

Webinar PERCEIVE: A new approach to the simulation of color change in paintings and works on paper

Submitted by Marina Herriges on 12 Mar 2025

Please register here by 20th March:

<https://docs.google.com/forms/d/e/1FAIpQLSceZSLizfkcNn8dLr84dmm58Mdcdm5k-u6tYuqD2seW74iXpg/viewform>

We hope for a rich discussion, and we encourage everyone to participate if possible.

Registered participants will receive a Zoom meeting link shortly before the event.

Please do not share the Zoom link, instead encourage interested parties to register using this form.

Note that the webinar will not be recorded, so if you missed it on the 10th, here's another chance!

PRESENTERS

Irina Crina Anca SANDU

The presentation will give an overview of the PERCEIVE project (PERCEIVE - Perceptive Enhanced Realities of Colored collections through AI and Virtual Experiences) focusing on the Scenario 2, dealing with paintings and works on paper subject to color change. The case studies from MUNCH (2 versions of the Scream, one on cardboard and a hand-colored print) and AIC (watercolor on paper by Cezanne) will be presented as examples for the simulation of color changes using different approaches and tools. Thus, the contribution of the project in this scenario towards advancing novel tools and technologies for conservation and documentation will be shown on specific case studies with particular color change phenomena. In particular, the prototype Scream Time Machine will be used as example of the interdisciplinary methodology used by the PERCEIVE researchers starting from acquisition of scientific data up to creating 3D replicas and a board game for multisensorial applications.

Irina CIORTAN

One of the most visible forms of degradation in artworks is discoloration. Discoloration refer to color change in artworks, triggered by exposure to environmental factors (light, temperature, humidity) that modify the chemistry of the constituent materials. On one hand, for the sake of preservation and defining the optimal exhibition policy of a work of art, it is crucial to study the aging behavior of its materials and predict their future change. On the other hand, for tracing back the visual narrative and the history of an artwork, it is important to attempt its restoration and visualize its original colors. In this talk, different approaches to digitally simulating discolorations in The Scream (ca. 1910) painting by Edvard Munch will be presented, by integrating data from multiple sources: elemental mapping, color and spectral imaging, artificially aging experiments and archival records on color films.

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Co-hosted by the ICOM-CC Paintings, Graphic Documents and Scientific Research Working Groups:

www.icom-cc.org/en/working-groups/paintings

<https://www.icom-cc.org/en/working-groups/graphic-documents>

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