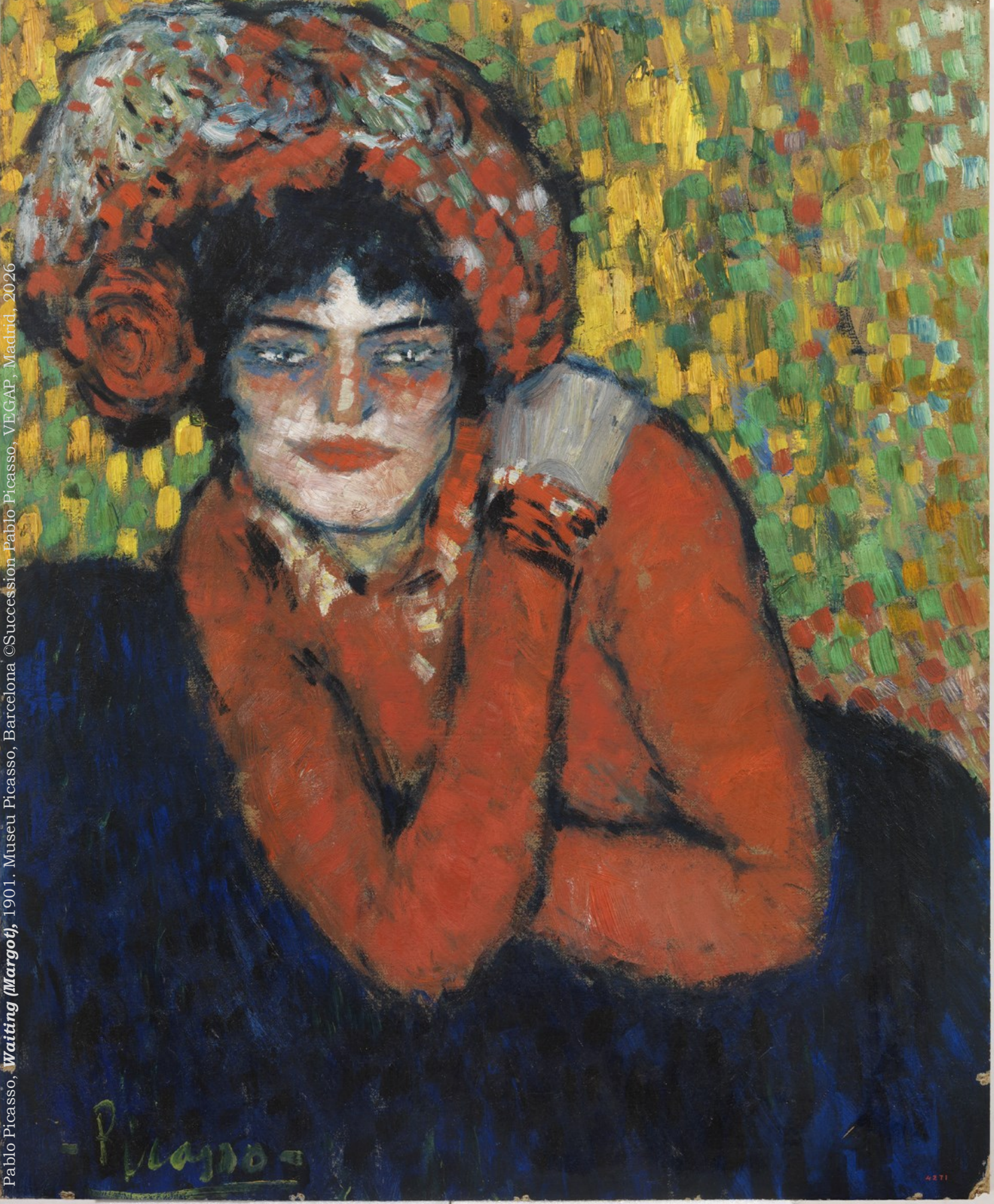


Hermen Anglada Camarasa, **Sibila**, 1913. Fundación la Caixa. Palma de Mallorca.



RESEARCH FUNDED BY:





Pablo Picasso, *Waiting (Margo)*, 1901, Museu Picasso, Barcelona (Succession Pablo Picasso, VEGAP, Madrid, 2026)

SCIENTIFIC COMMITTEE

Cecil K. ANDERSEN	The Royal Danish Academy, Architecture, Design and Conservation
Eva MS ANGELIN	Technical University of Munich
Emanuela BOSCO	Technical University of Eindhoven
Łukasz BRATASZ	Jerzy Haber Institute of Catalysis and Surface Chemistry, Polish Academy of Sciences
Silvia CENTENO	Metropolitan Museum of Art
Costanza CUCCI	Istituto di Fisica Applicata Nello Carrara
Eduard VALLÈS	Museu Nacional ‘d’Art de Catalunya
Laura FUSTER-LÓPEZ	Universitat Politècnica de València
Naoki FUKISAWA	Getty Conservation Institute
Miguel A. HERRERO-CORTELL	Universitat Politècnica de València
Francesca C. IZZO	Ca’ Foscari University
Michał LUKOMSKI	Getty Conservation Institute
Marion F. MECKLENBURG	Smithsonian Institution
Laura OSETE-CORTINA	Universitat Politècnica de València
Marcello PICOLLO	Istituto di Fisica Applicata Nello Carrara
Isidro PUIG-SANCHIS	Universitat Politècnica de València
Carne RAMELLS	Museu Nacional d’Art de Catalunya
Xavi ROSSELL	Fundació “la Caixa”
Daniel SANG-HONG LEE	The Royal Danish Academy, Architecture, Design and Conservation
Mikkel SCHARFF	The Royal Danish Academy, Architecture, Design and Conservation
Eduard VALLÈS	Museu Nacional d’Art de Catalunya
Angel VICENTE-ESCUDER	Universitat Politècnica de València
Anna VILA	Museu Picasso Barcelona

ORGANIZING COMMITTEE

Arianna ABBAFATI	Universitat Politècnica de València
Candela BELENGUER-SALVADOR	Universitat Politècnica de València
Laura FUSTER-LÓPEZ	Universitat Politècnica de València
Miguel A. HERRERO-CORTELL	Universitat Politècnica de València
Núria HOMS	Museu Picasso Barcelona
Elena LLORENS	Museu Picasso Barcelona
Laura OSETE-CORTINA	Universitat Politècnica de València
Isidro PUIG-SANCHIS	Universitat Politècnica de València
Xavi ROSSELL	Museu Picasso Barcelona
Irene SAMANIEGO-JIMÉNEZ	Universitat Politècnica de València
Anna VELEZ	Museu Picasso Barcelona
Anna VILA	Museu Picasso Barcelona

Topics

AXIS 1— THE INDUSTRIALIZATION OF COLOR: TUBES, FORMULATIONS, AND MARKET NETWORKS

Objective: Situate Anglada-Camarasa and Picasso within the late 19th–early 20th century transformation of artists’ materials.

Subtopics:

- EVOLUTION OF COMMERCIAL OIL PAINT MANUFACTURING (METAL TUBES, STANDARDIZATION, BRANDING)
- NEW PIGMENTS: CADMIUMS, ZINC WHITE, CHROME YELLOWS, EMERALD GREENS, SYNTHETIC ULTRAMARINE
- EXTENDERS AND FILLERS (BARIUM SULFATE, CHALK, ALUMINA)
- ADDITIVES: DRIERS, STABILIZERS, WAXES
- TRADE NETWORKS BETWEEN PARIS, BARCELONA, MALLORCA
- DOCUMENTARY SOURCES: SUPPLIERS’ CATALOGUES, INVOICES, CORRESPONDENCE

AXIS 2— STUDIO PRACTICE AND TECHNICAL CONSTRUCTION

Objective: Compare material choices and working methods.

Subtopics:

- GROUND LAYERS AND COMMERCIALLY PREPARED CANVASES
- LAYER BUILD-UP AND STRATIGRAPHY
- WET-IN-WET VS. LAYERED APPLICATIONS
- DIRECT TUBE APPLICATION VS. PALETTE MIXING
- EXPERIMENTAL TEXTURES AND IMPASTOS
- USE OF NON-TRADITIONAL MATERIALS (INDUSTRIAL FILLERS, MIXED MEDIA)
- COMPARATIVE TECHNICAL STUDIES AMONG CONTEMPORARY ARTISTS

AXIS 3 — TECHNICAL ART HISTORY: RECONSTRUCTING PROCESS

Objective: Integrate documentary, experimental, and analytical approaches.

Subtopics:

- DOCUMENTATION OF MODERNIST PAINTING TECHNIQUES
- REUSE OF CANVASES, CHANGES IN FORMATS, PREPARATION OF CANVASES.
- INTERPRETATION OF PENTIMENTI AND COMPOSITIONAL SHIFTS
- TECHNICAL EVIDENCE AND AUTHORSHIP QUESTIONS

AXIS 4 — MATERIAL INSTABILITY AND DEGRADATION MECHANISMS

Objective: Identify recurring deterioration patterns in early modern oil painting.

Subtopics:

- FISSURES, CRACKS, WRINKLES, AND OTHER DAMAGE PHENOMENA:
 - GROUND BRITTLINESS
 - IMPASTO CRACKING AND CLEAVAGE
 - DELAMINATION
 - POWDERY PAINT
 - INTERACTIONS BETWEEN NOVEL PIGMENTS AND TRADITIONAL BINDERS
 - METAL SOAP PROTRUSIONS; RELATIONSHIP BETWEEN SOAP FORMATION AND DELAMINATION
- PIGMENT-SPECIFIC DEGRADATION:
 - ZINC WHITE BRITTLINESS
 - EARTHS HYDROLISIS
 - CADMIUM YELLOW FADING, DARKENING, AND FLAKING
 - CHROME YELLOW DARKENING
 - ETC.

CALL FOR ABSTRACTS

Format

We invite proposals for 20-minute case-study presentations

Interdisciplinary and cross-institutional proposals are particularly encouraged.

Submission Guidelines

- Please submit:
- A title
 - An abstract (~500 words)
 - 5 keywords
 - Author(s)
 - Institutional affiliation

To be sent to:
thestructureofpaintings@gmail.com

Important Dates

- Deadline for submission:
15th October 2026
- Notification of acceptance:
1st November 2026

Publication

There will be a special issue in *npj Heritage Science* dedicated to the theme of the Study Day, and a limited number of accepted articles will be eligible for publication free of article processing charges (APCs).



The Getty Conservation Institute



RESEARCH FUNDED BY:

