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‘Madame de Pompadour in the Frame’: an exhibition at Waddesdon Manor
25 May – 27 October 2019



First printing tests of *Portrait of Madame de Pompadour* by François Boucher, recorded at the Alte Pinakothek in Munich
© Oak Taylor Smith for Factum Foundation

Factum Foundation has completed facsimiles of two portraits by Boucher in preparation for the exhibition ‘Madame de Pompadour in the Frame’, to be held at Waddesdon Manor in Buckinghamshire, UK (May 25th-October 27th, 2019).

The exhibition will explore the new perspectives which facsimiles can provide, bringing deeper insights into works of art. The exhibition will offer a rare opportunity for viewers to directly compare a painting with its facsimile, and to see another facsimile within its historic frame, now separated from the original.

The exhibition is organised by Factum Foundation and Waddesdon Manor with design by Skene Catling de la Peña. We are grateful for the kind support of the Bayerische Staatsgemäldesammlungen, Alte Pinakothek.



Two paintings of Madame de Pompadour

The Marquise de Pompadour, better known as Madame de Pompadour, the erudite and powerful mistress of Louis XV, was a well-known patron of the arts and supporter of innovative technologies. One of her most famous portraits, painted by François Boucher in 1756, was acquired by the collector and connoisseur of the arts Baron Ferdinand de Rothschild in 1887. The painting is now in the collections of the HypoVereinsbank, a member of Unicredit, and is on permanent loan to the Alte Pinakothek in Munich.

Factum Foundation has made facsimiles both of the large Munich portrait and of a smaller Boucher oil sketch of Madame de Pompadour. The large facsimile will be displayed within the mid-18th-century frame in which the painting was shown when it belonged to Ferdinand de Rothschild, which is still in the Rothschild collections. The smaller painting, which also remains in a Rothschild family trust, was recorded and reproduced together with its frame.

Recording the paintings

The two paintings were recorded using Factum's own Lucida 3D Scanner, a safe non-contact scanner designed by Manuel Franquelo and Factum Arte which is able to record precisely the fine surface relief of a seemingly flat surface such as a painting. A separate technique, panoramic photography, was used to record the paintings' colour. Most photographs taken of a painting will have a very different range of colours from those of the original, but panoramic photography, when used together with tools such as the X-Rite colour checker and Pantone 'colour sticks,' allows accurate recording of colour.

The frame of the small oil sketch was recorded using photogrammetry, a process which involves taking hundreds of photos of the object from all angles. These were then processed using a software which identifies shared points in the images and uses these points to create a 3D model.



The Lucida 3D Scanner digitising the painting at the Alte Pinakothek in Munich
© Óscar Parasieo for Factum Foundation



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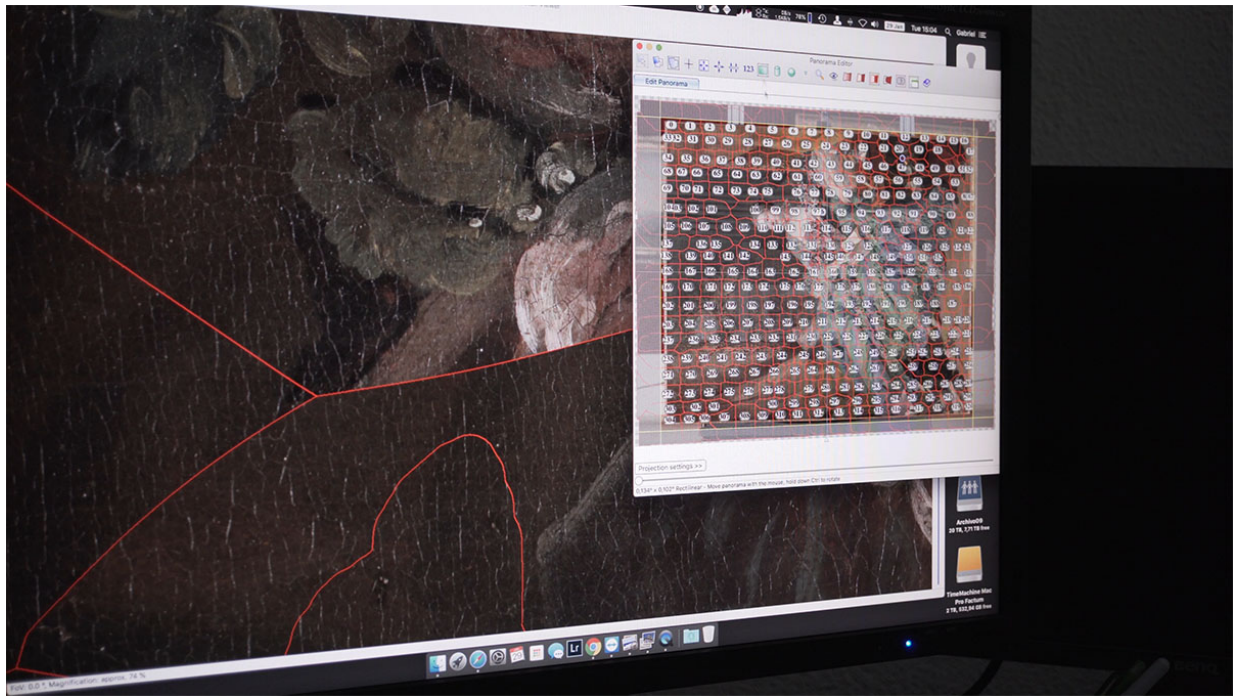
The colour of the painting being recorded with panoramic photography at the Alte Pinakothek in Munich
© Óscar Parasiego for Factum Foundation



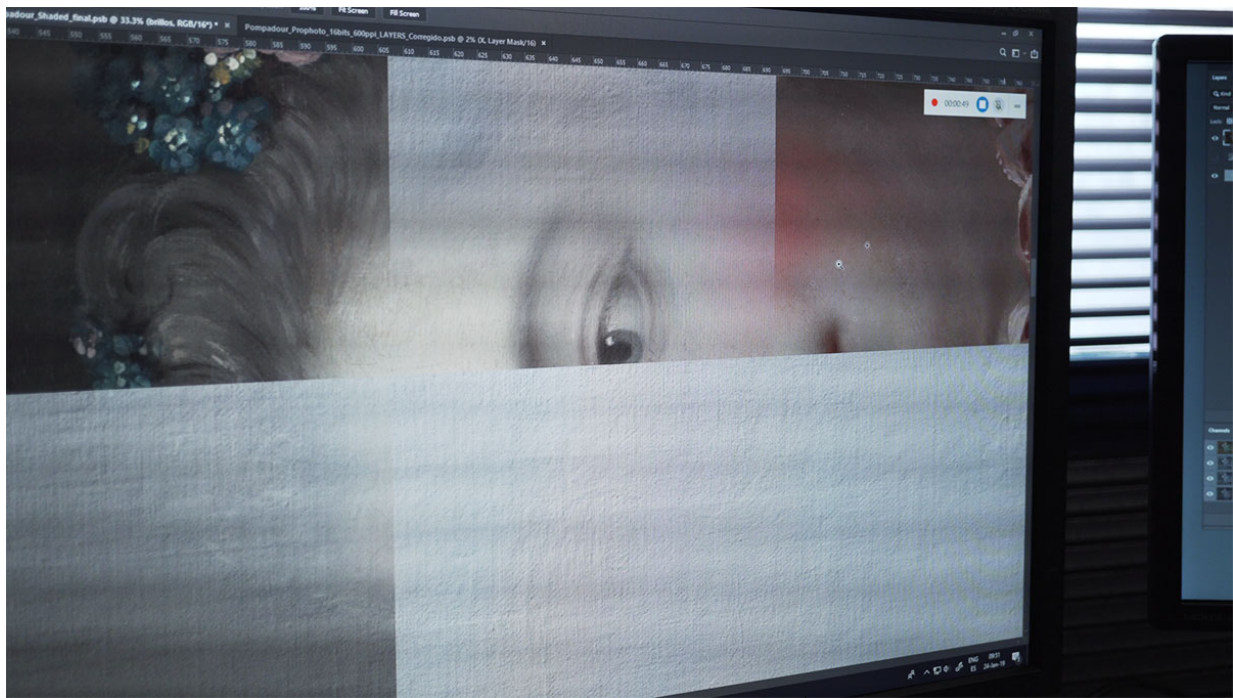
Boucher's oil sketch and its frame, recorded at Waddesdon Manor © Waddesdon Manor



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Setting of the control points that will allow the stitching of the separate images from the recorded data
© Óscar Parasiego for Factum Foundation



First step in the mapping of the colour information onto the surface data © Óscar Parasiego for Factum Foundation



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Making the facsimiles

To make the facsimiles, the 3D relief data for the canvases was first printed out using the elevated printing technology developed by Océ - A Canon Company with whom Factum had partnered on many projects. The surface of the Océ print has the precise relief of the original canvas, and by taking a silicon mould of this print it was possible to create a cast in acrylic-reinforced gesso with the same relief as the painting itself. The thin cast was then attached to a canvas for support, and colour was added using Factum's unique flatbed printer, which was constructed in-house and allows the precise registration of pigment to surface relief. The surface of the two paintings was then varnished to mimic the surface appearance of the originals.

The data for the frame was printed out using another 3D printing technology, stereolithography. It was printed out in different parts, which were cast and joined together in Factum's workshops and covered with a thin coat of bole, a clay slip, before undergoing traditional gilding.



Physically mapping the surface data onto the colour print at Factum's workshops © Oak Taylor Smith for Factum Foundation



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The exhibiting design

The exhibition will take place in the Treasury at Waddesdon Manor. The design for the exhibition is by Skene Catling de la Peña, whose Flint House, also on the Waddesdon estate, won RIBA House of the Year in 2015. Running from May 25th to October 27th 2019, the exhibition will allow visitors to examine the facsimiles alongside artifacts of the production process and to watch a video showing the various stages of making.

The exhibition design will draw on the Rococo world of Madame de Pompadour as defined and championed by François Boucher, using a variety of digital techniques developed by Factum Foundation. A series of engraved Rococo panels by Boucher will be printed onto silk and surrounded by bevelled mirrors. Originally intended for a folding screen, the themes are: 'Rocaille (Rococo)', 'Leda', 'The Triumph of Priapus', 'The Triumph of Pomona', and 'Pastorale'. Boucher's excessive allegorical imagery and visual puns, multiplied through reflection, will create a magical world that appears to extend far beyond the space of the exhibition. With an allusion to Versailles, this Hall of Mirrors will create its own infinity, reinforced by the secondary illusion of the rococo world seen through the frames of Boucher's architectural conceits.

A Lucida 3D laser scanner will be set up in the main room to record various paintings in the Waddesdon collection over the course of the exhibition. In a separate part of the display are cases containing an extraordinary collection of objects from the Factum studio – a 'Cabinet of Curiosities' showing the fusion of technology and craftsmanship. Everything aims to reveal the process of recording and making, 'input and output', technology and material evidence.



Rendered elevation of one of the exhibition rooms where the original oil sketch by Boucher will be displayed next to its facsimile
© Skene Catling de la Peña



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Pippa Shirley, Head of Collections at Waddesdon, says “*Our collaboration with Factum Foundation, supported by the Alte Pinakothek, illustrates how embracing new technology allows us engage with and present historic collections in entirely contemporary ways and for new audiences. The key to these projects is not so much the production of the facsimile, but the recording process which adds such depth, literally, to our understanding of the physical geography of the paintings and how they were made. That said, the imaging also allows us to see a rendering of one of Baron Ferdinand’s most treasured paintings as he would have known it, which is in itself immensely exciting.*”

Adam Lowe, director of Factum Arte and founder of Factum Foundation, says “*The new recording technologies that are being developed at Factum Arte, and new output technologies like Océ’s remarkable elevated printing system, are leading to an emerging digital connoisseurship. An important aspect of cultural heritage lies in the material evidence that gives form to each object. New imaging technologies, similar to those used in medicine, are allowing us to understand artifacts in different ways – craftsmanship and technology are merging and the relationship between the original and the authentic is being redefined. We hope that visitors will leave the exhibition infused by the potential of this way of making and displaying art and inspired by Boucher’s painting and the influence of his sitter, Madame de Pompadour.*”

NOTES FOR EDITORS

Factum Foundation for Digital Technology in Conservation is a not-for profit organisation founded in 2009 in Madrid by Adam Lowe. It works alongside its sister company, Factum Arte, a multi-disciplinary workshop in Madrid dedicated to digital mediation and physical transformation in contemporary art and the production of facsimiles. The Foundation was established to demonstrate the importance of documenting, monitoring, studying, recreating and disseminating the world’s cultural heritage through the rigorous development of high-resolution recording and rematerialisation techniques. The Foundation’s activities include: building digital archives for preservation and further study, creating and organising touring exhibitions, setting up training centres for locals to learn the different technologies developed by the Foundation to record their own cultural heritage, and producing exact facsimiles as part of a new approach to conservation and restoration.

More at: www.factumfoundation.org

Waddesdon Manor was built from 1874 by Baron Ferdinand de Rothschild in the style of a French early 16th-century chateau. Ferdinand was an inspired collector and the house was designed to showcase his exceptional collection of English portraits, French 18th-century furniture, Sèvres porcelain, and other decorative arts. When he died in 1898, he left Waddesdon to his sister, Alice. Upon her death the house passed to her great-nephew, James de Rothschild, who inherited a substantial part of his father Baron Edmond’s great collection. In 1957, in order to ensure its future in perpetuity, Waddesdon was bequeathed to the National Trust. The Rothschild family continues to run the property through a family charitable trust under the chairmanship of Lord Rothschild.

More at www.waddesdon.org.uk/about-us/press/notes-for-editors

Skene Catling de la Peña architects is an award-winning practice based in London and Madrid. They follow an approach they call *Geoarcheology*, a process that excavates meaning from context as a way of developing architecture. Where geology is focused on the study of the earth and the rocks from which it is formed, archeology concentrates on the ‘biofacts’, artifacts, architectures, histories and cultural landscapes within a given place. Charlotte Skene Catling has designed exhibitions at The Royal Academy, London and the Antikenmuseum, Basel. She is responsible for the Flint House on the Waddesdon Estate



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and has collaborated twice before with Factum Foundation at Waddesdon, first on *The Veronica Scanner: Live 3D Portraiture* and now with *Madame de Pompadour in the Frame*. Skene Catling de la Peña's work has been extensively published internationally and they have won numerous awards, including the *RIBA House of the Year* for the Flint House.

More at www.scdlp.net

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More at www.factumfoundation.org/madame-de-pompadour-in-the-frame