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REFLECTING ON THEORY, HISTORY, AND ETHICS IN THE CONSERVATION OF PAINTINGS

FROM SOURCES TO THE WIDER SOCIAL CONTEXT

6-7 February 2020

CONFERENCE BOOKLET

ICOM-CC ICOM international council of museums – committee for conservation

DCeR 20 conservação restauro

VICARTE

Introduction

This meeting intends to explore in which ways cultures of conservation of paintings have changed throughout the years, and how they continue to shift in light of recent social and theoretical advancements. Ahead of ICOM-CC's 19th Triennial Meeting, to be held in Beijing in 2020, this joint Interim Meeting on Paintings and Theory, History, and Ethics of Conservation Working Groups will focus on various aspects of conservation practice, starting on how we get to know the artworks we conserve, and exploring in which ways our ways of seeing them are influenced by both the context of their emergence and the contexts and conditions in which conservators operate. In other words, this joint meeting aims at discussing the multiple ways cultures of conservation, conservators, and artworks co-constitute each other in practice and theory.

Cultures of conservation might vary in scale – from institutional cultures, to regional or national cultures, or even disciplinary cultures. In this meeting we will reflect on ethical issues that emerge through the intersection of different cultures and practices of conservation in relation to the care of paintings in various supports.

Historical analysis of conservation treatments and approaches seems to be particularly helpful. What was considered good practice in the 1960s, is now regarded differently for reasons that range from a deeper knowledge of materials and techniques to the evolving nature of art theory and social understanding of artworks. Revisiting past decision-making processes allows us to understand not only in which ways the way art is seen, known, and conserved has changed, but also the importance of various sources, as well as the role of structures and theoretical frameworks in the way we engage with knowledge production activities that we call conservation.

New approaches stemming from shifts in artistic practice, contemporary representations of the World and how we experience art, or a broader understanding of conservation as a social practice, might also bring relevant perspectives to fore. Indeed, recent discussions on sustainability, community participation, or the importance of public advocacy illustrate some of the ways the contemporary age is influencing cultures of conservation. Present and future perspectives on conservation theory, ethics, and practice increasingly need to take into account an ever-changing World characterised by rapid technological development, changes in art making and in our ways of understanding and valuing cultural objects.

Drawing on the conservation of paintings, and within an overarching goal of reflecting on conservation as a social activity, this meeting will therefore invite contributions that offer historical perspectives on theory and ethics, discuss issues that are emerging at this moment, or that reflect on possible future perspectives. Sessions will focus on three aspects related to the ways we practice conservation and that directly influence discussions around ethics and theory: sources in conservation research and practice, conservation structures, and conservation in relation to with social-political contexts.

Scientific Committee (in alphabetical order)

Brian Castriota, Assistant-Coordinator of ICOM-CC's Theory, History, and Ethics of Conservation Working Group / PhD Researcher at University of Glasgow / Freelance conservator of time-based media and contemporary art

Conceição Casanova, Graphic Documents and Conservation Theory Professor at the Department of Conservation and Restoration, NOVA University of Lisbon

Davina Kuh Jakobi, Assistant-Coordinator of ICOM-CC's Theory, History, and Ethics of Conservation Working Group / Executive Director at Whaley Historic House Museum

Elisabeth Ravaud, Coordinator of ICOM-CC Painting Working Group and Head of Easel Paintings in the Research Department of C2RMF (Centre de Recherche et de Restauration des Musées de France)

Esther van Duijn, Assistant-Coordinator of ICOM-CC's Theory, History, and Ethics of Conservation Working Group and Paintings conservator / Researcher at the Rijksmuseum, Amsterdam

Hélia Marçal, Coordinator of ICOM-CC's Theory, History, and Ethics of Conservation Working Group and Fellow in Contemporary Art Conservation and Research at Tate

Joana Lia Ferreira, Professor of Contemporary Art Preservation at the Department of Conservation and Restoration, NOVA University of Lisbon

Leslie Carlyle, Paintings Conservation-Restoration Professor at the Department of Conservation and Restoration, NOVA University of Lisbon

Petria Noble, Assistant-Coordinator of ICOM-CC's Paintings Working Group / Head of Paintings Conservation at the Rijksmuseum, Amsterdam

Rita Macedo, Professor of Art History and Contemporary Art Preservation at the Department of Conservation and Restoration, NOVA University of Lisbon

Organising Committee (in alphabetical order)

Ana Tourais, Graduate Student at Department of Conservation and Restoration, NOVA University of Lisbon

Elisabeth Ravaud, Coordinator of ICOM-CC Painting Working Group and Head of Easel Paintings in the Research Department of C2RMF (Centre de Recherche et de Restauration des Musées de France)

Esther van Duijn, Assistant-Coordinator of ICOM-CC's Theory, History, and Ethics of Conservation Working Group and Paintings conservator / Researcher at the Rijksmuseum, Amsterdam

Hélia Marçal, Coordinator of ICOM-CC's Theory, History, and Ethics of Conservation Working Group and Fellow in Contemporary Art Conservation and Research at Tate

Lurdes Marrinhas, Graduate Student at Department of Conservation and Restoration, NOVA University of Lisbon

Rita Macedo, Professor of Art History and Contemporary Art Preservation at the Department of Conservation and Restoration, NOVA University of Lisbon

Rute Rebocho, Graduate Student at Department of Conservation and Restoration, NOVA University of Lisbon

Sofia Gomes, PhD Fellow at Department of Conservation and Restoration, NOVA University of Lisbon

Susana Coentro, Post-Doctoral Researcher at Vicarte, NOVA University of Lisbon

Venue

The conference will be held at NOVA School of Science and Technology (FCT NOVA), in Caparica, in the Leopoldo Guimarães Auditorium (CENIMAT). The CENIMAT building is located near the Faculty's main entrance - first building at your left hand side.

FCT-NOVA is one of the most prestigious Portuguese faculties of sciences and engineering. The Department of Conservation and Restoration (DCR) shares the FCT-NOVA's high-quality teaching and research standards, with well-equipped laboratories and extensive national and international networks of experts in Cultural Heritage studies.

The main entrance of the FCT-NOVA campus

Coffee-breaks and Social Dinner: Practical Information

All coffee-breaks are served at the auditorium's lobby

Dinner will be held on the 6th of February at *Mercure Lisboa Almada*. The restaurant's address is R. Abel Salazar 9, 2805-313 Almada, Portugal. The restaurant is within a 5-minute walk from the station *Ramalha*.

Thursday, 6th February 2020

09:00 – 09:30	Welcome and Introduction *Rita Macedo, Márcia Vilarigues* (tbc), *Hélia Marçal, Elisabeth Ravaud*
09:30– 10:15	Keynote address: Reflections on theory, history, and ethics in the conservation of paintings *Leslie Carlyle*
10:15 – 11:00	Coffee break
11:00 – 12:30	<u>Panel: Writing histories of conservation: sources, methods, narratives</u> *Provocation: Rita Macedo* Reflections on writing nineteenth-century conservation history *Matthew Hayes* Oral History in Conservation Research: From Source to Use *Sanneke Stigter* Interviews for the Night Watch *Esther van Duijn*
12:30 – 14:00	Lunch
14:00 – 15:00	<u>Panel: Between past and present treatments</u> *Provocation:* Inês Coutinho Reconciling changing conservation practices at the National Gallery of Ireland in the treatment of a painting by Lavinia Fontana *Maria Canavan, Letizia Marcattili* The impact of William Suhr's early 20th century restoration on two paintings by Titian in the collection of the Detroit Institute of Arts *Ellen Hanspach-Bernal, Blair Bailey*
15:00 – 15:45	<u>Panel: Case-studies</u> Chair: Esther van Duijn Why Was the Christ Child Cut in Half and Other Sordid Details: The Treatment and Presentation History of The Virgin Reading by Vittore Carpaccio *Joanna Dunn* The presence of the Istituto Centrale del Restauro (ICR) at the Herakleion Archaeological Museum in the 1950s and the introduction of a modern conservation approach for ancient painting on frescoes. *Maria Deli* The controversies surrounding the restorations of the Virgin Mary - From the Council of Trent to our days *Alice Nogueira Alves*
15:45 – 16:15	Coffee break
16:15 – 17:45	<u>Panel: Integrated approaches to researching objects and histories</u> *Provocation: Elisabeth Ravaud* The show must go on! Large-scale paintings for the Royal Basilica of Mafra (1730-2015) *Agnès le Gac, Helena Pinheiro de Melo, Gabriela Cordeiro, Sara Valadas, Lília Esteves, and António Candeias* Interdisciplinary collegial decision-making for a panel painting structural conservation *Marina Bousvarou, Cécilia Gauvin, Delphine Jullien, Jean-Christophe Dupre, Franck Hesser, Joseph Gril, Luca Uzielli, Lorenzo Riparbelli, Paola Mazzanti, Gilles Tournillon, Danièle Amoroso, Pierre Stepanoff* The story of art making: a multi layered research into the art of Mirka Mora *Sabine Cotte*
17:45 – 18:00	Concluding remarks. Discussion

Friday, 7th February 2020

09:30 – 11:00	Panel: Theorizing ethics in conservation *Provocation: Isabel Pombo Cardoso* Conservation and the Broken World *Anne MacKay* The role of scientific inquiry in authenticity questions: bridging the gap between contemporary art conservation theory and the philosophy of science *Tomas Markevicius and Nina Olson* Conservation beyond an endangerment narrative *Jane Henderson and Pia Edqvist*
11:00 – 11:30	Coffee break
11:30 – 12:00	Panel: Case-studies *Chair: Conceição Casanova* The De Wild family and the professionalization in painting conservation between 1894 and 1932 *Michiel Franken* New Directions. Director Wilhelm Martin's modern views on restoration at the Mauritshuis *Marie Mundigler*
12:00 – 12:30	Poster session *Chair: Susana Sá* Gold-coloured particles sparking questions in Paulus Moreelse's Self Portrait *Lieve d'Hont and Sabrina Meloni* Conserving contemporary art: insights into a profession *Rute Rebocho, Hélia Marcal, Rita Macedo* Painted surfaces in the historical interior *Merel Lantman* Conservation Practices for 19th century oil paintings with Alligatoring *Raquel Marques, Leslie Carlyle, Laurence De Viguerie, and Isabel Pombo Cardoso*
12:30 – 14:00	Lunch
14:00 – 15:30	Panel: The social in conservation *Provocation: Susana Coentro* Processional banners: social contexts and conservation dilemmas *Ana Rita Dias, Ana Bidarra, Pedro Antunes* Restorers in canton Ticino between the nineteenth and the twentieth centuries *Ester Giner Cordero* Liquid assets *Artemis Rustau*
15:30 – 16:45	Visit to Conservation Studios Coffee-break on site
16:45 – 17:30	Round-table: What theory can bring to the future of conservation? *Leslie Carlyle, Hélia Marçal, Elisabeth Ravaud, Sanneke Stigter*
17:30 – 18:00	Concluding remarks. Discussion

Full programme

Thursday, 6th February 2020

09:00 – 09:30 | Welcome and Introduction

09:30– 10:15 | Keynote address: Reflections on theory, history, and ethics in the conservation of paintings

Leslie Carlyle, Department of Conservation and Restoration, Faculdade de Ciências e Tecnologia, Universidade Nova de Lisboa

This keynote address will explore the conference themes, theory, history and ethics, in relation to research and the treatment of paintings. Conservator-restorers must find a balance between the need to act, in order to preserve a cultural object, and the desire to ensure that the object is passed on from the present into the future without carrying with it the indelible consequences of those actions.

The gap which exists between research and practice will be discussed in relation to gaps in time, information dissemination and interpretation. The gap will also be explored from an historical perspective, considering the theoretical models we have used to understand paint systems, and how these models have influenced research questions and our understanding of the impact interventions can have.

Current research on historical paint composition allows an examination of the relationship between manufacturers of artists' materials and the user. This historical view demonstrates the tenuous relationship which must always exist between the ingredients in a historical product (e.g. a single tube of old paint) and what was actually used by the artist. By extension, this relationship between commercial production and end use leads to a discussion of the ethics of contravening best practice by using commercial products in the restoration of an art-work.

Because we inherit an object from the past, we are uniquely positioned to evaluate past practices, and as our own profession develops and grows in sophistication, so does our responsibility to respect where we ourselves sit in relation to the future.

10:15 – 11:00 | Coffee break

11:00 – 12:30 | <u>Panel: Writing histories of conservation: sources, methods, narratives</u>

Provocation: Rita Macedo, Department of Conservation and Restoration, Faculdade de Ciências e Tecnologia, Universidade Nova de Lisboa

Reflections on writing nineteenth-century conservation history

Matthew Hayes, The Pietro Edwards Society for Art Conservation

This paper assesses the experience and results of a project combining multiple sources in the writing of conservation history. My recently completed doctoral dissertation at the Institute of Fine Arts, New York University, What Burckhardt Saw: Restoration and the Invention of the Renaissance, ca. 1840-1904, seeks to situate the restoration of Italian Renaissance paintings in nineteenth-century Europe vis-à-vis contemporary art historical scholarship (I am currently revising the text as a book, to be published by the Getty Conservation Institute). Crossing national and biographical boundaries, the study considers the treatment of selected works by two artists, Giotto and Titian, and in two institutions, the National Gallery, London and the Berlin Picture Gallery. Conservation in these cases is chronicled through a combination of

diverse materials, including archival papers (letters, notes, treatment reports, historic photographs), published writings (early art history texts, journal and newspaper articles), and modern conservation documentation (treatment reports, scientific analyses), as well as the artworks themselves. The paper gives an overview of the sources available for the period as represented by my four paradigmatic studies, and summarizes the methodology and findings. By presenting paintings conservation as entangled with developments in professional art history, it seeks to draw attention to the field's long practice – one largely unknown to modern conservators (at least in the U.S.), who tend to view their discipline as having emerged during the twentieth century. Situating restoration within the positivist thought of the nineteenth century, it describes conservation as its own scholarly activity, a kind of knowledge encoded in the restored work of art. The approach suggests one possibility of narrating an interdisciplinary conservation history that is embedded in its intellectual context. The idea that conservation and art history writing were reciprocally influential also has implications for current praxis.

Oral History in Conservation Research: From Source to Use

Sanneke Stigter, University of Amsterdam

In contrast to high tech instruments for material analysis and digital imaging techniques used in conservation research today stand the knowledge of the people who are actually influencing the lives of works of art and cultural heritage. However, their experience and motivations are rarely documented, collected and sustainably archived for research purposes, even though personal testimonies may disclose crucial information to understand an artwork's condition.

Despite early initiatives that recognize the importance of spoken narratives, such as the FAIC Oral History project since 1975 and recent developments in contemporary art conservation including as the Artist Interview project in the Netherlands and Voices in Contemporary Art (VoCA) in the United States, oral history and ethnographic research methods are still underdeveloped in the conservation discipline and at museums. As an important research method to gather information about the art-making process, acquisition procedures, exhibitions and conservation histories to write an artwork's biography, the narrative constructed requires careful analysis, as it heavily depends on social context, personal interest and attributed values.

The NWO-funded KIEM project 'Interviews in Conservation Research', initiated in 2019, aims to gather and facilitate disclosing conservation-related interviews in the Netherlands. The project seeks to reflect on the use of interviews as a dynamic process, as the material is co-constructed and interpretations differ with every user. The idea is to keep a dynamic record with user comments and feedback based on one's interpretation of the material. Such a feedback tool not only enriches the spoken narrative, but it also reflects one's personal viewpoint when interpreting the source, depending on the context and the aim for which it is being consulted. Therefore, this tool could enhance reflexivity with the researcher and increase accountability when the information is used to inform decision-making in the care of works of art and cultural heritage.

Interviews for the Night Watch

Esther van Duijn, Rijksmuseum

Between 2015 and 2018, the author was given the opportunity to study the conservation history of the paintings collection of the Rijksmuseum. During this project she found in the back of a drawer three nearly forgotten interviews with two former conservators and one former curator taken in the 1990s. The value of these interviews for the conservation history of the Rijksmuseum can hardly be underestimated and they have played an important role in previous research. As a result of this experience, oral history has been given a significant role

in Operation Night Watch. Operation Night Watch is the extensive, interdisciplinary research and conservation project of the Night Watch (1642) by Rembrandt van Rijn (https://www.rijksmuseum.nl/en/nightwatch). The author is participating in this unparalleled project as specialist in conservation history. For the project interviews are conducted with conservators, curators and scientists, who have in the past been involved with treatment of the Night Watch. This presentation will focus on the role and significance of the various interviews both for Operation Night Watch as well as for the conservation history of the paintings collection of the Rijksmuseum at large.

12:30 – 14:00 | Lunch

14:00 – 15:00 | Panel: Between past and present treatments

Provocation: Inês Coutinho, Department of Conservation and Restoration, Faculdade de Ciências e Tecnologia, Universidade Nova de Lisboa

Reconciling changing conservation practices at the National Gallery of Ireland in the treatment of a painting by Lavinia Fontana

Maria Canavan, National Gallery of Ireland
Letizia Marcattili, National Gallery of Ireland

Between 1967 and 1971 the fledgling conservation department at the National Gallery of Ireland was host to several teams of restorers from the Istituto Centrale del Restauro in Rome who surveyed and treated paintings from the collection while acting as consultants on the establishment of the gallery conservation studio. In 2019 a conservation and research project on the large-scale oil on canvas; The Visit of the Queen of Sheba to King Solomon by Lavinia Fontana (1552-1614) was launched. Upon initial review, the documentation revealed limited details regarding previous treatments carried out during the 1960's.
In order to fully understand the methods used in these treatments, an investigation of varied sources was undertaken including archival material from both the National Gallery of Ireland and the Istituto Centrale del Restauro and oral history from primary sources. In particular, information about the approaches taken for structural treatment and retouching were sought because of the application by the team from the Istituto of materials and methods that were novel and experimental at the time. Adhering to the pioneering ethical approaches proposed by Cesare Brandi (Teoria del Restauro, 1963), the 1960's treatment focussed on the early use of synthetic materials and applying distinguishable retouching techniques.
This paper will present an overview of the treatments carried out on the painting in the 1960's, the effects of the aging process on the materials and how the new treatment proposes to integrate and preserve some aspects of work done by the Roman conservators. A discussion surrounding the historical value of conservation campaigns, especially those that are related to the history of the gallery and the collection will be explored. The eventual aim of the current project is to balance the optimum legibility for the painting while respecting the history experienced by the object.

The impact of William Suhr's early 20th century restoration on two paintings by Titian in the collection of the Detroit Institute of Arts

Ellen Hanspach-Bernal, Detroit Institute of Arts
Blair Bailey, Detroit Institute of Arts

During the past year, two paintings by the Venetian painter, Titian (1490-1576), Judith with the Head of Holofernes (about 1570) and Man with a Flute (1560-65) were cleaned at the Detroit Institute of Arts (DIA). Both paintings were last restored in the early 20th century by the German trained restorer William Suhr (1896-1984). While he treated the Judith at the DIA in 1935 he worked on Man with the Flute about 10 years earlier while still residing in

Berlin. Suhr was a very skilled restorer, and in his reports, comes across as highly opinionated and sharply observant. Such a report has been preserved for his work on Judith, which provides valuable insights into his treatment but also into his decision-making process.
His most palpable decision appears to be his application of a tinted varnish to both paintings, to adjust the overall tonality. This has impacted how the paintings were perceived over the past 70 years. Our current treatment concept departs radically from Suhr's by exposing and accepting a bright, high contrast aesthetic. Nevertheless, Suhr's work has left a mark on the history of the paintings.
This paper will introduce the early 20th century restorer William Suhr through the lens of these two specific treatments. A close examination of his report will supplement the observations made on the paintings. Do we detect differences in how he treated and perceived Titian 10 years prior to his 1935 treatment? What influenced his practical and aesthetic decision making? This paper will explore how we as conservators, caught in our moment of time and equipped with the tools available to us, arrive at viable solutions on how a painting should be treated and look.

15:00 – 15:45 <u>Panel: Case-studies</u>
Chair: Esther van Duijn, Rijksmuseum

Why Was the Christ Child Cut in Half and Other Sordid Details: The Treatment and Presentation History of The Virgin Reading by Vittore Carpaccio

Joanna Dunn, National Gallery of Art, Washington, DC

This talk will discuss *The Virgin Reading* by Vittore Carpaccio in the collection of the National Gallery of Art in Washington, DC. This painting has had a storied history in terms of conservation. As early as the eighteenth century, the painting was cut in half, directly through the figure of the Christ Child. Then in the early twentieth century, it was transferred from panel to canvas. Soon after that treatment, the painting was cleaned and what remained of the Christ Child was overpainted and masked as a pillow, because at that time the painting could not have been presented as anything other than a complete composition. During that treatment, the rest of the painting was heavily overpainted to fit the aesthetic of the time.

The painting is currently undergoing treatment again. This treatment has involved the removal of the previous overpaint, which revealed a painting that fits much more closely with others in Carpaccio's oeuvre. X-radiographs, infrared reflectography, and archival photographs had disclosed the presence of the partial Christ Child before the treatment began, but as of yet, no decision has been made as to whether He should be left visible. Historically, a painting would never have been displayed in the National Gallery of Art as anything less than whole. Today, visitors are interested in the history and conservation of the works of art on display. In accordance with this new attitude, there is a debate between the conservator, curators, and educators as to whether to leave the half Christ Child visible.

This talk will demonstrate how the treatment history of this one painting, and particularly the issue of the Christ Child, reflects changing attitudes towards conservation, works of art, and museums over the centuries.

The controversies surrounding the restorations of the Virgin Mary - From the Council of Trent to our days

Alice Nogueira Alves, Universidade de Lisboa, Faculdade de Belas-Artes, Centro de Investigação e Estudos em Belas-Artes (CIEBA)

The Virgin Mary representations painted in the Calvary and the Descent of the Cross scenes before the 16th century have been subject to a constant change of attitude towards their

iconographic message over the centuries, closely related to the social and political context in which they were repainted or restored.
Taking the Portuguese example, we can find two distinct moments, which reflect a specific attitude towards painting as a vehicle for transmitting a message closely related to the different conceptions that have changed over the centuries.
At first, as a result of the Council of Trent's dictates, we witnessed iconographic censorship that resulted in a change from a weakened Virgin Mary, suffering the death of her son, to a stoic Virgin Mary, represented standing in front of the cross. This procedure, now called repainting, completely altered the way people perceived these paintings over a long period.
Only in the 20th century, with the usage of scientific methods of examination and analysis in the painting restoration, was it possible to realize that these paintings had been subject to censorship.
If in the late 1930s this process was done without much theoretical discussion – because the original painting was intended to be found beneath the repainting, then considered rude –, later, the removal of this repainting started to be the subject of heated discussions among the experts.
However, although there are other cases in which restorers didn't remove the repainting, we have found that, in very recent interventions, the Tridentine Virgin has still been removed to value the faded Virgin, showing that despite the different theories and currents of restoration that characterized the last century, there are procedures whose resolution is not simplified by a theoretical justification, and each case still has its individualized framework, in which its historical and artistic values eventually surpass other important values in the contemporary context.

The presence of the Istituto Centrale del Restauro (ICR) at the Herakleion Archaeological Museum in the 1950s and the introduction of a modern conservation approach for ancient painting on frescoes.

Maria Deli, Hellenic Ministry of Culture and Sports-Directorate for the Conservation of Ancient and Modern Monuments

The post-war Greece strategic plan for the country's economic and social reconstruction, was largely based on the exploitation of the country's archaeological resources. In this context the monuments' conservation and enhancement approaches in Greece, needed to be redefined and implemented. The island of Crete, with its unique archaeological treasures, played a critical role in this plan. The archaeologist and Ephor of Crete's archaeological Ephorate Nikolaos Platon motivated not only by the new status quo and its demands, but also by the scientific extroversion that characterized him, pursued several collaborations with international institutions that could potentially alter the conservation methods on the island. This historic account which is based on information from the archives of the ICR and the Heraklion Archaeological Museum in Crete, focuses on a collaboration between the Heraklion Archaeological Museum and the ICR. The collaboration, an initiative of Nikolaos Platon, was established with the assistance of the archaeologist and Director of the Italian Archaeological School of Athens, at the time, Doro Levi and the Director of the ICR Cesare Brandi and its aim was the introduction of innovative, conservation, restoration and enhancement methods and approaches for the painted, ancient frescoes, by the Italian experts-conservators of the ICR and the training of the museum's empirical staff. This historic narrative is an attempt to evaluate the impact of the collaboration on the development of the conservation methodology and ethics in 1950s Crete, through specific case studies on the conservation of Crete's ancient painting on frescoes.

15:45 – 16:15 | Coffee break

16:15 – 17:45 | Panel: Integrated approaches to researching objects and histories

Provocation: Elisabeth Ravaud, C2RMF & International Council of Museums - Committee for Conservation

The show must go on! Large-scale paintings for the Royal Basilica of Mafra (1730-2015)

Agnès le Gac, Departamento de Conservação e Restauro, & Laboratório de Instrumentação, Engenharia Biomédica e Física da Radiação, Departamento de Física, Universidade NOVA de Lisboa
Helena Pinheiro de Melo, Laboratório HERCULES, Universidade de Évora
Gabriela Cordeiro, Palácio Nacional da Ajuda – Direcção Geral do Património Cultural
Sara Valadas, Laboratório HERCULES, Universidade de Évora
Lília Esteves, Laboratório José de Figueiredo – Direcção Geral do Património Cultural
António Candeias, Laboratório HERCULES, Universidade de Évora & Laboratório José de Figueiredo – Direcção Geral do Património Cultural

Around 1730, King D. João V (1689-1750) commissioned fourteen semi-circular canvas paintings (c.150×300 cm) for the chapels of the Basilica of the Palace-Convent of Mafra. Between 1753 and 1778, with the foundation of the Mafra School of Sculpture under the direction of Alessandro Giusti (1715-1799), the paintings were replaced by marble reliefs. Of the original series, only eight paintings have survived, three kept in situ and five stored in the Palace.

In 2015, the planning of an exhibition on Giusti prompted the decision to restore a painting from this series. The intervention (June-October 2015) led to the creation of a research project to study the five remaining paintings in the Palace, involving the Directorate- General for Cultural Heritage, the Department of Conservation and Restoration of NOVA University of Lisbon, the HERCULES Laboratory and the José de Figueiredo Laboratory.

Data was gathered from three main sources: 1) the archives: manuscripts, inventories, correspondence, reports, photographs; 2) the testimonial account of long-term employees regarding the paintings' journey; 3) the material evidence found in the artworks. The examination of the paintings included the technical and material characterisation of the canvas, paint layers and strainers by using non-destructive imaging techniques and complementary micro-analytical techniques.

Based on this interdisciplinary approach, the reconstruction of the historical narrative of these forgotten paintings will be presented, bringing relevant information concerning the paintings' authorship and subjects depicted, the management of eighteenth-century large-scale commissions involving several artists, and a particular history of conservation practices over three centuries. This case study also aims to promote a reflection on the use of art as a display of power and on the cultural and political choices that underlie, up to the present day, the management of Cultural Heritage in Portugal.

Interdisciplinary collegial decision-making for a panel painting structural conservation

Marina Bousvarou, Musée Fabre
Cécilia Gauvin, Cécilia Gauvin Consulting
Delphine Jullien, Equipe Bois, LMGC, Université Montpellier-CNRS
Jean-Christophe Dupre, Equipe PEM, Institut PPRIME, Université de Poitiers-CNRS
Franck Hesser, Equipe PEM, Institut PPRIME, Université de Poitiers-CNRS
Joseph Gril, Université Clermont Auvergne, CNRS, Sigma Clermont, Institut Pascal
Luca Uzielli, DAGRI, Université de Florence
Lorenzo Riparbelli, DAGRI, Université de Florence
Paola Mazzanti, DAGRI, Université de Florence
Gilles Tournillon, Atelier Tournillon
Danièle Amoroso, Atelier Amoroso Waldeis

Pierre Stepanoff, Musée Fabre

"La Sainte Trinité couronnant la Vierge" (16th century, anonymous) is a painted panel showing since many years constant mechanical variations, requiring the laying of facings in 1998 to prevent the paint layer from further tenting. It is made of four vertical thinned oak boards, assembled by horizontal and vertical crossbars, probably glued and/or nailed onto them in the 19th c.a. A coating covered the whole backside of the panel. In 1963, the last conservation report suggested a drastic treatment consisting in an additional thinning of the panel and in dubbing the paint layer with another support. In 2017, conservators and curators decided to undertake a new conservation treatment. However, before any conservation act, a thorough study was decided, aiming to understand the occurrence of several new cracks.
The main goal of the study was to help conservators and curators to take a collegial decision about the optimal treatment of this wooden panel. To achieve it, the Fabre museum and three research laboratories established a specific collaboration. Additionally, three independent conservators and several engineers were implicated in this interdisciplinary project.
In order to acquire a maximum of data for the knowledge of the hygromechanical behaviour of the painted panel, an experimental apparatus was developed, including: a climatic showcase allowing to apply controlled humidity variations; a scale for weight variation measurements; three sensors for local strain measurement; and two stereo-image acquisition devices for the global shape variation and strain measurement on the two faces of the panel. The whole set-up around the RH-controlled showcase was accessible to museum's public among the permanent collection, providing public engagement and a temporary exhibition around this project.
The presentation will emphasise the interaction between all the actors participating in this study and how scientific knowledge can help the decision-making of a structural treatment as well as its results.

The story of art making: a multi layered research into the art of Mirka Mora

Sabine Cotte, University of Melbourne

French-Australian artist Mirka Mora (1928-2018) was one of Australia's most beloved artists. Known mainly as a painter, she also embraced and customised many other techniques during her 60+ years career, and practised them simultaneously. Initiated during the conservation of Mora's most famous mural, this collaborative research into the artist's materials and processes resulted in the publication of a book, showing the public's growing interest in understanding artists' creative techniques.

Focused on the artist as a 'living archive', the research drew on multiple sources. 'Classical' ways of approaching Mora's art included reviewing existing material, extensive interviews, consulting personal diaries, and observation of the artist at work. Less conventional methods were inspired by participatory ethnography, artistic practice and social sciences.
- Illustrated workbooks, combining images with research questions, acted as a central thread to the discussion. They were regularly consulted with the artist, annotated with her comments and augmented with new images and questions issued from new investigations.
- Building replicas of painted soft sculptures, putting emphasis on the dialogue and the exchange of experiences with the artist, enlightened untold steps of creation. It provided a shared understanding of the complexity of the creative process, and of the extent of the skills brought to play in the act of making art. Lastly, it also provided samples for testing treatments and preventive conservation measures, all sanctioned by the artist.
- Photovoice, where participants use cameras to document their life as they see it, is commonly used in community development and public health. The method is engaging, less intrusive than interviews, and useful to reveal in-depth information that may not be captured by other approaches because they are too integral to the artist's practice.

These research techniques introduced reciprocity and respect in the process, and developed trust, producing a complex and multi-layered analysis of the significance of creative materials and processes in Mora's oeuvre, that informs both conservation and public interest. The good reception of the book confirms the importance of communicating conservation research and practice.

17:45 – 18:00 | Concluding remarks. Discussion

19:00 – 22:00 | Dinner

Friday, 7th February 2020

09:30 – 11:00 | Panel: Theorizing ethics in conservation

Provocation: Isabel Pombo Cardoso, Department of Conservation and Restoration & LAQV-REQUIMTE, Faculdade de Ciências e Tecnologia, Universidade NOVA de Lisboa

Conservation and the Broken World

Anne MacKay, McCord Museum

This presentation is an exercise in "broken world thinking" (Steven Jackson, 2014, *Rethinking Repair*), a construct whereby the ascendancy of contemporary productivist values, like creativity and novelty, is upended to foreground instead the inventive and innovative forces unleashed by deterioration, break-down, and repair. It is inspired by recent work on repair in information technology studies that re-centers the marginalized underworld of brokenness, highlighting the generative, political, social, and moral dimensions of the act of repair.
These ideas relate critically to the conservation care and treatment of objects in a number of ways. Broken world thinking offers powerful arguments against the – reputedly – supplemental and hidden nature of conservation practice, focussing instead on its creativity and connectedness. Related research devoted to the moral, even virtuous, aspects of care provides interesting insights into conservation codes of ethics. Most stimulating is the way broken world thinking resonates with other concepts that have had an impact on conservation theory, particularly object biography, actor-network theory, and post-humanist ontologies, and links them directly to conservation practice.

During this presentation, I will make connections between the broken world and paintings in the McCord Museum's collection. The continuing preservation of these works, through preventive care and treatment, will be described using the concept of repair as articulation, or the practice of fitting a multitude of factors together to create a (contingent) whole. Recent scholarship in repair deepens conservation discourse and brings it closer to current debate about materials and materiality, history and society, affording richer communication with colleagues in our own, and in other related fields.

The role of scientific inquiry in authenticity questions: bridging the gap between contemporary art conservation theory and the philosophy of science

Tomas Markevicius, Amsterdam School for Heritage, Memory and Material Culture, University of Amsterdam
Nina Olson, Nina Olsson Art Conservation LLC

As contemporary artists' practices evolve to incorporate ever-newer forms and approaches, conservators are dealing with challenges not met before. Most, if not all stem from how we

understand and articulate authenticity. In approaching authenticity, the conservation field tends to be scientific and conservation science has been playing ever more important role. While the conservation science methods and techniques, its "tool-box", are frequently discussed, the foundational ethos of the scientific inquiry that distinguishes science from other intellectual pursuits is not. In our post-truth world, where ignorance and alternative facts compete on an equal footing with fact-checked and peer-reviewed research, reliable knowledge has acquired enormous value when communicated well. When formulating authenticity questions and interpreting scientific data, it is critically important to first define clearly the realm of inquiry, as different disciplines may characterize the same phenomena in equally correct, but incommensurable ways. Exploration of the realm and foundational ethos of science has lacked in conservation theory to date, which creates confusion and communication problems for stakeholders with different backgrounds: curators, conservators, art historians, scientists, who need to produce knowledge across disciplines and collectively. To bridge this knowledge gap, the authors take an approach from the philosophy of science and discuss what makes the scientific inquiry distinct from other intellectual pursuits and what role it plays in authenticity questions. The paper explores the major 20th c. approaches to define science, such as logical positivism, Popperian demarcationism, Kuhn's scientific revolutions and notes that these approaches were largely incompatible with each other and succeeded mainly by leaving something behind, and, perhaps the only thing that disagreeing science philosophers agree on is that a scientific method does not really exist. The paper calls for discussion and emphasizes the need to integrate the philosophy of science in conservation training, theory and practice. To define the present-day conservation science paradigm, the paper proposes adopting a new concept of scientific attitude as a demarcation criterion, most recently introduced by the science philosopher Lee McIntyre (2019). The criterion, based two simple aspects: care for empirical evidence (a) and willingness to changes theory in the face of a new empirical evidence (b), offers an open flexible matrix that allows inclusion of both natural and social sciences, and remains open for additional criterions, which will be highly instrumental in developing the disciplinary matrix for conservation science in the resolution of authenticity questions, as well as for communications and engagement with all stakeholders.

Conservation beyond an endangerment narrative

Jane Henderson, Cardiff University
Pia Edqvist, Museum of Cultural History, University of Oslo

This proposal introduces the concept of endangerment, common in the heritage futures network: it identifies that a shorthand of describing heritage value in terms of its endangerment is an unhelpful and limiting perspective. Conservation narratives have traditionally placed the role of conservator as a heroic battler with entropy, attempting to stop tangible change in honour of an unspecified future user. The categorisation of heritage in a permanent state of endangerment poses all current uses and engagements as a threat that must be 'balanced'. If the idea that we can only value heritage by describing it as under threat is removed, we might liberate conservation philosophy to more fully engage with perspectives of use and enjoyment and to see heritage as a tool for critical social debates in the way that the museum activism movement is proposing.

We will investigate how conservators have described their role and represent those words and concepts without the underpinning sense of endangerment. This challenges the conservator of portable cultural heritage to reflect on the choices we make, what we are prioritising and what we are not. What are we living out and why? Such discussion may enable better dialogue with those responsible for heritage conservation.

Conservators continuously address and deal with risk and value. At times the thinking may be heuristic and unquestioning with a simple but perhaps naïve ethos of attempting to

mitigate or prevent risk with weak structures to incorporate value into the decision-making. Conservators regularly place themselves in the debate as those that manage risk rather than those who participate in heritage. By examining some specific aspect of our narrative, we hope to offer a tool to help us to make choices that will influence other values, like social and environmental, sustainability and contribute to the longer-term perspectives.

Reference
Caitlin DeSilvey & Rodney Harrison (2019): Anticipating loss: rethinking endangerment in heritage futures, International Journal of Heritage Studies, DOI: 10.1080/13527258.2019.1644530

11:00 – 11:30 | Coffee break

11:30 – 12:00 | Panel: Case-studies

Chair: Conceição Casanova, Department of Conservation and Restoration, Faculdade de Ciências e Tecnologia, Universidade NOVA de Lisboa

The De Wild family and the professionalization in painting conservation between 1894 and 1932

Michiel Franken, RKD – Netherlands Institute for Art History

At the ICOM-CC conference in Copenhagen in September 2017, Mireille te Marvelde presented our research into the history of the restoration of the group portraits of Frans Hals in Haarlem. The restorations of Carel, Derix and Martin de Wild between 1911 and 1928 were the main topic of this talk. Due to the large amount of varied source material, an impression could be given of a new approach to conservation in the early twentieth century.
In the presentation in Lisbon, I will elaborate on the other De Wild's restorations to clarify their role in the development of painting restoration in the Netherlands and abroad. Although the available source material is much more limited than in the case of the paintings by Hals, we thus get a more complete idea of their professional activities. Attention will also be paid to their clients.
Carel de Wild had an interesting career, initially working as an employee for the The Hague branch of the international art dealer Goupil and carrying out minor repairs to works of art. In 1921 at the end of his career, he was appointed by the University of Pennsylvania as Professor for the Care, Preservation and Restoration of Paintings. During his remarkable career, art historians and museum directors, art dealers and collectors were of great importance to him. This is also the case with his brother Derix and Derix's son and apprentice Martin, who combined training as a painting conservator with a study in chemistry at the Technical University of Delft. These clients are also important for us. Thanks to what they noted, we have information about the treatments and research of the De Wilds that the conservators themselves did not write about.

New Directions. Director Wilhelm Martin's modern views on restoration at the Mauritshuis

Marie Mundigler, University of Amsterdam/ Mauritshuis

While in the study of conservation history the focus is often on the historic methods and the conservators of the past, other key figures have played a pivotal role in national conservation histories as well. One of them was Wilhelm Martin (1876-1954), former director of the Mauritshuis in The Hague from 1909 to 1947. What made him unique was not only his dedication to issues of restoration, but also his extensive publications on the topic, which had the additional effect of removing the profession from the secrecy of the studio and into the limelight. Studying his writings and his biography thoroughly, combined with several case

studies, made it possible to pinpoint his opinions in the first half of the 20th century. By researching the general ideas on restoration of his time and comparing him to some of his contemporary museum directors, he can be put into a broader context and allows us to gain insight in his forward and modern ideas on conservation.
Martin followed the developments of his time towards a more scientific approach in restoration, actively encouraging interdisciplinarity in his collaborations with the restorers of the De Wild family. His close contact and support of them, and his experiences with restoration emancipated his tastes and shifted his views towards a more modern practice. Martin's preference for a clear varnish rather than a tinted one made him stand out, and his support of scientific research before and during treatment show that he was ahead of his time. While many of his contemporaries still adhered to traditional views, Gratama, Bredius and the De Wilds also had more modern and progressive inclinations, positioning Martin in a group of people that had realized the added value of scientific research and did not hesitate to employ them, bringing them closer to today's conservation practices.

12:00 – 12:30 Poster session

Chair: Susana Sá, Department of Conservation and Restoration, Faculdade de Ciências e Tecnologia, Universidade NOVA de Lisboa

Gold-coloured particles sparking questions in Paulus Moreelse's Self Portrait

Lieve d'Hont, University of Amsterdam
Sabrina Meloni, Royal Picture Gallery Mauritshuis

The Self Portrait by Paulus Moreelse (c. 1634-35) was examined and treated in the studio of the Mauritshuis, The Hague, in 2014-15. During the examination of the painting, particles resembling gold were found predominantly in the black gown. Research concentrated on the moment and reasoning behind the application of this sparkly layer. No other examples of a similar material are known so far in the Mauritshuis collection and at first sight the layer appeared to be part of the original painting technique. However, cross section analysis of a sample from the gown showed that the gold-coloured particles were part of a translucent paint layer applied over a non-original varnish and SEM-EDX established that the gold-coloured particles were brass.

The painting was only given a full treatment once before at the Mauritshuis since its acquisition in 1875. Restorers Schuuring and Adama treated the panel in 1927 and gave it a final, yellow-tinted varnish a few months later. Not much is known about the conservation practice of these two restorers who only worked for a short period of time for the Mauritshuis. Comparing the state of the painting in late 19th-century photographs to its condition in 2014, significant changes in the folds and pattern of the sitter's costume became apparent. Digital IR photography showed the very abraded condition of the original, carbon-containing paint of the clothing. Schuuring and Adama broadly retouched these damaged areas and subsequently applied the translucent brass-containing paint. The application of a yellow-tinted varnish gave the painting a fashionable gallery tone or golden glow Old Master paintings were so admired for, and simultaneously unified the restorations and the original paint. However, a yellow coloured varnish alone only lightens dark passages, thus by adding sparkling particles over the darker passages this golden glow was also achieved there.

Conserving contemporary art: insights into a profession

Rute Rebocho, Department of Conservation and Restoration, Faculdade de Ciências e Tecnologia, Universidade NOVA de Lisboa
Hélia Marçal, Tate, London
Rita Macedo, Department of Conservation and Restoration, Faculdade de Ciências e Tecnologia, Universidade NOVA de Lisboa

What makes a conservator a conservator? This poster will present the preliminary findings of an empirical study on the representations about professional identity of contemporary art conservators working in institutions in Portugal, pertaining specifically the issue of accreditation.
The professional status of conservators has witnessed many changes since the advent of the conservation discipline in the mid-20th century. Changes in artistic practice have also triggered much needed adaptations in conservation practice. Due to the scientific advances that began in the nineteenth century (inheritance of the Enlightenment) that, during the mid-twentieth century, scientific conservation gained momentum and popularity, becoming a widely accepted conservation philosophy in the late twentieth century, distancing itself from its origins in the arts and crafts. However, with the emergence of contemporary art in the second half of the twentieth century, the newly formed conservation discipline was not prepared to cope with his kind of art. Thus, contemporary art was not present in the different conservation specializations. Its intrinsically changeable, cyclic and repeatable nature allows for a greater degree of variation in the form the work takes, a degree not found in other types of art. Even today, many educational institutions (in Europe and the USA) do not provide these specializations.
This poster presents the first effort in understanding how forms of accreditation reframe, consolidate, or refuse the professional identity of conservators in Portugal. With the goal of understanding the nuances in the ways individuals understand their own professional identity, in-depth semi-structured interviews were conducted with professionals working directly in collection care for contemporary artworks in four institutions. It will provide some details on accreditation, both education-based and competency-based, and reflect on how those forms of recognition of conservators working with emerging formats and media.

Painted surfaces in the historical interior

Merel Lantman, University of Amsterdam

A painting in an historic interior is not just a painting that happens to be in an historic interior. This type of objects needs a multi-disciplinary approach, which can be guided by a restorer of Historic Interior. At the University of Amsterdam, Historic interior is one of the disciplines of the Master Conservation and Restoration of Cultural Heritage. But what is a restore in Historic Interior? What do we teach them at the UvA and why?
A Historic interior is someone who understands the interior. Who understands the interior as a whole. How the whole originated, how it evolved, which parts belong to which phase, and what the different parts in the whole mean.
This concept is the result of research into architectural finishes, of which color-historical research is a well-known variant. Hereby stylistic knowledge, art and cultural history knowledge is combined with knowledge of historical production and material technical knowledge.
Based on this concept, the HB restorer can, within a restoration project in an interior, propose and investigate restoration options that do justice to both the interior as a whole and the various special finishes, among them wall paintings, ceiling paintings, painted wall hangings. Both on a macro and micro level reason from the value assessment but also from the material itself; what would be the ideal state, the ideal picture and what does the painting / wall covering / gold leather decoration need and what is possible in terms of preservation and recovery.
An HB person is constantly zooming in and out, but will never lose sight of the context of the interior, even if he zooms in on an elementary level on a layer of paint (SEM).
The course aims to provide a basic methodology that can always serve as a foundation during research and restoration. The analytical approach to a painted interior (element) helps the student to develop a critical and investigative attitude, which can be applied to a variety of situations and materials.

I would like to illustrate the approach showcasing various examples from projects as executed in the recent past on – a painted ceiling from 16th century out of a building in Kampen and painted wall hangings in a 18th century period room in a 17th century canal house in Amsterdam.

Conservation Practices for 19th century oil paintings with Alligatoring

Raquel Marques, Department of Conservation and Restoration & LAQV-REQUIMTE, Faculdade de Ciências e Tecnologia, Universidade NOVA de Lisboa
Leslie Carlyle, Department of Conservation and Restoration & LAQV-REQUIMTE, Faculdade de Ciências e Tecnologia, Universidade NOVA de Lisboa
Laurence De Viguerie,
Isabel Pombo Cardoso, Department of Conservation and Restoration & LAQV-REQUIMTE, Faculdade de Ciências e Tecnologia, Universidade NOVA de Lisboa

A significant number of oil paintings produced in Europe during the mid-18th and 19th centuries exhibit paint failure in the form of severely disfiguring drying cracks and surface distortions often referred to as "Alligatoring" or "Bitumen Cracking". This problem is reported to develop some years after completion of the work and has been associated with the use of bitumen/asphalt paint, with no clear understanding to date of the materials and mechanisms which contribute to this phenomenon.
Conservation files for paintings suffering from this problem were consulted at the scientific archives of The Centre de Recherche et de Restauration des Musées de France (C2RMF): a work by Eugène Delacroix (1798-1863) "La Noce Juive au Maroc" 1839, and by Jean-Auguste-Dominique Ingres (1780-1867), "Le compositeur Cherubini (1760-1842) et la Muse de la poésie lyrique" 1842. These records provided a timeline for the conservation of these paintings and showed the emphasis that had been given to the "profondes craquelures" in both works in terms of the visual impact the approach to their treatments.
Notes in these files made in 1939 by the artist and restorer George Zezzos (1883-1959) show considerations that appear to be in line with our current views, such as ways to minimize the visual impact of the severe paint defects, earlier notes indicate a more drastic intervention being suggested. In minutes from 1913 and 1914, a course of action proposed by M. Guédy involved "restauration au thermocautère". This appears to have involved the application of high heat to fuse together the paint islands. In this case Guédy's proposal was rejected by the Commission, however examples of paintings where he had employed this method were given in the minutes, allowing an examination of these paintings to be undertaken in their current state.
The ethical implications of such an invasive treatment for paintings with extensive drying cracking and paint distortion will be discussed, along with important questions pertaining to their current status within museum collections. In the case of the two paintings by Delacroix and Ingres, both are on permanent exhibition in the Louvre, and although significant, their drying cracks do not prevent image readability. However, in paintings where the paint disruption is so severe that the images are no longer viable, the question remains how to understand and represent these works, which are otherwise consigned to neglect in perpetual storage.

12:30 – 14:00 | Lunch

14:00 – 15:30 | <u>Panel: The social in conservation</u>
Provocation: Susana Coentro

Processional banners: social contexts and conservation dilemmas

Ana Rita Dias, Instituto Politécnico de Tomar

Ana Bidarra, Techn&Art - Centro de Tecnologia, Restauro e Valorização das Artes - Instituto Politécnico de Tomar, GeoBioTec Research Centre – Universidade de Aveiro, 3Cinábrio – Conservação e Restauro
Pedro Antunes, 3Cinábrio – Conservação e Restauro

Processional banners act as one of the most recurrent symbols used in processions, incorporating religious events since the Middle Age. These pieces headed funeral parades, ceremonies for the condemned to death and all kinds of religious festivities. These banners, formed by two paintings, often depict the most important Saints or Marian episodes. The religious entities' representations are related with the themes of the processions, as well as with regional specificities – such as celebrations of the Patron Saint of the church.
Being a very important part in Portuguese religious traditions, with a strong cultural significance, processional banners are often subject to conservation and restoration interventions. The diversity of materials, techniques and structural solutions, sometimes causing incompatibilities among them, make these works a challenge for every restorer. The fact that they can be executed by skilled painters or by local artists, implies also different levels of quality in the final work. Allied to these features are the additions that the objects suffered over the years, many of them with a total disregard for the original materials and sometimes, even for the iconography. In numerous cases the materiality and the symbolism are lost, and the public get themselves acquainted to a new image and message, that with the course of time are accepted as normal.
If added to this equation the social and religious contexts in which these works are currently embedded, the final result poses as a complex balance for the conservator, having to level the objective and subjective variants in the decision making project. This presentation will focus on the social settings that can sometimes influence how the conservator faces the restoration treatment of these particular art works, and the challenges between and ethical approach, and the social and religious life of the object.

Restorers in canton Ticino between the nineteenth and the twentieth centuries

Ester Giner Cordero, SUPSI, University of Applied Sciences and Arts of Italian Switzerland

In the nineteenth and twentieth centuries a group of painter-restorers from the Swiss Canton of Ticino worked to promote the revaluation of the historical and artistic patrimony of their Canton. This paper represents the compilation, organization and analysis of archival documents, personal correspondence and reports related to the individual figures involved as well as the movement in general. The research illuminates the issues faced by restorers, documents the restoration work undertaken as well as the practices and materials used during this period, and highlights the fundamental issues which defined the theoretical ideal of restoration at this time.
The contrasting opinions originating during this period and evidenced in these documents testify to the need for change in the field of restoration of artistic and historical heritage. The movement was driven by many painter-restorers of wall paintings working in and around Ticino between 1800 and 1900. Well-known figures such as Edoardo Berta, Emilio Ferrazzini, Tita Pozzi, Carlo Cotti, Ottorino Olgiati, Mario Moglia, Nino Facchinetti, Carlo Mazzi, Teodor Hallisch and Pompeo Maino all made significant contributions; important painter-restorers from central Switzerland, like Henri Boissonas, Christian Schmidt and Emilio Dillena, and those from the influential province of Lombardy like Mario Rossi (Varese), Francesco Annoni (Milan), and Mauro Pellicioli.
Related manuscripts and typed correspondence between public and private institutions and artists- restorers, such as letters, postcards, surveys, estimates, or reports of restoration, came to light through this research. In addition, ideas and debates which are chronicled in several Ticinese newspapers in the 1940's and 1950's such as Giornale del Popolo and Rivista Storica Ticinese have been included. Overall, this body of material highlights not only the most important figures involved in the most significant restoration projects of the time, but also illuminates the nature of the crucial issues involved in the movement. The reexamination

of theoretical and practical aspects of restoration and cultural heritage during this period contributed to the creation of the first law of monument protection in 1909 and eventually spurred organic and political transformations within the Cantonal Commission of Historical Monuments, resulting in the creation of the Ufficio dei Monumenti Storici in 1959.

Liquid assets
Artemis Rustau, Maastricht University

Embedded in practice theory (Schatzki 2001, Nicolini 2012), my research aims to illuminate the entities that shape conservation practices, particularly in private collections. Ethnographic field work, for instance in the form of interviews with conservation professionals deeply engaged in the field of private practice, allows me to illuminate several current tendencies in the practice of painting conservation, and to introduce the different stakeholders involved in the decision-making process. In addition, it reflects on how context and location shape aims and expectations in conservation measures.
Changes in society have an impact on conservation. Prices for artworks on the art market are constantly increasing. There is a rise in the number of private collections and a boom in newly built private museums. Freeports are opened all over the world. And artworks are now handled in the financial world as actual liquid assets.
Considering that paintings are the most valuable artworks, achieving the highest prices in auctions, and make up 89% of what is collected in private art collections (AXA art insurance survey 2014), one cannot but anticipate that this will affect conservation practices and the theory of painting conservation. Conservation practices are generally legitimised in public institutions, yet in these developments private conservation practices which are independent of public institutions lead the way. They can react to changes with more flexibility, and develop a different approach towards conservation. The paper therefore concludes that public institutions need to improve and strengthen communication with conservation professionals in private practices to cooperatively tackle the new challenges.

References:
AXA Art Insurance (2014), Collecting in the Digital Age. International Collectors Survey by AXA Art. Germany. Nicolini, D. (2012). Practice Theory, Work & Organization: An Introduction. Oxford: Oxford University Press.
Schatzki, T. R. (2001). Introduction: Practice theory. In Cetina, K. K., Schatzki, T. R., Savigny, E. (Eds.). The Practice Turn in Contemporary Theory, 10-23. London: Routledge.

15:30 – 16:45 | Visit to Conservation Studios
Coffee-break on site

16:45 – 17:45 | Round-table: What can theory bring to the future of conservation?
Leslie Carlyle, Department of Conservation and Restoration & LAQV-REQUIMTE, Faculdade de Ciências e Tecnologia, Universidade NOVA de Lisboa
Hélia Marçal, Tate and International Council of Museums - Committee for Conservation
Elisabeth Ravaud, C2RMF & International Council of Museums - Committee for Conservation
Sanneke Stigter, University of Amsterdam

17:45 – 18:00 | Concluding remarks. Discussion

Speakers' biographies

Sanneke Stigter, Ph.D., is Assistant Professor for Conservation and Restoration of Cultural Heritage at the University of Amsterdam and set up the Contemporary Art specialisation in 2007. Before, she was Head Conservator for Contemporary Art and Modern Sculpture at the Kröller-Müller Museum. She sits on various boards (SBMK, INCCA, and ICOM-CC Fund) and was involved in many international research projects on contemporary art conservation (Inside Installations, NeCCAR, NACCA). She has a special interest in conceptual art, artist interviews, conservation theory and new approaches in conservation research, and is principal investigator for 'Interviews in Conservation Research'.

Esther van Duijn, Ph.D., is paintings conservator and researcher, specialized in Dutch conservation history. She has been working for several museums in the Netherlands. In 2013 she successfully defended her PhD All that glitters is not gold - The depiction of gold-brocaded velvets in fifteenth- and early sixteenth-century Netherlandish paintings. She is currently working at the Rijksmuseum for Operation Night Watch and 'Interviews in conservation research', https://www.nicas-research.nl/collaborative-projects/interviews-in-conservation-research.html.

Maria Canavan is an accredited paintings conservator (A-ICRI) working at the National Gallery of Ireland. She trained in paintings conservation at Northumbria University, joining the gallery conservation department in 2010. She is currently working on painting by Lavinia Fontana and has a particular interest in conservation of the work of women artists.

Letizia Marcattili is a paintings and wooden artefacts conservator. She trained in the recognized institute in Italy, Istituto di Restauro delle Marche. After finishing her degree in 2017, she gained experience working in public and private studios. She is the dedicated project conservator for the Lavinia Fontana conservation and research at the National Gallery of Ireland.

Ellen Hanspach-Bernal is a 2006 graduate of the art conservation program at the Hochschule für Bildende Künste, Dresden. From 2006 to 2009 she was the Andrew W. Mellon Fellow in painting conservation at the Menil Collection. She has worked for Whitten and Proctor Fine Art Conservation in Houston and for the Conservation Center for the Museums of the City of Erfurt, Thüringen in Germany. In 2015 she returned to the United States to work as Conservator of Paintings at the Detroit Institute of Arts.

Blair Bailey is currently the Andrew W. Mellon Fellow in Painting Conservation at the Detroit Institute of Arts. She holds two Bachelor of Arts degrees in Art History and History from American University, Washington, D.C. and graduated with distinction from the Northumbria University Master of Arts in the Conservation of Fine Art- Easel Paintings program. Ms. Bailey previously worked at The Ringling, the National Gallery of Ireland, and in various Smithsonian Institution branches such as the National Portrait Gallery, Smithsonian Institution Archives, and the Museum Conservation Institute, as well as in private conservation studios within the Washington, D.C. area.

Maria Deli is a Conservator of Antiquities and Works of Art, with a BSc(Hons) in Heritage Conservation (2000) and an MSc in Architectural Materials Conservation (2005) from Bournemouth University-U.K., and a PhD in the History of Conservation in Greece and Crete from the Technical University of Crete, Department of Architectural Engineering (2019). She has been working as a Conservator of Antiquities and Works of Art at the Hellenic Ministry of Culture and Sports since 2002. Most particularly she has worked for the: Committee of the Conservation of the Acropolis Monuments in Athens (work placement 1998, 1999), the Scientific Committee for the Conservation of Knossos-Crete (2002-2009), with the Ephorate of Byzantine Antiquities of Heraklion-Crete (2009-2010) with the Ephorate of Prehistoric and Classical Antiquities of Fthiotis (2010-2011), the Archaeological Museum of Heraklion-Crete (2011-2018) and she is currently working at the Directorate for the Conservation of Ancient and Modern Monuments in Athens (since 2018).

Joanna Dunn has been a painting conservator at the National Gallery of Art since 2003. She has treated paintings in the National Gallery of Art's collection by American and European artists from the 15th through 19th centuries. She has written technical notes and served as a technical editor for the NGA's online editions and systematic catalogues, including Dutch Paintings, Italian Paintings of the Thirteenth and Fourteenth Centuries, Italian paintings of the Sixteenth Century, and French paintings of the Fifteenth through the Eighteenth century. She has published and lectured on a variety of the National Gallery of Art's paintings.

Agnès le Gac is an Art Historian and Conservator-restorer (Paris1-Panthéon-Sorbonne, 1979-1984, Institut Français Michelet, 1986-1987; Université de Louvain-La-Neuve, 1984- 1985) with a PhD in Theory, History and Techniques (FCT, NOVA University of Lisbon, 2003- 2009). Professor at the Department of Conservation and Restoration, FCT-NOVA, and Research Member of LIBPhys-Laboratory of Instrumentation, Biomedical Engineering and Radiation Physics at FCT-NOVA, she has nearly 25 years experience related to the preservation of pictorial layers from different times, applied to different types of support. She has been participating in international triennial projects and coordinating independent national projects in collaboration with Portuguese museums and European Scientific Laboratories.

Helena Pinheiro de Melo is a Conservator-restorer of easel paintings (Escola Superior de Conservação e Restauro - 1989-1994) with a PhD in Painting Conservation (Catholic University of Portugal - 2008-2014). She worked as a private conservator for State, Cultural and Museum institutions, having collaborated for six years with Geneva's Musée d'art et d'histoire (2007-2013). She is currently a researcher at the Laboratório HERCULES of the University of Évora. Her research interests include the material and technical study of Old-Master paintings (15th -19th centuries), the investigation of historical painting treatises and the historical reconstruction of painting techniques.
URL: https://manahelena.wixsite.com/helenademelo.

Gabriela Cordeiro is graduated in History of Art. She has been working as the main Collection Curator at the Palace-Convent of Mafra assigned to the Directorate-General for Cultural Heritage (DGPC), until 2018. She is now Responsible for the Painting and Drawing collections of the Ajuda National Palace, Lisbon, a museum also belonging to the DGPC. gabrielacordeiro@pnajuda.dgpc.pt

Sara Valadas is a Chemist with a PhD in Chemistry applied to the study of easel paintings (Évora University – 2010-2014). She has been conducting scientific research in Cultural Heritage since 2007, when she joined the scientific team of the Laboratory José de Figueiredo. She is currently an integrated researcher at the Laboratory HERCULES and has participated in several projects dedicated to cultural heritage artworks, most recently participating in the coordination of E-RIHS.pt plataform and providing internacional scientific training (Goa and Brazil).

Lília Esteves is a Biologist at the José de Figueiredo Laboratory (which belongs to the Directorate-General for Cultural Heritage), where she has nearly 40 years experience. She has been working on the characterization of organic supports – woods, papers, fibers, etc. – and the identification of microorganisms in artworks. Her main interest are the application of dendrochronology in paintings as a scientific method of dating wooden panels, the phenomenology of biological alterations, the relationships of materials and organisms to environmental conditions, and anoxic disinfestation under a saturated nitrogen atmosphere.

António Candeias graduated in Technological Chemistry and post-graduated in Chemistry applied to Cultural Heritage by the Lisbon University and PhD in Chemistry by the University of Évora. He is Vice-Rector for R&D and Director of the Institute for Advanced Studies and Research of the University of Évora and Director of the infrastructure ERIHS.pt. He is the former Director of HERCULES Laboratory (2009-2019) and member of the National Council of Culture as Individuality of Recognized Merit. He is specialized in surface chemistry and heritage science and his research interests cover the application of non-invasive and microanalysis techniques in the study of Cultural Heritage.

Sabine Cotte is a French-Australian paintings conservator. Trained in Paris (INP) and Rome (ICCROM), she worked for French national museums for ten years before moving to Melbourne in 2001. She has published several articles and talked in professional journals and conferences. She is an Honorary Fellow of the Grimwade Centre for Cultural Materials Conservation, University of Melbourne, where she is also a casual teacher. Her PhD, from the University of Melbourne, Australia, focused on the materials and techniques of Mirka Mora, and led to the publication of a book in 2019.

Anne MacKay is currently the Head of Conservation at the McCord Museum in Montreal, where she oversees all conservation and preservation activities. She has also worked as a conservator in other museums, including the National Gallery of Canada and the Canadian Museum of History. She has published and lectured widely on conservation issues, is an associate editor of the Journal of the Canadian Association of Conservation and has taught courses on the history and theory of art conservation at Concordia University in Montreal. She is a member of the Canadian Association of Professional Conservators, accredited in the conservation of sculpture.

Tomas Markevicius is a doctoral researcher and Ph.D. Candidate at the University of Amsterdam and a conservator of paintings and contemporary art. His doctorate, started in 2017 as Marie Skłodowska-Curie research fellow at Cologne Institute of Conservation Science, Cologne Technical University, explores the role of conservation science in the authentication of modern and contemporary paintings. His experiences include working as paintings conservator at the Munch Museum in Oslo, National Gallery of Canada in Ottawa, Intermuseum Conservation Association in Cleveland, Fulbright and Getty fellowships in the United States, and a research position at the University of Florence, co-leading the innovation driven IMAT project funded by the European Commission (2011-2014), that developed a new carbon nanotube-based technology for structural treatments. Tomas has been actively involved in research and has published and co-authored publications in the field of technical art history, conservation theory, and conservation science, that among other topics explore application of nanomaterials for precision heat transfer methods for structural treatment of paintings, non-contact consolidation of matte painted surfaces, temperature-based optimization of enzymatic cleaning, non-contact cleaning of unprotected surfaces using atomic oxygen. He served as a reviewer for the Interscience Publishers and is a member of the scientific committee of the Florence Heri-Tech, a conference organized by the University of Florence on innovative technologies for cultural heritage.

Nina Olsson is a researcher and conservator of paintings in private practice established in Portland, Oregon in 2001. Olsson has worked on the development and application of specialized heat transfer methods for art conservation since 2003. From 2011-2014, Olsson held a research position at the University of Florence, Italy Department of Industrial Engineering, and co-led the IMAT Project, a research project funded by the European Commission, to develop an innovative new heat transfer device for the conservation treatment of cultural heritage objects that integrates cutting edge nanotechnology with the special demands of art conservation. Nina earned her B.S. in Art History and Studio Art from the University of Wisconsin, Madison in 1987. From 1985-2000, Olsson was active in Florence, Italy where she completed a 3-year painting conservation program at the Istituto per l'Arte e il Restauro-Palazzo Spinelli (1990), was in private practice (1990-2000), taught painting conservation at Palazzo Spinelli (1990-1998), and courses in the history of art restoration for the University of Michigan and Wisconsin Joint International Studies Program at the Villa Corsi Salviati. With experience on both sides of the Atlantic, Olsson is a regular contributor and speaker in the field in Europe and the US, with published research topics that range from the history of Italian restoration, conservation treatments of Italian 15th century to American 21st century works, to the development of new technologies and conservation treatment methods.

Jane Henderson teaches on Cardiff University's degrees in Conservation and Collection Care. Jane serves on the editorial panel of the Journal of the Institute for Conservation and the ICOM–CC preventive conservation working group and is a co-opted member on the trustee board of the Welsh Federation of Museum and Art Galleries. Jane is interested in decision making and influence and the way that we share our passion for conservation with the public.

Pia Edqvist has worked within the heritage sector for a number of years with the active and preventive conservation of archaeological material, antiquities and ethnographic collections. Her experiences are wide and so are her interests, from fieldwork in Egypt and the Arctic Circle, she has cared for large collections in England, at the Petrie Museum of Egyptian Archaeology, University College London, and in Cambridge at the Fitzwilliam Museum, University of Cambridge.

Michiel Franken studied art history at the University of Groningen. He was employed at the Central Laboratory in Amsterdam (now Cultural Heritage Agency of the Netherlands), Museum Boymans Van Beuningen (Rotterdam), de Stichting Kollektief Restauratieatelier (Amsterdam) and the Rembrandt Research Project. Since 1999 he has been working at the RKD – Netherlands Institute for Art History in The Hague (The Netherlands), initially as project manager of the Archive of the Rembrandt Research Project and since 2008 as curator technical documentation & Rembrandt and the Rembrandt school. He has published on Rembrandt and on the Oranjezaal. He is preparing a PhD thesis on three members of the De Wild family and the developments in restoration and scientific research of paintings at the beginning of the twentieth century.

Alice Nogueira Alves is a Guest Assistant Professor at the Faculty of Fine Arts - University of Lisbon, and an CIEBA integrated research member. Since the beginning of her academic training in Conservation-Restoration, issues related with the history and theory of restoration and the way different cultures see the artistic object gained a fundamental importance, which culminated in the completion of a PhD in Art, Heritage and Restoration, at the School of Arts and Humanities of the University of Lisbon, in 2009, and in a post-doctoral project developed at the Faculty of Fine Arts of the same University, in 2017.

Marie Mundigler did her bachelor's degree in art history at the University of Vienna, followed by the research master "Arts of the Netherlands" at the University of Amsterdam, from where she graduated in 2019 with her thesis on Wilhelm Martin. Currently she is working on her PhD "The Quest for the perfect Style. Samuel van Hoogstraten as a European painter" at the University of Amsterdam.

Lieve d'Hont studied History of Art at Utrecht University (BA) and Conservation of Easel Paintings at the University of Amsterdam (MA and Post-MA). She completed internships at the SRAL (Maastricht), the Mauritshuis (The Hague) and a post-graduate internship at the Hamilton Kerr Institute (Cambridge, UK). She currently investigates the role of the ground colour in the painting process and in the final appearance of Netherlandish paintings between 1550-1650 in a PhD project at the University of Amsterdam. Alongside conducting her PhD research, Lieve works part-time as freelance paintings conservator.

Sabrina Meloni is a paintings conservator working at the Mauritshuis since 2002. She has a master's degree in Art History from Leiden University, where she specialized in Italian Renaissance Art, with a master thesis about the origin of oil painting in 15th-century Florence. This was followed by a 5-years post-graduate program in Conservation of Paintings and Painted objects at SRAL (Limburg Conservation Institute) in Maastricht (Netherlands). After internships in the Van Gogh Museum, the Rijksmuseum and the Mauritshuis, she started working at The Mauritshuis in 2002. The focus of her work is conservation and technical research of 17th-century Dutch master paintings. Another focus point in her work is Conservation History, theory and practice of the profession in the Netherlands since the late 18th century. She has a special interest in the Dutch 17th-century artist Jan Steen, of whom she has already treated several works and on which she is conducting a large technical study. Sabrina has published articles on Frans Hals, Jan Steen and other Dutch genre painters.

Matthew Hayes is a paintings conservator in private practice in New York. He trained at the Conservation Center of the Institute of Fine Arts, New York University and has worked at the Kunsthistorisches Museum, the Liechtenstein Collections, and the Atelier Gerhard Walde in Vienna. He received his doctorate in art history from the Institute of Fine Arts in 2017.

Ana Rita Dias is a student in the Master's Degree in Conservation and Restoration at Tomar Polytechnic Institute (Portugal) and has Degree in Conservation and Restoration from the same Institute.

Ana Bidarra has a degree in Conservation and Restoration from the Polytechnic Institute of Tomar, a Master in GeoSciences from the University of Aveiro and a PhD from the same University. Her research theme was on the compositional and technological features of the gold leaf from Portuguese Baroque altarpieces. Author of several papers on conservation and on the technical study of art works. Assistant coordinator of ICOM-CC Sculpture, Polychromy and Architectural Decoration Working Group (SPAD). Ana works as a conservator in private practice since 1999 and in 2013 co-founded a private conservation company (Cinábrio). Since 2017 she is also a teacher at Tomar Polytechnic Institute on Sculpture Conservation and Restoration, and Introduction to Conservation.

Pedro Antunes has a degree and a Master degree in Conservation from the Polytechnic Institute of Tomar (Portugal). Works as a conservator in private practice since 1998 and in 2013, co-founded a private conservation company (Cinábrio).

Ester Giner Cordero. Born in Valencia (Spain) in 1982. Graduated in Fine Arts Degree at the Facultad de Bellas Artes de San Carlos (Universidad Politécnica de Valencia), she obtained a European Doctorate in Conservation- Restoration of Historic and Artistic Heritage in 2008, thanks to a grant from the Swiss Confederation for the development of research thesis "Restorers in Canton Ticino in the nineteenth and twentieth centuries. Cataloging and data management", winning the award in 2010 "Consejo social" to the best student. Since 2009 she teaches Historical Paintings Techniques, Materials and Studio Practice; Collection Management, and is Responsible for Internships Outside of the Bachelor's and Master's degree in Conservation and Restoration at the University of Applied Sciences and Arts of Italian Switzerland. Since 2015 she is part of the Spanish working group on the conservation of urban art of the International Institute for Conservation of Historic and Artistic Works (IIC) and scientific referent for the digital magazine MURAL Street Art Conservation.

Leslie Carlyle received her doctorate from the Courtauld Institute of Art, University of London while on education leave from her position as a painting's conservator at the Canadian Conservation Institute. She joined DCR in 2009, having previously been the Head of the Conservation Department at Tate in the UK. Before that, between 2002 and 2005 she was the Principal Investigator for 2 research projects in the De Mayerne Programme in Amsterdam which was funded by the Netherlands Organisation for Scientific Research. One of her projects was to carry out Historically Accurate Reconstructions of oil painting materials, and the other was to develop with Mark Clarke, a page-image database for the British colourman, Winsor and Newton's 19th century archive. This database was then upgraded to the Researcher's edition which was funded in the UK and developed by Mark Clarke with her involvement. She has published widely, is recognised for her significant contributions to the international field of Technical Art History and has held advisory positions in European research and conservation treatment initiatives. This year, she will be retiring from her post as Associate Professor with the Department of Conservation and Restoration but will remain involved with her current Master's student and her two PhD students as they near the completion of their thesis work.

Marina Bousvarou obtained a Master in conservation of art in 2002, in Athens, Greece. After graduating, she came to France where she worked for four years with the association Restaurateurs sans Frontières and one year with the Centre Interrégional de Conservation du Livre in Arles. In 2007 she started working at the musée Fabre as a conservation's department manager. In 2008 she had the chance to work as a registrar at the musée d'art modern de Céret. Since 2009 she has a permanent position at the musée Fabre as a conservation's department manager. In 2015, and after all these years of experience, she obtained funding's in order to start an innovative research program about the mechanical behaviour of a wooden panel from 16th century.

Cécilia Gauvin has a PhD in Mechanics (on wood) from Montpellier University and has been part of cultural heritage projects in France, UK and the Netherlands. She dedicated herself to investigate the thermo- hygro-mechanical behaviour of coated wooden panel within cultural heritage. She drove international experimental research to achieve new breakthroughs and ideas at the interface between arts and engineering. Mechanical behaviour of complex anisotropic orthotropic materials was tested at all scales with innovative optical and mechanical techniques to analyse from deformation to failure behaviour.

Delphine Jullien - PhD 1995 (University of Montpellier), assistant-professor 1998- (University of Montpellier), head of Wood team of LMGC (University of Montpellier) 2017-.
Research in wood mechanics, especially tree biomechanics: growth stresses assessment and modelling in trees, relation with tree morphology; application to conservation of wooden objects from cultural heritage: monitoring of in situ microclimate and deformations of painted panels, use of image correlation, hygroscopic behaviour of wood, mechanical simulation of restoration acts or artwork manipulations in close collaboration with restorers; and more recently interaction between the beehive material and the honey-bee colonies: influence of wood specie on bees health.

Hélia Marçal is a contemporary art conservator and theorist. She was awarded a European Doctorate from NOVA University (2018) for her study on intra-agential connections between conservation, performance art, and human and nonhuman agents. She has been publishing on performance art, embodiment, new materialism, museums and the public sphere, and ethics and social justice in heritage conservation. She is now the Fellow in Contemporary Art Conservation and Research of the Andrew W. Mellon funded research project Reshaping the Collectible: When Artworks Live in the Museum at Tate, and has been the Coordinator of the Theory, History and Ethics of Conservation Working Group - International Council of Museums–Committee for Conservation (ICOM-CC) since 2016.

Rute Rebocho has a Degree in Conservation and Restoration and is currently developing her Master's Degree in Conservation and Restoration, both at FCT NOVA University.

Rita Macedo Ph.D., is Assistant Professor for Contemporary Art History and Art Theory at the Department of Conservation and Restoration, NOVA University of Lisbon, School of Science and Technology. She has been doing research in the field of Contemporary Art Conservation and Documentation and was involved in international research projects on contemporary art conservation (NeCCAR, NACCA). Her current research interest focus on the impact of variable artworks in museums and on the role and professional identity of the Conservator.

Raquel Marques holds a Bachelor's degree in Conservation and Restoration (2012) and a Master's degree in Conservation and Restoration with a specialisation in Paintings Conservation (2014), both from the Faculty of Sciences and Technology – NOVA University of Lisbon (DCR/FCT-UNL). In 2017, she was awarded a CORES Programme grant (PD/BD/135058/2017) to carry out collaborative PhD level research in Conservation and Restoration, between FCT-UNL and LAMS (Laboratoire d'Archéologie Moléculaire et Structurale) in Paris. Her doctoral project focuses on the study of film-formation defects in European 19th century oil paints that lead to paint failure and a loss of image integrity.

Laurence de Viguerie is CNRS researcher at the LAMS laboratory from Sorbonne Université / CNRS in Paris (Laboratoire d'archéologie Moléculaire et Structurale). Her research is dedicated to paint formulation and based on two complementary approaches: the development of non invasive techniques for the in-situ analyses of paintings, combined to paint properties study.

Isabel Pombo Cardoso is an associate researcher at the Conservation and Restoration Department, FCT-New University of Lisbon. She has a background in History (University of Lisbon), an MSc in Conservation of Archaeological and Museum Objects, and a PhD in Archaeological Sciences (Institute of Archaeology, University College London). She worked for several years as a conservator team coordinator on conservation and restoration of Portuguese wooden gilded and polychrome altarpieces. Since the PhD her main field of

research is materials and techniques used to polychrome sculptures. She is currently coordinating a research group focused on Portuguese polychrome sculpture.

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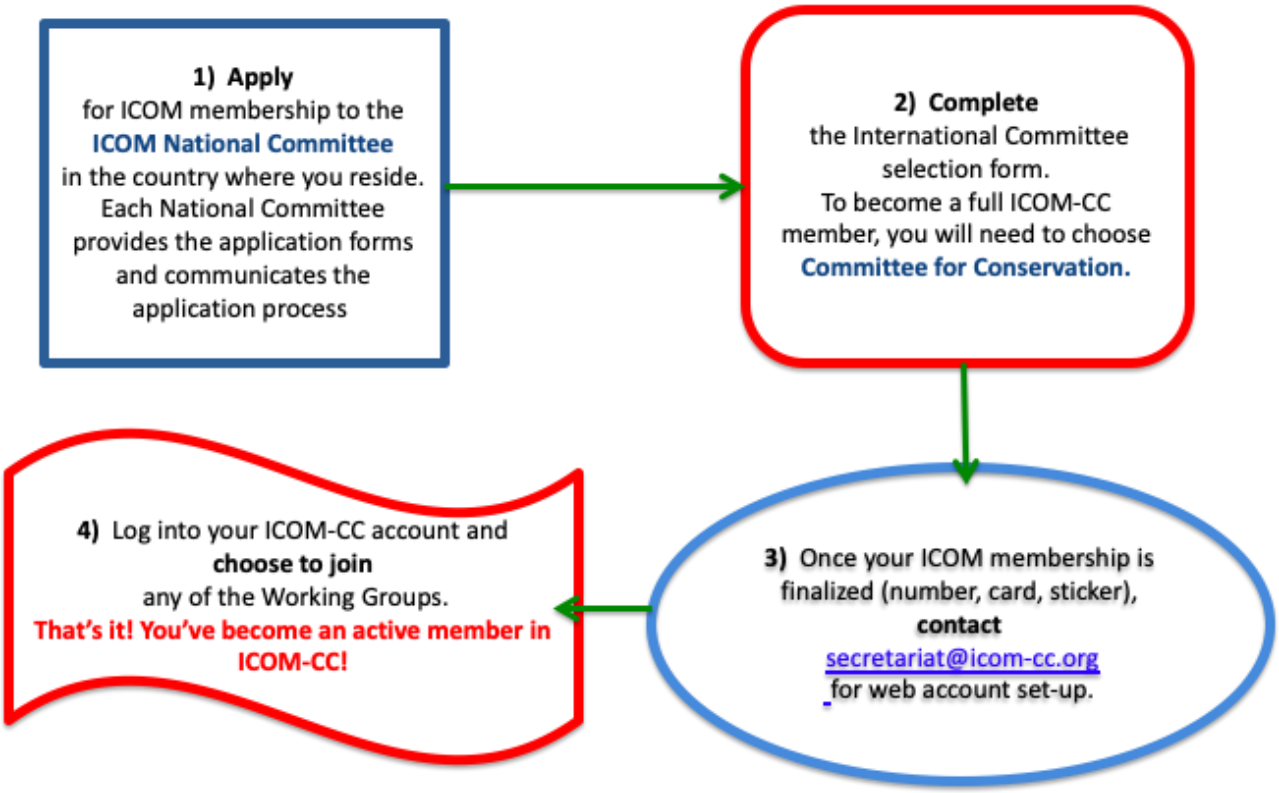
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