



CHARISMA

**Cultural Heritage Advanced
Research Infrastructures: Synergy
for a Multidisciplinary Approach to
conservation/restoration**

CARAVAGGIO'S PAINTING TECHNIQUE (ORIENTED TOPICS FIRST EVENT)

D3.3-4

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For more information on CHARISMA, its partners and contributors please see <http://www.charismaproject.eu/>

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1. EXECUTIVE SUMMARY

During the project life four technical meetings or thematic workshops on defined topics are planned hosted by CHARISMA partners. The objective is to verify the impact of CHARISMA work and grades. The workshops would be also an opportunity to share and compare the results obtained by European scientific community on focused priority areas in collaboration of WP9 and WP10.

Taking advantage of the outstanding exhibition *Caravaggio e i caravaggeschi a Firenze* (May 22 – October 17, 2010) and following decades of scientific research, disclosures, attributions, and acquisitions, the *Opificio delle Pietre Dure* organised, with the cooperation of NGL, UNIPG, and CNR-INO, a one-day international workshop dedicated to a concerted discussion about the most recent achievements on the painting technique of Caravaggio and his followers.

The event was held at the Aula Magna of the University of Firenze on date 17 September 2010. The latest technical and scientific studies on paintings of Caravaggio were presented to a wide international audience. Relevant aspects of recent restorations were also discussed. Final interventions were dedicated to the general perspectives of scientific methodologies applied to the study of artworks in terms of their present potentialities and future developments.

The meeting registered 194 participants, mostly from universities, national research agencies, institutions of the ministry of culture, and private companies, including art-historians, conservators-restorers, scientists, journalists, and also public. Among the participants 54 were from Spain, The Netherlands, United Kingdom, France, Germany, Hungary, Poland, Austria, Malta, and other countries.

The proceedings will be published in a special issue of *Quaderni di Kermes* by Nardini Editore, Firenze.



2. INTRODUCTION

The workshop was entitled “Caravaggio’s painting technique” (Firenze, 17 September 2010). and was organized, as a CHARISMA oriented topic initiative, by Opificio delle Pietre Dure (OPD) with the cooperation of NGL, UNIPG, and CNR-INO.

The meeting was held in the Aula Magna of the University, located in the city centre and having a capacity of 300. A photo-picture of the room, taken just before the start of the meeting, is shown in figure 1.

The event was publicised well in advance CHARISMA Web by OPD and cooperating CHARISMA members through the mailing of posters and leaflets, specifically designed and printed (see figure 2). These posters and leaflets, both in printed and digital form, were addressed to the main European institutions working in the field of safeguard and conservation of cultural heritage, with specific reference to those practicing studies and conservation of paintings. The wide mailing list of European stakeholders in cultural heritage available to the CHARISMA consortium was also used for diffusion.

The event was free-of-charge and open to the public. Nevertheless, a registration was requested in order to optimise the organisation. The registration forms, distributed together with the announcements, were collected by the staff of the OPD Scientific Laboratory, who took care also of the logistic.



Figure 1- A view of the Aula Magna of the University of Firenze, before the start of the meeting.



3. THE PROGRAMME

The workshop programme was designed by selecting speakers among those researchers who recently obtained the more significant results in technical and art-historical studies of Caravaggio's paintings.

The list of contributors included: Marco Ciatti (OPD, Firenze), Larry Keith (National Gallery of London), Claudio Falcucci (MIDA-Roma), Raffaella Fontana (CNR-INO, Firenze) Cecilia Frosinini OPD), Roberto Bellucci (OPD), Claudio Seccaroni (ENEA-La Casaccia, Roma), Fabio Talarico (Istituto Superiore per la Conservazione ed il Restauro-Roma), Ashok Roy (NGL, London), and Carlo Lalli (OPD).

~ SESSION 1 ~

h.9:15 Registration

h.9:30 Welcome: Isabella Lapi (Opificio delle Pietre Dure, Firenze), Cristina Acidini (Polo Museale Fiorentino), Brunetto G. Brunetti (University of Perugia)

h.10:00 Marco Ciatti (Opificio delle Pietre Dure, Firenze) ***Caravaggio's "The beheading of Saint John the Baptist" in Malta. Technique, style and restoration***

h.10:30 Larry Keith (National Gallery of London) ***Caravaggio at the National Gallery***

h.11:00 Claudio Falcucci (MIDA, Roma) ***Practices and processes, from the Odescalchi "Conversion of St. Paul" to the "Adoration of the Shepherds"***

Coffee break

h.12:00 Raffaella Fontana (INO-CNR, Firenze) ***A new IR multispectral scanner for reflectography***

h.12:30 Cecilia Frosinini- Roberto Bellucci (Opificio delle Pietre Dure, Firenze) ***New evaluations on Caravaggio's methods of underdrawing: art historical and scientific challenges***

Lunch break

~ SESSION 2 ~

h.14.30 Claudio Seccaroni (ENEA La Casaccia, Roma) ***A new survey on Caravaggio's canvases and preparatory layers: materials and aesthetical effects***

h.15:00 Fabio Talarico (Istituto Superiore per la Conservazione ed il Restauro, Roma) ***Caravaggio's painting technique through the study of stratigraphic sections: optical microscopy survey and SEM-EDS analysis***

h.15:30 Claudio Seccaroni (ENEA, La Casaccia, Roma) ***Considerations on Caravaggio's palette***

h.15:45 Ashok Roy (National Gallery of London) ***The influence of Caravaggio's techniques in the North***

h.16:15 Carlo Lalli (Opificio delle Pietre Dure, Firenze) ***Comparison of Caravaggio and other contemporary artists's technique***

h.16:45 Summing up discussion lead by Brunetto G. Brunetti



The whole number of registered participants was 194 (for the complete list, see Table 1).

Of the participants, 139 were Italian, mainly coming from universities, laboratories of CNR, Soprintendenze, and Museums, while 48 were coming from European countries as Spain (8), The Netherlands (8), United Kingdom (7), France (6), Hungary (5), Germany (4), Poland (3), Belgium (3), Austria (2), Czech Republic (1), and Malta (1).

Some extra-European participants were also registered, from US (5), Corea (1) and Japan (1).

Figure 2 – The leaflet of announcement of the meeting.

4. THE MEETING

The workshop started with the welcome given to participants by Prof. Alberto Tesi, Rector of the University of Firenze. He manifested great interest for the theme of the conference and by its multidisciplinary character.

Introductory remarks were then given by the Director of the *Opificio delle Pietre Dure*, Dr. Isabella Lapi, who introduced the general topic of the painting technique of Caravaggio, reminding the art-historical importance of Caravaggio, a painter who renovated, at the beginning of 1600, the way of painting and the sacre and profane iconography. Dr. Lapi also expressed the thanks of OPD to the University of Firenze for having accepted to host the initiative.

Welcome addresses to participants were also given by the *Soprintendente al Polo Museale Fiorentino*, Dr. Cristina Acidini, who underlined the importance of the scientific approach in the study and conservation of artworks, that represents one of the primary modern supports to restoration and art-historical studies. Finally, the *Soprintendente di Brera*, Dr. Sandrina Bandera reminded the most relevant recent discoveries on the painting technique of Caravaggio, putting in evidence that most were based on results of scientific and technical investigations.

At the end of the introductory remarks and welcome addresses, the CHARISMA coordinator, after a presentation of concepts and challenges of the CHARISMA project in the framework of European research in cultural heritage, started the scientific session of the morning calling the first speaker Dr. Marco Ciatti.



Figure 3 – The opening session with the Rector of the University of Firenze, Prof. A. Tesi, the Soprintendente al Polo Museale Fiorentino Dr. C. Acidini, the Director of OPD Dr. I. Lapi, the Soprintendente di Brera Dr. S. Bandera and the CHARISMA Coordinator Prof. B.G. Brunetti..

Marco Ciatti (Director of Restoration Laboratories at OPD) made a presentation of the painting “*The beheading of Saint John the Baptist*” executed by Caravaggio in Malta and currently in exhibition at the Cathedral of *La Valletta*.

After a general analysis of the artwork from a technical and stylistic point of view, the accurate restoration carried out recently on this painting by OPD was described, showing in detail studies and interventions, from the support to the preparation and painting layers.

Larry Keith (Director of Conservation at the National Gallery of London) presented the restorations carried out on Caravaggio’s and Caravaggesque paintings in London.

He presented fascinating and typical examples of how any treatment can grow organically from a great deal of research by a number of experts, including efforts by curators, conservators, and scientists.

Claudio Falcucci (MIDA-Roma) presented the results of several studies that permitted in the restorations of the Odescalchi “*Conversion of St. Paul*” and the “*Adoration of the Shepherds*”. He showed how the cleaning of the paintings took substantial advantages by the use of radiographies, IR-reflectographies and FT-IR measurements.

In particular, he showed how FT-IR put clearly in evidence the non-homogeneous presence of different varnish layers, several retouches of previous restorations, and other details.

Raffaella Fontana (CNR-INO, Firenze) presented the outstanding performances of the new IR multispectral scanner developed within the European project EU-ARTECH (6th FP) and now available to researchers for studies and conservation of artworks.

She underlined how the option of 14 different high-resolution images at different IR wavelengths from 850 to 2300 nm rendered recently possible to investigate several paintings of Caravaggio at levels never achieved previously.



Cecilia Frosinini and **Roberto Bellucci** (OPD-Firenze) presented the results of a wide study on the practice of underdrawings by Caravaggio, a topic that has been the subject in the last years of several controversial interpretations.

It was shown how numerous accurate IR examinations of Caravaggio's paintings showed indications of some underdrawings and *pentimenti*, in *Amor Vincit Omnia* at the *Gemäldegalerie* of Berlin, in *Bacco* at the *Galleria degli Uffizi*, in *San Giovanni Battista* at the *Pinacoteca Capitolina* of Rome, in the *Sacrificio di Isacco* at the *Galleria degli Uffizi*, in the *Cena in Emmaus* at the *Pinacoteca di Brera*, in the *Annunciazione* at the *Musée des Beaux-Arts de Nancy*, and in the *Negazione di San Pietro* at the Metropolitan Museum of New York.

In particular, it was shown how in the *Cena in Emmaus* at the *Pinacoteca di Brera* clear examples of graphical underdrawings were clearly identified: from the faces of the figures, to the hands against the light of the follower in the foreground.

After the lunch-break, the workshop started again in the afternoon with **Claudio Seccaroni** (ENEA - Casaccia, Roma) who made a survey on Caravaggio's use of canvases and preparatory layers. He put in evidence the different materials used by the artist (normal canvases but also *tovagliato*, in the case of large paintings) and the relative aesthetical effects.

Fabio Talarico (Istituto Superiore per la Conservazione ed il Restauro-Roma) presented the conclusions he achieved through the study of stratigraphic sections from numerous paintings of Caravaggio using optical microscopy and SEM-EDS analyses.

Claudio Seccaroni (ENEA-La Casaccia, Roma), in a second talk, made relevant considerations on the typical use of pigments by Caravaggio. He underlined how the painter made a general use of a "poor" palette, including only few pigments as red earth, copper green, umber, lead-tin yellow and few others. Of great interest were the considerations on the modest use of cinnabar, generally reserved to few brushstrokes in the regions where the effect of the light had to be in stronger evidence.



Figure 4. Some of the speakers during their interventions at the workshop. From the left: Ashok Roy (National Gallery of London), Marco Ciatti (OPD), Larry Keith (National Gallery of London), Claudio Falcucci (MIDA, Roma), Raffaella Fontana (CNR-INO, Firenze), and Cecilia Frosinini (OPD).



Ashok Roy (National Gallery of London) discussed the influence that the Caravaggio's painting techniques had on the Northern European painters of the period, while Carlo Lalli (Opificio delle Pietre Dure - Firenze) made a comparison of Caravaggio's technique and that of other artists of his time in Italy.

At the end of the planned communications, the CHARISMA coordinator invited the participants present in the Odeon to freely comment on the achievements presented by the speakers or pose questions.

After the comments from the Odeon and replies to questions, Professors **Giorgio Bonsanti** and **Mina Gregori**, from the University of Firenze, finally summarized in two conclusive interventions the long history of the research on Caravaggio's painting technique, commenting on the past and present role of technical and scientific investigations in the field (figure 5).

At the end, it was announced that the whole day of work was audio-video recorded and that a publication of the proceedings of the workshop is foreseen by Nardini Editore in a special issue (in English) of the series *Quaderni di Kermes*.



Figure 5. Interventions from participants at the closure of the conference. Left: Prof. Giorgio Bonsanti, University of Firenze; Prof. B. Brunetti, University of Perugia (CHARISMA Coordinator); Prof. Marco Cardinali, University of Rome. Right: Prof. Mina Gregori, University of Firenze.

5. CONCLUSIONS

The workshop was organised in occasion of the fourth centenary of the death of Caravaggio and of the great exhibition ***Caravaggio e i caravaggeschi a Firenze*** (May 22 – October 17, 2010) articulated in a unique course through *Palazzo Pitti*, *Galleria degli Uffizi* and *Villa Bardini*. The exhibition consisted of a wide parade of masterworks of Caravaggio and his followers.

The initiative, dedicated to a concerted discussion of the most recent achievements on the historical, technical, and scientific studies of the painting technique of Caravaggio and his followers, attracted the large attention of stakeholders of the field (curators, conservator-restorers and scientists), obtaining also a large success among the public, as witnessed by the numerous participants that achieved the remarkable number of 194 people. The audience was characterised by participants from 12 different European countries, including



Italy, Spain, The Netherlands, United Kingdom, France, Germany, Hungary, Belgium, Poland, Austria, Slovak Republic, Malta. Participants from United States, Corea, and Japan were also registered.

The topics jointly discussed ranged from the materials used by Caravaggio (as pigments, binders, canvases, preparations, etc.) to the way of using them (specific pigments for specific effects, underdrawings, etc.). Several data regarding the painting technique of Caravaggio were confirmed, as the use of oil as a binder and of a palette composed by few pigments as red earth, copper green, umber, lead-tin yellow and few others. However, a substantial novelty appeared quite clear: the improvement of the performances of the more advanced IR reflectographers and scanners, having high penetration and space resolution, is rendering more and more evident that Caravaggio made use of some underdrawings, that in a few cases are appearing with graphical evidence.

Besides the scientific aspects, the workshop was also an outstanding occasion to publicise among stakeholders and public the activities carried out by CHARISMA. Information was diffused not only on the joint research on innovative diagnostic tools and restoration methodologies through posters, but also on the CHARISMA "core" activities of transnational access (ARCHLAB, FIXLAB and MOLAB) through announcements and distribution of flyers.



Table 1. List of participants

	Surname	Name	Institution	Profession	Country
1	ABBOZZO	FRANCESCA	MiBAC - Soprintendenza dell'Umbria	Art-historian	IT
2	ALBA	LAURA	Museo Nacional del Prado, Madrid	Art-historian	E
3	AMICARELLA	GIORGIA	OPD, Firenze	Restorer	IT
4	ANDREOTTI	ALESSIA	University of Pisa	Scientist	IT
5	ARROYO	MARCIA CAROLINA	CSGI, University of Florence	Scientist	IT
6	BANDERA	SANDRINA	MiBAC – Soprintendenza di Brera, Milano	Art-historian	IT
7	BANDINI	FABRIZIO	OPD, Firenze	Restorer	IT
8	BARBATO	KATE	Firenze	Restorer	IT
9	BARBETTI	ILARIA	OPD, Firenze	Restorer	IT
10	BARRY	CLAIRE	Kimbell Art Museum, Forth Worth, Texas	Scientist	US
11	BECKINSALE	MARY ANN	SACI Studio Art Center International	Art-historian	UK
12	BERNINI	LORENZA	CSGI, University of Florence	Scientist	IT
13	BERRIE	BARBARA	National Gallery of Washington	Scientist	US
14	BETTINI	FRANCESCA	OPD, Firenze	Restorer	IT
15	BIADAIOLI	IRENE	OPD, Firenze	Restorer	IT
16	BIETTI	MONICA	Museo delle Cappelle Medicee	Art-historian	IT
17	BONADUCE	ILARIA	University of Pisa	Scientist	IT
18	BONGIORNO	VALERIA	University of Genoa	Art-historian	IT
19	BORGIOI	LEONARDO	CTS Europe, Firenze	Scientist	IT
20	BOTTICELLI	GUIDO	SME, Firenze	Restorer	IT
21	BRACCI	SUSANNA	CNR- ICVBC, Firenze	Scientist	IT
22	BRESCI	LUCIA MARIA	SME, Firenze	Restorer	IT
23	BRUNETTI	BRUNO	University of Perugia	Scientist	IT
24	BUOSO	MARIA CRISTA	INFN- Laboratori Nazionali di Legnaro	Scientist	IT
25	BURNSTOCK	AVIVA	Courtauld Institute of Art, London	Conservator	UK
26	BUSHNELL	AMY		Art-historian	
27	BUTI	VIOLETTA	Travel agent & Florence tour guide	Art-historian	IT
28	BUTI	DAVID	University of Firenze	Scientist	IT
29	BUZZEGOLI	EZIO	OPD, Firenze	Restorer	IT
30	CABILIC	ISABELLE	C2RMF, Paris	Restorer	FR
31	CAGNINI	ANDREA	OPD, Firenze	Scientist	IT
32	CALZA	SIMONA	OPD, Firenze	Restorer	IT
33	CANIATO	ELENA	Università degli Studi di Ferrara	Scientist	IT
34	CARDINALI	MARCO	Emmebi Diagnostica Artistica s.r.l. – Roma (SME)	Scientist	IT
35	CARINI	ANDREA	MiBAC- Soprintendenza di Brera, Milano	Conservator	IT
36	CARUSO	OTTAVIANO	OPD, Firenze	Restorer	IT
37	CASACCIA	ANTONELLA	Università di Parma	Scientist	IT
38	CASARI	GIULIA	IFAC-CNR, Firenze		IT
39	CASINI	ANDREA	CNR-IFAC, Firenze	Scientist	IT



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40	CASTELLI	CIRO	OPD, Firenze	Restorer	IT
41	CAVIGLI	ROSSELLA	Soprintendenza BAPSAE, Arezzo	Art-historian	IT
42	CIANCHETTA	ILARIA	Università degli Studi di Roma	Scientist	IT
43	COBO BUXENS	LUIS	LC Fine Art- Cadiz	Art-historian	ES
44	COCEANI	LUIGI	Independent Restorer (SME), Firenze	Firenze	IT
45	CONTI	CLAUDIA	CNR-ICVBC, Firenze	Scientist	IT
46	CONTI	SUSANNA	OPD, Firenze	Conservator	IT
47	CUCCI	COSTANZA	CNR-IFAC, Firenze	Scientist	IT
48	CURRADI	NICOLETTA	UIAC, Firenze	Art-historian	IT
49	DAFFARA	CLAUDIA	CNR-INOVA, Firenze	Scientist	IT
50	DAVANZATI	VALENTINO	UIAC, Firenze	Art-historian	IT
51	DE TAGLE	ALBERTO	ICN, Amsterdam	Scientist	NL
52	DECQ	LOUISE	KIK-IRPA, Brussels	Conservator	NL
53	DETALLE	VINCENT	LMRH, Paris	Scientist	FR
54	D'IGNOTI	KATIA	UIAC, Firenze	Art-historian	IT
55	DIK	JORIS	University of Delft	Art-historian	NL
56	DIMIL			Art-historian	IT
57	DIMUCCIO	ALBERTO	OPD, Firenze	Conservator	IT
58	DORI	LUCIA	L'officina del Restauro srl (SME), Firenze	Restorer	IT
58	EBERT-SCHIFFERER	SYBILLE	Biblioteca Hertziana, Istituto Max Planck per la Storia dell'Arte, Roma	Art-historian	IT
60	EDLIN	ERRIN	Eastern Washington University	Art-historian	US
61	EIBELSHAEUSER	HENRIKE	Kunsthistorisches Institut of Florence	Art-historian	DE
62	EUNJIN	NAM		Art-historian	Corea
63	FACCHIN	LAURA	Università degli studi di Verona, facoltà di Lettere e filosofia, dipartimento di arte, archeologia, storia e società	Art-historian	IT
64	FAMELI	MARIO	Università di Ravenna	Scientist	IT
65	FANTINI	ENRICA	Università di Ravenna	Scientist	IT
66	FELICI	ALBERTO	OPD, Firenze	Conservator	IT
67	FIORI	EMANUELA	Soprintendenza Beni Storici, Artistici e Etnoantropologici di Bologna	Art-historian	IT
68	FRANCONE	SERENA	Brera academy of fine arts	Art-historian	IT
69	FRASSONI	LUCIA	University of Genoa	Art-historian	IT
70	FRATINI	FABIO	ICVBC-CNR	Scientist	IT
71	FUSCO	GIUSI	Venezia	Journalist	IT
72	GALEOTTI	MONICA	OPD. Firenze	Scientist	IT
73	GAYO	MARIA DOLORES	Museo Nacional del Prado, Madrid	Scientist	ES
74	GIGLI	MARIA CRISTINA	OPD, Firenze	Conservator	IT
75	GINANNI	MARINA	Soprintendenza, Firenze	Conservator	IT
76	GIOVANNINI	PRISCA	Servizio geologico	Art-historian	IT
77	GLANVILLE	HELEN	History of Art Department, University of Cambridge	Art-historian	UK
78	GONZALES GARCIA-PANDO	CARMEN	Revista Arteshoy	Art-historian	ES
79	GRAZIANI	ROSANNA	The Rome Study Center of Richmond	Art-historian	IT
80	GRAZZI	FRANCESCO	ISC-CNR, Firenze	Scientist	IT



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81	GREGORI	MINA	University of Firenze	Art-historian	IT
82	GUSMEROLI	LUISA	OPD, Firenze	Conservator	IT
83	HIGGITT	CATHERINE	British Museum, London	Scientist	UK
84	HILLING	ANNE-MARIE	OPD, Firenze	Conservator	IT
85	IMPROTA	MARIA CRISTINA	OPD, Firenze	Art-historian	IT
86	ITO	REIKO	Touristic guide	Art-historian	JP
87	IWANICKA	MAGDALENA	University of Torun, Torun	Scientist	PL
88	JANSSENS	KOEN	University of Antwerp, Antwerp	Scientists	BE
89	JOHN	MICHELLE		Art-historian	
90	JOOSTEN	INEKE	ICN, Amsterdam	Scientist	NL
91	JOVER DE CELIS	MAITE	PRADO Museum, Madrid	Conservator	ES
92	KASZTOVSKY	ZSOLT	Institute of isotopes, HAS	Scientist	HU
03	KEITH	LARRY	NGL, London	Conservator	UK
04	KELLER	ANNETTE	OPD, Firenze	Scientist	IT
95	KERTESZ	ZSOFIA	ATOMKI-HAS, Debrecen	Scientist	HU
96	KISS	ARPAD ZOLTAN	ATOMKI-HAS, Debrecen	Scientist	HU
97	KOVAKS	IMRE	Institute of Isotopes, HAS, Budapest	Scientist	HU
98	KUNZELMAN	DIANE	OPD, Firenze	Conservator	DE
99	LALLI	CARLO	OPD, Firenze	Scientists	IT
100	LANTERNA	GIANCARLO	OPD, Firenze	Scientists	IT
101	LAPUCCI	ROBERTA	Studio Art Center (Università di Firenze)	Restorer	IT
102	LIPPI	DANIELA	Muriel Vervat Studio	Restorer	IT
103	LLUVERAS	ANNA	Dipartimento di Chimica, Università di Pisa	Scientist	IT
104	LORENZETTI	GIULIANA	MiBAC, Firenze	Restorer	IT
105	LORENZI	PAOLA	OPD, Firenze	Conservator	IT
106	LUCARELLI	LINDA	OPD, Firenze	Conservator	IT
107	MALONEY	KATHRYN	SACI School, Firenze	Student	IT
108	MALTONI	VALENTINA	Università di Bologna, Master in "Diagnostica Avanzata per I BB.CC"	Student	IT
109	MANNUCCIA	FRANCESCO	Università di Bologna, Master in "Diagnostica Avanzata per I BB.CC"	Student	IT
110	MANZO	ALDO	SME, Firenze	Restorer	IT
111	MARAZZA	RINALDO	Università di Genova	Scientist	IT
112	MARCHI	MARCO	Soprintendenza Polo Museale Fiorentino	Art-Historian	IT
113	MARCONE	ANNAMARIA	ISCR, Roma	Restorer	IT
114	MARINI	CECILIA	Università di Genova	Scientist	IT
115	MARTUSCIELLO	FRANCESCA	OPD, Firenze	Art-historian	IT
116	MASSA	EMANUELA	ART-TEST, Firenze	Conservator	IT
117	MASSARI	CRISTIANA	OPD, Firenze	Art-historian	IT
118	MASU	ALESSANDRA	Independent researcher	Scientist	IT
119	MATTEINI	MAURO	Former OPD, Firenze	Conservator	IT
120	MAZZINGHI	ANNA	ART-TEST, Firenze	Scientist	IT
121	MICHELI	SARA	OPD, Firenze	Conservator	IT
122	MIGNEMI	ANTONIO	OPD, Firenze	Conservator	IT
123	MIRABAUD	SIGRID	C2RMF, Paris	Scientist	FR



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124	MIZZI	JOVAN	Caravaggio Foundation of Malta	Art-historian	Malta
125	MONTANARI	ANDREA	OPD, Firenze	Conservator	IT
126	MOTTIN	BRUNO	C2RMF, Paris	Art-historian	FR
127	MURPHY	DANIELA	Independent	Conservator/restorer	IT
128	NOMIZO	EMI	Private restorer, Firenze	Restorer	IT
129	OLIVARI	EUGENIA	OPD, Firenze	Conservator	IT
130	PALLOT-FROSSARD	ISABELLE	Ministère de la Culture, Direction du Patrimoine, Champs sur Marne	Scientist	FR
131	PAREJA	ANGELA	----	Student	ES
132	PATTI	MATTIA	OPD, Firenze	Art-historian	IT
133	PECCENINI	EVA	Physiscs Department, University of Ferrara	Scientist	IT
134	PELAGOTTI	ANNA	ART-TEST, Firenze	Scientist	IT
135	PIACENTI	MAURO	Painting restorer, Prato	Restorer	IT
136	PINNA	DANIELA	OPD, Firenze	Scientist	IT
137	PIQUE	FRANCESCA	Getty Conservation Institute	Scientist	IT
138	POLLIO	BROOKE	SACI, Firenze	Student	IT
139	PORCINAI	SIMONE	OPD, Firenze	Scientist	IT
140	POSITANO	MATTEO	Emmebi Diagnostica Artistica s.r.l	Scientist	IT
141	PRIESTLEY	JEREMY	Independent Researcher	Scientist	UK
142	PROANO	GABOR	Instituut Collectie Nederland	Scientist	NL
143	PROHASKA	WOLFGANG	Kunsthistorisches Museum, Vienna	Art- historian	AT
144	RADEGLIA	DAILA	ISCR, Roma	Art-historian	IT
145	RADICATI	BRUNO	CNR-IFAC, Firenze	Scientist	IT
146	REYNAUD	CLEMENCE	C2RMF, Paris	Scientist	FR
147	RIITANO	PATRIZIA	OPD, Firenze	Restorer	IT
148	RIZZA	ADRIANA	Metropolitan Museum of Art, NYC	Scientist	US
149	ROSSI	SANDRA	Soprintendenza Speciale PSAE e Polo Museale di Venezia	Art-historian	IT
150	ROSSI	ELEONORA	Soprintendenza BAPSAE di Lucca	Restorer	IT
151	RUSSO	MARGHERITA	University of Milano	Student	IT
152	SACCHI	BARBARA	CNR-ICVBC, Firenze	Scientist	IT
153	SAFIAN	AVA	Accademia Belle Arti, Firenze	Student	IT
154	SALENIUS	SIRPA	Casa Siviero Foundation, Firenze	Historian	IT
155	SANNUCCI	PAOLA	Soprintendenza Speciale per il Patrimonio Storico-Artistico e per il Polo Museale della Città di Roma	Restorer	IT
156	SANYOVA	JANA	IRPA, Bruxelles	Scientist	BE
157	SCATRAGLI	SARA	Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico per le Province di Milano, Bergamo, Como,...	restorer	IT
158	SCHMIDT	JAN	Doerner Institut / Alte Pinakothek, Munchen	Conservator	DE
159	SCHREINER	MANFRED	University of Vienna	Scientist	AT
160	SECCARONI	CLAUDIO	ENEA, Roma	Scientist	IT
161	SEDANO	PILAR	PRADO Museum, Madrid	Restorer	ES
162	SEDANO	UBALDO	Conservation Department of the Thyssen-Bornemisza Museum in Madrid	Art-historian	ES
163	SHELLEY	WILLIAM	SACI, Firenze	Student	IT



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164	SIERI	MARIA LAURA	Università degli Studi di Bologna	Student	IT
165	SODO	ARMIDA	University of Rome, Rome	Scientist	IT
166	SORAGNI	ELENA	Università degli Studi di Bologna	Student	IT
167	SPINELLI	PAOLA	Provveditorato agli Studi di Roma	Art-historian	IT
168	SPRING	MARIKA	National Gallery of London	Scientists	UK
169	STALLONE	MAURO	ISCR, Rome	restorer	IT
170	STEELE	VALI	SACI, Firenze	Student	IT
171	STIBERC	PETER	OPD, Firenze	Restorer	DE
172	STOJKOVICOVA	DANICA	Academy of Fine and Design, Hviezdoslavovo nam. Bratislava	Conservator	SV
173	STOLFI	ELENA	Studio di progettazione, Firenze	Architect	IT
174	STRIOVA	JANA	CNR-ICVBC	Scientist	IT
175	SWETZOFF	DAVID	Indipendent researcher- Washington	Scientist	US
176	SZIKSZAI	ZITA	ATOMKI-HAS, Debrecen	Scientist	HU
177	TANSKA	LIDIA	University of Torun, Torun	Scientist	PL
178	TARGOWSKI	PIOTR	University of Torun, Torun	Scientist	PL
179	TAVLARIDIS	GEORGIOS	Conservation scientist	Chemist	IT
180	THAU	MARIA VITTORIA	Università di Firenze	Art-historian	IT
181	TIANO	PIERO	CNR-ICVBC, Firenze	Scientist	IT
182	TODISCO	ELISA	OPD, Firenze	Restorer	IT
183	TOSO	CATERINA	OPD, Firenze	Restorer	IT
184	VAN BOMMEL	MAARTEN	ICN, Amsterdam	Scientist	NL
185	VAN EIKEMA HOMMES	MARGRIET	Instituut Collectie Nederland, Amsterdam	Art-historian	NL
186	VANDEN BERGHE	INA	IRPA, Bruxelles	Scientist	BE
187	VENEROSI PESCIOLINI	GIULIANA	Amigos del Museo del Prado- Madrid	Art-historian	ES
188	VERVAT	MURIEL	Painting conservator	Restorer	IT
189	VIGNA	LUIGI	OPD, Firenze	Restorer	IT
190	VIGNA	ANDREA	Painting restorer, Firenze	Restorer	IT
191	VIKA	FLORIAN	Accademia Belle Arti, firenze		IT
192	ZANNINI	PAOLO	ELEN S.r.l., Firenze	Archaeologist	IT
193	ZECCHINI	MAURIZIO	Soprintendenza, Firenze	Art-historian	IT
194	ZIRILLI	GIULIA	Università degli Studi di Perugia	Scientist	IT