

Call for papers

Icons in the making

International conference-workshop 25 and 26 January 2021

Institut national d'histoire de l'art – 2, rue Vivienne 75002 Paris (Room Vasari)



La Mère de Dieu, montagne inviolée; Novgorod (xv^e s.),
Musée des Beaux-Arts de la Ville de Paris, Petit Palais,
PPP4902, CCO Paris Musées

Vierge Glykophiloussa; Crète (xv^e s.), Musée du Louvre,
MI 350, crédit RMN

Vierge à l'Enfant; Ethiopie (xvii^e s.), Musée de l'Institute of
Ethiopian Studies, IES Mus 6793, crédit Projet "Analyse
des matériaux constitutifs et des procédés technologiques
des peintures éthiopiennes"

This conference-workshop invites art historians, conservators and conservation scientists to collectively analyse how visual effects in icons are created by the accumulation of layers, which, visible or invisible, participate fully in their final appearance. How to bring into dialogue different methods of analysis, historical, stylistic, iconographic and material, in order to understand the emergence of forms and the processes of creation? It is a question of concretely apprehending gestures of creation and re-creation of icons through time, workshop practices, interventions linked to maintenance, repair and, more generally, to the transformation of icons, in order to write their history on the long term, and to make technical art history participate in a history of social and religious practices.

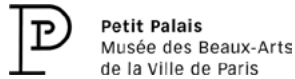
The conference-workshop follows the workshop organized in December 2019 in Athens by Greek institutions (University of the Aegean, ArticonLab-University of West Attica, Directorate of Conservation of Ancient and Modern Monuments-Hellenic Ministry of Culture, Benaki Museum) and INHA, focusing on the Greek and Ethiopian cases. It is designed to broaden the subject to the Mediterranean area and the Slavic world. The themes addressed should make it possible to review current research, applied or fundamental, on the questions of **creation** and **transformation** of icons, for updating or maintenance and, more recently, for conservation-restoration; the **dissemination** of icons as well as possible **transfers** of materials, techniques and models between the various traditions. Eventually, the question of **attribution** to an author, a workshop or a centre can also be addressed. This two-day conference will also be an opportunity to review recent updates of icon collections in France - purchase, conservation-restoration, exhibition.

Visits of icon collections will be organized during these two days in the partner institutions, with specific discussions on some case study.

Proposals for papers should be sent to Sigrid Mirabaud (sigrid.mirabaud@inha.fr) and Claire Bosc-Tiessé (claire.bosc-tiesse@inha.fr) in the form of an abstract of no more than 2000 characters, and should be accompanied by a short one-page CV. Multidisciplinary two-voice communications are strongly encouraged.

The deadline for proposals is 1st June 2020.

This conference-workshop will be held at the Institut national d'histoire de l'art with the support of the Musée du Louvre and the Petit-Palais - Musée des Beaux-Arts de la Ville de Paris.



Vierge de Smolensk; Russie (xv^e s.), Musée du Louvre, RF 1972-47, crédit RMN

La Mère de Dieu Glycophilousa; Crète (xv^e s.), Musée des Beaux-Arts de la Ville de Paris, Petit Palais, PPP4869, CC0 Paris Musées

Vierge Marie et l'Enfant Jésus; Éthiopie (1480-1521), Musée de l'Institute of Ethiopian Studies, IES Mus 10249, crédit Projet "Analyse des matériaux constitutifs et des procédés technologiques des peintures éthiopiennes"

Organising committee

Sigrid Mirabaud (INHA)
Claire Bosc-Tiessé (INHA)
Nicolas Varaine (INHA)
Raphaëlle Ziadé (Petit Palais, Musée des Beaux-Arts de la Ville de Paris)
Nicolas Milovanovic (Musée du Louvre)
Irène Léontakianakou (University of the Aegean)

Scientific committee

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Claire Bosc-Tiessé (INHA)
Irène Leontakianakou (University of the Aegean)
Athina-Georgia Alexopoulou (Articon Lab, University of West Attica)
Raphaëlle Ziadé (Petit Palais, Musée des Beaux-Arts de la Ville de Paris)
Nicolas Milovanovic (Musée du Louvre)

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