



International Conference Glazed Ceramics in Cultural Heritage

LNEC • Lisbon • Portugal • October 29-30, 2018

GlazeArt2018

<http://glazeart2018.lnec.pt/>



LABORATÓRIO NACIONAL
DE ENGENHARIA CIVIL



REPÚBLICA
PORTUGUESA

CULTURA

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Direção-Geral do Património Cultural



IPERION CH

FCT AzuRe

2018
EUROPEAN YEAR
OF CULTURAL
HERITAGE



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CONTACTS

LNEC | Conference and Event Services
GlazeArt2018

Av. do Brasil 101 • 1700-066 LISBON • tel.: (+351) 21 844 34 83 • fax: (+351) 21 844 30 14 • e-mail: azulejos@lnec.pt

PRESENTATION

The presence of clay objects is one of the foremost symbols of the onset of technology associated to art. Initially decorated with incised, molded or modeled elements, with different colours of clay and pigments, the objects became increasingly sophisticated. The introduction of a glaze amplified the options for more refined decorative solutions, including in architectural integration. But it was with the spread of the majolica (or faïence) technique, low fired tin-glazed earthenware originally developed in Eastern Islamic countries, that Europe developed its most iconic ceramic productions.

In the 15th century potters perfected the production of this specific kind of glazed ceramics and from the kilns of Italy it disseminated to the Low Countries, France, Spain and Portugal in waves of influence that would determine the European ceramic profile. If porcelain is what defines the oriental productions and characterizes the sophistication of the Chinese and Japanese societies, majolica represents the more down-to-earth approach to life that characterizes the aesthetical advancement of European societies.

The majolica technique allowed for each European country to express their sensitivity, creating from common daily life objects to beautiful and unique works of art. The increasing changes in European lifestyle, the contact with other civilizations, discovering new life forms, foods and artistic expressions, together with technological novelties and increasing combinations of materials, would mark the next centuries and create distinctive artistic languages characterizing the productions of each country.

Constructions became covered with majolica items: tiles, medallions, sculptures and other elements. Majolica artifacts were used to decorate, participate in religious practices, hygienize rooms or contain medicines, produce, hold and conserve edibles...

Notwithstanding the increasing role of porcelain as it too started being produced in Europe, majolica never lost its prime place as the more genuine expression of European creativity. Its appeal remains and can be seen appreciated from the Dutch delftware to the walls tiled with Portuguese azulejos and from the sophisticated and colorful Italian maiolica plates to the dense decorations of Spanish objects, the eye-catching French productions or the sinuous British Liberty pieces, to name only a few. The presence and forms of majolica production are as diverse as the European geography and diversity is one of the characteristic strengths of this continent.

GlazeArt2018 will dwell on scientific research on tin-glazed ceramics and is a networking activity of H2020 Project IPERION CH and an outcome of the Portuguese-funded FCT-AzuRe Project.

THEMES

The conference will aim to discuss azulejos, other architectural glazed ceramics of historic interest and also maiolica and heritage faïence in general: their history, technology, characteristics, decay, conservation, artists, museology, as well as related issues.

Main themes to be addressed are:

- Aspects in Art and Art History;
- Historical context of the workshops and factories and their evolving technology, as well as of the origin, production and routes of raw materials;
- Studies in the characterization of glazed ceramics and their materials;
- Decay of integrated glazed ceramics, its causes and remedies;
- Conservation and restoration methods and materials;
- Intervention cases and lessons learnt therefrom;
- Socio-cultural context and other intangible aspects;
- Museology and display;
- New production technologies;
- Other research results and research needs in the field.

CALL FOR PAPERS

The official language of the conference is English. Abstracts are accepted until 27 May, 2018. The Scientific Committee will select the form of presentation of communications considering the slots available, their originality and thematic affinities. A decision on the proposed abstract will be communicated no later than 15 calendar days after the abstract was received.

The authors can choose between submitting their communication just in the form of a two page extended abstract (including some results and conclusions) or, preferably, as a full written paper. Full papers may have up to twenty pages and should be delivered until July 15, 2018. Final versions, after the integration of suggested alterations, must be delivered by September 20.

Templates for both abstracts and full communications are available at the site <http://glazeart2018.lnec.pt/>. The communications should be sent by e-mail to both azulejos_Sc@lnec.pt and AzulejosConference@gmail.com.

All communications will be published in a Book of Proceedings. Abstract, will be printed and the full papers will be distributed as a DVD integrated in the Book of Proceedings.

The registration of one of the authors is mandatory before September 16 to ensure that the communications will be considered for presentation and included in the Book of Proceedings. The author responsible for the presentation must be registered. All participants will receive a copy of the Book of Proceedings.

IMPORTANT DATES

- May 27, 2018 – last day to submit abstracts;
- July 15, 2018 – last day to remit full templated final papers;
- September 16, 2018 – last day for one of the authors to be registered if papers are to be included in the Book of Proceedings; Last day for registration at the reduced fees;
- September 20, 2018 – last day for final paper versions to be sent by authors if papers are to be included in the Book of Proceedings;
- October 29-30, 2018 – GlazeArt2018.

PARTICIPATION FEES

Reduced fee: € 160,00 for payments received until 16 September, 2018

Students' fee: € 125,00

The registration fee is € 190,00 for payments received after 23 September, 2018

The registration fee includes admission to all conference presentations, a copy of the Book of Proceedings, a certificate of attendance, full lunch at the premises and morning & afternoon coffee breaks.

Participation in an event dinner is optional at extra cost.

ORGANIZING COMMITTEE

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Alexandre Pais (MNAz, FCT-AzuRe) – co-chair

Full committee to be announced

