

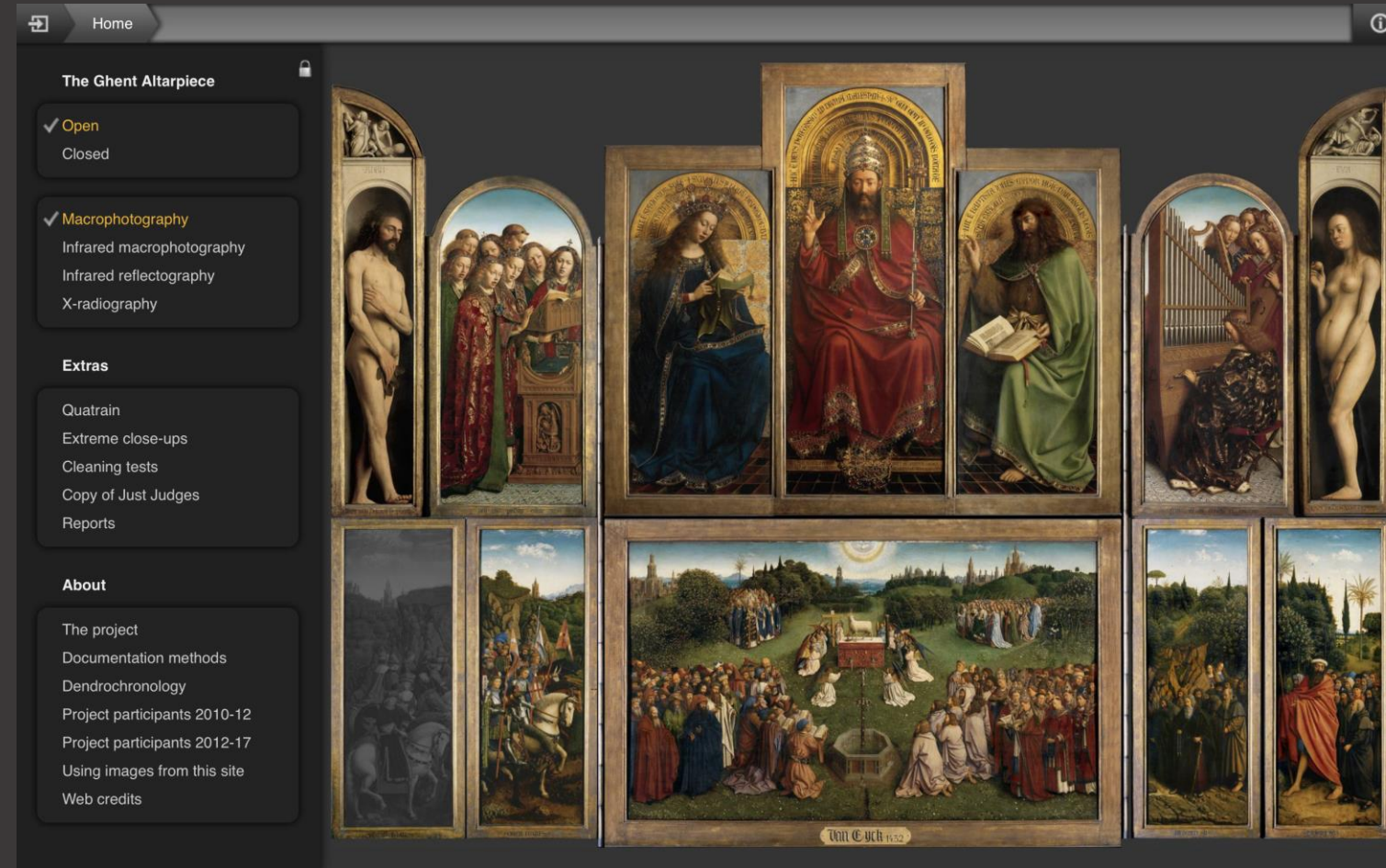
Photographic Investigation of Art Works

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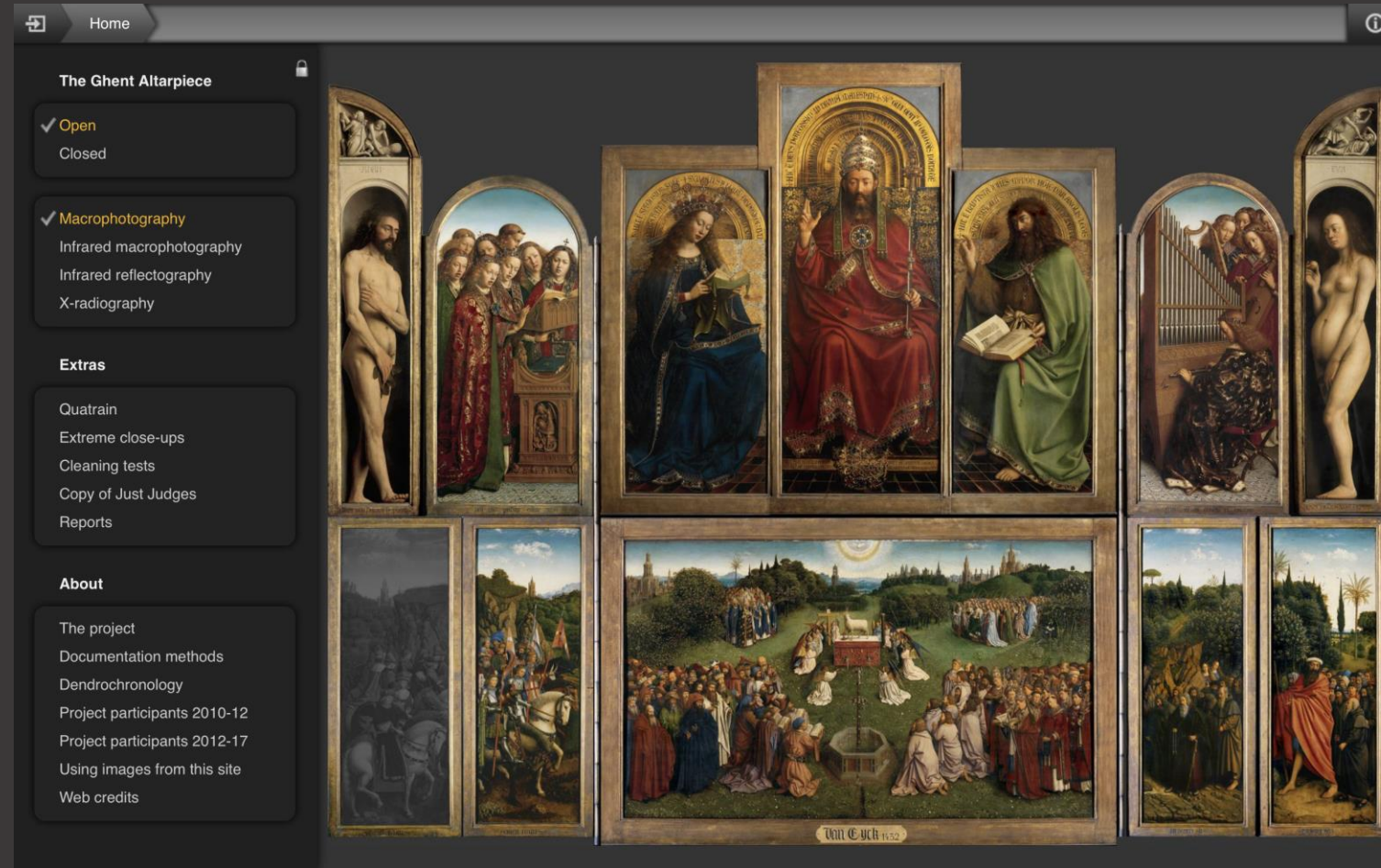
Closer to Van Eyck

- Provides access to high resolution imagery of the Ghent Altarpiece
- Multimodal images:
 - Visual light
 - Infrared
 - Infrared reflectography
 - X-ray



Closer to Van Eyck

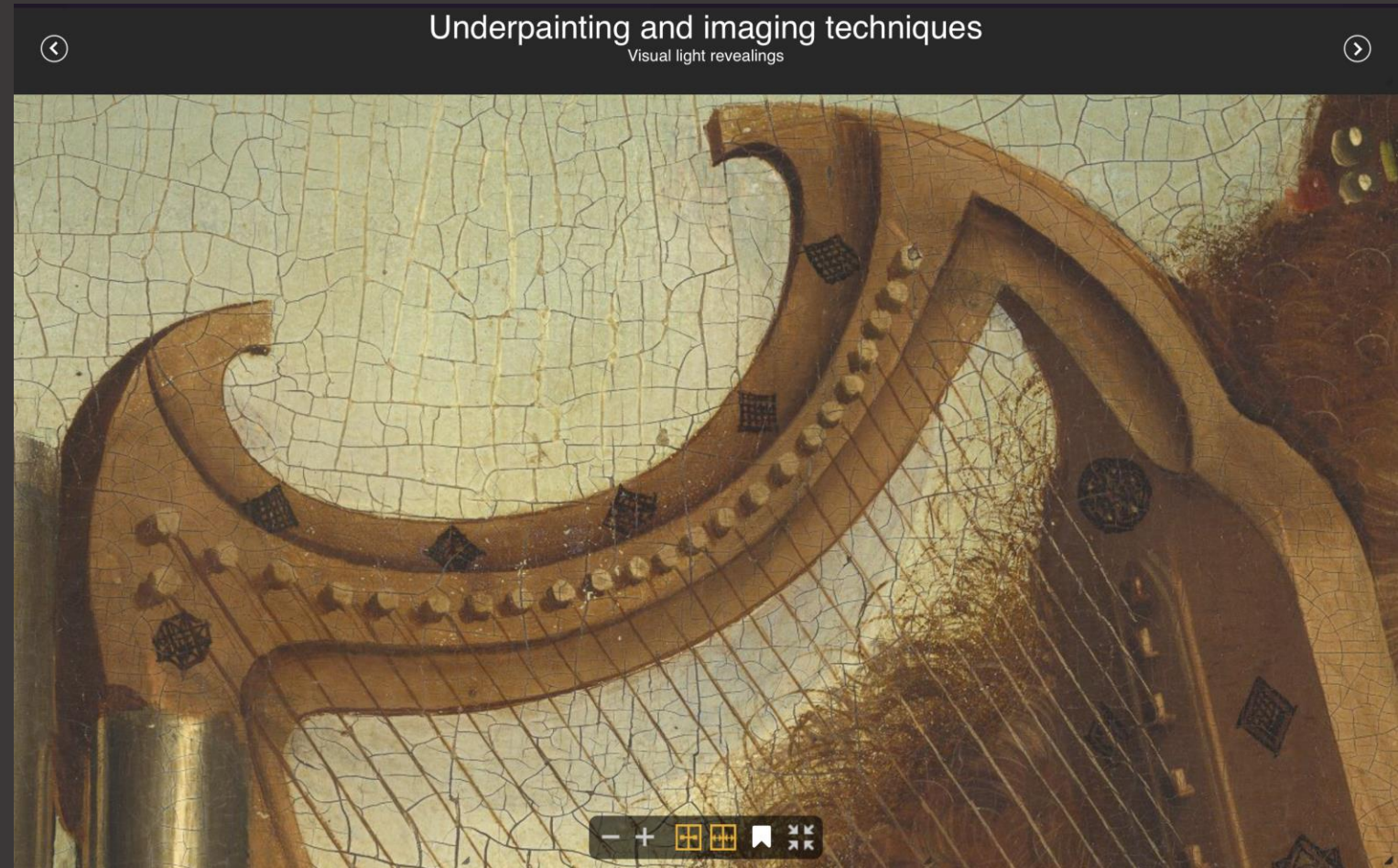
- Detailed multimodal images provide tremendous source for education in several domains:
 - Art history
 - Painting techniques
 - Restauration techniques
 - Image processing
 - ...
- However, browsing the website manually during a lecture to find illustrative examples is not optimal



Educational demonstrator



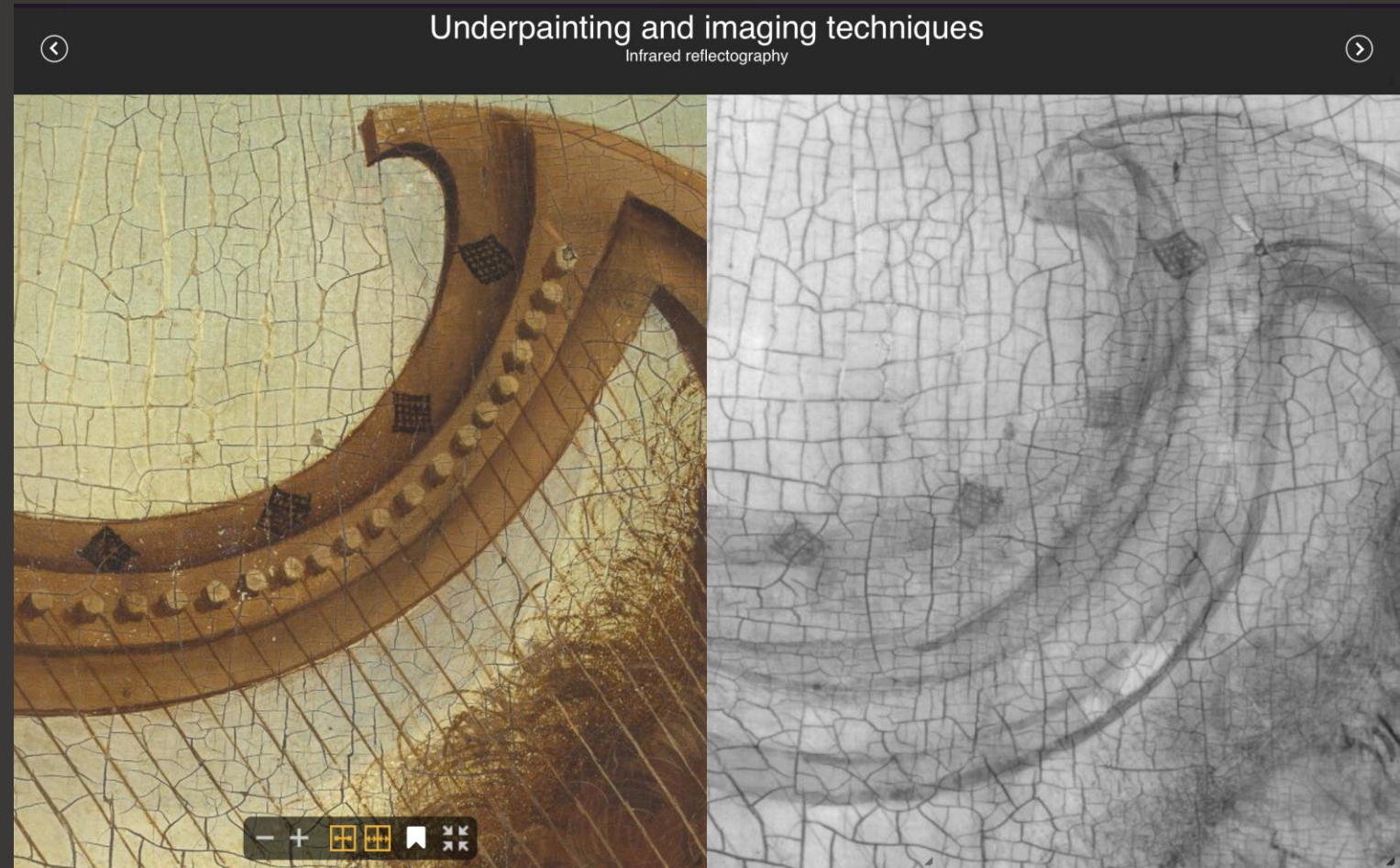
- Slide show presentation with predefined details
- Viewer is fully interactive



Educational demonstrator



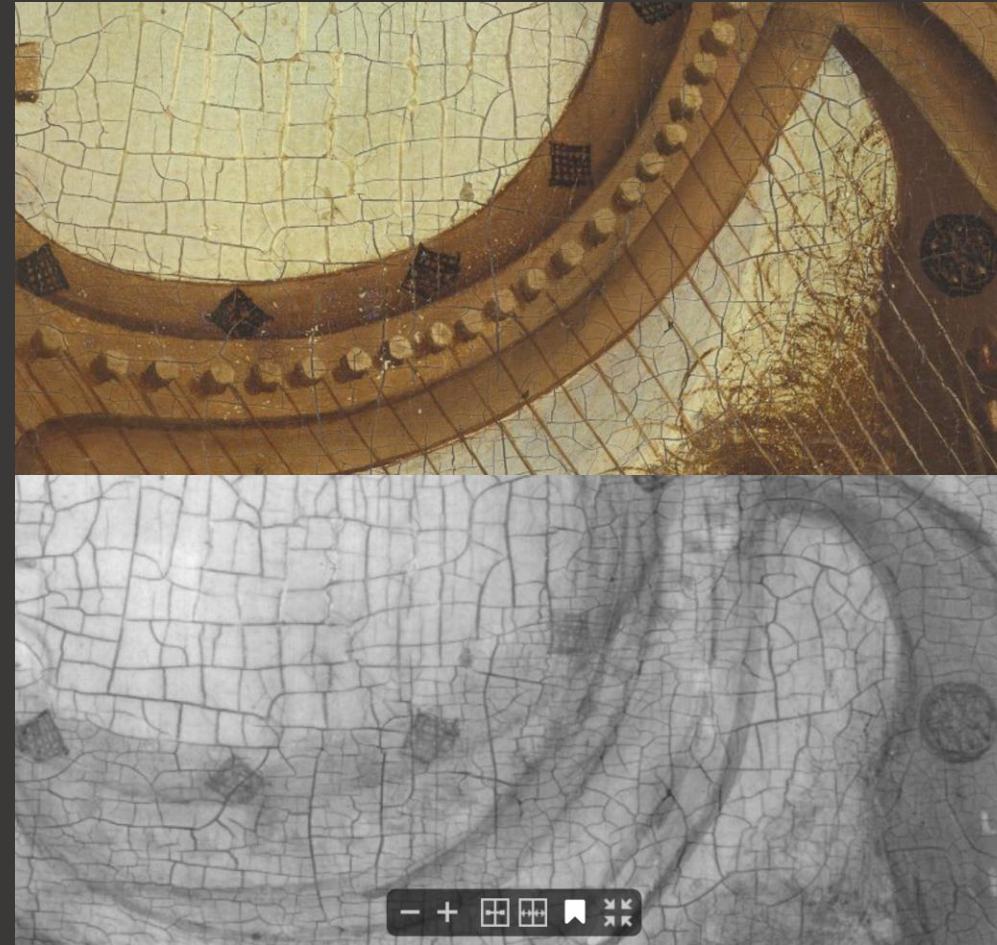
- Multiple modalities can be compared
- Viewers can be synchronized or operated independently



Educational demonstrator



- Texts can be included to tell stories and support individual learning



Underpainting and imaging techniques

Visual light reveillings

Even when examined only with the naked eye, the painting still reveals a great deal about the order of work stages and stratification of the panel. For example, in the blue sky, a white layer is visible beneath the blue, along the edges of the craquelure, from which it is apparent that this element is made up of at least two layers. There is blue under the outer edges of the harp, meaning that these outer edges must have been painted later than the sky. A brown tint shows through from beneath the blue and white paint of the sky. The harp may therefore have been depicted differently at an earlier stage.

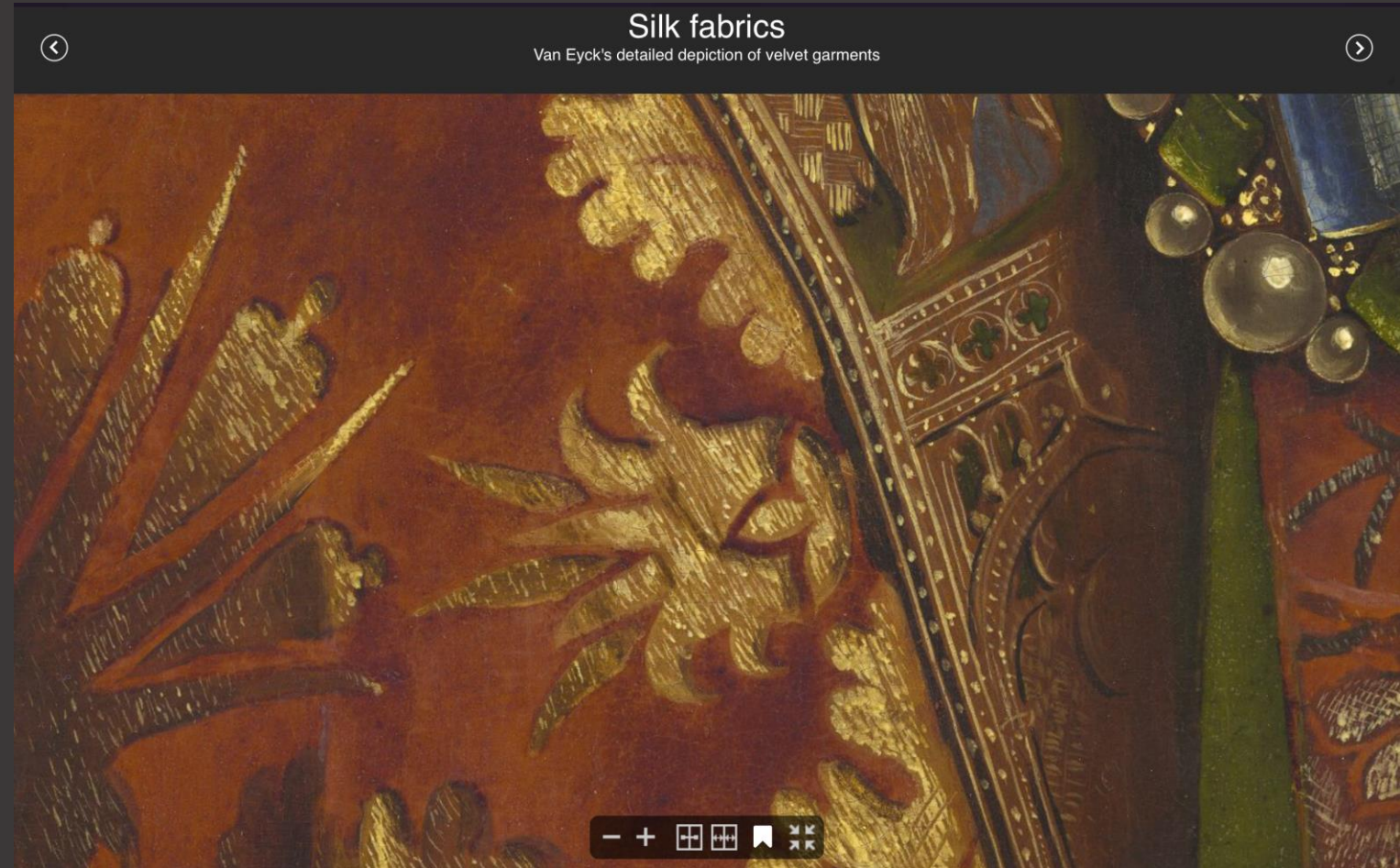
Infrared reflectography

When an artist paints onto a white surface and the materials used to make the underdrawing contain carbon, infrared reflectography enables us to see the underdrawing. The flowing lines of the underdrawing suggest that an ink of some sort was used. If a dry medium was (such as chalk) had been used, we would see broken lines. The underdrawn contour line of the harp follows a different direction in the underdrawing than it does on the painted surface. This enables us to conclude that, in the first version, the harp was indeed depicted differently.

Use case scenario



- The Ghent Altarpiece Explained in 100 Billion pixels
- Content prepared by KIKIRPA (Belgian Royal Institute for Cultural Heritage)



Acknowledgements

- Demonstrator developed by **iMinds** for the **Europeana Space** project.
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