



Paula-Marie Bugla & Nicolas König: Scagliola - painted realities

History:

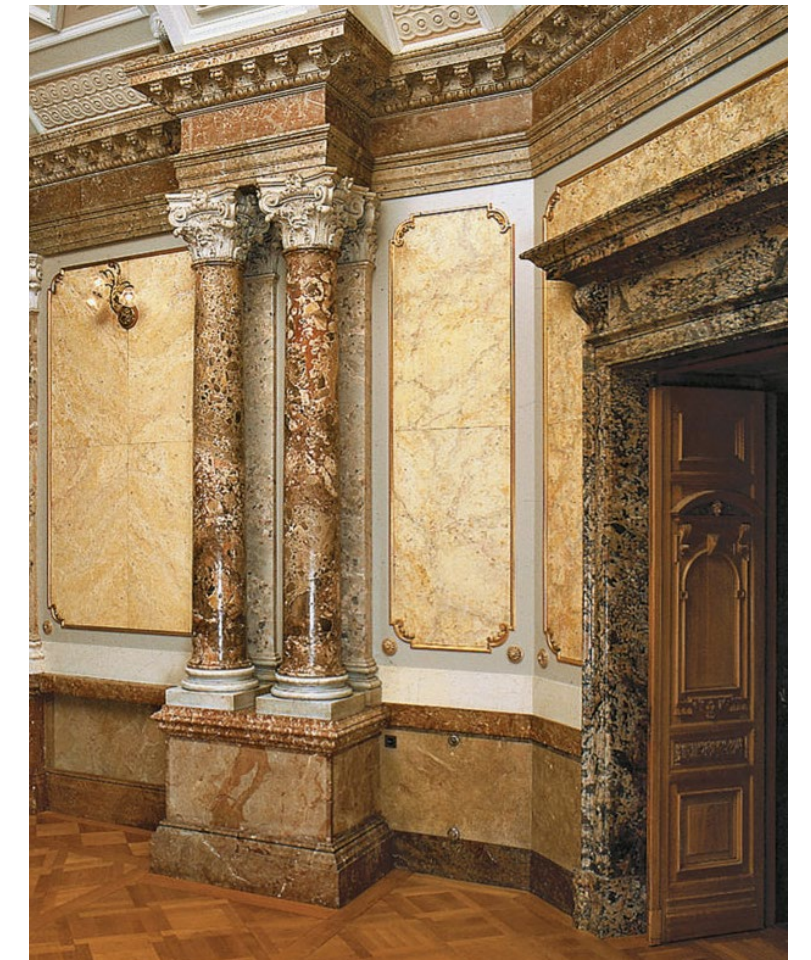
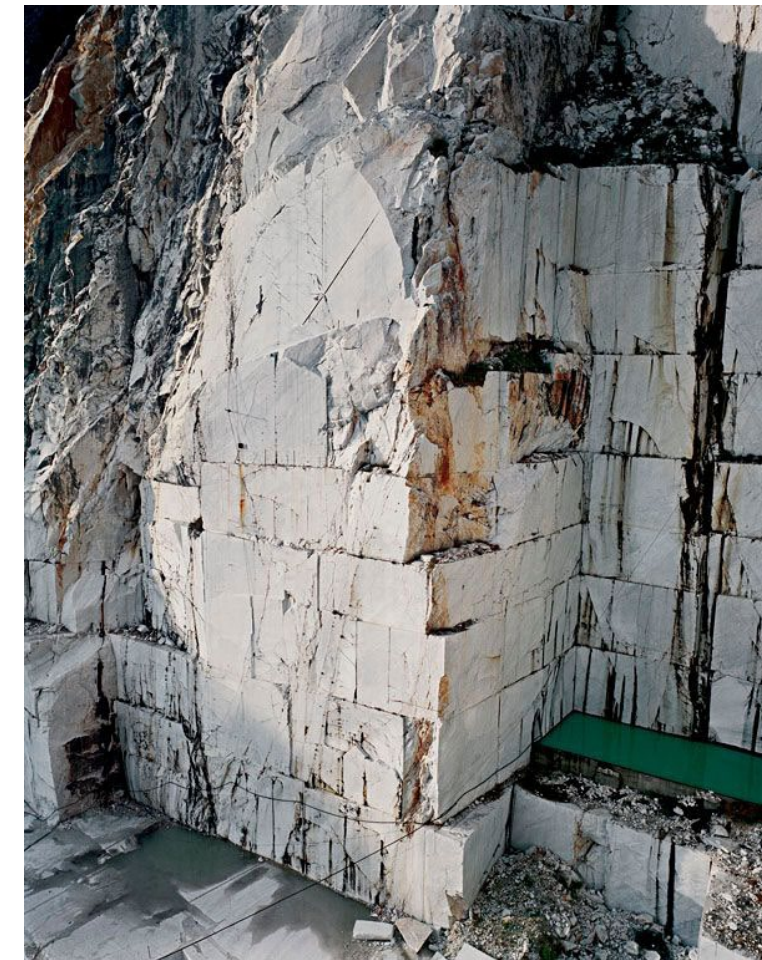
The history of scagliola is deeply connected with that of the use of Carrara marble and has its origins in antiquity.

As humans have for long been questing perfection in the natural material of the Carrara marble of the Apuan Alps, in the 15th Century they found a way to fulfill their wishes in a slightly different way, as did the sculptor Michelangelo, for example, whose desire for perfection was based on finding the most white and pure marble led to the start of whole new quarries. Since the individual wishes for perfection in the stone diverged so far, and the marble could hardly withstand its task, the desire to create one's own stone was not very far.

At the same time as the area around Carrara was able to boast of its valuable natural resources, the people up north in Emilia Romana, more precisely in Carpi, developed a craft that corresponded to their own resources. As they were poor on mountains and marble but particularly rich on selenite, a mineral needed for stucco, they created the so called craft of Scagliola in the 15th century. A treatise of the so called stucco marble. Scagliola, understood as a mixture of selenite, water, bone glue and natural pigments, mostly involved sculptured works such as gravestones, cornices, and altar balustrades.

Two craftsmen Enrico Hugford and his apprentice Lamberto Cristiano Gori are known as two of the great masters of Florentine that transformed the technique from a "simple craft" into a true art, that resembled marble to an extent so that not even the most skilled or suspicious visitor could see the difference between marble and scagliola. The appearance of the Scagliola art served the desirable new style in a great way, so that over time the craft developed to a well respected art form and a material very commonly

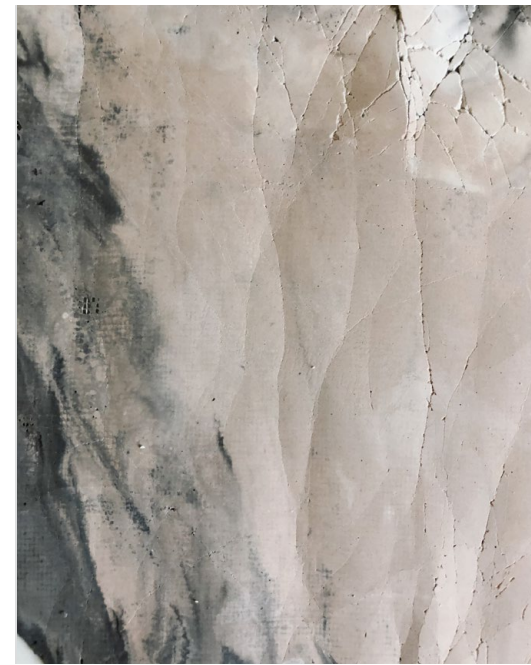
used as vivid and luxurious decoration and therefore emerging from the image of the poor man's copy to an independent material valued mostly through its depiction and craft, with masterpieces highly appreciated by kings and rulers of the time. The craft expanded from its imitation to the depiction through engraving. Yet with the end of the nineteenth century the epilogue for scagliola production began, with the technique being solely used for the production of imitation marble sculptured works and the craft declining through the decreasing prices for marble brought by automation. Today only few can still craft the various types of scagliola and therefore the value of the material has increased with the disappearance of its artisans. Yet recently we have witnessed a new interest and revival of scagliola, which can be attributed to the modern trend of the appreciation for local artisan traditions.



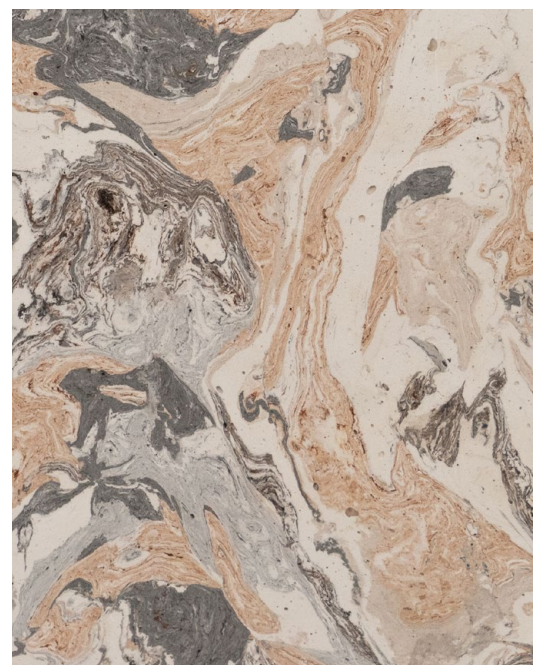
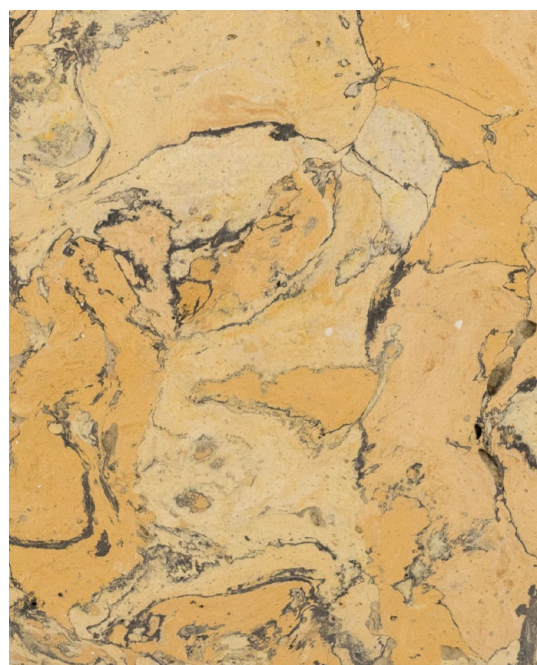
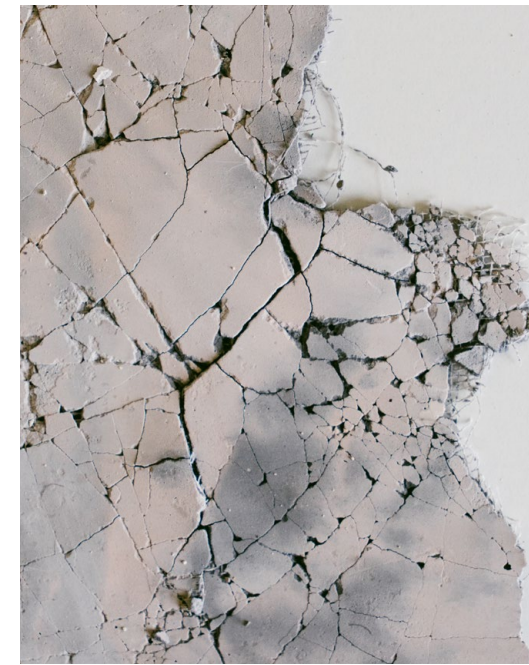
Development of unconventional Scagliola use



spatial transitions



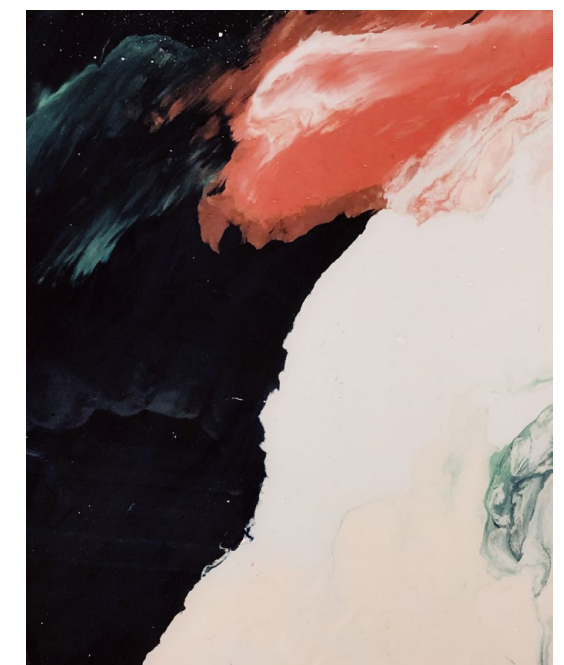
flexible capability



techniques variations



scagliola painting



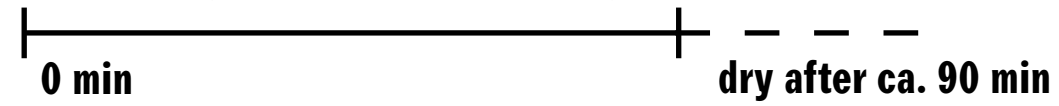
Characteristics

Drying:

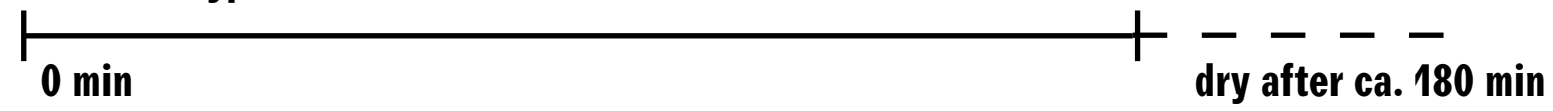
Alabaster Gypsum



Alabaster Gypsum & Bonelime & Pigments



Alabaster Gypsum & Bonelime



Painting time-spectrum



Overlapping wet Scagliola



Weight:

per m2 without backconstruction / dry: approx. 750 gram

Thickness:

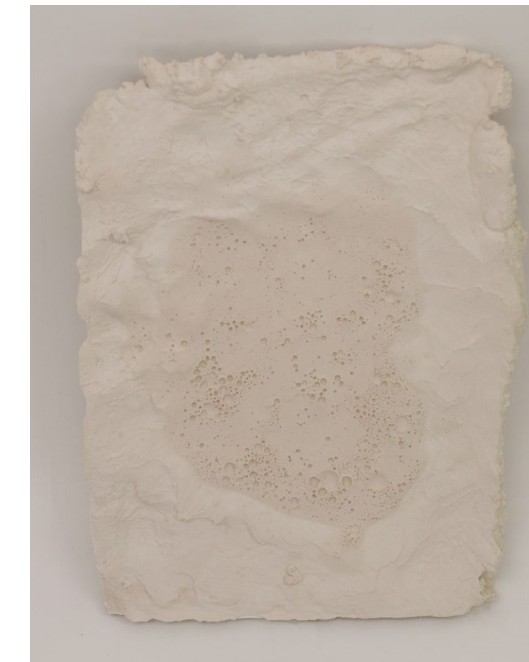
Scagliola Painting between: 1 - 5 mm depending on technique

Second Layer of Scagliola: 2 - 10 mm depending on dryness of painting

Background surface:

Absorbent subsurface, for example cardboard, plasterboard, wood

A



B



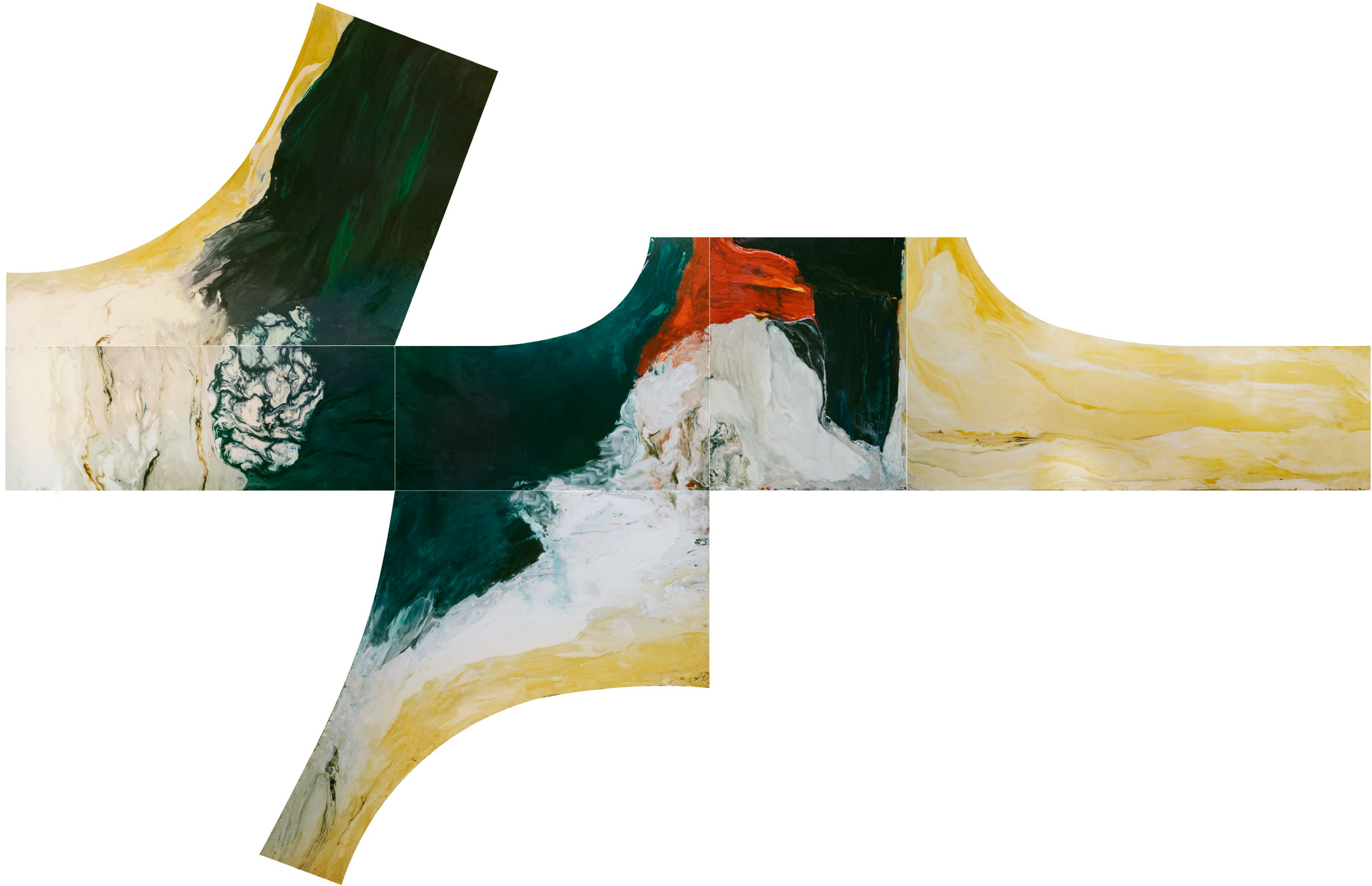
A combination of two alabaster Gypsum and Bonelime mixture without pigments

B visual outcome of A



A Painting surface and background Scagliola in two different drying states

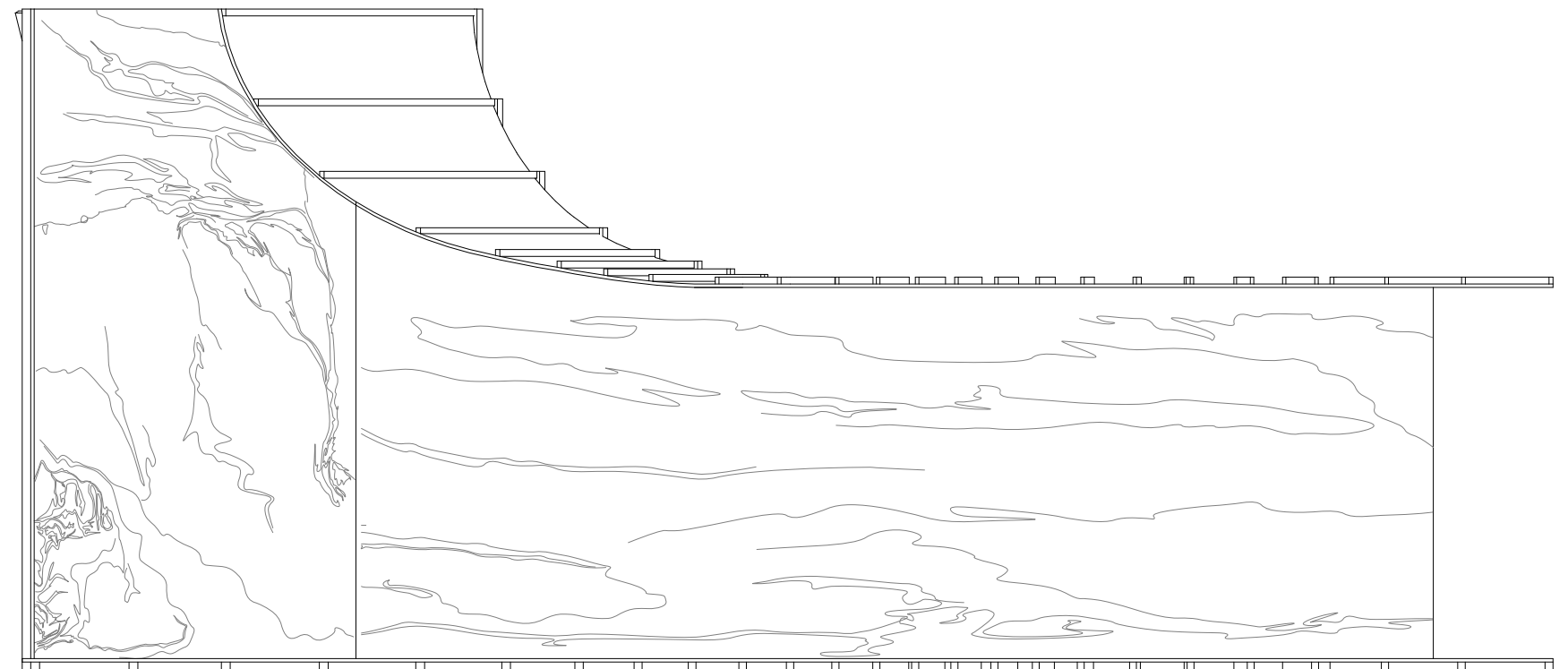
B Painting surface and background in similar moisture





model 1:15

Section



1m 2m