

CHROMOTOPE
Séminaire de recherche

Arts and Crafts of Colour in 19th Century Europe

24 Novembre 2022 « Encre »



Graciela Machado, *in situ: artifacts* 2021/2022, Iceland, 2022

Graciela Machado, Faculty of Fine Arts, University of Porto

Recreating 19th century lithographic process inks from a contemporary art practice perspective

In this presentation, I will concentrate on recent research efforts to recreate the lithographic process inks – tusches and crayons, transfer inks – to explore the origins of the concept of printmaking in situ. Such research as allowed to recreate the common lithography studio inks of the past, not only to understand how to compound them, but also to connect to a different experience of making prints so that the forensic can inform the aesthetic. Reconstructing nineteenth-century materials used in commercial printing workshops or collecting ink specimens, take us to consider the use of hereditary methods and knowledge; the need to include traditional skills and craftsmanship and to learn from a constructive culture educated by the collective memory of knowledge and skills, both popular and erudite; to create out of these depositories of knowledge and their existence as evidence of the dynamic connection between the past and future of humankind's adaptation to the environment, where printmaking in situ may have a role to negotiate culture and history.

Graciela Machado is Associate Professor at the Faculty of Fine Arts of the University of Porto and researcher at the Research Institute in Art, Design and Society. Her body of work is built out of technological archeology on print practices. For the past years, she reflects upon identity and time, encompassing artist books, installations, and animations. She engages the complex materials of discarded techniques within a restricted repertoire of imagery, bringing to light the importance of process, and using media reconstruction as a site of creative practice. She proposes an archaeology on media, based in its complex and multi-layered potentiality, involving the reconstruction, and their consequent re-interpretation, reiteration, or re-presentation.

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Giovanna Fossati, Faculty of Humanities, University of Amsterdam

Colours in Silent Cinema. Techniques, practices and restoration approaches

This lecture will focus on the tradition of applied colour techniques in silent cinema, which provided colour effects to the majority of moving images from the late 1800s to the early 1930s. Each technique will be illustrated with stills and clips from films held in the archive of Eye Filmmuseum in Amsterdam. Besides discussing the material characteristics of tinting, toning, hand painting and stencilling, the lecture will also delve into different approaches to restore films coloured with these obsolete techniques.

Giovanna Fossati is the Chief Curator at Eye Filmmuseum (Amsterdam) and Professor of Film Heritage and Digital Film Culture at the University of Amsterdam. Her research areas include film restoration, digitization, theory of film archival practice, colour in silent cinema and, more recently, questions related to a more global and sustainable approach to film archiving. Fossati is co-author with Tom Gunning, Joshua Yumibe and Jonathon Rosen of *Fantasia of Color in Early Cinema* (2015), and co-editor of the volume *The Colour Fantastic. Chromatic Worlds of Silent Cinema* (2018). Her book *From Grain to Pixel* has been translated into Spanish (in Argentina and Spain) and into Italian. Recently, Fossati was guest editor with Floris Paalman and Eef Masson for the special issue of *The Moving Image* journal focusing on “Activating the Archive” (2021).

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Séminaire de recherche du projet ERC CHROMOTOPE (Sorbonne Université, Oxford University, Cnam) rattaché au Cnam, organisé par Arnaud Dubois (HT2S-Cnam) et Alessandra Ronetti (post-doc ERC CHROMOTOPE)

De 10h à 12h30

Dates : 20 octobre, 24 novembre, 26 janvier, 16 février, 23 mars, 20 avril

Lieu : Conservatoire national des arts et métiers, Salle de conférence du musée des Arts et Métiers, 60 rue Réaumur, 75003 Paris (retransmis aussi sur Zoom)

Séminaire bilingue (anglais et français) et hybride

Contacts et informations : arnaud64.dubois@gmail.com et alessandra.ronetti@gmail.com

<https://us06web.zoom.us/j/6593369052?pwd=akRTdkJRTUpkQmVRWG43K2VZd3RUQT09>

20 Octobre 2022, « Teinture »

- Alison Matthews David, historienne de la mode, Toronto Metropolitan University
- Isabelle Kalinowski, germaniste, CNRS

24 Novembre 2022, « Encre »

- Giovanna Fossati, chercheuse en *film studies*, Université de Amsterdam
- Graciela Machado, artiste-chercheuse, Université de Porto

26 Janvier 2023, « Email »

- Miranda Goodby, curator, Potteries Museum, Stoke-on-Trent
- Zhao Bing, historienne des techniques, CNRS

16 Février 2023, « Peinture »

- David van Zanten, historien de l'architecture, Northwestern University
- Jérémie Cerman, historien de l'art, Sorbonne Université

23 Mars 2023, « Matérialité »

- Ludger Schwarte, philosophe, Kunstakademie Düsseldorf.
- Arnaud Dubois, anthropologue, Conservatoire national des arts et métiers

20 Avril 2023, « Lumière »

- Natalie Boulouch, historienne de la photographie, Université de Rennes
- Hollis Clayson, historienne de l'art, Northwestern University



Ce projet a bénéficié d'un financement du Conseil européen de la recherche (ERC) au titre du programme-cadre de l'Union européenne pour la recherche et l'innovation « Horizon 2020 » (convention de subvention n°818563)