



Fracture

Conservation, Science, Art History

Volume 4, Series, Multiples, Replicas

Edited by Daphne Barbour and Suzanne Quillen Lomax

Published January 2020

288 pages, 246 illustrations

ISBN: 978-0-300-24761-9

Volume 4 of the National Gallery's biennial conservation research journal examines the complex themes of series, multiples, and replicas. With a broad historical purview that spans from the Renaissance to the 20th century, this publication considers various modes of replication — by the artist's own hand or workshop, as a posthumous creation, or as a preferred practice — and their motivations. Drawing on new research into materials and techniques, nine essays focus on works in diverse media by artists such as Sandro Botticelli, Auguste Rodin, and Robert Rauschenberg and present intriguing conclusions about the nature of serialization and the relationships among multiple versions of a composition. Filled with spectacularly detailed photographs and fresh discoveries, this volume provides exceptional insight into these extraordinary works of art and offers the possibility of exciting new avenues of inquiry.

Daphne Barbour is senior object conservator and Suzanne Quillen Lomax is senior conservation scientist at the National Gallery of Art.

**Produced by the National Gallery of Art, Washington
Distributed by Yale University Press**

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Elizabeth Walmsley and Alexander J. Noelle, with Babette Hartwieg

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Dylan Smith and Wendy Sepponen

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a Giambologna Replica**

Shelley Sturman with Debra Pincus

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Antoinette Le Normand-Romain

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Kathrin Pilz, Louis van Tilborgh, Muriel Geldof, and Ann Hoenigswald

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Linda Owen and Kathryn Morales

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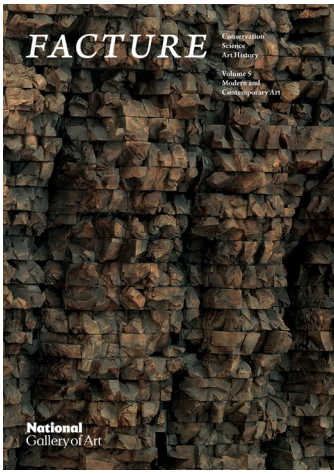
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Joanna Dunn and John Marciari

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Facture

Conservation, Science, Art History

Volume 5, Modern and Contemporary Art

Edited by Daphne Barbour and Suzanne Quillen Lomax

Available June 2021
220 pages, 180 illustrations
ISBN: 978-0-300-26103-5

Volume 5 of the National Gallery's biennial conservation research journal explores issues associated with the conservation and technical analysis of modern and contemporary art. Focusing on works in a variety of media by celebrated artists such as Edward Steichen, Mark Rothko, Jules Olitski, and Jasper Johns, this publication's seven essays offer expertise from conservators, scientists, and art historians. As in all issues of *Facture*, the peer-reviewed essays, enlivened with rich photography, navigate interdisciplinary boundaries to examine artworks from technical, scientific, and art-historical perspectives. In this issue, the dialogue is further expanded to include contributions from artists, their families, and their foundations.

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**Back to the Garden:
Edward Steichen's Sunflower
Paintings**

Charles Brock, Jay Krueger, Suzanne Lomax, Kathryn Morales, Linda Owen

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Michelle Facini, Kathryn A. Dooley, Christopher Maines, Kathryn Morales, and John K. Delaney

**The Evolving and Elusive Facture
of Jules Olitski**

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**Of Material Concern: Jasper Johns,
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**Color Shifts: The Conservation
of Adolph Gottlieb's *Wall***

Robert Price

**Twenty Years of Repainting
Tony Smith**

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**The Artist as Primary Source
in the Conservation of
Contemporary Sculpture**

Shelley Sturman and Molly Donovan



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