

- FICHE NAVETTE: DOCTORANTS IDEX

- SECTOR : Higher Education Institution
- LOCATION: France, Grenoble
- RESEARCH FIELD: History of Art, Heritage, Conservation
- RESEARCHER PROFILE:
 - *First stage researcher,*
- **INSTITUTION: Univ. Grenoble Alpes, University of Innovation**
- One of the major research-intensive French universities, Univ. Grenoble Alpes**1 enjoys an international reputation in many scientific fields, as confirmed by international rankings. It benefits from the implementation of major European instruments (ESRF, ILL, EMBL, IRAM, EMFL*2). The vibrant ecosystem, grounded on a close interaction between research, education and companies, has earned Grenoble to be ranked as the 5th most innovative city in the world. Surrounded by mountains, the campus benefits from a natural environment and a high quality of life and work environment. With 7000 foreign students and the annual visit of more than 8000 researchers from all over the world, Univ. Grenoble Alpes is an internationally engaged university.
- A personalized Welcome Center for international students, PhDs and researchers facilitates your arrival and installation.
- In 2016, Univ. Grenoble Alpes was labeled «Initiative of Excellence ». This label aims at the emergence of around ten French world class research universities. By joining Univ. Grenoble Alpes, you have the opportunity to conduct world-class research, and to contribute to the social and economic challenges of the 21st century ("sustainable planet and society", "health, well-being and technology", "understanding and supporting innovation: culture, technology, organizations" "Digital technology").
 - ESRF (European Synchrotron Radiation Facility), ILL (Institut Laue-Langevin), IRAM (International Institute for Radio Astronomy), EMBL (European Molecular Biology Laboratory), EMFL (European Magnetic Field Laboratory)
- **Key figures:**
 - + 50,000 students including 7,000 international students
 - 3,700 PhD students, 45% international
 - 5,500 faculty members
 - 180 different nationalities
 - 1st city in France where it feels good to study and 5th city where it feels good to work
 - ISSO: International Students & Scholars Office affiliated to EURAXESS

¹ Univ. Grenoble Alpes

- **MANDATORY REFERENCES:**

CDP TITLE: Patrimalp

SUBJECT TITLE: On the edge of the Silk Road? Imitations of precious textiles on polychrome sculptures in medieval Savoy. Techniques, models and circulation of "applied brocade" motifs in the late Middle Ages

SCIENTIFIC DEPARTMENT : Laboratoire Universitaire Histoire Cultures Italie Europe (LUHCIE)

DOCTORAL SCHOOL'S: Ecole Doctorale Sciences de l'Homme et du Territoire (EDSHT)

SUPPORTER'S NAME: *Laurence Rivière Ciavaldini (UGA), Karine Froment (Arc-Nucléart-Cea-Tech)*

SUBJECT DESCRIPTION:

As part of the ANR-15-IDEX-02_CDP Patrimalp project
a doctoral thesis contract in co-direction UGA_LUHCIE_ ARC-Nucléart_CEA-tech
is proposed for the 2019 academic year

1. Topic

The study of the polychromy of medieval sculpture is of growing interest to researchers in art history, materials physics, and conservation-restoration of works of art. Indeed, because it has long been far removed from the aesthetic conception we had of the Middle Ages (conception inherited from the Romantics, in love with naked stone, ruined, and most often covered with invasive vegetation), colour has not been taken into consideration for a long time, thus obliterating a complete approach to architecture, its decoration and the sculpted and painted objects that embellished it. As J. Wirth points out, "medieval statuary was normally covered with a rich polychromy (...) (but) until the 1960s medieval sculptures were mercilessly stripped to restore their supposed primitive purity, including in museums" (Wirth, p. 95). Often destroyed by some untimely restoration (we think in particular of the sculptures of the portals of Notre-Dame de Paris, entirely stripped under the ministry of André Malraux- *ibidem*), very often degraded by the passage of time, repaints and over paintings, or political and religious events (iconoclasm, vandalism, changes in value and taste), the polychromy of medieval sculpture has unfortunately lost its bright old splendour.

Therefore, when quality remains, however rare and tenuous they may be, it is imperative to study them because they allow us to reconstruct not only the history of processes and know-how, but also to access with greater certainty (and less fantasy), the visual and mental universe of past societies. Thus, a small corpus of polychrome sculptures identified in Savoy is the basis of the proposed survey. The history of techniques is therefore at the heart of this thesis project: it focuses on the study of a polychrome decoration in slight relief, the "applied brocade" affixed to sculptures and paintings, some of which were already identified in the former Duchy of Savoy at the end of the 15th century and the beginning of the 16th century. This decoration, which imitates the textile motif of brocade - an ornamental design made with gold and silver threads that enhance rich fabrics - required elaborate processes that will have to be studied. After completing the corpus of works already identified, an intrinsic study of these decorations is expected: formal study of the motif, elaboration of a typology, synthesis of the constituent materials (which will have been characterized by analyses and studies of polychromias), restitution of the various phases of realization: constitution of a mould, preparation, tin leaf, application of gold..., study relating to the history of techniques and conservation-restoration. One of the ambitions of the thesis is indeed to be able to identify the materials used and their degradation, to determine the possible interventions for their restoration: a dimension for which the doctoral student will be assisted and supervised by conservators restorers of ARC-Nucléart, as well as a post-doc whose work will focus on the physico-chemical analyses of brocades applied to sculptures. A second aspect specific to art history will have to

be considered through a formal and historical investigation. The aim is to identify the models that may have contributed to the growth of these reasons. This time the focus is on the extrinsic dimension of the object: where can we find them for the first time? How were they transmitted? What do they tell us about artistic exchanges and the role of the Alpine Space in their diffusion? What does it bring us to our knowledge of fashion and the history of clothing taste in the time of the first modernity...? So many questions - and certainly others - to which the thesis will attempt to answer: by following the development, the path and the manufacturing techniques of this precious micro-relief decoration, it is possible to reflect on the history of art and the history of a period, between the Middle Ages and Modern Times, where the taste of luxury and ostentation have become both an art of living and a means to govern.

2. Sources & bibliography

Printed Sources

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Bibliography

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- NADOLNY Jilleen, *The Techniques and Use of Gilded Relief Decoration by Northern European Painters, c. 1200–1500*, thèse, université de Londres, 2000 (cf. www.researchgate.net)

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- Id., « Documentary sources for the use of moulds in the production of tin relief : cause and effect », *Sources and Serendipity: Testimonies of Artists' Practice*. ICOM-CC Working Group on Art Technological Source Research (ATSR) 3rd International Symposium, Glasgow University, Scotland, 12-13 June 2008, Publisher: Archetype Publications, Editors: E. Hermens, J.H. Townsend, p.39-49, plates 13-17.

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- POUYET, GUIBLAIN MARTINETTO et al., *Imiter le textile en polychromie*, UGA, 2015 (à paraître)

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- SCHRICKER C., *Die Plastische Imitation von Brokatstoffen in der Fassmalerei*, Munich, 2002, [En ligne : www.moebel-holzobjekte.de/documents/brokats.pdf]

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WIRTH Jean, *La datation de la sculpture médiévale*, Genève, Droz, 2004.

ELIGIBILITY CRITERIA

Applicants:

must hold a Master's degree (or be about to earn one) or have a university degree equivalent to a European Master's (5-year duration),

Applicants will have to send an application letter in English and attach:

Their last diploma

Their CV

A short presentation of their scientific project (2 to 3 pages max)

Letters of recommendation are welcome.

Address to send their application: Laurence.riviere@univ-grenoble-alpes.fr & Karine.froment@cea.fr

You can now contact by email Laurence Rivière and/or Karine Froment, to express your interest in the subject and/or request additional information

SELECTION PROCESS

Application deadline **01/06/2019 at 17:00 (CET)**

Applications will be evaluated through a three-step process:

- Eligibility check of applications in **07/06/2019**
- 1st round of selection: the applications will be evaluated by a Review Board **07/07/2019**; Results will be given in **07/06/2019**
- 2nd round of selection: shortlisted candidates will be invited for an interview session in Grenoble **17/07/2019**

TYPE of CONTRACT: temporary-3 years of doctoral contract

JOB STATUS: Full time

HOURS PER WEEK: 35

OFFER STARTING DATE: 1/09/2019

APPLICATION DEADLINE: 1/10/2022

Salary: between 1768.55 € and 2100 € brut per month (depending on complementary activity or not)