

Clare Menck

Camille with Yellow Muslin Cloth in a Dutch Interior [OTH] (2014)

Oil on panel (50 x 40 cm)

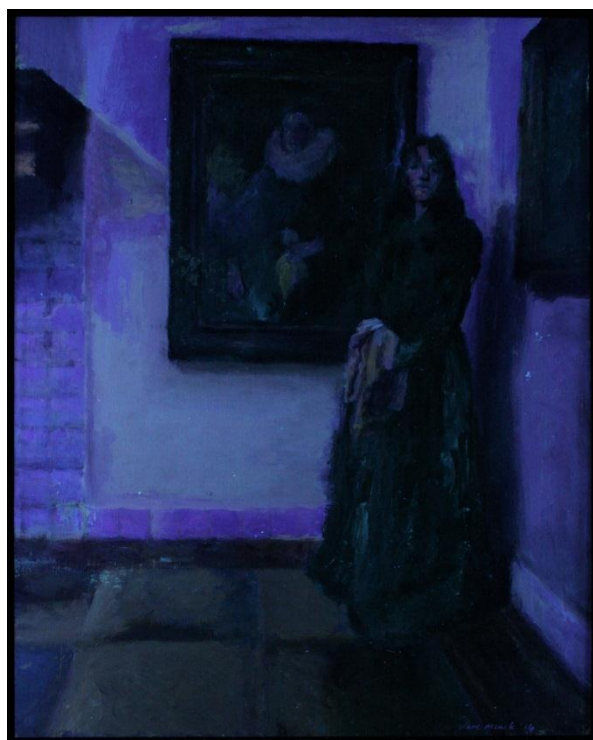
SANG Acc. 2014/16

TECHNICAL REPORT

In this painting the artist moves towards a more subdued palette, typical of her work of 2014. As oil on panel it reflects the technique of Dutch Golden Age paintings and thus aptly reflects the subject matter, set in the Michaelis Collection in the Old Town House.



Normal Light



Ultraviolet light

Support

The panel is cut from three-ply plywood. It is unprimed but appears to be coated with a varnish layer on top of which the paint layers are applied. The grain of the wood remains visible in places showing through the paint layers, and is also visible in terms of its texture. This is reminiscent of the look of 17th century Dutch oak panels.



Detail showing texture of grain and light colour of wood support showing through the paint as highlight



Detail showing texture of grain and use of support shining through the paint, in this case as the gilded frame of the painting on the wall

Paint and Varnish Layers

As noted, there does not appear to be a ground layer. However, there is possibly an application of varnish directly to the surface of the plywood, serving as a priming before the application of the paint. This allows for the texture of the panel to be exploited, and the grain of the wood to be featured within the painting.

It is known that the artist works from photography, however the planning stages, such as any underdrawing are not apparent. A pentiment is evident where the dress meets the floor (black of dress extends below tile of floor) which shows adjustment of the composition during the painting stage.

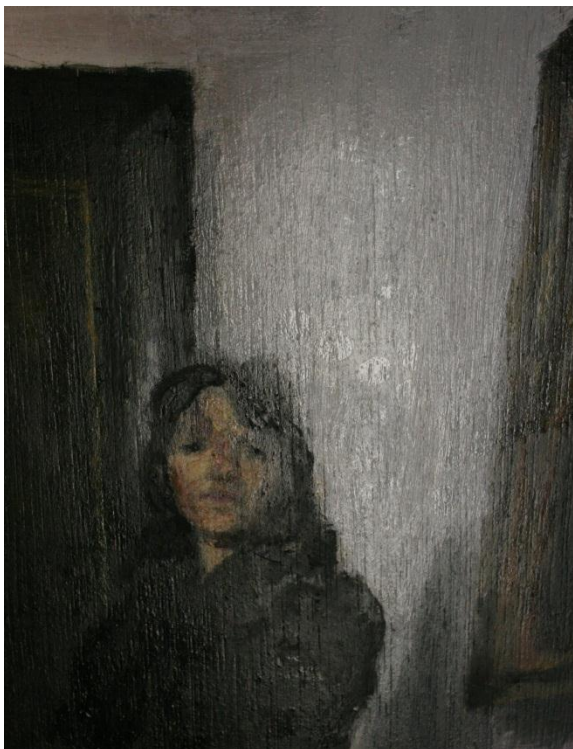


Detail showing pentiment at bottom of dress

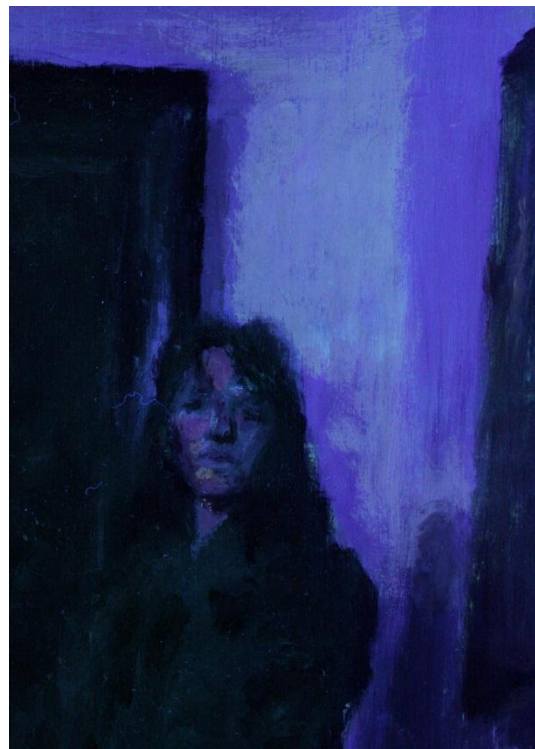


Pentiment in infrared light, suggesting the black pigment is not carbon containing since it does not show up

The use of varnish is not only apparent as the 'priming' applied directly to the panel, but also interlayered with the paint as a partial local varnish application. This is apparent under ultraviolet light.



Detail in reflected light showing uneven gloss of partial local varnish application

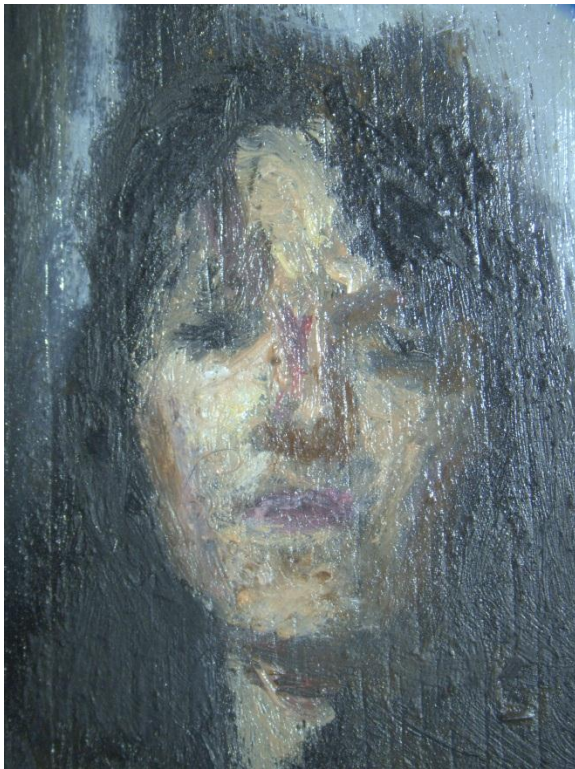


Detail in ultraviolet light showing fluorescence of partial local varnish application and reworking of upper paint layers

The paint is applied both in thicker, slightly impasted brush strokes, and in thinner glazes. There is a fair amount of wet into wet working, for example in the detailing of the tiles, the figure portrait, and the painted frame.



Details of the tiles showing wet into wet working of the paint, thicker impasted brushstrokes, and the use of transparent glaze to demarcate the individual tiles



The use of wet-into-wet paint application for the portrait

Bronwyn Leone
June 2016