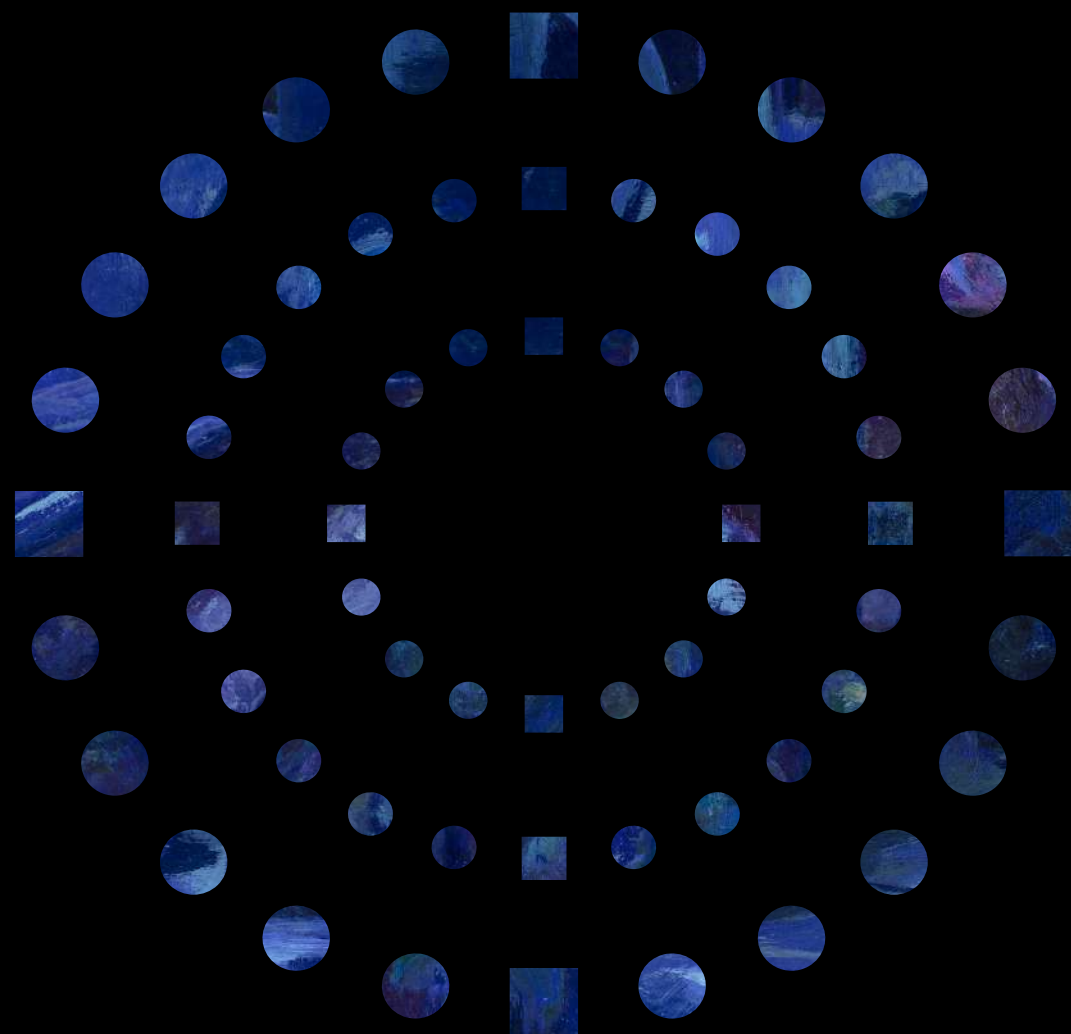
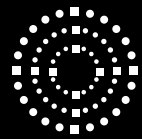


RES



EVERY ART SHOULD
BECOME SCIENCE
AND EVERY
SCIENCE SHOULD
BECOME ART

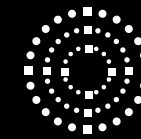
Friedrich von Schlegel



RES is a company specialising in the scientific expertise, technical and material analysis of artworks, as well as heritage monitoring and consulting.

Our panel of international and multidisciplinary experts, selected for their specific skills, work in synergy to provide comprehensive diagnostics and analytical services, while taking advantage of the most advanced technologies.

Restorers, art historians, engineers, chemists and physicists; the expression of their perfect complementarity guarantees the highest quality of expertise through the collection, interpretation and contextualisation of every detail of your work.



Our goal is to combine a variety of methods and points of view in order to obtain objective data essential to the complete knowledge of artworks. Committed to your requirements and needs, we are able to satisfy all your requests concerning the study, authentication, imaging or scientific analysis of your piece, in the greatest confidentiality.

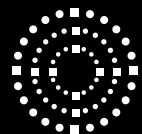
Located in Paris, our workshop is perfectly adapted for the analysis and storage of your paintings and objects. Capable of accommodating even the largest of formats, this space makes it possible to carry out scientific examination in an optimal setting while taking advantage of equipment at the cutting edge of innovation.

We know that it is sometimes difficult for artworks to travel or to clear customs; our teams are mobile and are able to reach you wherever you are, offering their services around the world. During 2022, RES notably worked in France, Switzerland, Italy, the United Kingdom, the United States and Cambodia.



Infrared reflectography (RIR) acquired with an Apollo camera on the *Martyrdom of Four Crowned Saints*, Jean de Reyn, 1649, oil on canvas, Musée des beaux-arts de Dunkerque.
©RES

SCIENTIFIC IMAGERY



We routinely apply scientific imaging techniques to the study of artworks and employ a variety of methods that allow the greatest possible precision for evaluating the initial state of a work (artist's creative process, date and place of production, pentimenti, compositional changes), as well as the different stages of its material history (alterations, previous restorations, storage and exhibition conditions, etc).

High precision digital photography and the use of three-dimensional capturing technology reveal imperceptible details in artworks.

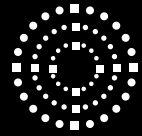
The use of wavelengths located between infrared and X-rays provide highly detailed and specific information.

Réflectographie Infrarouge (RIR) du *Tryptique de la Vierge en Gloire*, Jean Hey, circa 1502, huile sur bois, Cathédrale de Moulins.

©ReS



SCIENTIFIC IMAGERY



HIGH DEFINITION PHOTOGRAPHY

MACROPHOTOGRAPHY

PHOTOMICROGRAPHY

3D MODELING

3D PHOTOGRAPHY

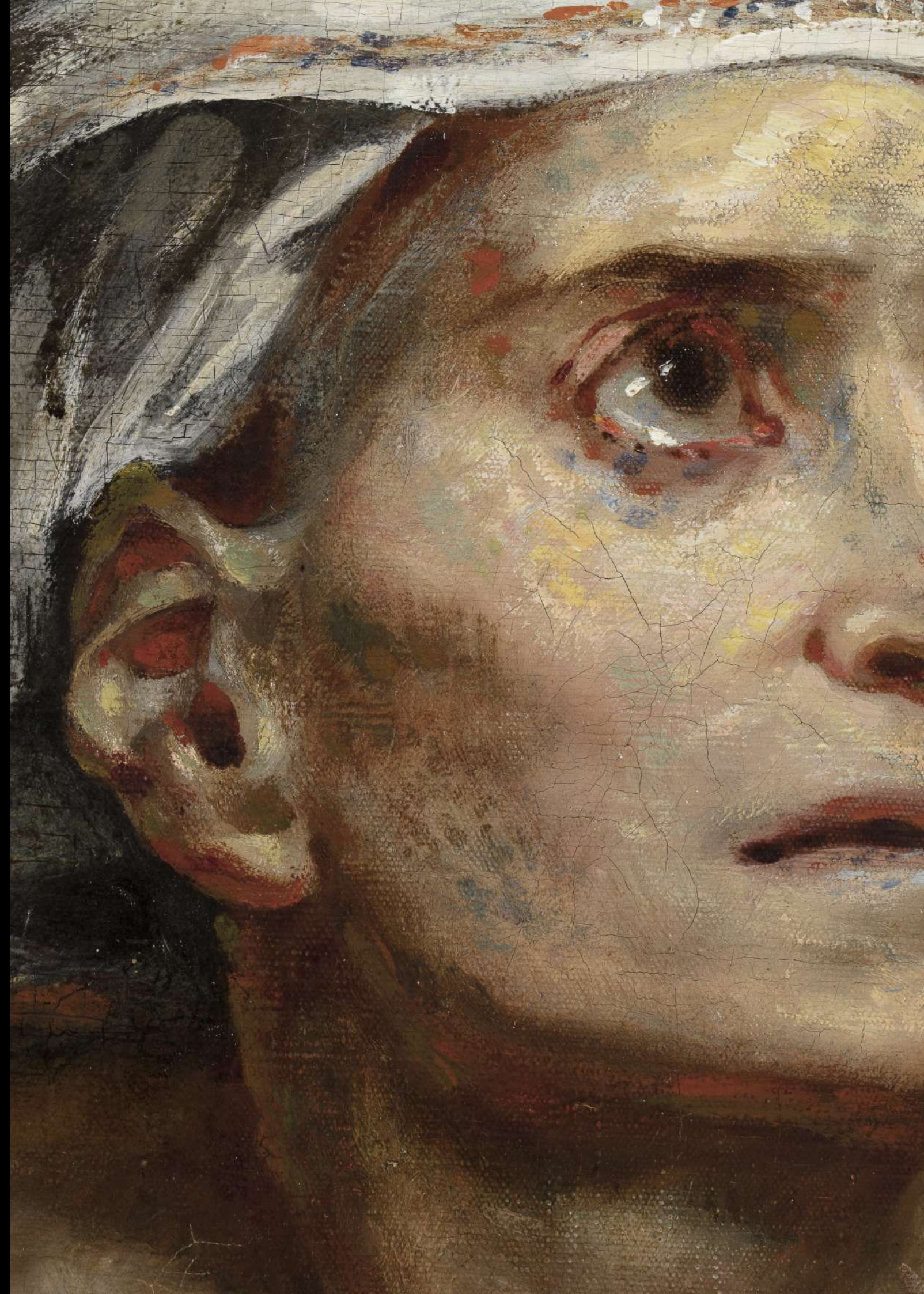
ULTRAVIOLET LIGHT

INFRARED FALSE COLOUR

INFRARED REFLECTOGRAPHY

X - RAY

MAPPING



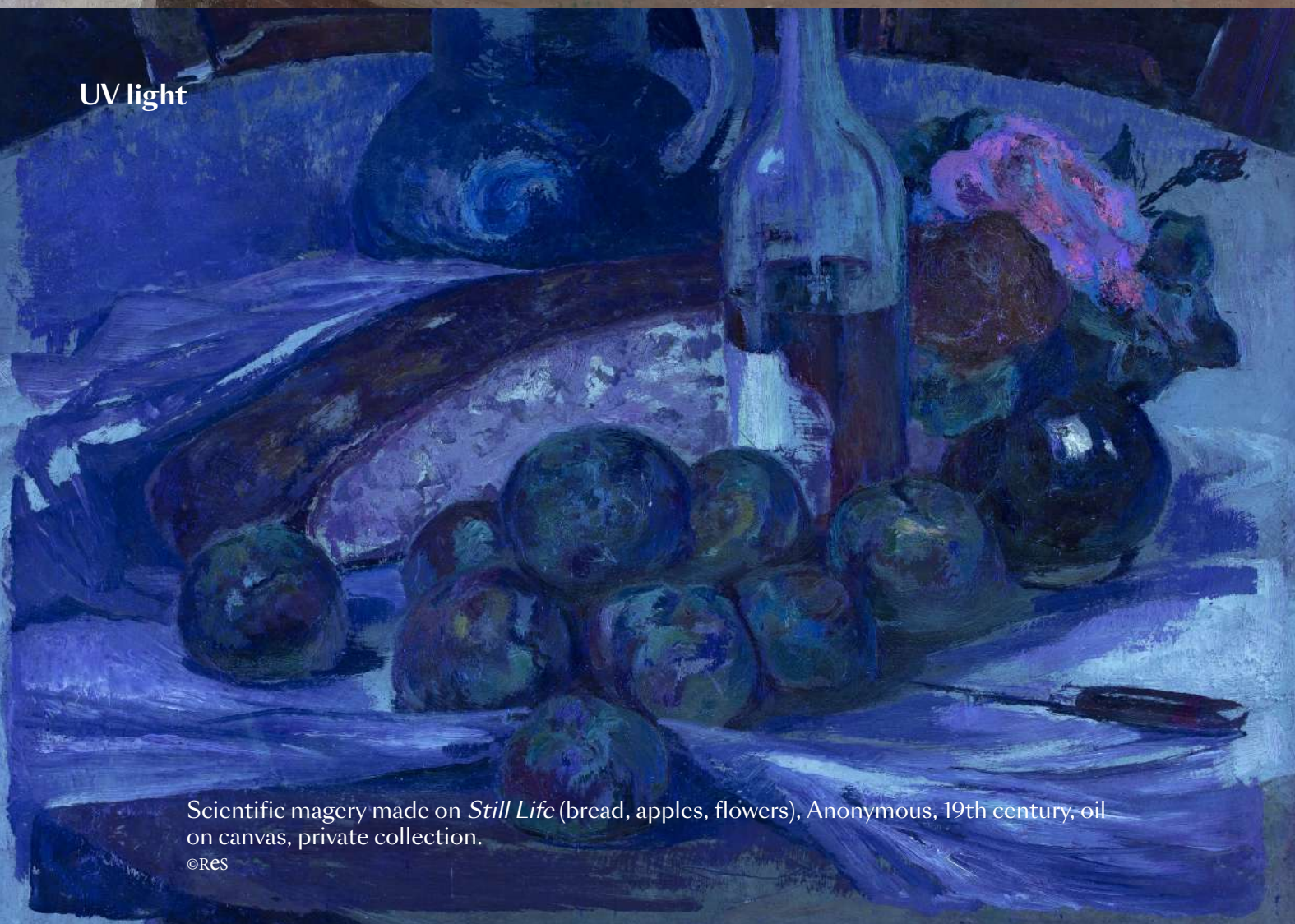
Visible light



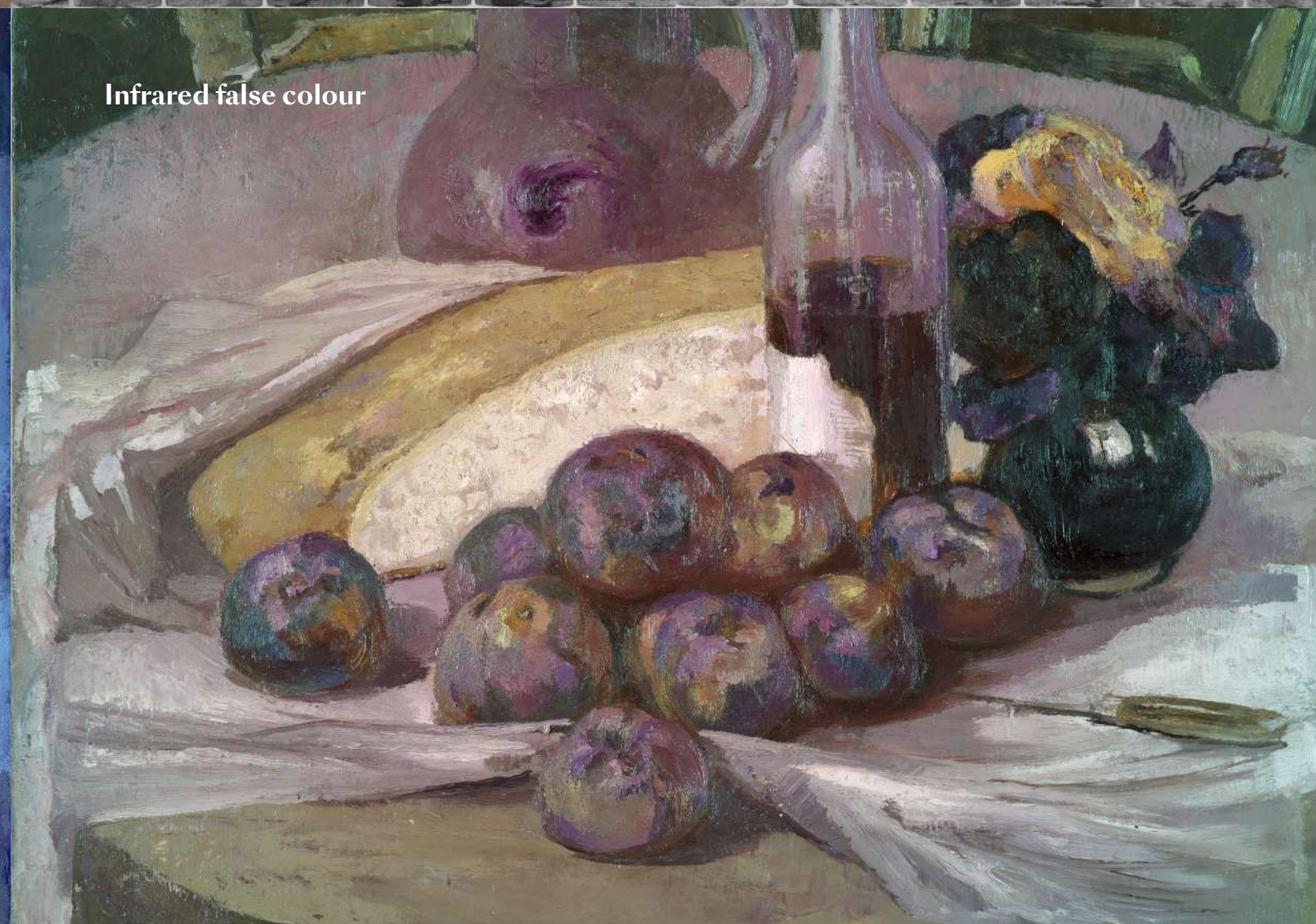
X-ray



UV light



Infrared false colour

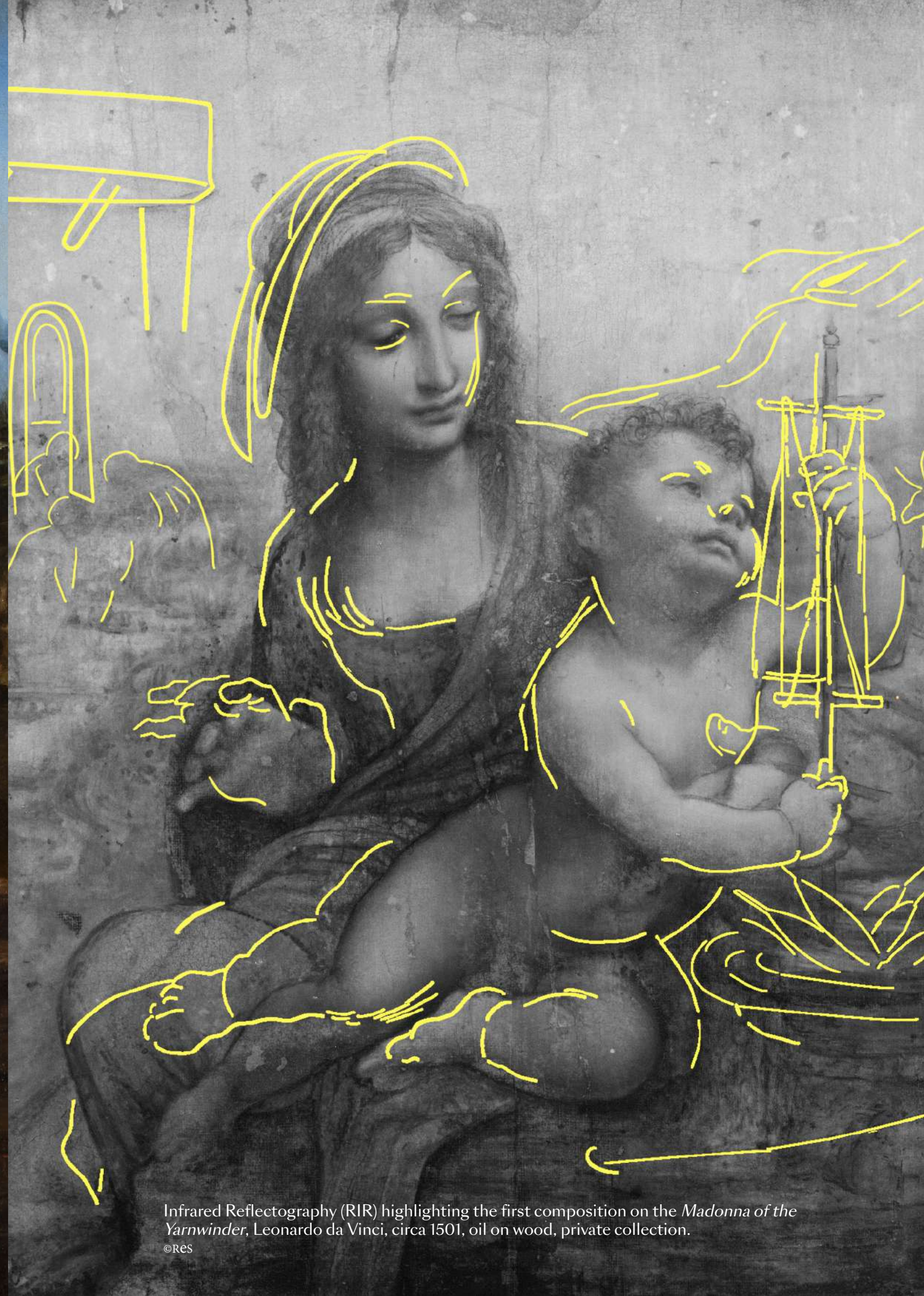


Scientific magery made on *Still Life* (bread, apples, flowers), Anonymous, 19th century, oil on canvas, private collection.

©Res

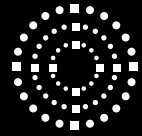


Madonna of the Yarnwinder, Léonard de Vinci, circa 1501, huile sur bois, private collection.



Infrared Reflectography (RIR) highlighting the first composition on the *Madonna of the Yarnwinder*, Leonardo da Vinci, circa 1501, oil on wood, private collection.

PHYSICAL - CHEMICAL ANALYSIS



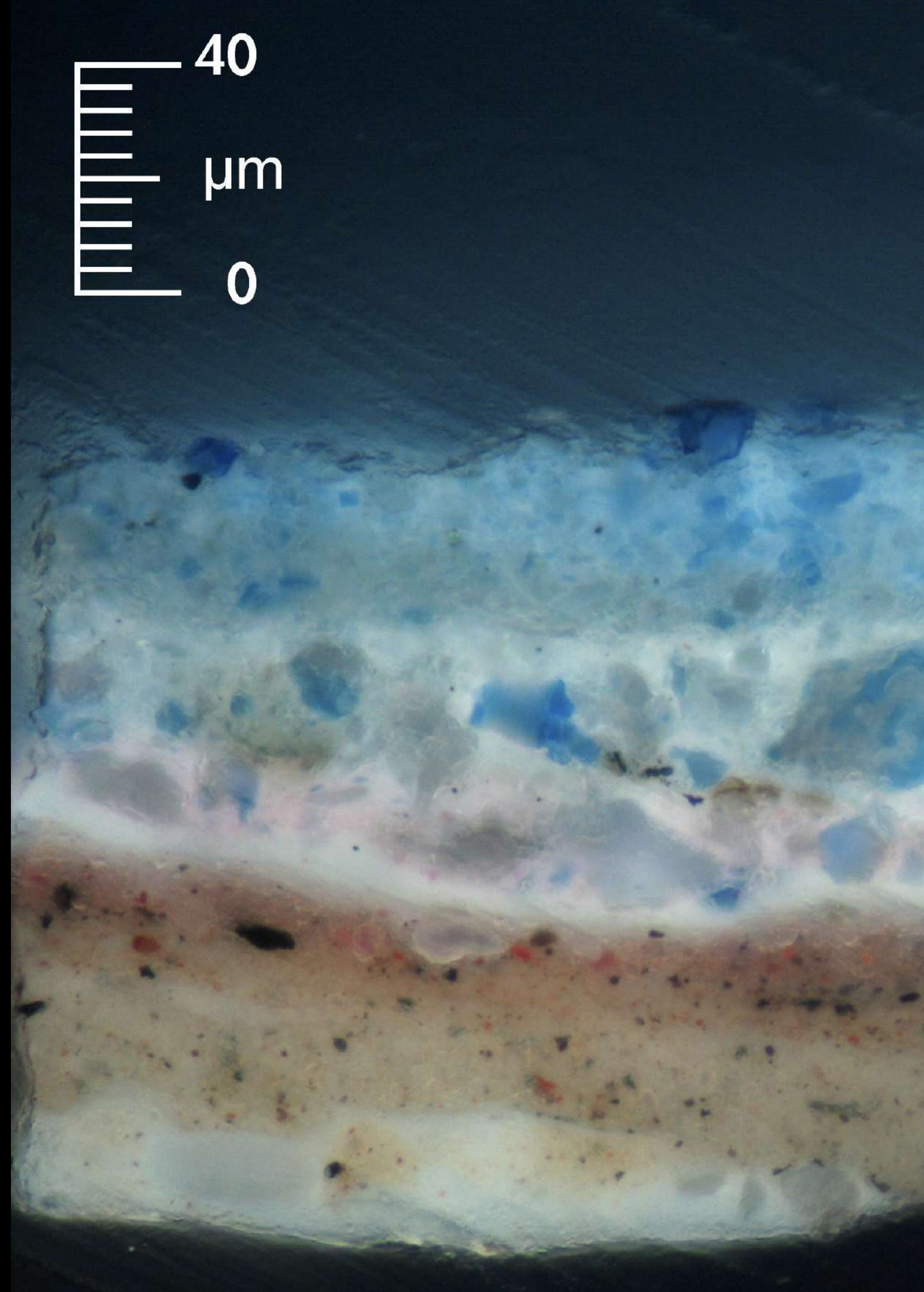
The use of chemical analysis plays a crucial role and makes it possible to obtain qualitative and quantitative information regarding both the nature and characteristics of the material used by the artist.

Depending on the case, these methods can help authenticate a work, determine its age, its history, the causes of its damages, thus helping formulate the most suitable strategy for its conservation.

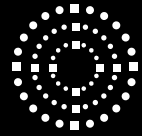
The elementary and isotopic characterization of pigments and binders reveals the intimate and profound identity of an artwork.

Stratigraphic section of the *Madonna of the Yarnwinder*, Leonardo da Vinci, circa 1501, oil on wood, private collection.

©ReS



PHYSICAL - CHEMICAL ANALYSIS



PIGMENT ANALYSIS

BINDER ANALYSIS

RAMAN

XRF

IRTF

CARBON 14

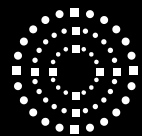
DENDROCHRONOLOGY

STRATIGRAPHIC STUDY





CONSULTING & EXPERTISE



When you choose RES, you benefit from the skills of a specialized team, working with you to provide a complete analysis of your project. Our experts are at your disposal to understand and evaluate your needs.

We offer a global and detailed expertise of your collections and accompany you in their preservation and enhancement. In addition, as a continuation of these services, we offer support in managing their conservation.

Whether you are an institution, a collector, or an experienced amateur, we will offer you the best solutions.

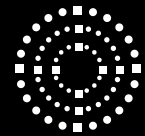
We ensure regular follow-ups with our customers throughout the process in order to promote discussion in an environment of trust and full transparency.

Drafting of condition reports prior to the *Hokusai, Hiroshige, Utamaro* exhibition at the Hôtel de Caumont (2019).

©RES



CONSULTING & EXPERTISE



AUTHENTICATION

CONDITION REPORT

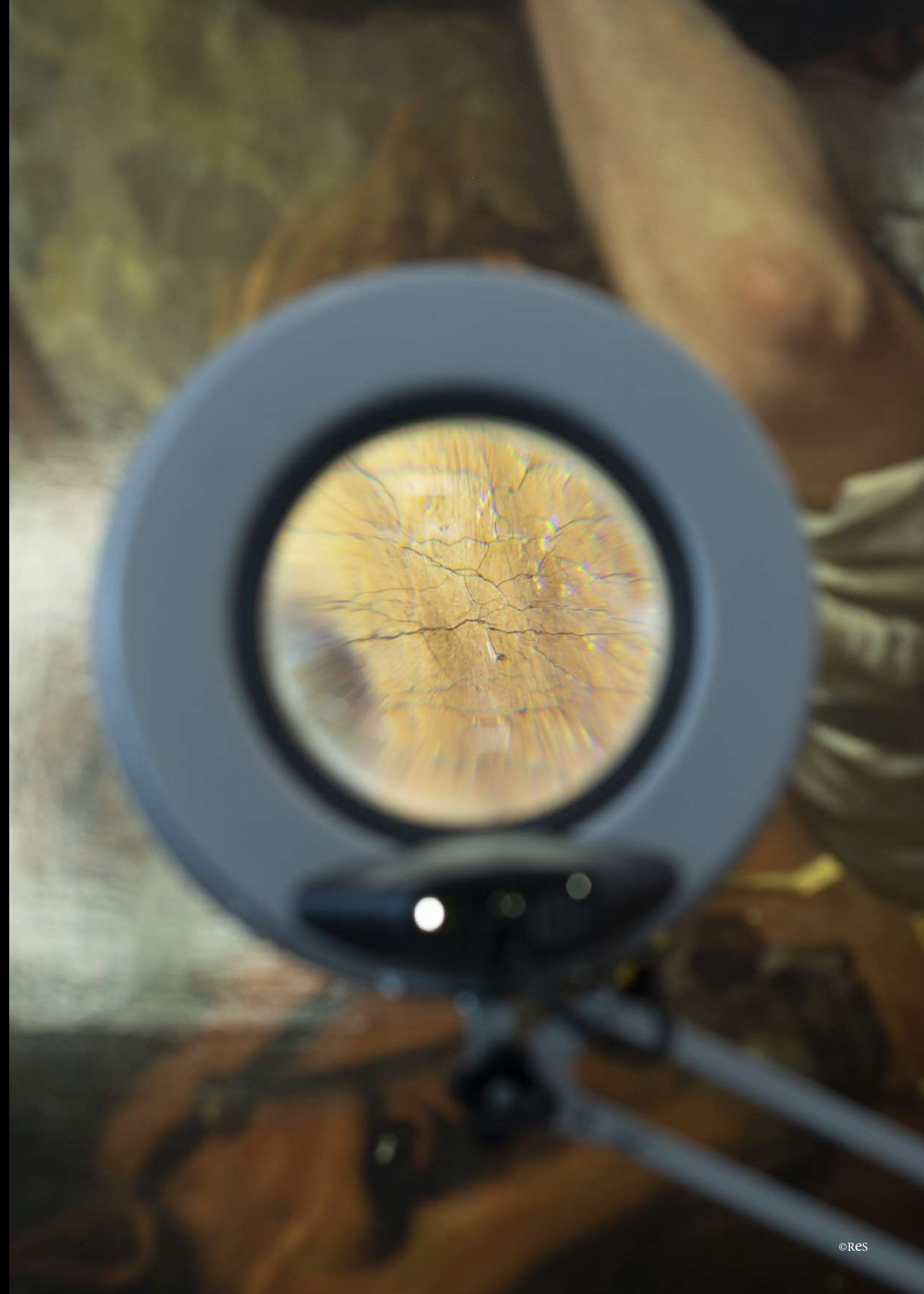
PREVENTIVE CONSERVATION

EXHIBITION SET-UP AND DISMANTLING

PURCHASE CONSULTANCY

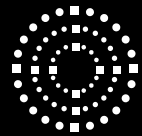
COLLECTION MONITORING

FITTING OUT OF WORKSHOPS





EXPERTS AT YOUR SERVICE



RES is composed of a team of international and multidisciplinary experts working in synergy to provide comprehensive diagnostics and analytical services, while taking advantage of the most advanced technologies.

Placing the conservator's eye at the heart of our analysis, our experts combine their complementary skills to ensure the highest quality expertise through the collection, interpretation and contextualisation of every detail of your work. Thanks to our extensive network of partners selected for their specific expertise in many areas of conservation and scientific study, our clients benefit from the advice of specialists in their field.



OUR EXPERTS



Roberto Bellucci
Optical science

A restorer since 1972 at the Opificio delle Pietre Dure and the Laboratori di Restauro di Firenze, Roberto Bellucci is the author of over 100 scientific publications on restoration techniques. He is a specialist in optical technical-scientific diagnoses relating to artistic techniques.



Bruno Brunetti
Inorganic Chemistry

Full Professor of Inorganic Chemistry at the University of Perugia and President of the SMAArt (Scientific Methodologies Applied to Archaeology and Art) Center of Excellence until 2015, Bruno Brunetti is member of the Interuniversity Consortium for Materials Science and Technology (INSTM) and also affiliated with the Institute of Chemical Sciences and Technologies (SCITEC) of CNR. In 2001, he co-founded with Antonio Sgamellotti the mobile laboratory MOLAB, specialised in non-invasive in-situ investigations of artworks. Author of more than 180 publications in the international scientific literature from 2001 to 2015, he has been the coordinator of three consecutive European projects in the field of research infrastructures in heritage sciences.



Pierluigi Bucci
Engineering

Graduate of the Polytechnic School of Turin with a degree in Construction Engineering, Pierluigi Bucci specializes in the conception and analysis of complex structures. For more than 15 years he worked between Italy and France as a consultant for several internationally renowned studios, participating in projects in China, the United States, Korea, Singapore, and Ireland. His background has given him experience with a variety of materials and structures, which he applies to his diagnostic work and rehabilitation of historical buildings in stone, wood, steel, and reinforced concrete.



Ciro Castelli
Wood conservation

Ciro Castelli's career as head of technical restoration at the Opificio delle Pietre Dure laboratory includes an extraordinary series of restorations of artworks by leading artists such as Beccafumi, Botticelli, Cimabue, Giotto, Lippi, Masaccio, Raphael, Leonardo da Vinci, Caravaggio, Rosso Fiorentino, Pontormo, Mantegna and Vasari. His consultations are authoritative for museums, institutions and galleries in Italy and abroad.



Giancarla Cilmi
Art history

Giancarla Cilmi is an art historian (EPHE/École du Louvre) and a specialist of European painting from the sixteenth to the eighteenth century. Her research has led, among other things, to the writing of the catalogue of Italian paintings (14th-19th century) in the Jacquemart-André Museums (Paris and Chaalis).

As a lecturer and researcher, she has participated in the writing of a number of exhibition catalogues on Italian and, more generally, European painting. She has also published several articles in scientific journals. She has been collaborating for several years with French and European museums, providing her expertise.



Luca Fabiani
Imagery

Specialist in the photographic documentation and graphic survey of environmental and cultural heritage, Luca Fabiani co-founded Azimut in 1995, a company dedicated to the protection of cultural heritage. Internationally active, he worked on graphic and photographic surveys for redressing the marble of the Hagia Sofia (Istanbul), the Saint Martial Chapel of the Palais des Papes (Avignon), and the Hôtel Salé, site of the Picasso Museum (Paris), and the Aguas Livres Aqueduct (Lisbon).



Raffaella Fontana

Physicist

Raffaella Fontana graduated in Physics and received her PhD in Non-Destructive Techniques at the University of Florence. Since 2004, she is a researcher at the National Institute of Optics of the National Research Council (CNR-INO) where she coordinates the Heritage Science Groupe since 2010. She published more than 50 papers and many book chapters and research monographs. Her research focuses on non-invasive optical techniques for the diagnosis of artworks, mainly imaging techniques and methods for the three-dimensional survey.



Antonio Forcellino

Renaissance art history

Restorer, art historian and writer, Antonio is responsible for the restoration of some of the greatest masterpieces of Italian Renaissance art: Michelangelo's Tomb of Julius II in San Pietro in Vincoli in Rome, the façade of the Libreria Piccolomini in Pinturicchio and Michelangelo's Altare Piccolomini in the Duomo in Siena.



Cinzia Pasquali

Conservation of ancient and modern art

A graduate of the Central Restoration Institute of Rome (ISCR), with a double specialisation in painting and sculpture, as well as a Master's degree in Science and Techniques (Conservation and Restoration of Cultural Heritage, University of Paris III), Cinzia Pasquali has directed the restoration of complex monumental projects, including the Galerie d'Apollon at the Louvre, the Galerie des Glaces at the Château of Versailles, and the Grande Singerie at the Château de Chantilly. She works for the Centre de Recherche et de Restauration des Musées de France (C2RMF), where she has restored emblematic works such as Saint Anne, the Virgin and the Child Playing with a Lamb by Leonardo da Vinci (Louvre) and the Portrait of Simonetta Vespucci by Piero di Cosimo (Musée de Condé, Chantilly).

Antonio Sgamellotti

Science theory and spectroscopy

Professor Emeritus of Inorganic Chemistry at the University of Perugia and member of the Academy of Lincei, Dr. Sgamellotti is also an honorary member of the Accademia delle Arti del Disegno in Florence. He has an honorary doctorate from the Universidad Nacional de San Martín (UNSAM) in Buenos Aires and has been a partner in European cultural heritage projects since 1999. Co-founder, with Bruno Brunetti, of the mobile laboratory MOLAB and honorary president of the Centre of Excellence of the University of Perugia SMAArt (Scientific methodologies applied to archaeology and art). He is the author of over 400 publications in international scientific journals and co-editor of the volumes, published by the Royal Society of Chemistry, «Science and Art. The Painted Surface» (2014) and «Science and Art. The Contemporary Painted Surface» (2020).



Véronique Sorano-Stedman

Conservation of modern and contemporary art

Véronique Sorano-Stedman is a graduate from the Institut National du Patrimoine (INP) and has worked for the most important institutions in France and abroad before becoming head of the restoration department at the Centre National d'Art et de Culture Georges Pompidou. Specialising in the restoration of modern and contemporary art, Véronique Sorano-Stedman is a member of the Louvre's restoration commission, the C2RMF's scientific council and the board of directors of the Institut National du Patrimoine.





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