



PROGRAMME

09.00 – 09.30

Registration

09.30 – 09.45

Welcome by Deborah Potter, Head of Conservation, Tate, London

09.45 – 11.00

Session 1: Early Picasso

Three Dancers and the Devil: André Breton and Picasso's Painting

Marilyn McCully, Independent Picasso Scholar, London

Picasso's *The Three Dancers*, 1925

Annette King, Clothworkers' Fellow 2014-2016, Paintings Conservator, Tate, London

Picasso 1901: *Girl with a Dove*

Aviva Burnstock, Head of Conservation & Technology, Courtauld Institute of Art, London

Q&A led by Lizzy Cowling, Professor Emeritus, Art History, University of Edinburgh

11.00 – 11.30

Break, refreshments provided in foyer

11.30 – 12.45

Session 2: Early Picabia

Francis Picabia's Early Abstract Paintings

Michael Duffy, Paintings Conservator, Museum of Modern Art, New York

Francis Picabia's *Midi (Promenade des Anglais)*: A Landscape Painted with Pasta and Feathers

Cynthia Schwarz, Associate Conservator of Paintings & Frauke V. Josenhans, Horace W. Goldsmith Assistant Curator of Modern and Contemporary Art, Yale University Art Gallery, New Haven

"Like a child making piles of sand by the sea...", Creation and Destruction in Three Works by Francis Picabia

Annette King, Clothworkers' Fellow 2014-2016, Paintings Conservator, Tate, London

Q&A led by Joyce Townsend, Senior Conservation Scientist, Tate, London

12.45 – 14.00

Lunch provided in foyer

14.00 – 15.15 **Session 3: Late Picasso**

Picasso 1932: Art and Life

Nancy Ireson, Curator, Tate Modern, London

When Picasso had second thoughts ...

Luciano Pensabene Buemi, Conservator, Peggy Guggenheim Collection, Venice

Some Notes on Enamel Paints and Modernism

Maria Kokkori, Conservation Scientist, The Art Institute of Chicago

Q&A led by Marilyn McCully, Independent Picasso Scholar

15.15 – 15.45 Break, refreshments provided in foyer

15.45 – 17.00 **Session 4: Late Picabia and Ernst**

The Technical Investigation and Treatment of a Group of Five Late Works by Francis Picabia 1947-1951: Re-use of Supports and Resulting Complex Condition Issues

Gwendolyn Boeve-Jones, Conservator, Redivivus, The Hague

Francis Picabia's *Portrait d'un Couple*: Sources, Techniques, Context

Talia Kwartler, Curatorial Assistant, Department of Painting and Sculpture, Museum of Modern Art, New York

Ernst's Painting Processes

Joyce Townsend, Senior Conservation Scientist, Tate, London

Q&A led by Annette King, Clothworkers' Fellow 2014-2016, Paintings Conservator, Tate, London

17.00 – 17.30 Final discussion led by Lizzy Cowling, Professor Emeritus, University of Edinburgh

17.30 – 19.30 Drinks in the foyer

END

POSTERS

A Technical Study of Reverse Foxing in Van Gelder Zonen Papers and its Incidence in Pablo Picasso's *La Suite des Saltimbanque* Josefine Werthmann, Conservator, Conrest GmbH, Munich

Recent Macro XRF Scanning of *Le Pauvre, 1903* by Picasso Thierry Ford, Paintings Conservator, The National Museum of Art, Architecture and Design, Oslo, in collaboration with Geert Van der Snickt, University of Antwerp

The consequences today of Picabia's use of lead and zinc white Joyce H Townsend, Senior Conservation Scientist, Tate; Bronwyn Ormsby, Principal Conservation Scientist, Tate and Annette King, Clothworkers' Fellow 2014-16, Tate

Details included in the programme banner are taken from these Tate Collection works:

[Left] *The Three Dancers*, Pablo Picasso, 1925 (T00729), © Succession Picasso/DACS 2016

[Centre] *The Handsome Pork-Butcher*, Francis Picabia, c.1924-6, c.1929-35 (T07108), © ADAGP, Paris and DACS, London 2016

[Right] *Celebes*, Max Ernst, 1921 (T01988), © ADAGP, Paris and DACS, London 2016

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