

CONFERENCE GUIDE

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València 2023

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PAST 20<sup>th</sup> Triennial Conference  
18 - 22 Sept.

ICOM-CC  
International Council  
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for Conservation



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## València 2023

20<sup>th</sup> Triennial Conference

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**València 2023**  
20<sup>th</sup> Triennial Conference

WORKING  
TOWARDS  
A SUSTAINABLE  
PAST

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# 20th ICOM-CC Triennial Conference

## Welcome from The Chair



It is my great pleasure to welcome you to the 20th ICOM-CC\* Triennial Conference hosted by our partners Universitat Politècnica de València (UPV). The fabulous settings provided by the UPV campus make a wonderful backdrop to our conference. The Triennial Conference will gather together conservators, scientists, historians and art historians, curators, librarians, archivists, students, collection managers and directors from the world's leading cultural heritage institutions and the private sector. This week will be an exciting chance to meet in a city full of amazing collections.

The theme of this Triennial Conference is **Towards a Sustainable Past** - sustainability will be the focus of many, but not all presentations. The word **Sustainability** can be considered a catch-phrase. Frequently, actions taken under this umbrella term may be brushed off or overlooked as the concept becomes common place. We hope that this week you will be engaged and inspired by the term, the concept and the theme as you discover a broader vantage point.

Day one will bring all delegates together at the Palau de les Arts auditorium for our first plenary session. After the *ICOM-CC General Assembly*, we will present our Triennial Lecture *The challenges of conserving cultural heritage in conflict zones* by Luis Monreal and round-off with a short presentation from our dedicated fundraising body, Stichting ICOM-CC FUND\*\*. The Keynote Lecture *Towards a Sustainable Past* by Sophia Labadi will be presented in the afternoon, followed by a panel discussion with global leaders in conservation: Sophia Labadi, Anupam Sah, Jane Henderson, Abba Isa Tajani, Laura Melpomeni Tapini and Salvador Muñoz Viñas. Do check out the biographies of the speakers for the Plenary Sessions online! Simultaneous interpretation from English

to Spanish will be provided throughout the day by WordsFactory, Valencia.

Days two, three and four divide our delegates into five parallel sessions. These sessions concentrate on the latest updates from the conservation field. Each of our 20 active Working Groups have selected, reviewed and curated a programme dedicated to their speciality which will be presented orally and published in our Preprints volume. You will have to make choices and switch between the five halls to get the most out of the programme! There is an abundance of choice!!

Day five brings all delegates back together again. Again simultaneous interpretation from English to Spanish will be available. The morning session, entitled *Museums as Influence s: The Agency of Conservation and Conservators*, returns to sustainability issues. Statements from ICOM-CC, IIC and ICCROM will highlight how these sister organisations advocate for our field and our interactive session will solicit audience participation to inspire future actions you can do to make a difference. The afternoon session concludes the programming with a celebration of outstanding contributors to ICOM-CC with the ICOM-CC Medal Ceremony introduced by the ICOM President Emma Nardi. Finally the next leaders of the community - the new ICOM-CC Directory Board and Coordinators will be presented. And of course - the big reveal - the venue of our 2026 21st Triennial Conference!

We look forward to our week together in Valencia

Yours sincerely

Kate Seymour  
ICOM-CC Chair (2020-2023)

# 20th ICOM-CC Triennial Conference

## Welcome from The National Organizing Committee



### WORKING TOWARDS A SUSTAINABLE PAST

Sustainability can be understood in many ways. We often think of it in ecological and economic terms, which are indeed relevant to our field and are already altering how we work. However, we must also consider sustainability from other vantage points, such as cultural sustainability, institutional sustainability, and even professional sustainability. In 2000, a satirical US journal warned that 'We may be running out of past'. Well into the digital age two decades later, that warning should perhaps be taken more seriously. Is the past – and its material symbols – at risk of becoming an unsustainable commodity? If the past, and its manifestations and associated values, becomes less relevant to today's society, what are the implications for those entrusted with caring for cultural heritage? And

what are the consequences, if future generations are unaware of our shared past and unable to draw inspiration from it?

Join us as we explore these and other important issues, such as how conservation can become greener, more efficient and how it might remake itself to become a more sustainable undertaking all around. The 20th ICOM-CC Triennial Conference is a unique venue and opportunity for sharing and discussing ideas, findings and achievements on this crucial topic.

Welcome to València 2023.

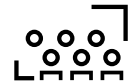
**Salvador Muñoz-Viñas**  
Valencia 2023 NOC Coordinator

\*International Council of Museums Committee for Conservation (ICOM-CC) is one of currently 35 International Committees of the International Council of Museums (ICOM). CC stands for Committee for Conservation. This committee is one of the largest of the ICOM International Committees and we have a membership of around 5,000 – out of the 50,000 ICOM members. Our committee focuses on all aspects to do with conservation, preservation and collection care. You can find out more about our committee on our website.

\*\*The Stichting ICOM-CC FUND is a charity run independently of ICOM-CC, but dedicated to promoting conservation and care of cultural heritage world wide by the ICOM-CC network. They have been working diligently over the past three years to secure funding to assist emerging professionals to attend conferences and to broaden access by providing simultaneous interpretation at the Triennial Conference plenary sessions, as well as translating ICOM-CC promotional material. We thank them for their efforts.

# 20th ICOM-CC Triennial Conference

## Practical information



Welcome to the 20th ICOM-CC Triennial Conference. This section of the booklet will provide participants with essential information to navigate through the conference week.

### MOVING AROUND VALENCIA

The participant pack will include a transport card for you to use around the city. This is valid for 10 trips. The card can be used on both EMT buses and "metro" lines (which include trams and underground trains). Note that consecutive bus and metro trips count as one trip, so you can combine several bus and metro trips together.

EMT **buses** are easily recognizable because of their red color. You can stop any bus by waving your hand at them from any of the bus stops scattered throughout the city. To get on the bus, you just need to pass your card over the reader inside the bus, near the entrance door at the front of the bus. To get off the bus you need to push the 'stop' buttons inside the buses before the bus reaches the stop.

Please note that, just as metro lines, buses move back and forth between their final destinations and thus can go opposite to what you are expecting. Make sure that you take the bus going in the right direction. You can check this by identifying your stop in the info signs at each stop.

The average waiting time between buses is between 5 and 10 minutes, depending on the line. Many bus stops show the waiting time in

real-time. You will find valuable info on how to use the EMT buses (in Valencian, Spanish or English) at [www.emtvalencia.es](http://www.emtvalencia.es).

The **Metro** system includes both underground trains and trams. To get on an underground train you need to slide your card over the magnetic validation spots at the entrance of each station, and again at the exit, once you have reached your destination.

To get on the tram you need to validate your card by sliding it over the magnetic validation devices at the tram stop before entering the wagon.

The average waiting time for metro underground trains and trams is around 5 minutes.

You will find valuable info on how to use the metro system at [www.metrovalencia.es](http://www.metrovalencia.es). You will find Valencian, Spanish and English versions of the webpage.

The public **taxis** in Valencia are white and have a sign on the roof (with a green light if free and a red number if occupied). Taxis can be booked by phone or called by flagging unoccupied taxis from the curb. There are also strategically placed taxi stands throughout the city. Most taxis can admit up to four passengers. There are also Uber and

Cabify services, but you need to book these in advance.

Finally, consider **walking** or **cycling**. Valencia is a very flat city, and, climate change permitting, a well-planned, non-rushed walk may be a nice experience.

## REGISTRATION

A personal conference badge will be sent in pdf format to all registered participants by e-mail. It must be printed by each participant on a white DIN A4 or Legal white paper sheet, and then folded as indicated. Participants will need to scan the QR code on their badge at the sign-in desk to complete the registration process and collect their conference participation pack. A lanyard, attached to a transparent holder, is included in the conference participant pack. The QR code on the badge will be required throughout the week as proof of your registration. This will be scanned by stewards where and when necessary.

The conference participant pack will be handed to registered participants either at the Welcome Reception at the Instituto Valenciano de Arte Moderno (IVAM) (on Sunday, 17 September, between 17:00 - 19:00) or when you first arrive at the Palau de les Arts (on Monday, 18 September) or at the UPV campus (on the following days).

## THE WELCOME RECEPTION

The welcome reception will held on **Sunday, 17 September** at the **Instituto Valenciano de Arte Moderno (IVAM)** (address: C/ de Guillem de Castro, 118). IVAM is a modern art museum located at the north-western end of the historical city center. The reception will start at 17:00 and end at 19:00. All participants are welcome to this event.

There is no official programme for the reception. Participants may arrive at any time. The museum will be open and drinks will be served. The reception will provide participants with the opportunity to meet and mingle with colleagues and members of the IVAM team.

Participants will be able to register and pick up their conference participant pack at the Welcome Reception.

### *How to reach the IVAM*

*On foot:* the IVAM is 20 minutes from the City Council Square, the Cathedral or the Old Railways Station (the “Estación del Norte”).

*By bus:* EMT buses C1 or 28. Get down at stop 795 or 796.

*By taxi:* a taxi will take between 5 or 10 minutes from anywhere at the city center to reach the IVAM, but timings will be affected by rush hour traffic. The cost should be around 5-8€.

## THE PALAU DE LES ARTS REINA SOFÍA PLENARY SESSION

The 20th ICOM-CC Triennial Conference will start on **Monday, 18 September** in the **Auditorium Les Arts** at the **Palau de les Arts**, a scenic building in the western end of the City of Arts and Sciences. Participants must enter from the west end of the oval-shaped building.

The session will start at 09:30, but the conference team will be present at the Palau from 08:00. Please come between 30 and 60 before the start of the event –or just as early as possible– to allow some extra time for registration lines; also bear in mind that it may take some time to reach the auditorium from the ground level.

The morning coffee break and catered lunch will be served in the main hall of the Palau de les Arts, which is at a lower level than the Auditorium Les Arts. Participants may use either the stairs or the lift to move between floors. Lunch, consisting of local specialities, is provided for free to all registered participants.

WiFi is available to all participants. The network is *WiFiPalau* and the password is *PalauWiFi*. (Any change will be announced in situ).

### *How to reach the Palau de les Arts*

*On foot:* it takes around 35-minute to reach the Palau de les Arts from the center of Valencia.

*By bus:* take EMT buses 13, 24, 25, 94 or 95. Get down at stop 1419, 2041 or 2054).

*By Metro:* take tram line 10 and get down at the stop “Ciutat Arts i Ciències – Justícia”. Also, you can get down at the stop “Alameda” (lines 3 and 5) and walk for c. 20 minutes through the scenic Turia gardens. The average waiting time between trams is around 5 minutes.

*By taxi:* it will take about 10 minutes from the city center to Palau de les Arts, but timings will be affected by rush hour traffic. The cost should be around 10–15€.

## THE WORKING GROUP SESSIONS AT THE UPV CAMPUS

On Tuesday, Wednesday and Thursday the Working Group sessions will take place at the western end of the UPV campus. The sessions will take place in five auditoriums: **Bellas Artes**, **Agrónomos**, **Paraninfo**, **Informática** and **Ingeniería de Edificación**.

The auditoriums are, at most, 300 meters apart. The Paraninfo is in the middle of the other four auditoriums, next to the trade fair, the poster hall, the catered lunch area, and the conference stand, and marks the center of the conference (see map on subsequent pages). Moving from one auditorium to another one implies a short walk through the campus. The venues are indicated on an interactive map on the conference website and in the map included in this booklet, but they will also be clearly flagged. The stewards will help participants to find their way when needed.

The conference programming starts after classes have begun. This means that conference participants will be sharing the

campus with students. When walking though the campus, you will therefore find normal university life.

### ***HOW TO REACH THE UPV Campus***

*On foot:* It takes around 35-minute to reach the UPV campus from the center of Valencia.

*By bus:* take EMT buses 18, 40, 71, 93 or 98. Get down at stop 1361, 1489, 1490 or 1896).

*By Metro:* take tram lines 4 or 6. There are multiple stops along the Avinguda dels Tarongers. The nearest stop is “Universitat Politècnica”. The following stop (in the outwards direction from the city) is “La Carrasca”, which is also conveniently close. The average waiting time between trams or trains is around 5 minutes.

*By taxi:* It will take about 10 minutes from the city center to the UPV campus, but timings will be affected by rush hour traffi . The cost should be around 10-15€.

### **THE POSTERS**

Posters will be displayed in the **entrance hall of the Paraninfo building**. These can be visited at any time between 09:00 of Tuesday, 19 September and 13:00 of Friday, 22 September. As an additional means to foster contact between posters' authors and the rest of participants, there is a blank space next to each poster where interested participants can freely leave notes or write contact info.

### **WI-FI NETWORK at the UPV Campus**

The “UPV-PUBLIC Wi-Fi” network is intended for people who arrive as visitors to the UPV campus and need a Wi-Fi connection to access the Internet. To use this network, simply connect to it and you will be automatically redirected to a portal, where you will have to enter a mobile number to receive an SMS with the password. Access will be valid for 5 days. The portal has various restrictions and keeps track of the connections within the legal limits of the EU.

(Note that the international *eduroam* academic network is also available for those who have access to it).

### **THE TECHNICAL VISITS**

Technical visits to cultural centers and museums in the city of Valencia and nearby will take place during the afternoon of **Wednesday, 20 September**. Programming will typically start at 15:00.

Venues in the city of Valencia will be accessed by public transport. The venues, addresses and information about how to get there are provided on the relevant page on the conference website for each technical visit.

Transport by bus will be provided to venues outside the city of Valencia. Bus transfers will be scheduled from a starting point near the UPV campus. The buses will take between 30 and 75 minutes to reach the venues.

The schedules and meeting points for each visit will be announced on Tuesday, 19 September or in the morning of Wednesday,

20 September on the conference website for all venues. When advisable, there will be a steward or a member of the organization who will help the participants to reach each destination. They will also help with the translation if needed.

(Those who have signed up for Saturday's Bilbao Technical Visit will be issued instructions via email).

## THE TRADE FAIR

The trade fair is located in the central space of the Conference, between the Paraninfo and the Bellas Artes auditoriums of the UPV campus. The Fair will open at 09.00 on **Tuesday, 19 September**, and will close at 17.00 on **Thursday, 21 September**. It will be open to participants and to all other interested persons. Some of the exhibitors will give presentations and will arrange activities. Some of these activities will be announced on signs and boards and/or on the conference website. The list of exhibitors and a map of the locations of their stands is provided in this booklet.

## REFRESHMENT BREAKS AND LUNCHES

Morning and afternoon **refreshments** (coffee, tea, water) will be served in the catering zone.

Some participants have booked a **catered lunch**. These will be delivered at the catering zone next to the Paraninfo auditorium (see the map on the next page).

Participants who have not booked catered lunches can purchase lunch at nearby UPV

campus canteens. In these canteens, you will find no-fuss, simple sandwiches, as well as some simple hot dishes. The canteens are also frequented by both students and teachers. The canteens get most crowded between 13:30 and 15:30 approximately. You can find a table in the canteen in most cases. On average, a meal, including a drink, will cost between 5 and 10€. Visa or MasterCard credit cards are accepted in most cases – just bear in mind that credit cards issued in non-European countries may cause some trouble. This is not common, but cash is always safer.

There are three canteens at the western end of the UPV campus. All three canteens are within close walking distance of the five auditoriums. These are the La Vella Cafetería, the Bellas Artes Cafetería and the Cafetería of Music and Dance School (which technically is not a UPV canteen but is close enough). They are marked on the map.

Those willing to try different options may want to walk east and check the other canteens and restaurants marked on the map. (The Galileo restaurant has few tables, but it offers a more sophisticated experience –perhaps too sophisticated to be fully enjoyed in the relatively brief available time).

## THE CONFERENCE DINNER

The venue for the Conference dinner is Las Arenas Hotel, a beautiful resort by the Valencia beach (address: C/ Eugenia Viñes, 22-24). Information about the hotel and its venue can be found at [www.hotelvalencialasarenas.com](http://www.hotelvalencialasarenas.com).

### *How to reach Las Arenas Hotel*

*On foot: it will take between 60 and 75 minutes to reach Las Arenas Hotel from the city center.*

*By bus: take EMT buses 19, 32, 35, 92, 93 or 95 (get down at stop 1052, 1279, 2062, 2326 or 2341).*

*By metro: take tram lines 4 or 6 and get down at the stop "Platja Les Arenes".*

*By taxi: it will take about 15 minutes from the city center. The cost should be around 20€.*

### **THE FRIDAY PLENARY SESSION**

The **Friday, 22 September** Plenary sessions will take place in **Nexus Auditorium**. This can be found in the center of the UPV campus, approximately 500 meters from the Paraninfo. Programming will begin at 09:00.

The Nexus Auditorium has a capacity of 485 people. If more people attend this session, the programme will be streamed to additional smaller rooms in the same building.

Refreshments in the morning and afternoon on Friday, 22 September will be served near the Nexus Auditorium. Catered lunches will be served in the catering zone. Other participants who do not have catered lunches may make use of the canteens in the west or east of the campus.

### **BEYOND THE CAMPUS**

The eastern end of the UPV campus is approximately 10 or 15 minutes from the Paraninfo auditorium. If you then leave

the campus and keep walking ten more minutes toward the east, you will reach the beautiful Malvarrosa beach, and the inviting Mediterranean Sea.

If instead, you walk south from the Paraninfo auditorium, you will reach the limits of the campus after two or three minutes. If you then keep walking south, you will reach the Turia gardens, and beyond them, the city center. This is a c. 25-minute walk.

### **THE FAREWELL RECEPTION**

The farewell reception will take place in the early evening of **Friday, 22 September** at the fascinating **CaixaForum cultural center**, a building at the City of Arts and Sciences. The farewell reception is an occasion for discussing the successes of the Triennial Conference, making plans for future meetings and in general having fun with colleagues in a relaxed environment. The reception will have live music and a cocktail. Participants will be transferred from the UPV campus to CaixaForum by bus. The meeting point to take the bus and the schedule will be provided on the conference website.

The farewell reception will start at 19:00 and will end about one hour and a half later. All participants are welcome.

### *How to reach the CaixaForum*

*The CaixaForum is very close to the Palau de les Arts, so those who are not coming from the UPV campus (who will be transferred by chartered buses) can use the same transport systems as in the case of the Palau.*

## OTHER SOCIAL EVENTS

### A concert at San Nicolás

On **Tuesday 19, at 20:00**, participants can attend a concert at the remarkable historical church of San Nicolás. The venue is impressive, and so will be the music. The singing students of the Conservatori Superior de Música “Joaquín Rodrigo” of València will perform a selection of representative works of the Spanish and Valencian musical heritage from the 16th to the 18th centuries.

The repertoire will include works of Mateo Romero (1575-1647), Juan Arañés (ca. 1580-ca. 1649), Juan Hidalgo (1614-1685), José Marín (1618-1699), Juan Cabanilles (1644-1712), Sebastián Durón (1660-1716), José de Torres (1670-1738), Pere Rabassa (1683-1767), José Pradas (1689-1757) and Domènec Terradellas (1713-1751), accompanied by Professor Carlos García-Bernalt on the harpsichord.

Singing students: José Abellán, Silvia Beneyto, Alba Cantos, Luz García, Mónica Grau, Alba Martínez, José Manuel Monfort, Marina Nervión, Mar Pans, Constança Pinter, Rafa Quirant, Inca Ripoll, Claudia Ros, Elvira Sala, Àngela Sánchez and Agustín Tato.

Cello student: Marta Calás.

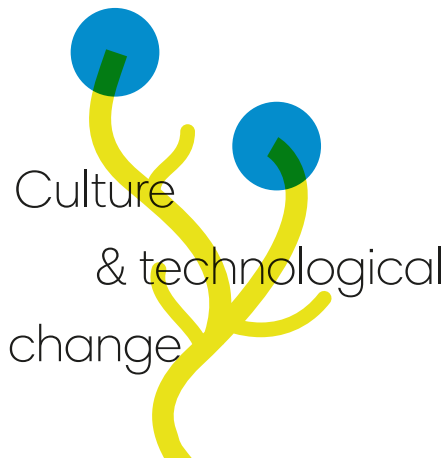
### *How to reach the Church of San Nicolás*

The Church of San Nicolás is located at the Carrer Cavallers (or ‘Calle Caballeros’), 35, at the heart of the charming historical center of València. It must be reached by walk –to illustrate, it is around five minutes from the Cathedral of València or ten minutes from the IVAM.

The church has a capacity of 200 people. Participants will be allowed in until all seats are occupied.



Foto Juan Valcárcel



UPV General Library, Space N-1  
 September 20 (building 4L, ground floor)  
 → October 27  
 2023



MUSEUS UPV



## Cultural and Technological Change: UPV Heritage

On the occasion of the 20th ICOM-CC Triennial Conference Valencia 2023, the Universitat Politècnica de València has organized an exhibition related to the topic of culture, technology, and heritage. The exhibition will be inaugurated on **Wednesday, 20, at 13:00**. It will remain on display at the **Space n-1** until October. The Space n-1 is at the Central Library building at the 'Ágora', the square at the center of campus. It is two minutes from the Paraninfo. The Space n-1 is open to the public and can be freely visited by all participants at the conference.



## UPV museums & collections



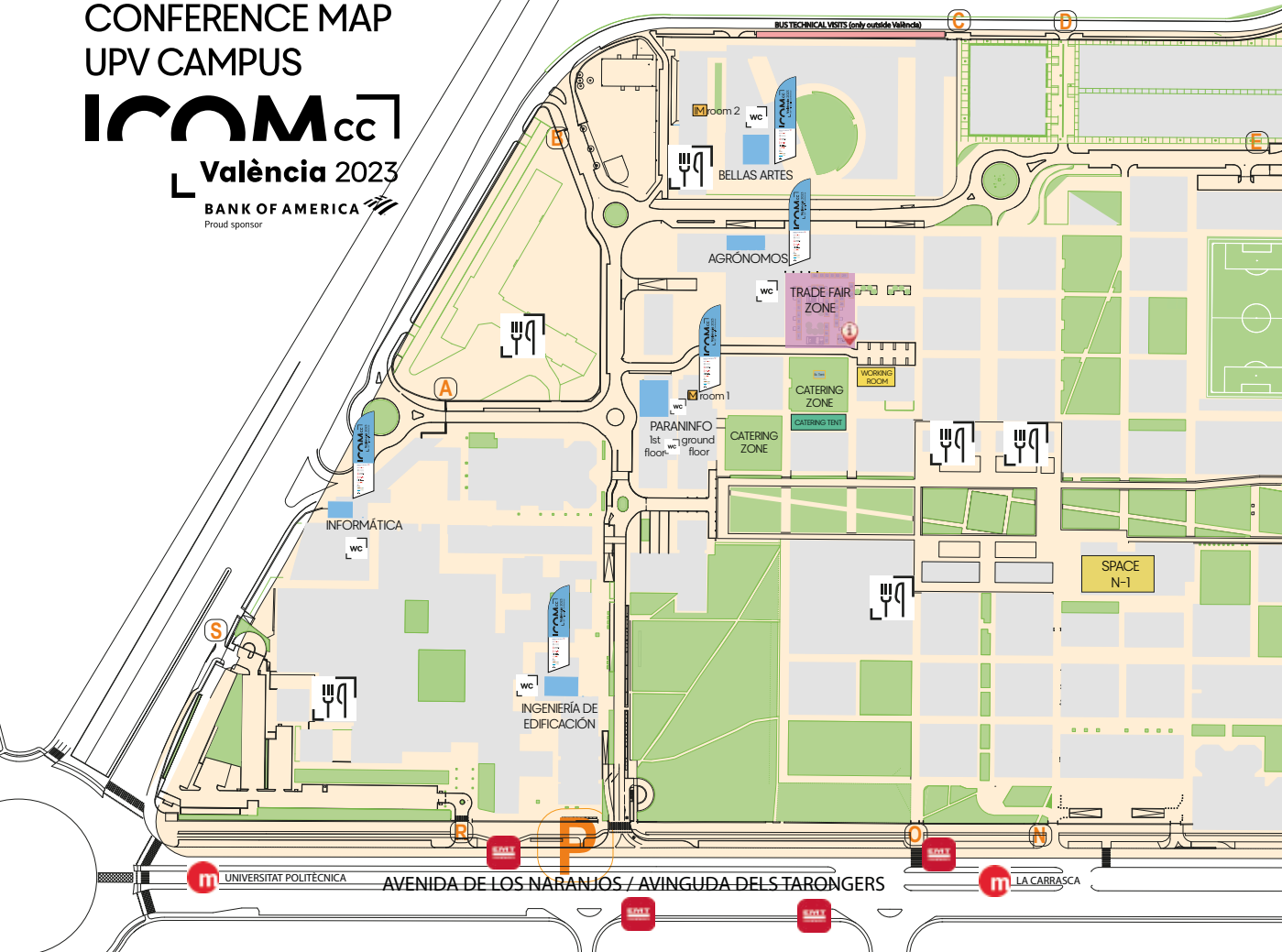
# GENERAL CONFERENCE MAP UPV CAMPUS

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### València 2023

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WORKING GROUP SESSIONS VENUES



INFO POINT

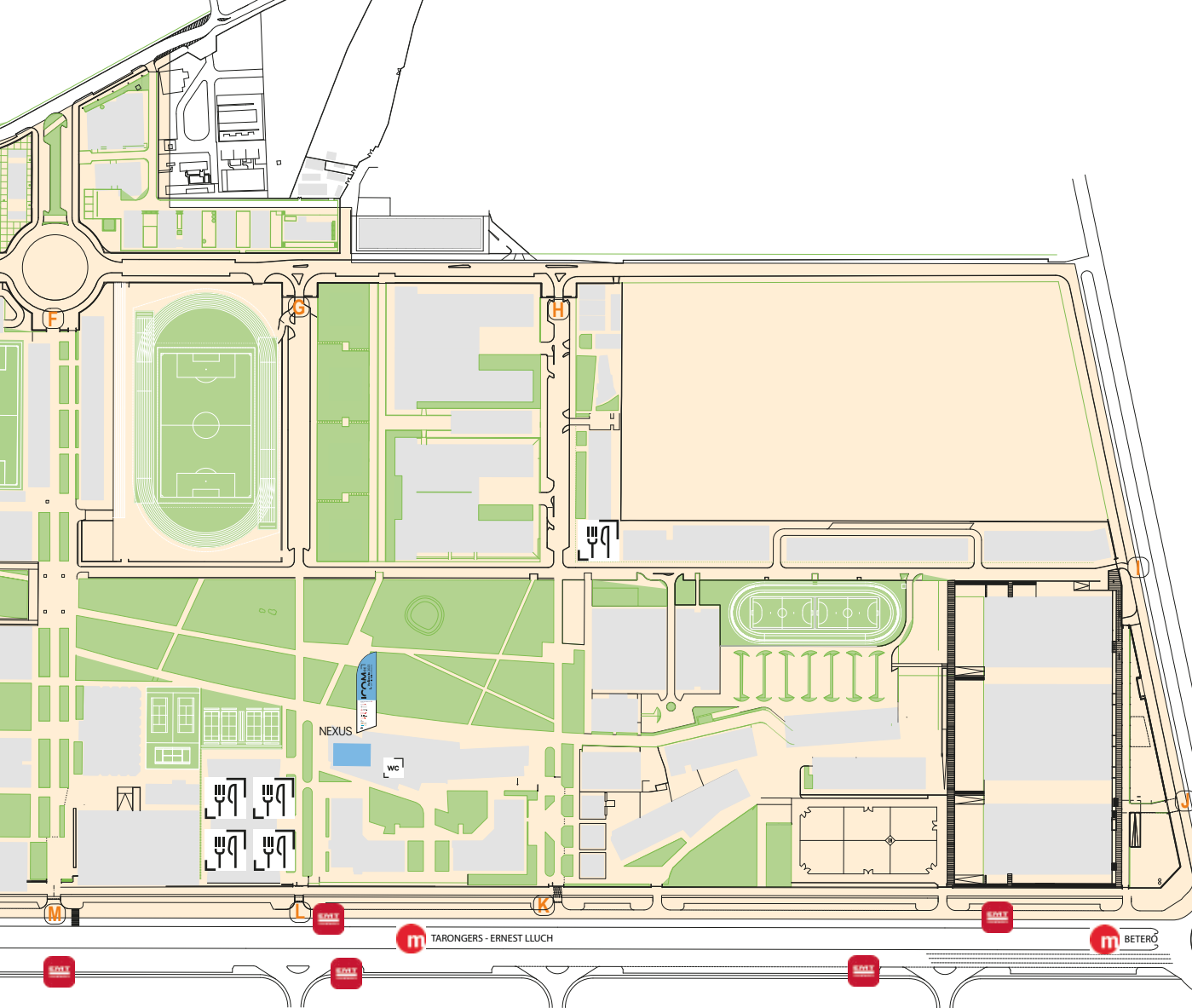


UNDERGROUND STATION



BUS STATION





CANTEENS IN THE UPV CAMPUS
 wc TOILETTES

# DETAIL CONFERENCE MAP

## ICOM cc

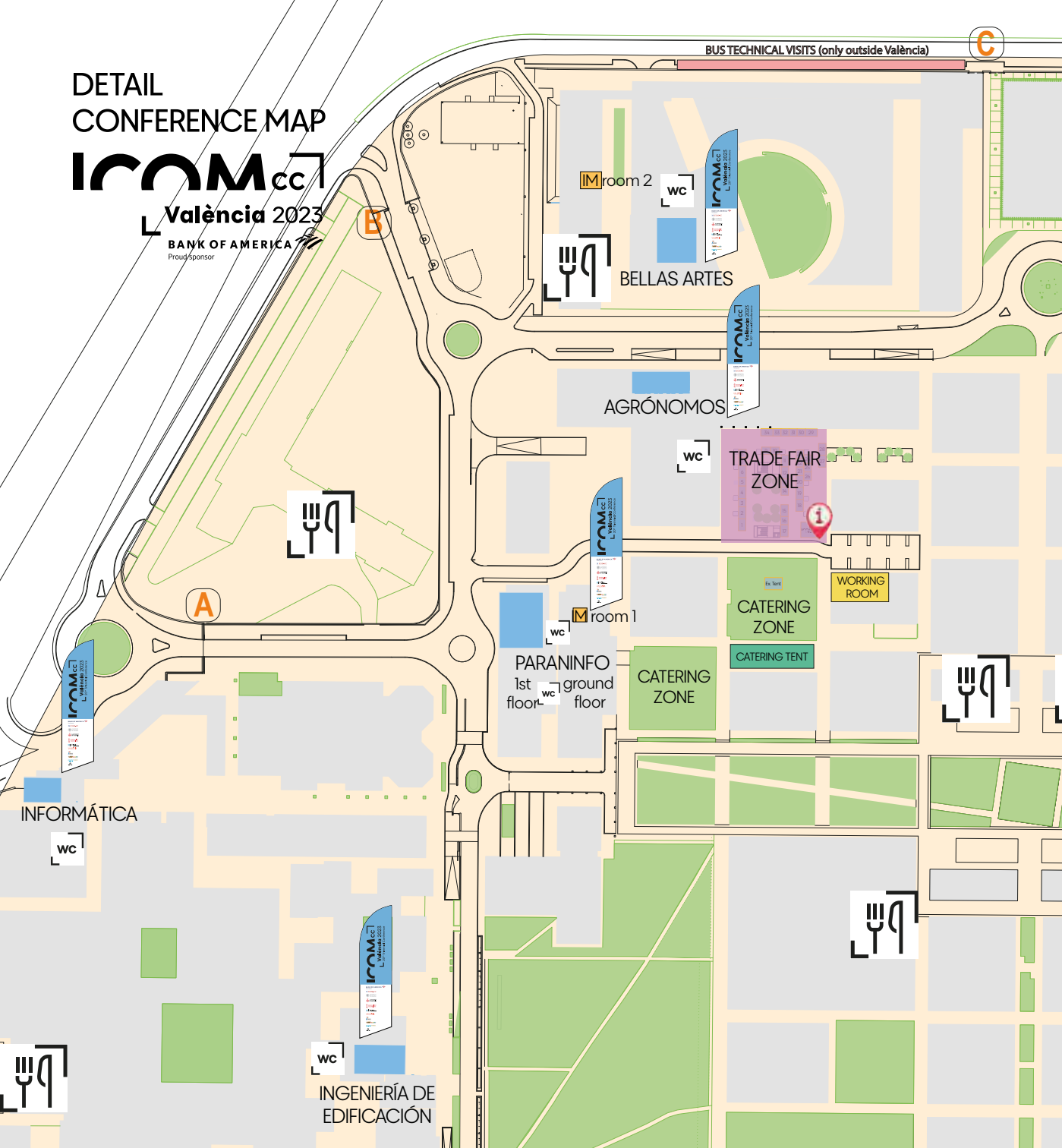
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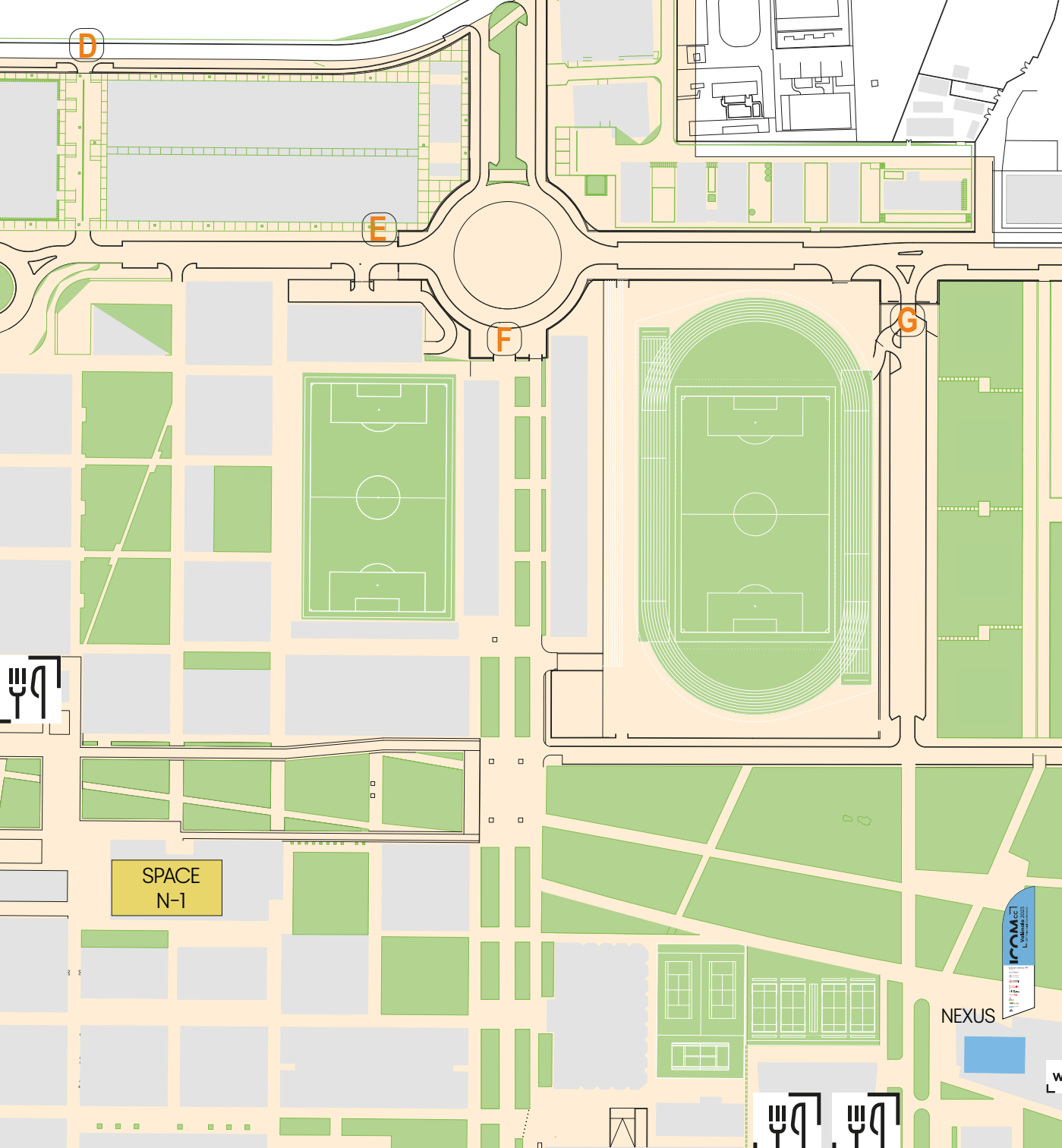
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BUS TECHNICAL VISITS (only outside València)

C





D

E

F

G

SPACE  
N-1

NEXUS

ICAM  
Landscape Architecture



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I SALUT LABORAL

IF YOU DETECT AN EMERGENCY

- Contact the Emergency Control Center:

**EMERGENCIES  
UPV**  
**900 924 888**

- Identify yourself
- Indicate the type of emergency
- Indicate the location of the emergency

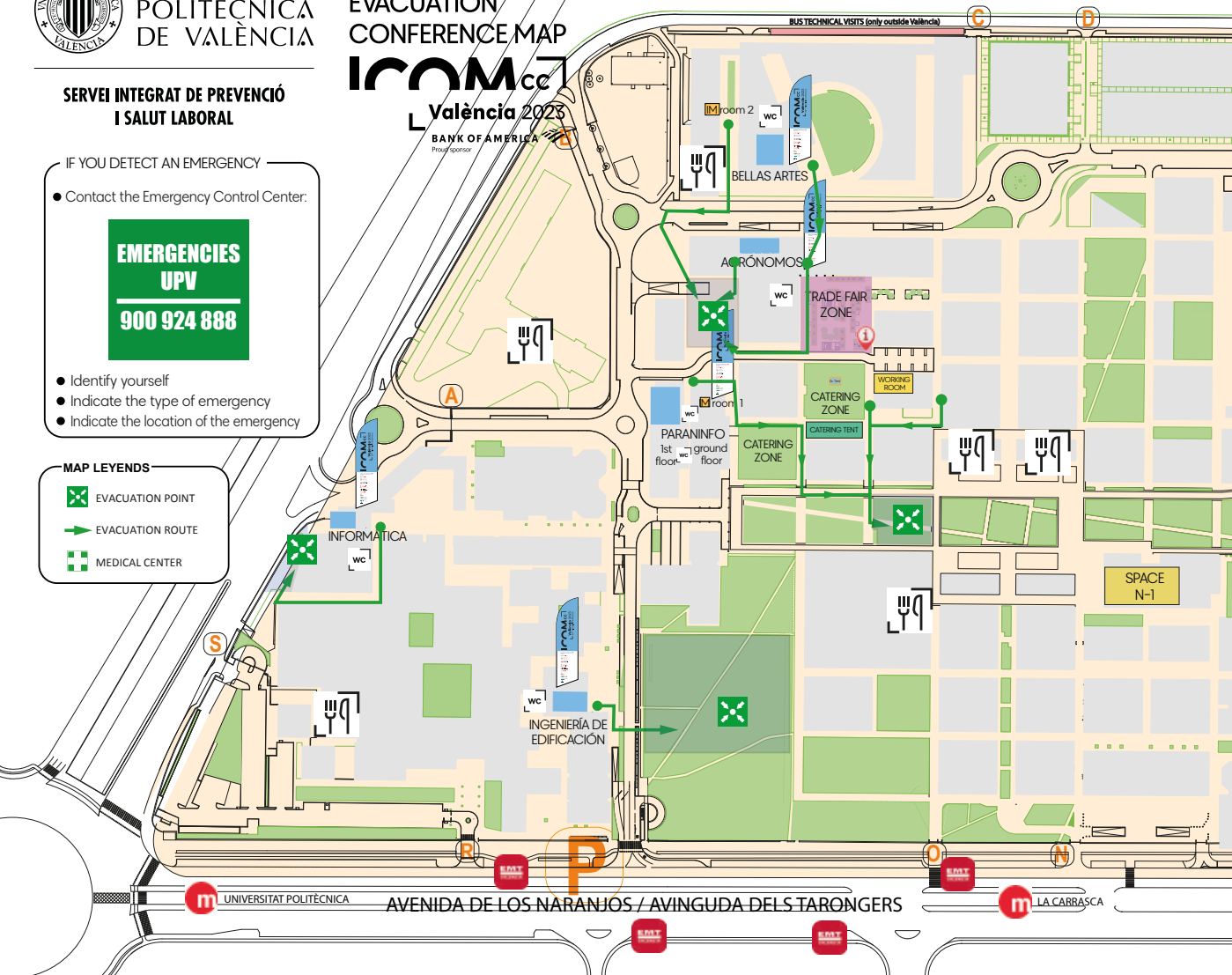
MAP LEGENDS

- EVACUATION POINT
- EVACUATION ROUTE
- MEDICAL CENTER

EVACUATION  
CONFERENCE MAP

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INFO POINT



UNDERGROUND STATION



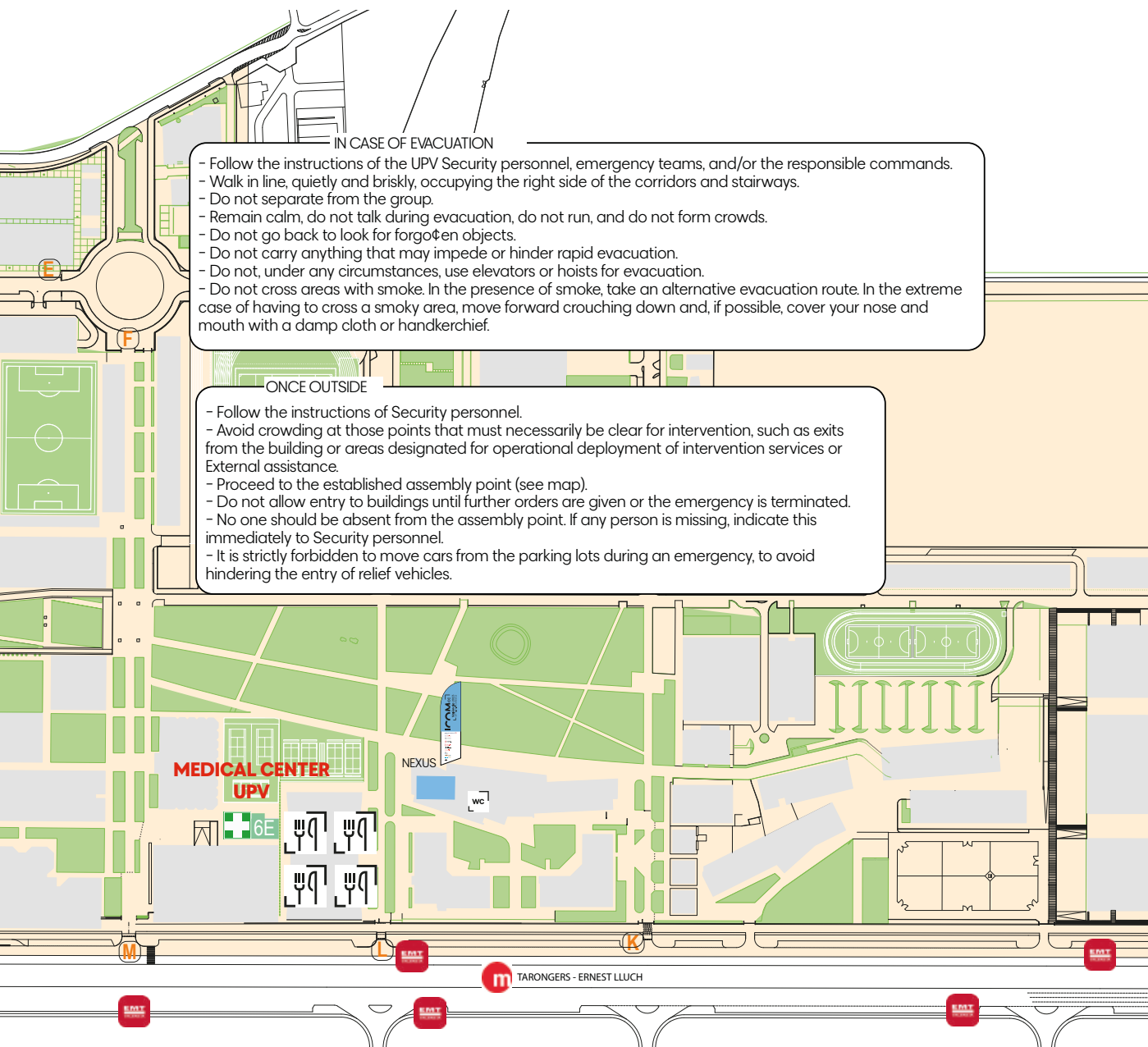
BUS STATION

#### IN CASE OF EVACUATION

- Follow the instructions of the UPV Security personnel, emergency teams, and/or the responsible commands.
- Walk in line, quietly and briskly, occupying the right side of the corridors and stairways.
- Do not separate from the group.
- Remain calm, do not talk during evacuation, do not run, and do not form crowds.
- Do not go back to look for forgotten objects.
- Do not carry anything that may impede or hinder rapid evacuation.
- Do not, under any circumstances, use elevators or hoists for evacuation.
- Do not cross areas with smoke. In the presence of smoke, take an alternative evacuation route. In the extreme case of having to cross a smoky area, move forward crouching down and, if possible, cover your nose and mouth with a damp cloth or handkerchief.

#### ONCE OUTSIDE

- Follow the instructions of Security personnel.
- Avoid crowding at those points that must necessarily be clear for intervention, such as exits from the building or areas designated for operational deployment of intervention services or External assistance.
- Proceed to the established assembly point (see map).
- Do not allow entry to buildings until further orders are given or the emergency is terminated.
- No one should be absent from the assembly point. If any person is missing, indicate this immediately to Security personnel.
- It is strictly forbidden to move cars from the parking lots during an emergency, to avoid hindering the entry of relief vehicles.



# OVERVIEW PROGRAMME: Monday 18th September

VENUE	PALAU DE LES ARTS
08:00 to 09:30	SIGN-IN
09:30 to 10:30	ICOM-CC VALENCIA 2023 Welcome + Opening Ceremony
10:30 to 11:30	<b>ICOM-CC General Assembly I</b> Report from Chair Report from Treasurer Report from Liaison <b>Stichting ICOM-CC FUND</b> Introduced by: Tirza Mol and Louise Wijnberg
	11:30 to 12:15 : COFFEE
12:15 to 13:15	<b>ICOM-CC TRIENNIAL LECTURE</b> Introduced by: Janet Bridgland <b>The challenges of conserving cultural heritage in conflict zones</b> Luis Monreal
	13:15 to 15:00 : LUNCH

15:00  
to  
16:00

KEYNOTE LECTURE

**Towards a Sustainable Past**

Introduction by:

**Emily Williams**

Keynote:

**Sophia Labadi**

16:10  
to  
17:45

PANEL DISCUSSION

**Sustainability & Conservation**

Panelists:

**Sophia Labadi**

**Anupam Sah**

**Jane Henderson**

**Abba Isa Tajani**

**Laura Melpomeni Tapini**

**Salvador Muñoz-Viñas**

17:45  
to  
18:00

CONCLUDING REMARKS

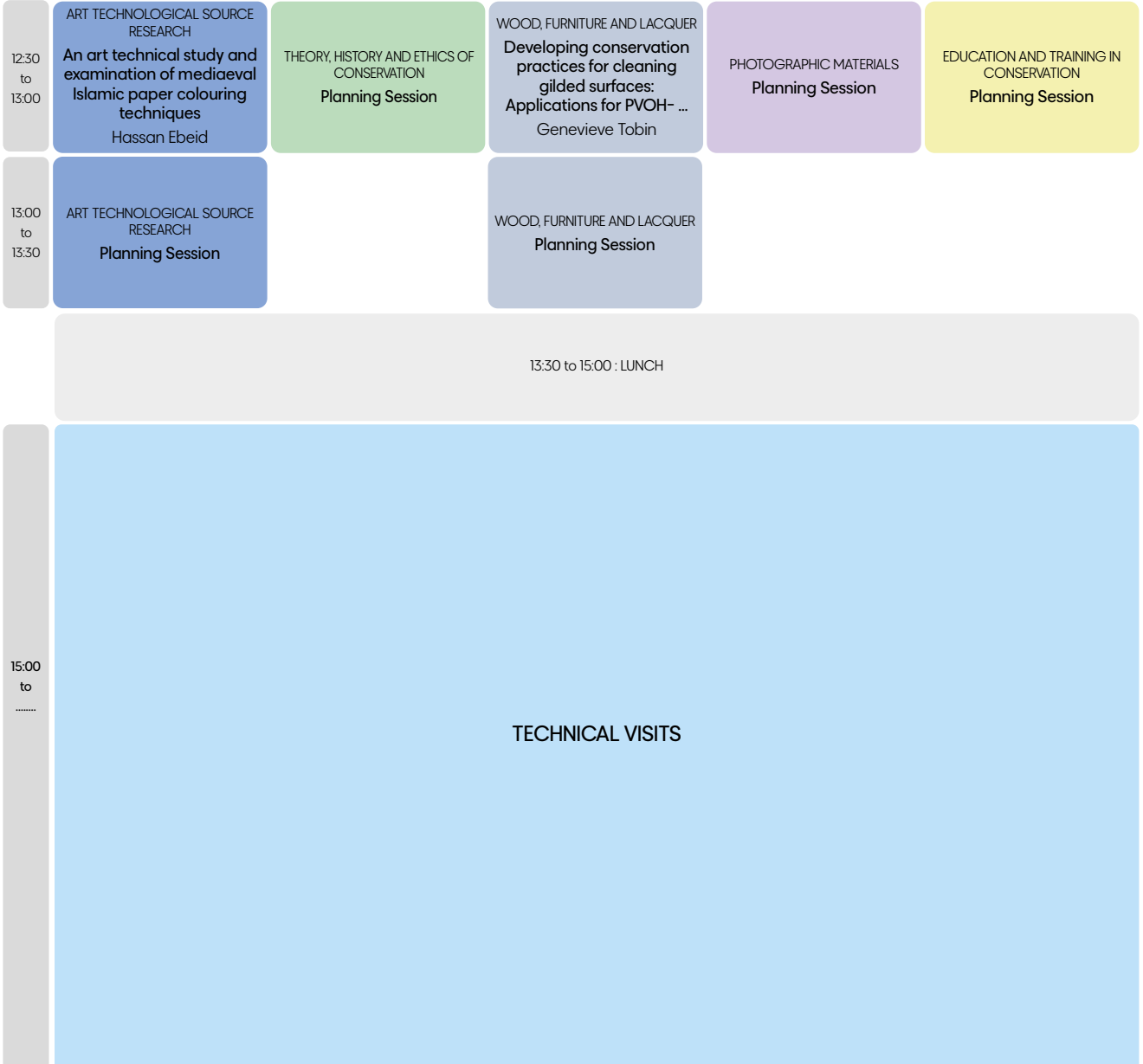
# OVERVIEW PROGRAMME: Tuesday 19th September

VENUES	BELLAS ARTES	AGRÓNOMOS	PARANINFO	INFORMÁTICA	INGENIERÍA DE EDIFICACIÓN
09:00 to 09:30	<p>PAINTINGS</p> <p><b>The Three Ps in a sustainable practice: Persistence, patience, and perseverance</b></p> <p>Amber Kerr</p>	<p>GRAPHIC DOCUMENTS</p> <p><b>Permanently bright? Predicting light-induced changes in white paper: Preliminary results</b></p> <p>Marie Kern</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>The road to a national plan for sustainable preservation and care of collections in Denmark</b></p> <p>Jesper Stub Johnsen</p>	<p>SCULPTURE, POLYCHROMY AND ARCHITECTURAL DECORATION</p> <p><b>Planning Session</b></p>	<p>MURALS, STONE AND ROCK ART</p> <p><b>The convergent cleaning and consolidation of a Carrara marble monument</b></p> <p>Andrew Thorn</p>
09:30 to 10:00	<p>PAINTINGS</p> <p><b>Thinking of the big picture: A practical solution for matt paint consolidation of large-scale Southeast ...</b></p> <p>Karen French</p>	<p>GRAPHIC DOCUMENTS</p> <p><b>The use of enzymatic gels in the conservation treatment of Mendelssohn's 'Green...</b></p> <p>Celine Delattre</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>Developing a collection center facility in Vestland, Norway: Challenges and perspectives</b></p> <p>Natalija Cosic</p>	<p>SCULPTURE, POLYCHROMY AND ARCHITECTURAL DECORATION</p> <p><b>From digital documentation to conservation strategies: The polychrome architect...</b></p> <p>Aidi Bao</p>	<p>MURALS, STONE AND ROCK ART</p> <p><b>Visualizing detachments in the wall paintings in Qutan Temple, Qinghai Province: New technology</b></p> <p>Niu Heqiang</p>
10:00 to 10:30	<p>PAINTINGS</p> <p><b>Frans Pourbus and Louis XIII at LACMA: A possible early example of an artist transfer</b></p> <p>Gerrit Albertson</p>	<p>GRAPHIC DOCUMENTS</p> <p><b>Digitisation of art on paper: Attempting to represent materiality in the works of Ray ...</b></p> <p>Fiona Mc Lees</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>A climate balancing act: Negotiating environmental conditions for loans between different climate...</b></p> <p>Margarita Villanueva</p>	<p>SCULPTURE, POLYCHROMY AND ARCHITECTURAL DECORATION</p> <p><b>Historical casts as a valuable witness for art historical research and sustainable conservation ...</b></p> <p>Judy de Roy</p>	<p>MURALS, STONE AND ROCK ART</p> <p><b>Techniques of wall paintings in the Sakyamuni Temple, Mangyu, Ladakh</b></p> <p>Sreekumar Menon</p>
10:30 to 11:00 : COFFEE					
11:00 to 11:30	<p>PAINTINGS</p> <p><b>Stress-strain behavior of gelatin, sturgeon glue, and methylcellulose at fluctuating relative hum...</b></p> <p>Karolina Soppa</p>	<p>GRAPHIC DOCUMENTS</p> <p><b>Original or fake? Investigating the provenance of a historic map</b></p> <p>Jasna Malešič</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>Updating the Netherlands' Archives Act: Regulations and sustainability</b></p> <p>Gabrielle Beentjes</p>	<p>SCULPTURE, POLYCHROMY AND ARCHITECTURAL DECORATION</p> <p><b>Uncovering forgotten ecclesiastical art: The case of Jérôme Duquesnoy's polychromed Sacrament ...</b></p> <p>Camille de Clercq</p>	<p>MURALS, STONE AND ROCK ART</p> <p><b>Innovating traditional recipes: Sustainable watercolour formulas for retouching wall ...</b></p> <p>Sophie Prévôt</p>
11:30 to 12:00	<p>PAINTINGS</p> <p><b>Assessment of acidity and salinity of hydrosensitive painted surfaces: Reliable pH and conductivity ...</b></p> <p>Elena Aguado</p>	<p>GRAPHIC DOCUMENTS</p> <p><b>Planning Session</b></p>	<p>PREVENTIVE CONSERVATION</p> <p><b>The necessity for new climate guidelines for cultural heritage in South Korea</b></p> <p>Seojin Kim</p>	<p>SCULPTURE, POLYCHROMY AND ARCHITECTURAL DECORATION</p> <p><b>Red glazes from brazilwood dye: Findings in late medieval polychromy</b></p> <p>Elisabeth Taube</p>	<p>MURALS, STONE AND ROCK ART</p> <p><b>Change and continuity: Significance and physical history in the conservation of 16th-century Great ...</b></p> <p>Jennifer Herrick Porter</p>
12:00 to 12:30	<p>PAINTINGS</p> <p><b>Nanomechanics of linen canvases treated with novel nanocellulose-based materials</b></p> <p>Ida Høj Madsen</p>		<p>PREVENTIVE CONSERVATION</p> <p><b>Reviewing processes, relaxing parameters: On-collection climate research at the Kunsts...</b></p> <p>Nina Quabeck</p>		<p>MURALS, STONE AND ROCK ART</p> <p><b>Stuck like glue: Wood tar as a medieval stone adhesive</b></p> <p>Bettina Ebert</p>
12:30 to 14:00 : LUNCH					

14:00 to 14:30	<p>PAINTINGS</p> <p><b>Recycling: The materials of Jan Schoonhoven's reliefs</b></p> <p>Inez van der Werf</p>	<p>DOCUMENTATION</p> <p><b>Planning Session</b></p>	<p>PREVENTIVE CONSERVATION</p> <p><b>A comparison of preservation metrics expressing mechanical, chemical and biological ...</b></p> <p>Annelies Cosaert</p>	<p>OBJECTS FROM INDIGENOUS AND WORLD CULTURES</p> <p><b>Maguey paper manufacture: Reproduction of the pre-Hispanic technique</b></p> <p>Itzel Sánchez Alonso</p>	<p>MURALS, STONE AND ROCK ART</p> <p><b>Three-dimensionality in Palaeolithic cave art: The use of natural rock shapes as an artistic technique ...</b></p> <p>Raquel Asiaín</p>
14:30 to 15:00	<p>PAINTINGS</p> <p><b>Richard Bergh's "Konsträrsförbundets styrelse": Painting techniques in a contempor...</b></p> <p>Luis Fernando Cáceres Jara</p>	<p>DOCUMENTATION</p> <p><b>Non-invasive imaging systems as tools for evaluating treatments: The case of 'Bathers' by Henri ...</b></p> <p>Anne e Ortiz Miranda</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>Ambient temperature and humidity field simulation for environmental monitoring of museum ...</b></p> <p>Ming Tang</p>	<p>OBJECTS FROM INDIGENOUS AND WORLD CULTURES</p> <p><b>Moving toward sustainable conservation: Experience of the Museum of Archeology and ...</b></p> <p>Ana Carolina Delgado</p>	<p>MURALS, STONE AND ROCK ART</p> <p><b>Planning Session</b></p>
15:00 to 15:30	<p>PAINTINGS</p> <p><b>Selective cracks: Mapping damage from pigment-medium interaction in three ...</b></p> <p>Laura Fuster-López</p>	<p>DOCUMENTATION</p> <p><b>Reconstructing silk textiles with a 3D virtual loom</b></p> <p>Mar Gaitán</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>Opto-technical monitoring and hygrothermal simulation of cultural heritage as a tool for ...</b></p> <p>Kristina Holl</p>	<p>OBJECTS FROM INDIGENOUS AND WORLD CULTURES</p> <p><b>Sustaining Acoma textile traditions</b></p> <p>Marina Kastan</p>	<p>NATURAL HISTORY COLLECTIONS</p> <p><b>Planning Session</b></p>
15:30 to 16:00 : COFFEE					
16:00 to 16:30	<p>PAINTINGS</p> <p><b>Monitoring the deformation of a historic 16th-century wooden panel painting: Effect ...</b></p> <p>Delphine Jullien</p>	<p>DOCUMENTATION</p> <p><b>Re-contextualisation of museum objects using 3D scanning technology for rematerialisation, reality ...</b></p> <p>Rashmi Gajare</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>Developing a free web-based tool using the ABC Method to support sustainable risk ...</b></p> <p>Carla Coelho</p>	<p>OBJECTS FROM INDIGENOUS AND WORLD CULTURES</p> <p><b>Sustainable conservation of Loong: The world's oldest processional dragon</b></p> <p>Holly Jones-Amin</p>	<p>LEATHER AND RELATED MATERIALS</p> <p><b>Natural fungicides: A solution for fungus prevention in the preservation of leather-...</b></p> <p>Nitin Kumar</p>
16:30 to 17:00	<p>PAINTINGS</p> <p><b>From purple to brown: Using degradation products in reconstructions of a complex small ...</b></p> <p>Jessica Carter</p>	<p>DOCUMENTATION</p> <p><b>Display and utilization of X-ray computed tomography data from the Sword of Liao, King of Wu</b></p> <p>Yan Wen</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>Modelling and rapid assessment of risks to contemporary art collections displayed in ...</b></p> <p>Irene Karsten</p>	<p>OBJECTS FROM INDIGENOUS AND WORLD CULTURES</p> <p><b>Decolonizing the museum and conservation by revitalizing traditional knowledge and know-how</b></p> <p>Lucie Monot</p>	<p>LEATHER AND RELATED MATERIALS</p> <p><b>Five biblical figures on gilt leather: Study, conservation and dating</b></p> <p>Celine Bonnot-Diconne</p>
17:00 to 17:30	<p>PAINTINGS</p> <p><b>Planning Session</b></p>		<p>PREVENTIVE CONSERVATION</p> <p><b>Developing a collection-wide, object-focused risk assessment: From COVID...</b></p> <p>Paul Garside</p>	<p>OBJECTS FROM INDIGENOUS AND WORLD CULTURES</p> <p><b>Ontology and knowing: A framework for conserving a rare musical instrument within and beyond the ...</b></p> <p>Rosie Cook</p>	<p>LEATHER AND RELATED MATERIALS</p> <p><b>Modular gravity-based suspension system for gilt leather wall hangings</b></p> <p>Godried Brands</p>
17:30 to 18:00			<p>PREVENTIVE CONSERVATION</p> <p><b>Optimising the protection of the Kröller-Müller Museum's wax-resin-lined van Gogh paintings ...</b></p> <p>Kerstin Kracht</p>	<p>OBJECTS FROM INDIGENOUS AND WORLD CULTURES</p> <p><b>Planning Session</b></p>	<p>LEATHER AND RELATED MATERIALS</p> <p><b>Planning Session</b></p>

# OVERVIEW PROGRAMME: Wednesday 20th September

VENUES	BELLAS ARTES	AGRÓNOMOS	PARANINFO	INFORMÁTICA	INGENIERÍA DE EDIFICACIÓN
09:00 to 09:30	<p>PAINTINGS</p> <p><b>Rembrandt's eyes</b></p> <p>Jorgen Wadum</p>	<p>THEORY, HISTORY AND ETHICS OF CONSERVATION</p> <p><b>'Reflexive autoethnography': Subjectivity, emotion and multiple perspectives ...</b></p> <p>Jane Henderson</p>	<p>WOOD, FURNITURE AND LACQUER</p> <p><b>Unravelling a 17th-century prison escape: The quest to identify the original Hugo Grotius bookchest</b></p> <p>Marta Domínguez-Delmás</p>	<p>PHOTOGRAPHIC MATERIALS</p> <p><b>Carl August Steinheil's pioneering daguerreotypes: Non-destructive investigation ...</b></p> <p>Marisa Pamplona</p>	<p>EEDUCATION AND TRAINING IN CONSERVATION</p> <p><b>Developing teaching strategies based on global initiatives</b></p> <p>Rebecca Ploeger</p>
09:30 to 10:00	<p>PAINTINGS</p> <p><b>A Valencian masterpiece in Utrecht: Technical analysis of a painting by Joan Reixach</b></p> <p>Marya Albrecht</p>	<p>THEORY, HISTORY AND ETHICS OF CONSERVATION</p> <p><b>Assembling a sustainable past: The role of conservation, expertise, and institutions in ...</b></p> <p>Caitlin O'Grady</p>	<p>WOOD, FURNITURE AND LACQUER</p> <p><b>Solarisation treatment on insect-infested wooden artefacts in Nigerian museums: A case study</b></p> <p>Ogechukwu Okpalanozie</p>	<p>PHOTOGRAPHIC MATERIALS</p> <p><b>Identification of early color photographs of Ducos du Hauron in Lille Museum</b></p> <p>Clotilde Boust</p>	<p>EDUCATION AND TRAINING IN CONSERVATION</p> <p><b>An interdisciplinary approach: The MA program in Art History and Conservation of Buddhist ...</b></p> <p>Lori Wong</p>
10:00 to 10:30	<p>PAINTINGS</p> <p><b>Different values at stake: Decision-making in the conservation of religious painting ensembles</b></p> <p>Marjolein Hupkes</p>	<p>THEORY, HISTORY AND ETHICS OF CONSERVATION</p> <p><b>Needlewomen, gender notions, and the occupation of textile conservation</b></p> <p>Sarah Scaturro</p>	<p>WOOD, FURNITURE AND LACQUER</p> <p><b>Conservation of the Qianlong-era red sandalwood pagoda in the Hall of Mental Cultivat...</b></p> <p>Yangfan Xie</p>	<p>PHOTOGRAPHIC MATERIALS</p> <p><b>A characterisation of photo linen: Defining an atypical gelatine silver developing-out material</b></p> <p>Kayleigh Kunst-van der G.</p>	<p>EDUCATION AND TRAINING IN CONSERVATION</p> <p><b>Planting the seeds of conservation: Sustaining the past by investing in our future</b></p> <p>Ellen Chase</p>
10:30 to 11:00 : COFFEE					
11:00 to 11:30	<p>ART TECHNOLOGICAL SOURCE RESEARCH</p> <p><b>The materials and techniques used by Joan Miró: A study of the historical sources</b></p> <p>Elisabet Serrat</p>	<p>THEORY, HISTORY AND ETHICS OF CONSERVATION</p> <p><b>Wholeness and heritage: Medieval polychromy and loss compensation in Scandinavia</b></p> <p>Noëlle Streeton</p>	<p>WOOD, FURNITURE AND LACQUER</p> <p><b>Restoration and protection of the Qing Dynasty Coromandel lacquer screens</b></p> <p>Ying Zhu</p>	<p>PHOTOGRAPHIC MATERIALS</p> <p><b>Size matters while navigating change: The reprinting of Rineke Dijkstra's Beach Portraits</b></p> <p>Monica Marchesi</p>	<p>EDUCATION AND TRAINING IN CONSERVATION</p> <p><b>Developing empathy in undergraduate conservation students through basketry</b></p> <p>Nina Owczarek</p>
11:30 to 12:00	<p>ART TECHNOLOGICAL SOURCE RESEARCH</p> <p><b>The variability of yellow chromate pigments in Czech paintings</b></p> <p>Václava Antuskova</p>	<p>THEORY, HISTORY AND ETHICS OF CONSERVATION</p> <p><b>The power of creativity in nurturing sustainable development</b></p> <p>Ricardo Triães</p>	<p>WOOD, FURNITURE AND LACQUER</p> <p><b>Lai rod nam: Thai lacquer decoration at the wood court of King Sanphet VIII, Wat Sai</b></p> <p>Radchada Buntem</p>	<p>PHOTOGRAPHIC MATERIALS</p> <p><b>Thinking outside the box: Local and sustainable solutions for photographic enclosures in Lebanon</b></p> <p>Rachel Tabet</p>	<p>EDUCATION AND TRAINING IN CONSERVATION</p> <p><b>A sustainable future for endogenous conservation in the Democratic Republic of the Congo</b></p> <p>Muriel Verbeeck</p>
12:00 to 12:30	<p>ART TECHNOLOGICAL SOURCE RESEARCH</p> <p><b>Varnish technology during the 17th and 18th centuries: The introduction of shellac for wood coatings</b></p> <p>Stephan Zumbuhl</p>	<p>THEORY, HISTORY AND ETHICS OF CONSERVATION</p> <p><b>Monument restoration and social issues in Argentina</b></p> <p>Virginia Fernanda Gonzalez</p>	<p>WOOD, FURNITURE AND LACQUER</p> <p><b>A multi-analytical approach to the characterization of Chinese yellow and green...</b></p> <p>Julie Chang</p>	<p>PHOTOGRAPHIC MATERIALS</p> <p><b>Sustainable reversible mountings for displaying and storing large-format photography at M+...</b></p> <p>Marta Garcia Celma</p>	<p>EDUCATION AND TRAINING IN CONSERVATION</p> <p><b>Cultural heritage at risk due to climate change: Challenges for conservation education and ...</b></p> <p>Yasunori Matsuda</p>



# OVERVIEW PROGRAMME: Thursday 21st September

VENUES	BELLAS ARTES	AGRÓNOMOS	PARANINFO	INFORMÁTICA	INGENIERÍA DE EDIFICACIÓN
09:00 to 09:30	MODERN MATERIALS AND CONTEMPORARY ART <b>Eternal life for Land Art</b> Lydia Beerkens	THEORY, HISTORY AND ETHICS OF CONSERVATION <b>Wax-resin lined or not? The transition from glue-paste lining to wax-resin lining at the ...</b> Mireille te Marvelde	SCIENTIFIC RESEARCH <b>Planning Session</b>	TEXTILES <b>To wash away or stay away: A controlled study of the fastness of indigo carmine dyes</b> Laura Garcia-Vedrenne	ARCHEOLOGICAL MATERIALS AND SITES <b>How studying ethnographic accounts of pottery firing assists in determining deterioration...</b> Holly Jones-Amin
09:30 to 10:00	MODERN MATERIALS AND CONTEMPORARY ART <b>Articulating the intent in conservation: (Re)collecting and (re)creating 'Blikk' (1970–2022)</b> Jina Chang	THEORY, HISTORY AND ETHICS OF CONSERVATION <b>Gallery tone: The preference for tinted varnishes in the Mauritshuis and their ...</b> Paul Kisner	SCIENTIFIC RESEARCH <b>Using digital capture and multi-criteria decision analysis to rank the impact of cleaning on feather ...</b> Lisa Elkin	TEXTILES <b>Natural surfactants: A sustainable alternative for washing historic textiles</b> Rini Hazel Templeton	ARCHEOLOGICAL MATERIALS AND SITES <b>Study and application of polymeric bandages in archaeological conservation</b> Dawa Shen
10:00 to 10:30	MODERN MATERIALS AND CONTEMPORARY ART <b>Repainting an outdoor sculpture by Damien Cabanes: Technical and ethical issues for cons...</b> Clementine Bollard	THEORY, HISTORY AND ETHICS OF CONSERVATION <b>Death re-enlightened: Conservation of Frederik Ruysch's wet anatomical preparations – The Remb...</b> Andries van Dam	SCIENTIFIC RESEARCH <b>DISCOLL – A research application for modeling the discoloration of paper-based collections</b> Yun Liu	TEXTILES <b>Combining paintings and textile conservation approaches in the treatment of a silkwork ...</b> Annabelle Camp	ARCHEOLOGICAL MATERIALS AND SITES <b>The impact of protective shelters on the megalithic structures of Malta: Looking at the past ...</b> Rosangela Faieta
10:30 to 11:00 : COFFEE					
11:00 to 11:30	MODERN MATERIALS AND CONTEMPORARY ART <b>Sustaining digital film and video art at the Museum of Modern Art</b> Amy Brost	THEORY, HISTORY AND ETHICS OF CONSERVATION <b>Changing perceptions, changing curricula: Developments in the restoration program at ...</b> Sigrid Eyb-Green	SCIENTIFIC RESEARCH <b>A novel method for paper durability evaluation based on gas chromatography-mass spectrometry</b> Li Ding	TEXTILES <b>A vacuum of research? Examining textile vacuuming techniques</b> Awyn Rileybird	ARCHEOLOGICAL MATERIALS AND SITES <b>Efficient capture of odorous organic compounds emitted from Egyptian mummies by ...</b> Noelle Timbart
11:30 to 12:00	MODERN MATERIALS AND CONTEMPORARY ART <b>Preserving "The Preserving Machine": Sustainability in conservation of contemporary art</b> Saara Peisa	THEORY, HISTORY AND ETHICS OF CONSERVATION <b>Brief history of the first conservation laboratory in Türkiye: The Kimyahane (House of Chemistry)</b> Vildan Yarlıga	SCIENTIFIC RESEARCH <b>Dry methylcellulose Foams: Investigation of simple foaming and drying methods for applications ...</b> Sophie Bunz	TEXTILES <b>Research on styles of archaeological costumes during restoration</b> Shujuan Wang	ARCHEOLOGICAL MATERIALS AND SITES <b>Planning Session</b>
12:00 to 12:30	MODERN MATERIALS AND CONTEMPORARY ART <b>The future of the past: Preservation of 'Gertrude Stein', a robot sculpture by Nam June Paik</b> Michelle Vergeer	THEORY, HISTORY AND ETHICS OF CONSERVATION <b>Co-creation and partnership as keys to embed environmentally sustainable practices in ...</b> Marina Herriges	SCIENTIFIC RESEARCH <b>Nascent oxygen innovation in art conservation: Cold atmospheric pressure plasma-generated ...</b> Tomas Markevicius	TEXTILES <b>Understanding old treatments: Oseberg textile artworks studied from a conservation ...</b> Hana Lukesova	WET ORGANIC ARCHEOLOGICAL MATERIALS <b>Wet archaeological leather conservation: A survey of contemporary practice in the Nordic ...</b> Ellen Randerz
12:30 to 14:00 : LUNCH					

14:00 to 14:30	<p>MODERN MATERIALS AND CONTEMPORARY ART</p> <p><b>Forever elastic? Comparing the effects of cold, cool and anoxia on the preservation of rubber</b></p> <p>Olivia van Rooijen</p>	<p>PHOTOGRAPHIC MATERIALS</p> <p><b>Conservation in support of access: The Johnson Publishing Company photo archive</b></p> <p>Krista Lough</p>	<p>SCIENTIFIC RESEARCH</p> <p><b>Fixed to last: The response of organic adhesives to changes in humidity</b></p> <p>Amarilli Rava</p>	<p>TEXTILES</p> <p><b>1000-year-old story told over 70 metres: A multidisciplinary approach for the future conservation..</b></p> <p>Cécilia Gauvin</p>	<p>WET ORGANIC ARCHEOLOGICAL MATERIALS</p> <p><b>Salt efflorescence on leather objects from the Vasa ship</b></p> <p>Johanna Sandström</p>
14:30 to 15:00	<p>MODERN MATERIALS AND CONTEMPORARY ART</p> <p><b>Cleaning methods for 3D-printed polyamide-12 artworks made by selective laser sintering</b></p> <p>Marieke Kruijthof</p>	<p>PHOTOGRAPHIC MATERIALS</p> <p><b>Developing an innovative, future-oriented knowledge infrastructure for the conservation and ...</b></p> <p>Clara Waldthausen</p>	<p>SCIENTIFIC RESEARCH</p> <p><b>Enrichment and detection of silk residues based on immunological techniques</b></p> <p>Hailing Zheng</p>	<p>TEXTILES</p> <p><b>Planning Session</b></p>	<p>WET ORGANIC ARCHEOLOGICAL MATERIALS</p> <p><b>Non-destructive dendrochronology: Analysis of the influence of conservation agents in ...</b></p> <p>Ingrid Stelzner</p>
15:00 to 15:30	<p>MODERN MATERIALS AND CONTEMPORARY ART</p> <p><b>The blue wall reliefs by Yves Klein in the Gelsenkirchen Music Theater (1957–1959): ...</b></p> <p>Rabea Blasczyk</p>	<p>PHOTOGRAPHIC MATERIALS</p> <p><b>The Gevaert sample collection in FOMU: Research and database</b></p> <p>Thomas Jenné</p>		<p>GLASS AND CERAMICS</p> <p><b>Planning Session</b></p>	<p>WET ORGANIC ARCHEOLOGICAL MATERIALS</p> <p><b>Planning Session</b></p>
	15:30 to 16:00 : COFFEE				
16:00 to 16:30	<p>MODERN MATERIALS AND CONTEMPORARY ART</p> <p><b>Out of the blue, into the future: Conservation as a conceptual continuation of the artwork</b></p> <p>Bascha Stabik</p>	<p>EDUCATION AND TRAINING IN CONSERVATION</p> <p><b>Facelifts &amp; Makeovers: Educating a larger audience about the mysteries and challenges ...</b></p> <p>Sabrina Meloni</p>	<p>METALS</p> <p><b>Planning Session</b></p>	<p>GLASS AND CERAMICS</p> <p><b>Dilemmas and strategies for the conservation of tiled surfaces: A case for tilework in Bidar, India</b></p> <p>Maninder Singh Gill</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>Early recovery after floods for large collections: Towards a toolbox for quicker resilience</b></p> <p>Francoise Collanges</p>
16:30 to 17:00	<p>MODERN MATERIALS AND CONTEMPORARY ART</p> <p><b>Planning Session</b></p>	<p>EDUCATION AND TRAINING IN CONSERVATION</p> <p><b>Artwork, budget, sustainability and attractiveness: A board game designed for ...</b></p> <p>Yuhui Liu</p>	<p>METALS</p> <p><b>Conserving church bells: Answering for whom the bells toll</b></p> <p>Nancy Odegaard</p>	<p>GLASS AND CERAMICS</p> <p><b>Corrosion characteristics of Tang Jun ware glaze in Tang Dynasty from Lushan Kiln, Henan, China</b></p> <p>Zhimin Li</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>Total immersion – Learnings from a catastrophic gallery flood</b></p> <p>Julian Bickersteth</p>
17:00 to 17:30		<p>EDUCATION AND TRAINING IN CONSERVATION</p> <p><b>Do touch that dial! Experimental learning as a tool in time-based media art conservation training</b></p> <p>Evelyne Snijders</p>	<p>METALS</p> <p><b>Conservation of the gilded repoussé surfaces at Seto Machindranath Temple in Kathmandu, Nepal</b></p> <p>Chetan Pandey</p>	<p>GLASS AND CERAMICS</p> <p><b>Mirrored with molten lead: Convex mirror glass through the ages</b></p> <p>Gerhard Eggert</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>Xerophilic fungi in an artist studio museum: A preventive conservation framework and the risk ...</b></p> <p>Camilla Jul Bastholm</p>
17:30 to 18:00			<p>METALS</p> <p><b>Assessing and predicting sustainability for maintaining silver collections</b></p> <p>David Thickeš</p>	<p>GLASS AND CERAMICS</p> <p><b>Tiffany Studios' Hartwell Memorial Window: Innovations in glass and conservation engineering</b></p> <p>Rachel Sabino</p>	<p>PREVENTIVE CONSERVATION</p> <p><b>Planning Session</b></p>
19:30 to 22:30	<p><b>CONFERENCE DINNER</b></p> <p>(LAS ARENAS HOTEL)</p>				

OVERVIEW PROGRAMME: Friday 22nd September

VENUE	NEXUS
09:00 to 10:30	<p><b>Museum as Influencers: The Agency of Conservation and Conservators</b></p> <p>Introduced by Stephanie de Roemer</p> <p>Statements by</p> <p><b>ICOM-CC:</b> Kate Seymour, Chair</p> <p><b>IIC:</b> Julian Bickersteth, President</p> <p><b>ICCROM:</b> José Luiz Pedersoli, Jr, Unit Manager, Strategic Planning</p> <p>ICOM-CC preliminary feedback on the <b>ICOM Action plan for Sustainable Development:</b> presentation of survey results.</p> <p>Coordinated by Stephanie de Roemer</p>
	10:30 to 11:00 : COFFEE
11:00 to 12:30	<p><b>Discussion on ICOM Action Plan for Sustainable Development</b></p> <p>Moderated by Stephanie de Roemer and Vinod Daniel</p> <p>Open MIC question and answers</p> <p>Deffner and Johann: Prize Draw Tombola</p>
	12:30 to 14:00 : LUNCH

14:00  
to  
15:30

## **ICOM-CC Medals Ceremony**

by Emma Nardi, ICOM President

Medal 1

Medal 2

Medal 3

## **The New Museum Definition**

Introduced by:

Lauran Bonilla-Merchaw and Bruno Brulon

15:30 to 16:00 : COFFEE

16:00  
to  
17:00

## **ICOM-CC General Assembly II**

Introduced by:

Introduction to Working Group Coordinators (2023-2026)

Introduction to Directory Board (2023-2026)

Message from New Chair (2023-2026)

17:00  
to  
17:15

## **Introduction to 2026 Triennial Conference Host**

19:00  
to  
...

Farewell Reception at Caixa Forum

# FULL PROGRAMME: Tuesday 19th September



## **09:00 to 09:30**

### **PAINTINGS (BELLAS ARTES)**

The Three Ps in a sustainable practice: Persistence, patience, and perseverance  
Amber KERR, Bartosz Dajnowski

### **GRAPHIC DOCUMENTS (AGRÓNOMOS)**

Permanently bright? Predicting light-induced changes in white paper: Preliminary results  
Marie KERN, Fabienne Meyer, Georg Dietz, Giulia Vanucci, Irene Brückle, Stefan Röhrs, Thomas Prestel, Ute Henningsen

### **PREVENTIVE CONSERVATION (PARANINFO)**

The road to a national plan for sustainable preservation and care of collections in Denmark  
Jesper Stub JOHNSEN, Kristiane Strætkvern, Lise Ræder Knudsen, Signe Lillebæk

### **SCULPTURE, POLYCHROMY AND ARCHITECTURAL DECORATION (INFORMÁTICA)**

Planning Session

### **MURALS, STONE AND ROCK ART (INGENIERÍA DE EDIFICIACIÓN)**

The convergent cleaning and consolidation of a Carrara marble monument  
Andrew THORN

## **09:30 to 10:00**

### **PAINTINGS (BELLAS ARTES)**

Thinking of the big picture: A practical solution for matt paint consolidation of large-scale Southeast Asian banner paintings at the Walters Art Museum  
Karen FRENCH, Gillian Quinn

### **GRAPHIC DOCUMENTS (AGRÓNOMOS)**

The use of enzymatic gels in the conservation treatment of Mendelssohn's 'Green Books'  
Celine DELATTRE

### **PREVENTIVE CONSERVATION (PARANINFO)**

Developing a collection center facility in Vestland, Norway: Challenges and perspectives  
Natalija COSIC, Ida Areklett Garmann

### **SCULPTURE, POLYCHROMY AND ARCHITECTURAL DECORATION (INFORMÁTICA)**

From digital documentation to conservation strategies: The polychrome architectural paintings of 'Baolunge', Anhui, China  
Aidi BAO, Yaya Lin, Yu Zheng

### **MURALS, STONE AND ROCK ART (INGENIERÍA DE EDIFICIACIÓN)**

Visualizing detachments in the wall paintings in Qutan Temple, Qinghai Province: New technology  
Niu HEQIANG, Fu Youxu, Wang Wanfu, Wu Fasi

## **10:00 to 10:30**

### **PAINTINGS (BELLAS ARTES)**

Frans Pourbus and Louis XIII at LACMA: A possible early example of an artist transfer  
Gerrit ALBERTSON, Laura Maccarelli, Yosi Pozeilov

### **GRAPHIC DOCUMENTS (AGRÓNOMOS)**

Digitisation of art on paper: Attempting to represent materiality in the works of Ray Howard-Jones, a 20th century female Welsh artist  
Fiona Mc LEES

### **PREVENTIVE CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

A climate balancing act – Negotiating environmental conditions for loans between different climate zones  
Margarita VILLANUEVA, Adriana Páez Cure, Agnes Brokerhof

### **SCULPTURE, POLYCHROMY AND ARCHITECTURAL DECORATION (INFORMÁTICA)**

Historical casts as a valuable witness for art historical research and sustainable conservation treatments of sculptures

Judy DE ROY, Sam Huysmans

### **MURALS, STONE AND ROCK ART (INGENIERÍA DE EDIFICIACIÓN)**

Techniques of wall paintings in the Sakyamuni Temple, Mangyu, Ladakh

Sreekumar MENON

### **11:00 to 11:30**

#### **PAINTINGS (BELLAS ARTES)**

Stress-strain behavior of gelatin, sturgeon glue, and methylcellulose at fluctuating relative humidity

Karolina SOPPA, Stefan Zumbühl

#### **GRAPHIC DOCUMENTS (AGRÓNOMOS)**

Original or fake? Investigating the provenance of a historic map

Jasna MALEŠIĆ, Klara Retko, Lea Legan

#### **PREVENTIVE CONSERVATION (PARANINFO)**

Updating the Netherlands' Archives Act: Regulations and sustainability

Gabrielle BEENTJES, Femke Prinsen, Marco Martens, Rick Kramer

### **SCULPTURE, POLYCHROMY AND ARCHITECTURAL DECORATION (INFORMÁTICA)**

Uncovering forgotten ecclesiastical art: The case of Jérôme Duquesnoy's polychromed Sacrament Tower

Camille DE CLERCQ

### **MURALS, STONE AND ROCK ART (INGENIERÍA DE EDIFICIACIÓN)**

Innovating traditional recipes: Sustainable watercolour formulas for retouching wall paintings in the Prince's Palace of Monaco

Sophie PRÉVÔT, Carolina Vatteroni, Julia Greiner

### **11:30 to 12:00**

#### **PAINTINGS (BELLAS ARTES)**

Assessment of acidity and salinity of hydrosensitive painted surfaces: Reliable pH and conductivity data for designing cleaning strategies and scientific models

Elena AGUADO, Chiara Bianchi, Marian García

#### **GRAPHIC DOCUMENTS (AGRÓNOMOS)**

Planning Session

#### **PREVENTIVE CONSERVATION (PARANINFO)**

The necessity for new climate guidelines for cultural heritage in South Korea

Seojin KIM, Bart Ankersmit, Byeong-moon kwak, Ho-cheol Ryu, Marc Stappers, Tae-hee Kim

### **SCULPTURE, POLYCHROMY AND ARCHITECTURAL DECORATION (INFORMÁTICA)**

Red glazes from brazilwood dye: Findings in late medieval polychromy

Elisabeth TAUBE, Astrid Roth, Jana Sanyova

### **MURALS, STONE AND ROCK ART (INGENIERÍA DE EDIFICIACIÓN)**

Change and continuity: Significance and physical history in the conservation of 16th-century Great Siege wall paintings, Valletta, Malta

Jennifer Herrick PORTER, Chiara Pasian, Mariia Gorodetska, Naomi Ruiz, Stephanie Parisi, Teal Patterson

## **12:00 to 12:30**

### **PAINTINGS (BELLAS ARTES)**

Nanomechanics of linen canvases treated with novel nanocellulose-based materials

Ida Høj MADSEN, Alexandra Bridarolli, Cecil Krarup Andersen, Héctor Corte-León, Laurent Bozec, Marianne Odlyha

### **PREVENTIVE CONSERVATION (PARANINFO)**

Reviewing processes, relaxing parameters:

On-collection climate research at the Kunstsammlung Nordrhein-Westfalen

Nina QUABECK

### **MURALS, STONE AND ROCK ART (INGENIERÍA DE EDIFICIACIÓN)**

Stuck like glue: Wood tar as a medieval stone adhesive

Bettina EBE T, Torbjørn Bjelland

## **14:00 to 14:30**

### **PAINTINGS (BELLAS ARTES)**

Recycling: The materials of Jan Schoonhoven's reliefs

Inez VAN DER WERF, Lydia Beerkens, Ruth Hoppe, Saskia Smulders, Suzan de Groot

### **DOCUMENTATION (AGRÓNOMOS)**

Planning Session

### **PREVENTIVE CONSERVATION (PARANINFO)**

A comparison of preservation metrics expressing mechanical, chemical and biological damage

Annelies COSAERT, Renaud Gérard

### **OBJECTS FROM INDIGENOUS AND WORLD CULTURES (INFORMÁTICA)**

Maguey paper manufacture: Reproduction of the pre-Hispanic technique

Itzel SÁNCHEZ ALONSO

### **MURALS, STONE AND ROCK ART (INGENIERÍA DE EDIFICIACIÓN)**

Three-dimensionality in Palaeolithic cave art: The use of natural rock shapes as an artistic technique and their conservation

Raquel ASIAIN, Pedro Saura

## **14:30 to 15:00**

### **PAINTINGS (BELLAS ARTES)**

Richard Bergh's "Konstnärnsförbundets styrelse": Painting techniques in a contemporary context and their impact on conservation

Luis Fernando CÁCERES JARA, Kathrin Hinrichs Degerblad, Kriste Sibul, Mikkel Scharff, Tom Sandström, Troels Filtenborg

### **DOCUMENTATION (AGRÓNOMOS)**

Non-invasive imaging systems as tools for evaluating treatments: The case of 'Bathers' by Henri Matisse

Annette ORTIZ MIRANDA, Loa Ludvigsen, Pauline Lehmann Banke

### **PREVENTIVE CONSERVATION (PARANINFO)**

Ambient temperature and humidity field simulation or environmental monitoring of museum exhibition spaces

Ming TANG, Weixin Qian, Anmei Shi,

Huan Zhang, Jing Liu, Min Liu

### **OBJECTS FROM INDIGENOUS AND WORLD CULTURES (INFORMÁTICA)**

Moving toward sustainable conservation: Experience of the Museum of Archeology and Ethnology

Ana Carolina DELGADO VIEIRA, Paulo de Souza Santos, Salvador Pablo Antonio Vásquez

### **MURALS, STONE AND ROCK ART (INGENIERÍA DE EDIFICIACIÓN)**

Planning Session

## 15:00 to 15:30

### **PAINTINGS (BELLAS ARTES)**

Selective cracks: Mapping damage from pigment-medium interaction in three neoplasticist oil paintings

Laura FUSTER-LÓPEZ, Ana María

García-Castillo, Costanza Cucci, Francesca

Caterina Izzo, Maite Martínez-López, Marcello

Piccolo, Miguel Ángel Herrero-Cortell

### **DOCUMENTATION (AGRÓNOMOS)**

Reconstructing silk textiles with a 3D virtual loom

Mar GAITÁN, Cristina Portalés, Ester Alba, Manolo Pérez

### **PREVENTIVE CONSERVATION (PARANINFO)**

Opto-technical monitoring and hygrothermal simulation of cultural heritage as a tool for identifying critical climate change-related relative humidity inside buildings

Kristina HOLL, Leander Pallas, Martin Krus,

Paul Bellendorf, Thomas Löther

### **OBJECTS FROM INDIGENOUS AND WORLD CULTURES (INFORMÁTICA)**

Sustaining Acoma textile traditions

Marina KASTAN, Allison McCloskey, Dakota Hoska, Sarah Melching

### **NATURAL HISTORY COLLECTIONS (INGENIERÍA DE EDIFICIACIÓN)**

Planning Session

## 16:00 to 16:30

### **PAINTINGS (BELLAS ARTES)**

Monitoring the deformation of a historic 16th-century wooden panel painting: Effect of the frame, cradle and microclimate variations

Delphine JULLIEN, Cecilia Gauvin,

Jean-Christophe Dupré, Lorenzo Riparbelli,

Marina Bousvarou, Pierre Stepanoff

### **DOCUMENTATION (AGRÓNOMOS)**

Re-contextualisation of museum objects using 3D scanning technology for rematerialisation, simulation and extended reality applications

Rashmi GAJARE

### **PREVENTIVE CONSERVATION (PARANINFO)**

Developing a free web-based tool using the ABC Method to support sustainable risk management of cultural heritage

Carla COELHO, José Luiz Pederzoli, Marcos José Pinheiro,

Simon Lambert, Stefan Michalski, Wagner Silva

### **OBJECTS FROM INDIGENOUS AND WORLD CULTURES (INFORMÁTICA)**

Sustainable conservation of Loong: The world's oldest processional dragon

Holly JONES-AMIN, Doug Lougoon, Leigh McKinnon,

Marica Mucic, Penny Tripp, Reyhane Mirabootalebi

### **LEATHER AND RELATED MATERIALS (INGENIERÍA DE EDIFICIACIÓN)**

Natural fungicides: A solution for fungus prevention in the preservation of leather-based cultural artefacts

Nitin KUMAR, Achal Pandya, Gabriela Krist, Satish Pandey

## **16:30 to 17:00**

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### **PAINTINGS (BELLAS ARTES)**

From purple to brown: Using degradation products in reconstructions of a complex smalt paint mixture in 'The Night Watch' to study color change  
Jessica CARTER, Annelies van Loon, Emilie Froment, Katrien Keune

### **DOCUMENTATION (AGRÓNOMOS)**

Display and utilization of X-ray computed tomography data from the Sword of Liao, King of Wu  
Yan WEN

### **PREVENTIVE CONSERVATION (PARANINFO)**

Modelling and rapid assessment of risks to contemporary art collections displayed in non-museum spaces  
Irene KARSTEN, Marianne Breault

### **OBJECTS FROM INDIGENOUS AND WORLD CULTURES (INFORMÁTICA)**

Decolonizing the museum and conservation by revitalizing traditional knowledge and know-how  
Lucie MONOT

### **LEATHER AND RELATED MATERIALS (INGENIERÍA DE EDIFICIACIÓN)**

Five biblical figures on gilt leather: Study, conservation and dating  
Celine BONNOT-DICONNE, Dominique Fromageot, Elsa Puharré, Jean-Pierre Fournet, Laurianne Robinet, Lucile Beck

## **17:00 to 17:30**

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### **PAINTINGS (BELLAS ARTES)**

Planning Session

### **PREVENTIVE CONSERVATION (PARANINFO)**

Developing a collection-wide, object-focused risk assessment: From COVID-19 response to comprehensive management tool  
Paul GARSIDE, Cordelia Rogerson, Karen Bradford, Sarah Hamlyn

### **OBJECTS FROM INDIGENOUS AND WORLD CULTURES (INFORMÁTICA)**

Ontology and knowing: A framework for conserving a rare musical instrument within and beyond the archive  
Rosie COOK, Luqmanul Chakim, Margaret Kartomi, Nicole Tse

### **LEATHER AND RELATED MATERIALS (INGENIERÍA DE EDIFICIACIÓN)**

Modular gravity-based suspension system for gilt leather wall hangings  
Godfried BRANDS, Elizabet Nijhoff Asser, Eloy Koldeweij, Herre de Vries, Martine Posthuma de Boer

## **17:30 to 18:00**

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### **PREVENTIVE CONSERVATION (PARANINFO)**

Optimising the protection of the Kröller-Müller Museum's wax-resin-lined van Gogh paintings from shocks and vibrations in transit  
Kerstin KRACHT, Madeleine Bisschoff, Margje Leeuwestein

### **OBJECTS FROM INDIGENOUS AND WORLD CULTURES (INFORMÁTICA)**

Planning Session

### **LEATHER AND RELATED MATERIALS (INGENIERÍA DE EDIFICIACIÓN)**

Planning Session

# FULL PROGRAMME: Wednesday 20th September

## **09:00 to 09:30**

### **PAINTINGS (BELLAS ARTES)**

Rembrandt's eyes  
Jorgen WADUM

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

'Refl xive autoethnography': Subjectivity, emotion and multiple perspectives in conservation decision-making  
Jane HENDERSON, Ashley Lingle, Phil Parkes

### **WOOD, FURNITURE AND LACQUER (PARANINFO)**

Unravelling a 17th-century prison escape: The quest to identify the original Hugo Grotius bookchest  
Marta DOMÍNGUEZ-DELMÁS, Francien G. Bossema, Jan Dorscheid, K. Joost Batenburg, Paul van Duin, Robert van Langh

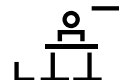
### **PHOTOGRAPHIC MATERIALS (INFORMÁTICA)**

Carl August Steinheil's pioneering daguerreotypes: Non-destructive investigation of his production and processing methods  
Marisa PAMPLONA, Élia Roldão, Clarimma Sessa, Cornelia Kemp, Eva Mariasole Angelin, Marisa Pamplona, Martin Jürgens

### **EDUCATION AND TRAINING IN CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

Developing teaching strategies based on global initiatives  
Rebecca PLOEGER, Aaron Shugar, Alison Murray, Kyna Biggs

## **09:30 to 10:00**



### **PAINTINGS (BELLAS ARTES)**

A Valencian masterpiece in Utrecht: Technical analysis of a painting by Joan Reixach  
Marya ALBRECHT, Gert van Gerven, Melissa Daugherty

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

Assembling a sustainable past: The role of conservation, expertise, and institutions in transforming archaeological heritage  
Caitlin O'GRADY

### **WOOD, FURNITURE AND LACQUER (PARANINFO)**

Solarisation treatment on insect-infested wooden artefacts in Nigerian museums: A case study  
Ogechukwu OKPALANOZIE, Ibrahim Kamndu

### **PHOTOGRAPHIC MATERIALS (INFORMÁTICA)**

Identification of early color photographs of Ducos du Hauron in Lille Museum  
Clotilde BOUST, Anne Wohlgemuth, Aude Dobrakowski, Eric Laval, Laurence Clivet

### **EDUCATION AND TRAINING IN CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

An interdisciplinary approach: The MA program in Art History and Conservation of Buddhist Heritage at The Courtauld  
Lori WONG, Sujatha Meegama

## **10:00 to 10:30**

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### **PAINTINGS (BELLAS ARTES)**

Different values at stake: Decision-making in the conservation of religious painting ensembles  
Marjolein HUPKES, Julie Fassbender

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

Needlewomen, gender notions, and the occupation of textile conservation  
Sarah SCATURRO

### **WOOD, FURNITURE AND LACQUER (PARANINFO)**

Conservation of the Qianlong-era red sandalwood pagoda in the Hall of Mental Cultivation, Palace Museum, Beijing  
Yangfan XIE, Le Wei, Xueyan Zhang, Daran Qin, Hanwen Liu, Yan Xun, Yong Lei

### **PHOTOGRAPHIC MATERIALS (INFORMÁTICA)**

A characterisation of photo linen: Defining an atypical gelatine silver developing-out material  
Kayleigh KUNST-VAN DER GULIK

### **EDUCATION AND TRAINING IN CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

Planting the seeds of conservation: Sustaining the past by investing in our future  
Ellen CHASE, Laura Hoffman, Leah Bright, Matthew Lasnoski

## **10:30 to 11:00**

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### **ART TECHNOLOGICAL SOURCE RESEARCH (BELLAS ARTES)**

The materials and techniques used by Joan Miró: A study of the historical sources  
Elisabet SERRAT, Anna Vila, Javier Becerra

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

Wholeness and heritage: Medieval polychromy and loss compensation in Scandinavia  
Noëlle L.W. STREETON

### **WOOD, FURNITURE AND LACQUER (PARANINFO)**

Conservation of the red sandalwood pagoda from the Qianlong Period in the Hall of Mental Cultivation, the Palace Museum (Beijing)  
Yangfan XIE, Le Wei, Xueyan Zhang, Daran Qin, Hanwen Liu, Yan Xun, Yong Lei

### **PHOTOGRAPHIC MATERIALS (INFORMÁTICA)**

Size matters while navigating change: The reprinting of Rineke Dijkstra's Beach Portraits  
Monica MARCHESI

### **EDUCATION AND TRAINING IN CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

Developing empathy in undergraduate conservation students through basketry  
Nina OWCZAREK

## **11:30 to 12:00**

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### **ART TECHNOLOGICAL SOURCE RESEARCH (BELLAS ARTES)**

The variability of yellow chromate pigments in Czech paintings  
Václava ANTUŠKOVÁ, Ivana Turková, Jana Luxová, Marek Kotrlý, Radka Šefců, Žaneta Dohnalová

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

The power of creativity in nurturing sustainable development  
Ricardo TRIÃES, Ânia Chasqueira, Andreia Nogueira

### **WOOD, FURNITURE AND LACQUER (PARANINFO)**

Lai rod nam: Thai lacquer decoration at the wood court of King Sanphet VIII, Wat Sai Radchada BUNTEM

### **PHOTOGRAPHIC MATERIALS (INFORMÁTICA)**

Thinking outside the box: Local and sustainable solutions for photographic enclosures in Lebanon  
Rachel TABET

### **EDUCATION AND TRAINING IN CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

A sustainable future for endogenous conservation in the Democratic Republic of the Congo  
Muriel VERBEECK, Francine Mava-Sau

## **12:00 to 12:30**

### **ART TECHNOLOGICAL SOURCE RESEARCH (BELLAS ARTES)**

Varnish technology during the 17th and 18th centuries:  
The introduction of shellac for wood coatings  
Stephan ZUMBÜHL, Christophe Zindel

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

Monument restoration and social issues in Argentina  
Virginia Fernanda GONZALEZ, Constanza Ludueña

### **WOOD, FURNITURE AND LACQUER (PARANINFO)**

A multi-analytical approach to the characterization of  
Chinese yellow and green carved lacquer layers  
Julie CHANG, Michael Schilling

### **PHOTOGRAPHIC MATERIALS (INFORMÁTICA)**

Sustainable reversible mountings for displaying and  
storing large-format photography at M+ Museum, Hong  
Kong  
Marta GARCIA CELMA, Sally Hui, Zaffer Chan

### **EDUCATION AND TRAINING IN CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

Cultural heritage at risk due to climate change:  
Challenges for conservation education and training in  
Japan  
Yasunori MATSUDA, Kosuke Takatori, Shinnosuke Ono,  
Takashi Mizuochi, Takuma Niimi, Yoshiko Sato

## **12:30 to 13:00**

### **ART TECHNOLOGICAL SOURCE RESEARCH (BELLAS ARTES)**

An art technical study and examination of mediaeval  
Islamic paper colouring techniques  
Hassan EBEID, Fabiana Di Gianvincenzo,  
Irena Kralj Cigic, Matija Strlic

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

Planning Session

### **WOOD, FURNITURE AND LACQUER (PARANINFO)**

Developing conservation practices for cleaning gilded  
surfaces: Applications for PVOH-borax organogel  
complexes in the treatment of two gilded frames  
Genevieve TOBIN, Malgorzata Sawicki

### **PHOTOGRAPHIC MATERIALS (INFORMÁTICA)**

Planning Session

### **EDUCATION AND TRAINING IN CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

Planning Session

## **12:30 to 13:00**

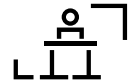
### **ART TECHNOLOGICAL SOURCE RESEARCH (BELLAS ARTES)**

Planning Session

### **WOOD, FURNITURE AND LACQUER (PARANINFO)**

Planning Session

# FULL PROGRAMME: Thursday 21st September



## **09:00 to 09:30**

### **MODERN MATERIALS AND CONTEMPORARY ART (BELLAS ARTES)**

Eternal life for Land Art

Lydia BEERKENS, Anne Reenders, Lisa Le

Feuvre, Veronique Hoedemakers

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

Wax-resin lined or not? The transition from glue-paste lining to wax-resin lining at the Frans Hals Museum in the 19th century

Mireille TE MARVELDE, Herman van Putten, Liesbeth Abraham

### **SCIENTIFIC RESEARCH (PARANINFO)**

Planning Session

### **TEXTILES (INFORMÁTICA)**

To wash away or stay away: A controlled study of the fastness of indigo carmine dyes

Laura GARCIA-VEDRENNE, Julie H Wertz

### **ARCHEOLOGICAL MATERIALS AND SITES (INGENIERÍA DE EDIFICIACIÓN)**

How studying ethnographic accounts of pottery firing assists in determining deterioration pathways for

low-fired archaeological pottery

Holly JONES-AMIN

## **09:30 to 10:00**

### **MODERN MATERIALS AND CONTEMPORARY ART (BELLAS ARTES)**

Articulating the intent in conservation: (Re)collecting and (re)creating 'Blikk' (1970–2022)

Jina CHANG

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

Gallery tone: The preference for tinted varnishes in the Mauritshuis and their discontinuation

Paul KISNER, Abbie Vandivere, Marie

Mundigler, Sabrina Meloni

### **SCIENTIFIC RESEARCH (PARANINFO)**

Using digital capture and multi-criteria decision analysis to rank the impact of cleaning on feather preservation

Lisa ELKIN, Julia Sybalsky, Michaela Paulson, Robert

Waller

### **TEXTILES (INFORMÁTICA)**

Natural surfactants: A sustainable alternative for washing historic textiles

Rini Hazel TEMPLETON, Satish Pandey

### **ARCHEOLOGICAL MATERIALS AND SITES (INGENIERÍA DE EDIFICIACIÓN)**

Study and application of polymeric bandages in archaeological conservation

Dawa SHEN, Huihui Yang, Jing Du, Naisheng Li, Xingling

Tian, Yue Chen, Zheng Jia

## **10:00 to 10:30**

### **MODERN MATERIALS AND CONTEMPORARY ART (BELLAS ARTES)**

Repainting an outdoor sculpture by Damien Cabanes:

Technical and ethical issues for conservation

Clementine BOLLARD, Gilles Barabant, Nathalie Balcar

### **THEORY, HISTORY AND ETHICS OF CONSERVATION – (AGRÓNOMOS)**

Death re-enlightened: Conservation of Frederik Ruysch's wet anatomical preparations – The Rembrandts of fluid-preserved specimens

Andries VAN DAM, Abbie Vandivere, Carol Pottasch

### **SCIENTIFIC RESEARCH (PARANINFO)**

DISCOLL – A research application for modeling the discoloration of paper-based collections  
Yun LIU

### **TEXTILES (INFORMÁTICA)**

Combining paintings and textile conservation approaches in the treatment of a silkwork picture  
Annabelle CAMP, Laura Mina, Matth w Cushman

### **ARCHEOLOGICAL MATERIALS AND SITES (INGENIERÍA DE EDIFICIACIÓN)**

The impact of protective shelters on the megalithic structures of Malta: Looking at the past through non-invasive approaches  
Rosangela FAIETA, Daniel Micallef, JoAnn Cassar, Josef Caruana, Mantas Valantinavicius

## **11:00 to 11:30**

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### **MODERN MATERIALS AND CONTEMPORARY ART (BELLAS ARTES)**

Sustaining digital film and video art at the Museum of Modern Art  
Amy BROST

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

Changing perceptions, changing curricula: Developments in the restoration program at the Academy of Fine Arts Vienna during the 20th century  
Sigrid EYB-GREEN, Catherine Bouvier, Magdalena Schindler, Wolfgang Baatz

### **SCIENTIFIC RESEARCH (PARANINFO)**

A novel method for paper durability evaluation based on gas chromatography–mass spectrometry  
Li DING, Jianhui Liu, Qin Yang, Zheng Lee

### **TEXTILES (INFORMÁTICA)**

A vacuum of research? Examining textile vacuuming techniques  
Awyn RILEYBIRD, Catherine Matsen, Jocelyn Alcántara-García

### **ARCHEOLOGICAL MATERIALS AND SITES (INGENIERÍA DE EDIFICIACIÓN)**

Efficient capture of odorous organic compounds emitted from Egyptian mummies by metal-organic frameworks : A challenging new conservation approach  
Noelle TIMBART, Agnès Lattuati-Derieux, Isabelle Colson, Nathalie Steunou, Patrick Pires-Conti, Sabine Devautour-Vinot, Sanchari Dasgupta

## **11:30 to 12:00**

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### **MODERN MATERIALS AND CONTEMPORARY ART (BELLAS ARTES)**

Preserving «The Preserving Machine»: Sustainability in conservation of contemporary art  
Saara PEISA

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

Brief history of the first conservation laboratory in Türkiye: The Kimyahan (House of Chemistry)  
Vildan YARLIGAS

### **SCIENTIFIC RESEARCH (PARANINFO)**

Dry methylcellulose foams: Investigation of simple foaming and drying methods for applications in the field of conservation and restoration  
Sophie BUNZ, Karolina Soppa, Magdalena Ritler, Nadim Scherrer, Stefanie Bründler

### **TEXTILES (INFORMÁTICA)**

Research on styles of archaeological costumes during restoration  
Shujuan WANG, Rulin Yang

### **ARCHEOLOGICAL MATERIALS AND SITES (INGENIERÍA DE EDIFICIACIÓN)**

Planning Session

## **12:00 to 12:30**

### **MODERN MATERIALS AND CONTEMPORARY ART (BELLAS ARTES)**

The future of the past: Preservation of 'Gertrude Stein', a robot sculpture by Nam June Paik  
Michelle VERGEER, Gwendolyn Boeve-Jones, Kimberly Frost

### **THEORY, HISTORY AND ETHICS OF CONSERVATION (AGRÓNOMOS)**

Co-creation and partnership as keys to embed environmentally sustainable practices in conservation learning, teaching and future practice  
Marina HERRIGES, Karen Thompson

### **SCIENTIFIC RESEARCH (PARANINFO)**

Nascent oxygen innovation in art conservation: Cold atmospheric pressure plasma-generated monoatomic oxygen for non-contact cleaning of works of art  
Tomas MARKEVICIUS, Agnieszka Suliga, Anton Nikiforov, Catarina Pires, Geert van der Snick, Gianluca Pastorelli, Ilaria Bonaduce, Klaas Jan van den Berg, Nan Yang, Nina Olsson, Silvia Pizzimenti

### **TEXTILES (INFORMÁTICA)**

Understanding old treatments: Oseberg textile artworks studied from a conservation perspective  
Hana LUKESOVA, Hartmut Kutzke

### **WET ORGANIC ARCHEOLOGICAL MATERIALS (INGENIERÍA DE EDIFICIACIÓN)**

Wet archaeological leather conservation: A survey of contemporary practice in the Nordic countries  
Ellen RANDERZ, Elizabeth Peacock

## **14:00 to 14:30**

### **MODERN MATERIALS AND CONTEMPORARY ART (BELLAS ARTES)**

Forever elastic? Comparing the effects of cold, cool and anoxia on the preservation of rubber  
Olivia VAN ROOIJEN, Agnes Brokerhof

### **PHOTOGRAPHIC MATERIALS (AGRÓNOMOS)**

Conservation in support of access: The Johnson Publishing Company photo archive  
Krista LOUGH, Michèle Gates Moresi, Rachel Rivenc, Shannon Brogdon-Grantham, Steven Booth

### **SCIENTIFIC RESEARCH (PARANINFO)**

Fixed to last: The response of organic adhesives to changes in humidity  
Amarilli RAVA, Aviva Burnstock, Emma Richardson

### **TEXTILES (INFORMÁTICA)**

A 1000-year-old story told over 70 metres: A multidisciplinary approach for the future conservation and display of the Bayeux Tapestry  
Cécilia GAUVIN, Elodie Aparicio Bentz, Gilles Tournillon, Leïla Sauvage, Raphaëlle Déjean, Thalia Bajon Bouzid

### **WET ORGANIC ARCHEOLOGICAL MATERIALS (INGENIERÍA DE EDIFICIACIÓN)**

Salt efflorescence on leather objects from the Vasa ship  
Johanna SANDSTRÖM, Helena Berg, Marei Hacke, Lars Öhrström, Francoise M. Amombo Noa

## **14:30 to 15:00**

### **MODERN MATERIALS AND CONTEMPORARY ART (BELLAS ARTES)**

Cleaning methods for 3D-printed polyamide-12 artworks made by selective laser sintering  
Marieke KRUIHOF, Bill Wei, Ellen Jansen, Suzan de Groot

### **PHOTOGRAPHIC MATERIALS (AGRÓNOMOS)**

Developing an innovative, future-oriented knowledge infrastructure for the conservation and accessibility of modern and contemporary photograph collections in The Netherlands  
Clara WALDTHAUSEN

### **SCIENTIFIC RESEARCH (PARANINFO)**

Enrichment and detection of silk residues based on immunological techniques  
Hailing ZHENG, Hailiang Yang, Yang Zhou

### **TEXTILES (INFORMÁTICA)**

Planning Session

## **WET ORGANIC ARCHEOLOGICAL MATERIALS (INGENIERÍA DE EDIFICIACIÓN)**

Non-destructive dendrochronology: Analysis of the influence of conservation agents in the wood structure with laboratory-based and synchrotron X-ray micro-computed tomography  
Ingrid STELZNER, Damian Gwerder, Elias Hamann, Jörg Stelzner, Jorge Martinez-Garcia, Marcus Zuber, Philipp Schuetz, Sebastian Million

**15:00 to 15:30**

## **MODERN MATERIALS AND CONTEMPORARY ART (BELLAS ARTES)**

The blue wall reliefs by Yves Klein in the Gelsenkirchen Music Theater (1957–1959): Examination of materials and creative process  
Rabea BLASCZYK, Gunnar Heydenreich, Nelly Paletta

## **PHOTOGRAPHIC MATERIALS (AGRÓNOMOS)**

The Gevaert sample collection in FOMU: Research and database  
Thomas JENNÉ, Alexander Derveaux, Ann Deckers

## **GLASS AND CERAMICS (INFORMÁTICA)**

Planning Session

## **WET ORGANIC ARCHEOLOGICAL MATERIALS (INGENIERÍA DE EDIFICIACIÓN)**

Planning Session

**16:00 to 16:30**

## **MODERN MATERIALS AND CONTEMPORARY ART (BELLAS ARTES)**

Out of the blue, into the future: Conservation as a conceptual continuation of the artwork  
Bascha STABIK, Julia Hartmann, Theo Lange

## **EDUCATION AND TRAINING IN CONSERVATION (AGRÓNOMOS)**

Facelifts & Makeovers: Educating a larger audience about the mysteries and challenges of conservation  
Sabrina MELONI, Quentin Buvelot, Sandra Verdel

## **METALS (PARANINFO)**

Planning Session

## **GLASS AND CERAMICS (INFORMÁTICA)**

Dilemmas and strategies for the conservation of tiled surfaces: A case for tilework in Bidar, India  
Maninder Singh GILL

## **PREVENTIVE CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

Early recovery after floods or large collections: Towards a toolbox for quicker resilience  
Francoise COLLANGES, Elke Otten, Marjolijn Debulpaep

**16:30 to 17:00**

## **MODERN MATERIALS AND CONTEMPORARY ART (BELLAS ARTES)**

Planning Session

## **EDUCATION AND TRAINING IN CONSERVATION (AGRÓNOMOS)**

Artwork, budget, sustainability and attractiveness: A board game designed for preventive conservation in museums  
Yuhui LIU

## **METALS (PARANINFO)**

Conserving church bells: Answering for whom the bells toll  
Nancy ODEGAARD, Gina Watkinson, Luke Addington, Ron Harvey, Starr Herr-Cardillo, Susie Moreno

## **GLASS AND CERAMICS (INFORMÁTICA)**

Corrosion characteristics of Tang Jun ware glaze in Tang Dynasty from Lushan Kiln, Henan, China  
Zhimin LI, Jiachang Chen, Shasha Long, Xinguang Wang

## **PREVENTIVE CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

Total immersion – Learnings from a catastrophic gallery flood  
Julian BICKERSTETH, Ashleigh Ralph, Fiona Tennant, Kay Soderlund

## **17:00 to 17:30**

### **EDUCATION AND TRAINING IN CONSERVATION (AGRÓNOMOS)**

Do touch that dial! Experimental learning as a tool in time-based media art conservation training  
Evelyne SNIJDERS, Ellen Jansen

### **METALS (PARANINFO)**

Conservation of the gilded repoussé surfaces at Seto Machindranath Temple in Kathmandu, Nepal  
Chetan PANDEY, Dhruvika Bisht

### **GLASS AND CERAMICS (INFORMÁTICA)**

Mirrored with molten lead: Convex mirror glass through the ages  
Gerhard EGGERT, Andrea Fischer

### **PREVENTIVE CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

Xerophilic fungi in an artist studio museum: A preventive conservation framework and the risk of fungal growth  
Camilla Jul BASTHOLM, Andreas Bjerre, Anette Aalling, Anne Mette Madsen, Jane Richter

## **17:30 to 18:00**

### **METALS (PARANINFO)**

Assessing and predicting sustainability for maintaining silver collections

David THICKETT, Marianne Odlyha, Paul Lankester

### **GLASS AND CERAMICS (INFORMÁTICA)**

Tiffany Studios' Hartwell Memorial Window: Innovations in glass and conservation engineering

Rachel SABINO, Andrew Talley, Diane Rousseau, Elizabeth McGoey, Ken Sutherland

### **PREVENTIVE CONSERVATION (INGENIERÍA DE EDIFICIACIÓN)**

Planning Session

# List of Posters:

The Poster Sessions will take place at **PARANINFO**



## Archaeological Materials and Sites

- When archaeological documentation replaces the originals: The paintings of the chapel of the palace of Mari in Syria about 2200 BCE. **Natalie COURCEL**, Sophie Cluzan
- Khufu's first boat transportation to the Grand Egyptian Museum: An integrated approach to the sustainability of museum objects. **Nagmeldeen HAMZA**, Atef Mofteh, Dr.Eltayeb Abbas, Dr.Mostafa Waziry, Eissa Zidan, Islam Shaheen, Mohamed Elseaidy, Mohamed Ragab
- Archaeometric study of pot sherds from a pre-Harrapan site in Kunal, Haryana, India. **Dharini KUMAR**, Satish Pandey
- Beyond cleaning: Evaluation of the effect of treatment on archaeological bone and taphonomic studies. **Noé VALTIERRA PEREIRO**, Lloyd Courtenay, Lucía López-Polín

## Art Technological Source Research

- Engaging museum visitors with colour materiality: The 19th-century colour revolution through the lenses of MA-XRF. **Tea GHIGO**, Jane Cockcroft, Victoria Jenner
- The threads of the past weaving the future: Exploring 18th-century Portuguese and French wool dyeing recipes. **Paula NABAIS**, Dominique Cardon, Mara Santo, Mila Crippa, Rita Salvado
- Between past and future: Using historically accurate reconstructions to preserve madder colours. **Vanessa OTERO**, Artur Moro, Maria João Melo, Tiago Veiga

- The Consortium for the Research of Artists' Materials Archives (CAMA). **Klaas Jan VAN DEN BERG**, Ester Ferreira, Gunnar Heydenreich, Inken Holubec, Rika Pause, Vanessa Schwaderlapp, Wibke Neugebauer

## Documentation

- The complexity of 2D and 3D digitalization in cultural heritage. **Maria HADJIATHANASIOU**, Elena Karittevli, Elina Argyridou, Iliana Koulafeti, Ioannis Panagi, Kyriakos P. Efsthathiou, Marinos Ioannides, Panayiota Samara
- The roofs of Dubrovnik: A memory of the Adriatic Pearl. **Kristina KOJAN GOLUZA**, Alexandra Jeberien, Vasilija Jovanovic
- Image analysis of the past and present on Tutankhamun's collar. **Mohamed RAGAB**, Enas Mohamed, Hasnaa Abdrabbo, Islam shaheen, Midori Yokoyama, Mie Ishii, Mohamed Ayad

## Education and Training in Conservation

- Realistic training for student conservators: A sustainable approach. **Pauline CHASSAING**, Amélie METHIVIER, Pauline ROBAT
- The Dutch Method Unfolded: Achievements in 2022 and future perspectives. **Emilie FROMENT**, Ella Hendriks, Esther Van Duijn, Melissa Daugherty
- The role of fieldwork in training archaeological conservators: Acquiring skills and enhancing employability. **Lucía LÓPEZ-POLÍN**
- "Training the trainers": Using ICOM's solidarity project at the Museum of Christian Art in Goa. **Ana Teresa REIS**, António Candeias, Frazer Andrade, Glen Fernandes, Natasha Fernandes, Noah Fernandes, Priti Carvalho

- Implementing disaster risk management training to achieve sustainable development goals in Asian museums. **Deepakshi SHARMA**, Masoud Nakhaei, Sana Durrani Rizwan
- Revising the University of Amsterdam's conservation program: Visible learning trajectories. **Maartje STOLS-WITLOX**, Arno Witte, Ella Hendriks, Evelyne Snijders, Ilja Boor, Kate van Lookeren Campagne, Lydia van der Meij, Maarten van Bommel, Sandra Cornelisse

### Glass and Ceramics

- Into the fire and out again: Challenges of a cross-institutional technical study of historic porcelain during a very modern age. **Sarah BARACK**, Jessica Walthew, Thomas Lam
- Conservation treatment on flooded porous ceramics in Belgium. **Meriam EL OUAHABI**, Catherine Cools
- Differences in Eastern and Western conservation pedagogy: Two case studies. **Daran QIN**
- Preventive conservation and cleaning of the Manuel González Martí medieval ceramics collection at the National Museum of Ceramics and Sumptuary Arts. **Ana TOMÁS**, Ana Tomás-Hernández, Carolina Mai Cerovaz, Inma Félez Bernad, Laura Osete Cortina, María Isabel Justo Fernández
- FDM and LCD printing technologies for the conservation and restoration of porcelain. **Yang ZHOU**

### Graphic Documents

- The FRIABLE project and investigation into the layer build-up and fragility of friable-media drawings: The case of Léon Spilliaert's «Spring». **Leila SAUVAGE**, Alison Grotz, Estelle Van Geyts, Inga Rossi-Schrimpf, Juliette François, Lieve Watteeuw, Lise Vandewal, Marie-Noëlle Grison, Marjolijn Debulpaep

- Conservation treatment of a watercolour with salt crystal formations. **Katherine WOOD**, Julian Bickersteth, Lorraine Leung, Suati Rojas

### Leather and Related Materials

- A 16th-century instrument to create damask leather: From Månsson's drawing to the prototype. **Federica MORETTI**, Mara Nimmo, Mariabianca Paris, Marina Marchese
- Using mass spectrometry to reveal the leather craft of boots from AD 220–AD 420 made in Xinjiang, China. **Hailiang YANG**, Hailing Zheng, Rulin Yang, Yang Zhou

### Metals

- Corrosion in soil: Investigation on archaeological iron artifacts. **Laura BRAMBILLA**, David Mannes, Elodie Granget, Mahdiah Shakoorioskooie, Myriam Krieg, Ocson Cocen, Pierre Blanc
- Evaluation of the corrosivity of plastics on metals in scientific and technical collections. **Emilio CANO**, Blanca Ramírez Barat, Joaquina Leal, Maria Matesanz, Maria Teresa Molina
- Reconstructing Tutankhamun's vulture-goddess ('Nekhbet') collar: Using integrated diagnostics to understand the production technologies. **Abdelaziz ELMARAZKY**, Ahmed Abdrabou, Hussein Kamal, Nesrien Kharboush
- Mysteries from the depths (of your collections): Unlocking the full potential of archaeological artifacts in museums. **Lesley HAINES**
- Sustainability at every level. **Molly MCGATH**, Elsa Sangouard
- De-restoration of an Islamic metal ewer: The role of scientific analysis in conservation practice. **Noelle TIMBART**, Anne Maigret, Carine Juvin, Chloé Paillard, Christine Pariselle, Elsa Lambert, Manuel Leroux, Nathalie Balcar, Yvan Coquinot

## Modern Materials and Contemporary Art

- The installing manual as a sustainable tool for the conservation of the immaterial aspects of the installation 'Marulho', by Cildo Meireles. **Karoline MARQUES STELZER**
- Energy-saving results of the treatment of time-based media artwork 'Tall Ships' by Gary Hill. **Samantha OWENS**, Cass Fino-Radin

## Murals, Stone, and Rock Art

- Pyrite decay in the "Posidonienschieferwand" of the Stuttgart Parliament. **Cristina GASCÓ MARTÍN**
- Preventive conservation of street art in Ripollet (Barcelona). **Rosa GASOL**, Núria AVECILLA
- The impact of no rain on the surface properties of petroglyphs on Murujuga in the Burrup peninsula in the Pilbara, Western Australia. **Ian Donald MACLEOD**, Warren Fish

## Objects from Indigenous and World Cultures

- Saponified materials removed from pit III in Paterna cemetery: Using essential oils to control biological risk. **Pilar BOSCH-ROIG**, Albert Costa Ramon, Carolina Mai-Cerovaz, Nuria Gil Ortuño
- Forgotten Indigenous remains in university-museum collections: The shift from reaction to action. **Amanda WATTS**, Dyana DeCoteau Dyess

## Paintings

- Restoration of large-format historical paintings for the reopening of the University of São Paulo's Museu Paulista. **Raul CARVALHO**
- The "Ehrenfelder Klammer": A non-destructive fixing for backing boards on the wooden stretchers of paintings without decorative frames **Petra DEMUTH**, Andreas Hoppmann

- Time evolution of mechanical properties and shrinkage of drying oil paints. **Arkadiusz JANAS**, Arkadiusz Janas, Cecil Andersen, Damien Favier, Laura Fuster-López, Lukasz Bratasz, Marion Mecklenburg, Mikkel Scharff, Patrick Kékicheff, Roman Kozłowski

- Konjac/xanthan binary mixture hydrogel for the cleaning of water-sensitive modern oil paintings. **Momoko OKUYAMA**

- Eukaryotic organisms and canvas paintings as suitable habitats for their development: Boric acid under scrutiny. **Haizea OLIVEIRA URQUIRI**, María del Pilar Bosch Roig, Susana Martín Rey, Victoria Vivancos Ramón

- The narrative of Vilhelm Hammershøi revised. Investigating the artist's use of cobalt blue, chromium-based green and cadmium yellow **PASTORELLI Gianluca**, Anne Haack Christensen, Annette S. Ortiz Miranda, Gianluca Pastorelli, Loa Ludvigsen, Pauline Lehmann Banke, Troels Filtenborg

- Liquid methylcellulose foam as an adhesive-filler for lifted stiff paint flakes: The case study of 'La Salle des Cariatides au Louvre'. **Magdalena RITLER**, Angela Eysler, Karolina Sopppa, Nadim Scherrer

- The different phases/faces of Mary in Maarten van Heemskerck's «Saint Luke Painting the Madonna». **Jessica ROEDERS**, Erich Uffelman, Mireille te Marvelde

- White pigments in watercolor paintings by Josef Lada. **Radka ŠEFCU**, Irena Nývltová, Radka Šefcu, Václava Antušková

## Photographic Materials

- Removing ink stains from gelatin silver photographs with rigid agar-agar gel. **Ana MASIELLO**
- Documentation and methodological study of photographic heritage. **Alejandra NIETO VILLENA**, Álvaro Solbes-García, José R. Martínez, Juan C. Valcárcel-Andrés

## Preventive Conservation

- Insights on some wrapping materials used for plastic objects. **Nathalie BALCAR**, Cloé Brun, Juliette Dignat, Lucille Royan, Maroussia Duranton
- Dangerous heritage: A study on safeguarding asbestos in museum collections. **Stefanie BAUVOIS**, Romy Ruigrok, Sanne Wynants
- Cultural and professional sustainability in Jondishapour Museum of Trade History. **Sahar FOROOZANPOUR**, Khosro Roodani
- An extraordinary community engagement initiative for the preservation of cultural heritage in the Americas: APOYOnline Manos a la Obra. **Beatriz HASPO**
- Sustainable conservation of theater heritage: An integrated project to research, digitize, and conserve the Bélgica Castro and Alejandro Sevieking Collection. **Daniela HERRERA**, Cecilia Beas, Daniela Herrera
- Conserving energy: A multidisciplinary effort to establish a sustainable climate in the Rijksmuseum. **Paul VAN DUIN**, Brique Sibbing, Ewout Heuker, Gerrit Engberts, Lisette Vos, Rianne Luimes
- Collections on the move. **Sigrid VINJE-CHRISTENSEN**, Mette Bing Espedal

## Scientific Research

- Visualising the interior and exterior of art objects in 3D by combining X-ray computed tomography and surface scans. **Francien BOSSEMA**, Daniel O'Flynn, Erma Hermens, Joanne Dyer, Joost Batenburg, Paul van Laar, Suzan Meijer, Tristan van Leeuwen
- A comprehensive study of botanical wet collections conservation issues. **Laura BRAMBILLA**, Elodie Granget, Marion Dangeon

- Investigating the materials and techniques used in traditional miniature paintings of Rajasthan. **Celia CHARI**, Anjali Jain, Georgina Rayner, Jinah Kim, Katherine Eremin, Narayan Khandekar
- Development of theoretical models of airborne corrosion on iron objects from solid-state electrochemical methods. **Maria Teresa DOMÉNECH-CARBÓ**, Antonio Doménech-Carbó, Mara Peiró-Ronda
- Model system development for the in-situ monitoring of metal soap protrusions. **Jorien DUIVENVOORDEN**, Donata Magrini, Francesca Rosi, Georgios Karagiannis, Haida Liang, Jana Striova, Katrien Keune, Piotr Targowski
- The Greener Solvents project: A «Sustainability in Conservation» initiative. **Gwendoline FIFE**, Annalisa Marra, Izabella Gill-Brown, Karoline-Sofie Hennum, Lisa Clifford, Rosie Grayburn
- Long-term behavior testing and characterization of sustainable and waste-renewable 3D printing materials for art preservation. **Maria HIGUERAS**, Margarita San Andrés, Marta Pérez-Estébanez, Ruth Chércoles, Sonia Santos
- A non-invasive X-ray diffraction technique unaffected by sample morphology: Illustrating capabilities through the study of the technology and condition of wall painting fragments. **Joshua HILL**, Austin Nevin, Craig Hiley, Graeme Hansford
- Green strategies to conserve the past and preserve the future of cultural heritage (GoGreen). **Katrien KEUNE**, Arianna Traviglia, Austin Nevin, Caitlin Southwick, Claire Betelu, David Thickett, Edith J seph, Joel Taylor, Loic Bertrand, Maartje Stols-Witlox, Marco Mauri, Silvia Prati

## Sculpture, Polychromy, and Architectural Decoration

- Conservation of 19th century polychrome plaster Stations of the Cross: Overpaint removal challenges and treatment. **Alis JITARESCU**, Adam Godijn, Dr Elizabeth Carter, Julian Bickersteth
- Study, conservation and restoration of a 16th-century stucco polychrome relief from the National Museum of Ancient Art in Portugal. **Joana MARTINS**, Conceição Ribeiro, Maria João Vilhena
- Dealing with soluble salt contamination: The case study of the Louvre Museum's Asyut dog. **Noelle TIMBART**, Anne Maigret, Hélène Guichard, Marc Etienne, Olivier Rolland, Philippe Bromblet, Sophie Duberson, Véronique Verges-Belmin, Yannick Vandenbergh

## Textiles

- Innovative mounts for the display and preservation of King Tutankhamun's textiles. **Mohamed YOSRI**, Hend Yassin, Hussein Kamal, Menna Allah Mohamed, Midori Yokoyama, Mie Ishii, Mina Shibata, Sarah Ismael
- Applicability of darning stitches to textile conservation. **Mengying ZHANG**, Ana Albano Serrano, Marjolein Homan Free

## Theory, History, and Ethics of Conservation

- Smells with cultural value: How to recognise and protect this heritage at risk?. **Cecilia BEMBIBRE**, Alison Heritage, Inger Leemans, Jane Henderson, Matija Strlic, Nancy Bell, Sophie Elpers
- From the conservator's perspective – A series of conservation displays at the Fryderyk Chopin Museum. **Diana DLUGOSZ-JASINSKA**
- Digital humanities for the conservation of cultural heritage. **Ana GALÁN**, Stefano Magnolo

- A road map towards a global infrastructure for heritage science. **Marie-Noëlle GRISON**, Annelena De Groot, Gadis Fitriana Putri, Glennis Rayermann, Maria Laura Petruzzellis, Tamar Hestrin-Grader
- Hybridization as an example of economic sustainability: A case study on the Finnish Music Museum Fame. **Helena LAUKKOSKI**
- Regulating the profession of cultural heritage conservation-restoration in Brazil: History, ethics and engagement. **Gabriela LÚCIO DE SOUSA**, Carolina Kramm Lewandowski, Lupehuara Zevallos, Maria Luisa Ramos de Oliveira Soares, Mariana Onofri
- A conservator as an art doctor: The role of medical metaphors in conservation. **Yuka OKAWA**

## Wet Organic Archaeological Materials

No posters

## Wood, Furniture, and Lacquer

- Australian treasure from Europe: Conservation treatment of a 14th-century medieval episcopal throne. **Barbara DABROWA**, Grzegorz Dabrowa
- New insights into the materials and manufacturing techniques used to paint a late period wooden Bastet statue. **Mohamed MOUSTAFA**, Abdelaziz Elmarazky, Medhat Abdallah
- The mock-up: A complementary element to understand the mechanical behavior of cradled panel paintings. **Norman VERSCHUEREN**, Delphine Jullien, Jean-Christophe Dupré, Meriam El Ouahabi

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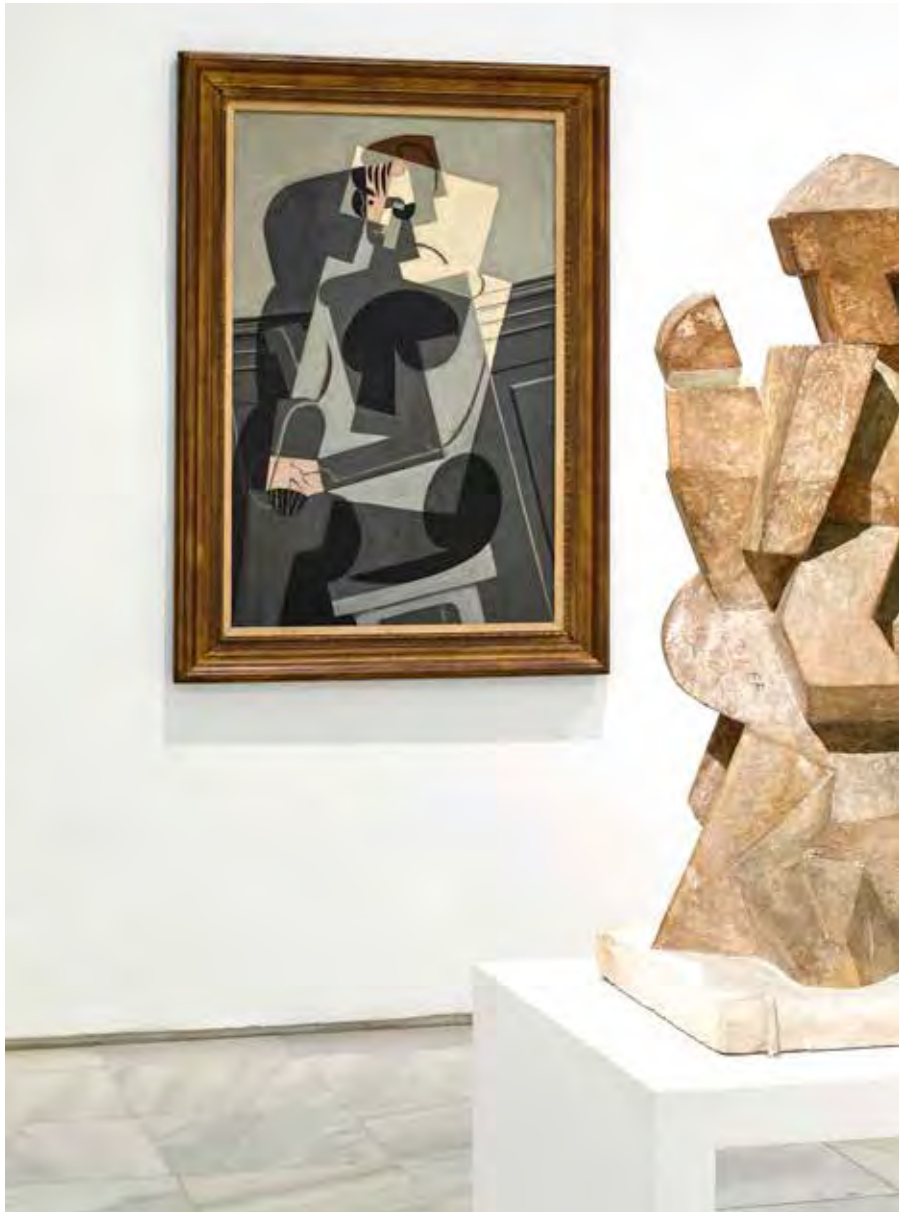
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Email: [info\\_bicgraphic@bicworld.com](mailto:info_bicgraphic@bicworld.com)

WEB: [www.bicgraphic.com/es](http://www.bicgraphic.com/es)



BIC began simply – with a vision and a pen. The goal was to create a product to answer a fundamental consumer need: a smooth, effortless writing tool. But what resulted was so much more: BIC democratized the art of writing and gave everyone the power of creative expression.

Today, we bring simplicity and joy to everyday life. Our ambition is to create a sense of ease and delight in the millions of moments that make up the human experience. It is this passion for bringing simplicity and joy to people all over the world that drives our team members each day. We reimagine everyday essentials, designing products that are part of every heart and home.

We believe we positively impact the world by offering sustainable solutions that respect the planet through smart design and the creation of products that last.

Over more than 75 years, BIC grew from humble beginnings to the simply iconic brand we are today.

BIC Graphic: Iconic and innovative – Trusted – Close to you

BIC Graphic is the division responsible of personalizing BIC Group's products since 1969 with over 50 years of experience of printing expertise! Give your brand more attention with our wide range of printing techniques and

designs for unique personalized promotional products: writing instruments, notebooks and lighters. We also offer active sales articles as well as individually designed special boxes for collector's editions with different designs and individual product displays.

We have years of experience in working with museums and other art related institutions and will be happy to provide you with our excellent service.

**Think about what BIC can do to  
create memories that last forever.**



**Think BIC**

[www.bicgraphic.com](http://www.bicgraphic.com)

## PLATINUM SPONSOR

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### PROPADYN MUSEART

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Via Genova 5/b  
10098 Rivoli, Turin - Italy  
Tel. +39 011 950 7788  
Email: [export@propagroup.com](mailto:export@propagroup.com)  
WEB: [www.propadyn.com](http://www.propadyn.com)



Propadyn Museart is the most innovative humidity stabilizer on the market.

It is an ideal product for protecting artworks against humidity fluctuations that could irreversibly compromise the integrity of inestimable collections during exhibition, storage and transport.

The main characteristics of Propadyn Museart are quick response and precision in stabilizing variation of environmental conditions inside the showcases.

It is able to absorb / release the proper amount of moisture to maintain the required level of relative humidity (RH) between 35 and 80%.

It's a patented product, made of innovative and high-performance ingredients, able to guarantee an optimal protection of your masterpieces over long periods.

A masterpiece to protect your masterpieces.

## ADVANTAGES:

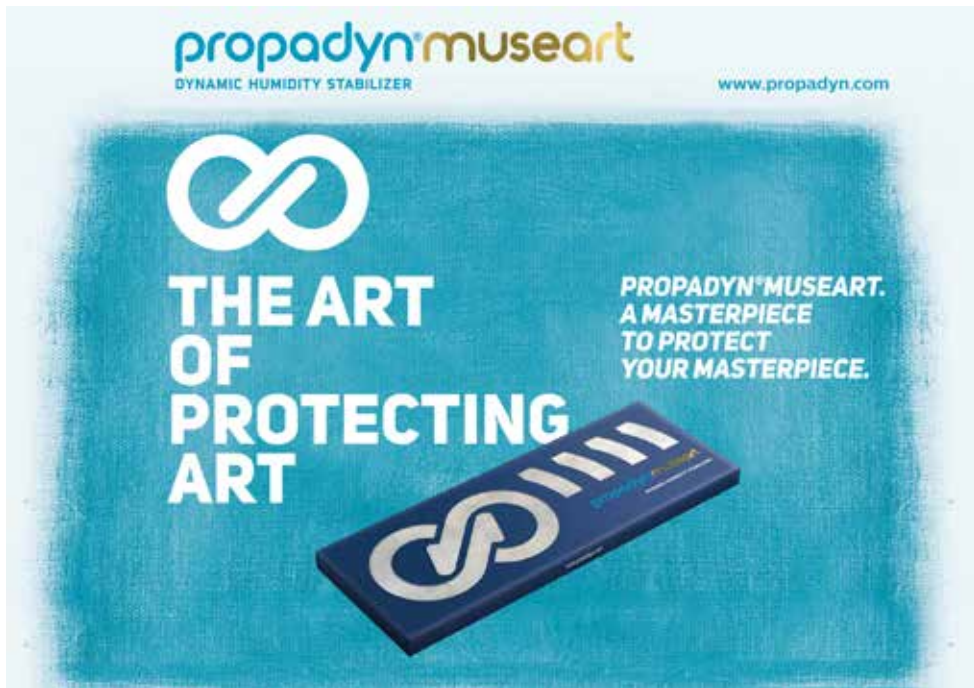
- ability to keep the humidity stable, avoiding dangerous fluctuations from external sources
- long lasting protection capability: the buffer capacity of Propadyn Museart is two times higher than conventional moisture stabilizers
- quick response to sudden humidity fluctuations
- resistant to volatile organic compounds (VOCs) being able to absorb them from external environment

- long shelf-life

- pre-conditioning not necessary before use: Propadyn Museart is conditioned at desired humidity during production to ensure the best performance

- synergistical use with active moisture regulators as backup in case of power failure

Propadyn Museart: the innovative dynamic moisture stabilizer to protect artworks.



## PLATINUM SPONSOR

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## WIKIMEDIA

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WEB: [www.wikimediafoundation.org](http://www.wikimediafoundation.org)



# WIKIMEDIA

The Wikimedia Foundation is the global nonprofit that makes knowledge free and accessible to everyone around the world. We do this by hosting Wikipedia, which provides access to over 55 million articles across 300 languages, and other Wikimedia projects, all for free and without ads. More than 1.7 billion unique devices visit Wikimedia sites every month.

Wikimedia projects are created through an open, collaborative model that everyone can be a part of because we think everyone has something to contribute to our shared understanding of the world. More than 300,000 people add, edit, and update articles on

Wikipedia and Wikimedia projects every month. They debate, fact-check, and work together to help ensure articles are neutral and are based in reliable sources.

Our projects and volunteers are supported by affiliate groups. With more than 140 affiliates around the world, we have a presence in every inhabited continent. In Spain, for example, we have the national chapter, Wikimedia España, and groups like Amical Wikimedia, which is focused on Catalan language and culture. Together, these groups comprise what we call the “Wikimedia movement”.

The Wikimedia movement's strategy has two pillars:

1. Knowledge equity—we act as a social movement to break down the social, political, and technical barriers preventing people from accessing and contributing to free knowledge.

2. Knowledge as a service—we provide a free knowledge infrastructure to enable us and others to collect and use different forms of free, trusted knowledge.

Wikimedia projects can make specialized museum knowledge visible and relevant to a large global audience:

- Museum research is cited on Wikipedia to improve the reliability of articles;
- Images and other media illustrate Wikipedia articles in all languages;
- Manuscripts and books are transcribed as locally relevant sources; and
- Collection information and authority files are shared as Linked Open Data.



There have been hundreds of collaborations, from a 50-hour edit-a-thon at the Soumaya Museum in Mexico, to the contribution of +83,000 images by the Bundesarchiv, the release of texts of Salvador Allende's speeches, the digitisation and contribution of +21,000 oral history files from the Joaquín Díaz Foundation, and the Wikipedians-in-residence in many museums.

For several years, Wikimedia affiliates have also collaborated with ICOM:

- organizing an International Museum Day campaign to document museums;
- illustrating and disseminating Red Lists to protect cultural heritage in Afghanistan and Southeast Europe; and
- advocating for the visibility of Italian cultural heritage globally.

Each museum has different needs and goals, and our volunteers and affiliates spend time with partners identifying the projects and activities that will have the biggest impact for them.



## GOLD SPONSOR

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### DEFFNER & JOHANN

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Email: [shop@deffner-johann.de](mailto:shop@deffner-johann.de)

WEB: [www.deffner-johann.de](http://www.deffner-johann.de)



Deffner & Johann: supplies for conservation, restoration and art handling – your one-stop shop.

We would like to welcome the ICOM-CC community, conservation experts and young professionals from across the world to join us to share, discuss and innovate at this important venue.

Deffner & Johann is a proud sponsor of this year's ICOM-CC triennial conference and has been passionately committed to support exchange of knowledge, learning, and to share experience.

Thus, we have gladly agreed to cover the conference fee for some students.

We have, furthermore, invited important manufacturing partners to join us in presenting products and innovative solutions at our booth in the fair area. At the Deffner & Johann experts-to-experts zone, you will see practical demonstrations of conservation methods such as soft

particle cleaning, Nanorestore® cleaning, and the use of adhesive tengucho, Temart secure hanging systems, as well as to share best practice.

Deffner & Johann is a leading supplier of materials, tools and equipment for the preservation and restoration of historical monuments, art and cultural assets.

In its over 140-year history, the company has made a name for itself as a reliable specialist wholesaler for a comprehensive range of products across Europe and globally.

Whether it is a matter of products for daily use in restoration and conservation practice or planning and consulting for the equipment of studios and workshops, we are happy to be your reliable contact for all your questions.

We hope you enjoy ICOM-CC and Valencia and look forward to welcoming you to our booth.

## GOLD SPONSOR

### AR&PA

Tel. + 983 41 18 00 – Ext. 805 725 / 805 579

Email: [arpa@jcyl.es](mailto:arpa@jcyl.es)

WEB: [www.bienalarpa.es](http://www.bienalarpa.es)



The Autonomous Community of Castile and León has an outstanding cultural heritage which, due to its characteristics and qualities, is an essential value of its identity. In addition to constituting a historical legacy linked to the territory, it constitutes, in its immaterial manifestations, an expression of its forms of life and social coexistence.

Its management is considered an essential action for its conservation and for the present and future of society, given its unquestionable educational value, its ability to generate employment, its economic potential and its projection in the cultural and tourism sector.

Castile and León has more than 2,500 cultural assets, 11 world heritage properties, more than 500 castles, 23,000 listed sites of archaeological interest, 12 cathedrals, more than 200,000 movable objects of religious typology. The chronological amplitude is also exceptional: in the Sierra de Atapuerca have been located the oldest human remains of Western Europe, with a chronological dating around 1,3 million years; and at the opposite chronological end have been recognized as Cultural Assets industrial facilities and film productions of the twentieth century.

The Community of Castile and León is a pioneer and leader in the methodology and criteria of intervention in the restoration of cultural property and in the application of new technologies for the management of cultural heritage, with an extensive monitoring program of historic buildings and documentation of

movable property.

Its work of guardianship has enhanced the inclusion of all social agents in the management of cultural heritage, with the aim of strengthening their participation and co-responsibility in the protection, accessibility and dissemination.

The AR&PA Biennial is an event that periodically allows reflection on these management processes, strengthen links with society and establish international cooperation plans to establish networks and exchange innovative initiatives that strengthen the role of the cultural heritage sector in education and economic development.

In the professional field, it is a forum where technical criteria for managing cultural heritage, the constant application of new technologies and innovative proposals are addressed. It is a unique opportunity to exchange initiatives, projects and experiences, but also to establish business agreements and collaboration agreements.

From the social point of view, it means bringing the cultural heritage, in an educational and fun way, to people of all ages.

From the AR&PA organization we would like to invite you to participate in the 2024 edition, which will be held in November in the city of Valladolid and to cooperate in the various initiatives.

GOLD SPONSOR

## GC LASER SYSTEMS

Tel. + (844)-532-1064

Email: [info@gclasers.com](mailto:info@gclasers.com)

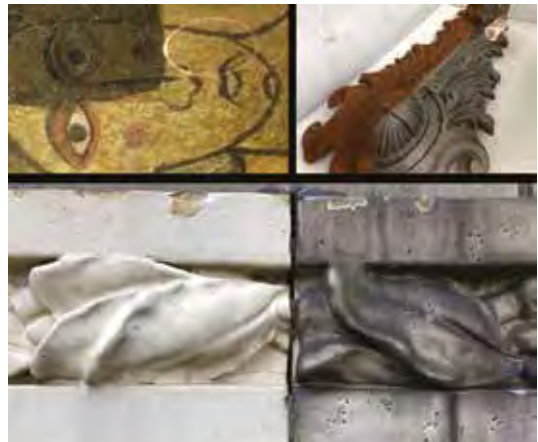
WEB: [www.gclasers.com](http://www.gclasers.com)



GC Laser Systems unique laser cleaning technology was designed, developed, and built for conservation by conservators with over 20 years of laser cleaning experience. Our technology is patented worldwide and offers unmatched precision and control for cleaning works of art, objects, monuments, and architecture. We offer very compact and portable highly tunable laser systems that work anywhere in the world. Our popular GC-1 and GC-300 laser systems can be plugged into any standard AC outlet on the planet. We also make custom bespoke laser systems and solutions for specific needs applications such as cleaning painting canvasses or organic materials in various wavelengths and parameters. We offer laser cleaning training, consultation, workshops, equipment rentals, and sales worldwide.

As experienced conservators who use and have used every traditional cleaning technique, we will tell you what lasers cannot do and when they should not be used as

well as the unique and useful ways they can be used during our in depth training courses. Laser cleaning is often an effective tool all on its own, but also when used in combination with other techniques. Let us show you why "GC" is in our name and why our technology is a "Game Changer".



GOLD SPONSOR

## FUNDACIÒ VISIT VALÈNCIA

Tel. +34 963 390 390

Email: [visitvalencia@visitvalencia.com](mailto:visitvalencia@visitvalencia.com)

WEB: [www.visitvalencia.com](http://www.visitvalencia.com)

# VALÈNCIA

The Visit València Foundation is the nonprofit organization in charge of the promotion of València as a tourist destination, both in domestic and international markets.

Located on Spain's Mediterranean coast, València is a vibrant city where tradition combines with innovative design and a true passion for life. Stunning examples of modern architecture like the City of Arts and Sciences stand alongside jewels of Art Nouveau and magnificent historic buildings like the medieval Lonja (Silk Exchange), declared a World Heritage Site.

That's not all. UNESCO has also recognised the festival of Las Fallas, renowned for the spectacular sculptures displayed and subsequently burnt throughout the city; the ancient tradition of the Tribunal de las Aguas, the weekly Water Court meetings to settle farming disputes; and the manual bellinging still practiced in the Cathedral and other churches, as Intangible Cultural Heritage.

València boasts more than 30 museums and many small art galleries. The city's thriving cultural scene also includes theatre, dance, comedy, and plenty of music, from opera to jazz to indie, as well as festivals featuring the best national and international artists. All this is complemented by a mouthwatering local cuisine, including Spain's most universal dish, paella, which originated here.



## SILVER SPONSOR

### MENTA

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Email: [info@mentavalencia.com](mailto:info@mentavalencia.com)

WEB: [www.mentavalencia.com](http://www.mentavalencia.com)



Menta Valencia is a commercial operator of tourist and cultural management of heritage and artistic sites and monuments that, through our activity, dynamizes them with a high degree of success and recognition.

We plan, design, organize and offer to the local, national and international visitor products and services that have raised us as a benchmark in the city in terms of cultural and tourist leisure. One of our strengths is an extensive experience in audience segmentation and specialization towards visitors.

We place in each space qualified personnel in constant contact with the services we offer. We provide value and solutions in any circumstance, contributing to the development of events or projects.

A reputation, which, together with a management oriented to excellence and customer satisfaction and end user, has led us to take care of the coordination of four essential attractions in the city such as: the

Parish-Museum San Nicolás Valencia, which is a National Historic Monument; "La Lonja de la Seda", which is a UNESCO World Heritage Site; the "Museo de la Seda", which houses the "Colegio del Arte Mayor de la Seda" and is member of the Silk Road of the World Tourism Organization, as well as the Santos Juanes church, which is a National Historic Monument.



Foto Juan Valcárcel

## BRONZE SPONSOR

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### CHSOS

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EMAIL: [antoninocose@gmail.com](mailto:antoninocose@gmail.com)

WEB: [www.chsopensource.org](http://www.chsopensource.org)



We promote Practical Scientific Methods for the Examination of Art and Archaeology. We serve an International community of art collectors, art professionals, art historians, archaeologists, appraisers, museums, and cultural institutions. These are some of the methods that we are covering since we consider them the most effective and low-cost.

- Technical Photography represents a collection of broadband spectral images realized with a modified digital camera and different lighting sources and filters.
- Multispectral Imaging is used to map and tentatively identify pigments and retouchings on works of art.
- Reflectance Spectroscopy is a powerful tool for the identification of pigments

### PRECISION MAT

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EMAIL: [info@precision-mat.com](mailto:info@precision-mat.com)

WEB: [www.precision-mat.com](http://www.precision-mat.com)



Ideated by conservators for conservators, MAT stands for Mobile Accurate Temperature.

The mission of Precision Mat is to accelerate the cultural transition towards sustainable conservation treatments and the use of smart and clean materials by empowering conservators with advanced, practical, yet affordable mobile technology for safe and effective low-energy

heat transfer. Flexible mats have been used in a growing body of diverse targeted treatments in paintings, paper, wood, plastics conservation for consolidation, tear mending, treating paint and support deformations, lining and delining, optimizing the drying process, activating adhesives, tape/laminate removal, gel, and enzymatic cleaning, and ever new treatments continue to emerge.

## BRONZE SPONSOR

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### ART I RESTAURACIÓ

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EMAIL: [info@artirestaurocio.com](mailto:info@artirestaurocio.com)

WEB: [www.artirestaurocio.com](http://www.artirestaurocio.com)



We are a group of professionals dedicated to the creation and conservation-restoration of artistic works of cultural heritage. We work committed from the heritage of practice and the know-how of traditional workers, and from our studies and academic research in the arts, conservation and restoration fields. We have been capable of uniting our experience through these years and the artisan

ways of working with the latest technologies and materials. Our specialties are the fields of gold and polychromy on any support and stained glass.

### THE BETTER IMAGE

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EMAIL: [info@thebetterimage.com](mailto:info@thebetterimage.com)

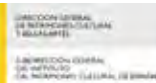
WEB: [www.thebetterimage.com](http://www.thebetterimage.com)



Incorporated as ProPhoto International, Inc. The Better Image® was established in 1991 to address the photograph conservation needs of both institutional and private collectors worldwide. Devoted to the conservation and preservation of fine art and historic photographs, The Better Image® focuses on conservation treatments, advises on proper exhibition, storage and

housing of photographic collections, conducts collection surveys, and serves as an internship site for pre-program and graduate conservation students. Since 2020 T.B.I. has also provided protection from prolonged exposure for light-sensitive photographs by using The Dark Bag®. Find out more via [www.thebetterimage.com](http://www.thebetterimage.com) and [www.thedarkbag.com](http://www.thedarkbag.com)

# EXHIBITORS



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Art Care



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**ARTE & MEMORIA®**



# TRADE FAIR MAP

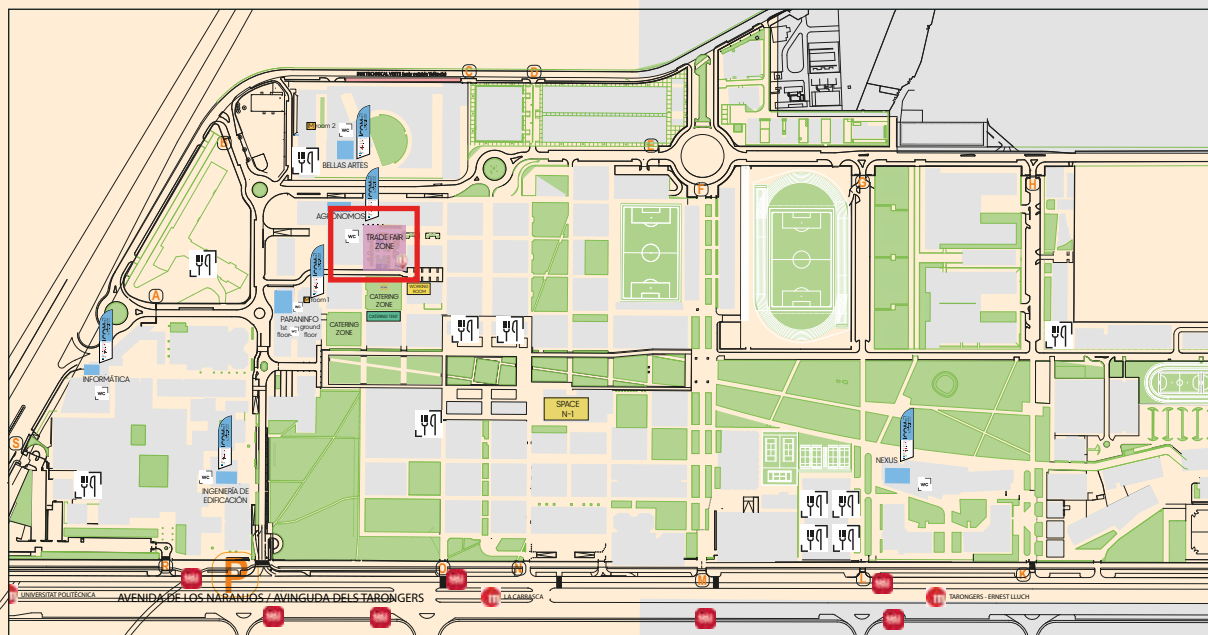
## ICOMcc

**València 2023**

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### EXHIBITOR LIST

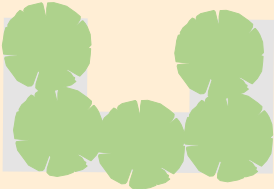
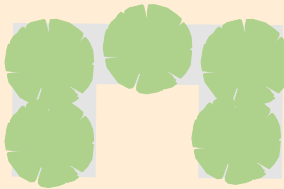
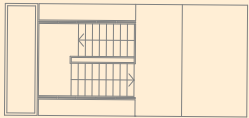
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2. ARTE & MEMORIA
3. RH CONSERVATION
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5. BRUKER NANO ANALYTICS
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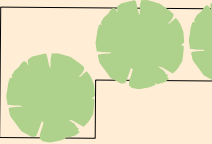
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Email: [Siedler@fokus-GmbH-Leipzig.de](mailto:Siedler@fokus-GmbH-Leipzig.de)  
WEB: [www.fokus-GmbH-Leipzig.de](http://www.fokus-GmbH-Leipzig.de)



Since 1993, fokus GmbH Leipzig has been providing services in the fields of building surveying, photogrammetry, image processing and develops application concepts and the corresponding software solutions.

In the documentation service high-quality graphic, photographic documentation for restoration, conservation and monument preservation are created:

- CAD evaluation of sections and facade elevations based on 3D laser scanning
- digital image plans, developments and ortho-projections
- true-to-scale textured surface models using SfM
- photogrammetric evaluation of historical photographs
- large-scale image plans in high photographic quality

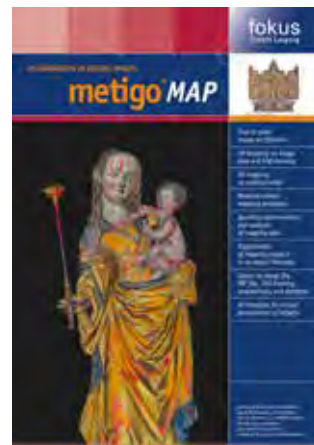
In cooperation with conservators and architects, we develop the mapping software metigo@MAP for 2D image rectification, mapping, quantity determination and analysis for our customers. The software has been available for sale since 2000. Currently, more than 1,400 licences are in use.

metigo@MAP offers the user the possibility to create a true-to-scale mapping

with quantity determination based on rectified image plans, CAD evaluations or orthogonal projections of textured surface models.

Since version 4.0 we support 3D mapping on textured surface models.

The user interface is available in different languages: English, Spanish, French, Chinese, Polish and Czech. Since version 5.0 mapping projects can be created multilingually for international conservation projects.



# ARTE & MEMORIA

SPECIALLY DESIGNED FOR LIBRARY AND ARCHIVE COLLECTIONS

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## ARTE & MEMORIA®

Founded in Barcelona in 1999, ARTE & MEMORIA® is a company dedicated to the design, production and supply of solutions for the conservation and restoration of historical heritage, in both the public and private sectors.

Specialised in conservation material and preservation of textual, graphic and photographic documentation, and with offices in Barcelona and Istanbul, we work with the majority of archives, documentation centres, museums, restoration workshops, institutes and restoration schools, both nationally and internationally.

Our continuous work with our clients, year after year, is the best guarantee that we continue to be the gold standard for quality and service in the sector.



Archivo General de Andalucía

Foto: Robert Ramos

# RH CONSERVATION

3

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WEB: [www.rhconservationeng.com](http://www.rhconservationeng.com)



Established in 1991 by conservator Robin Hodgson, RH Conservation Engineering is a research driven supplier of the most innovative, technically advanced and aesthetically pleasing equipment available, providing consistent quality results in the conservation of human artistic and cultural heritage. Many of the materials and manufacturing techniques used in our equipment come from the aerospace, electronics and advanced manufacturing industries.

These high tech solutions are only used when they offer improvements in performance, ease of operation or a more competitive product price. Most equipment in our range is designed to be purchased in stages as budgets permit, each stage offering additional functionality.

RH Equipment is only available direct from RH Conservation Engineering, the company who designs and manufactures the equipment and can best advise on its uses and application. Our range of equipment and services is constantly expanding, so please enter your details on our website mailing list to be kept abreast of the latest developments.



# GETTY CONSERVATION INSTITUTE

4

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Getty  
Conservation  
Institute

Based in Los Angeles, California, Getty Conservation Institute works internationally to advance conservation practice in cultural heritage, including objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and by freely sharing our knowledge and information. Our staff of more than 80 dedicated professionals come from diverse disciplines including architecture, archaeology, conservation, information science, chemistry, engineering, communications, and operations management.

The Conservation Institute is a program of the J. Paul Getty Trust, the world's largest cultural and philanthropic organization dedicated to the visual arts.



# BRUKER NANO ANALYTICS

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Bruker Nano Analytics, a division of Bruker develops, manufactures, and markets systems for elemental and structural analysis on the micro and nano scale. Our unique range of analytical tools include EDS, WDS, EBSD and micro-XRF instruments for the electron microscope, a variety of benchtop micro-XRF spectrometers for spatially resolved composition analysis as well as our handheld XRF analyzers enabling non-destructive and on-site element analysis for a multitude of applications.



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WEB: [www.teamaxess.com](http://www.teamaxess.com)



Axess is an international trendsetter of holistic solutions for ticketing and access management. The hard- and software can be found worldwide in ski resorts & destinations, stadia & arenas, fair & convention centers, water & theme parks and touristic transport.

Axess' solutions allow clients to fully digitize all processes related to ticketing and accreditations. The objective is to offer quick and correct access for the visitor through the control doors. In addition, it can provide real-time data of sold passes and the public flow through the museum, including capacity by area, making it ideal for temporary or traveling exhibitions.

The hardware offers autonomous, permanent or mobile access points (with battery and WiFi communication) and can be integrated to allow access to restricted areas for employees. The software has complementary modules for

souvenir selling, as well as for managing orders from a cafeteria or restaurant.

All this information allows a better understanding of the visitor and their habits to feed a CRM system or any BI dashboard.

The subsidiary in Spain for the Iberian market has existed for 4 years and the Ciutat de las Arts i les Ciències in Valencia has been using Axess technology since 2023.



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Tel. +32 485 73 60 72  
Email: [info@charp.be](mailto:info@charp.be)  
WEB: [www.artcare.be](http://www.artcare.be)

## CHARP Art Care

A crucial mission for any heritage institution is to optimally preserve cultural objects and works of art for future generations. The collection environment is crucial in this context. Incorrect values and fluctuations of temperature and relative humidity can lead to biological, chemical, or mechanical degradation. To limit object deterioration, conservation teams need to ensure a correct and stable environment.

CHARP provides museums with a unique decision support software that brings together data from our discrete wireless sensor devices and from systems already in place to monitor temperature, relative humidity, and light levels around valuable artefacts and collections. It provides conservation teams with detailed actionable insights and sensible alert handling. Moreover, it fosters effective communication with colleagues and external partners, and helps identify potential energy saving measures.



# REAL FÁBRICA DE TAPICES

8

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Tel. +34 91 434 05 50  
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WEB: [www.realfabricadetapices.com](http://www.realfabricadetapices.com)



The Royal Tapestry Factory in Madrid is an outstanding institution within the Spanish cultural scene and has developed into one of the world's most prestigious and recognized ones, offering a singular perspective on our rich artistic heritage. Stablished by the first Bourbon king in Spain, Philip V and with over three hundred years of history, extraordinary textiles of enormous beauty are manufactured nowadays with the same techniques than centuries ago by our expert master weavers.

Housed in a 19th century building considered Cultural Heritage, the guests are allowed to visit the museum where textile pieces and historical graphic designs are displayed and have the privilege of admiring craftsmen creating tapestries and rugs in the workshops.

Together with the manufacture, restoration is the most important activity in whose department

any type of historical textiles displayed in museums are restored. Thanks to the investment on new technologies, as anoxia, use of drone for aerial photography, stereoscope or a large size cleaning pool, this department stands out in the international scene receiving commissions from institutions or particular clients from all over the world. With all that, the Royal Tapestry Factory carries out an essential task preserving the Spanish textile heritage and advancing towards future in researching and creation in this sector.



# MORIKI PAPER COMPANY

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Moriki Paper Company, Ltd., based in Tokyo, Japan, is specialized in the export of various types of Japanese papers, known as “Washi”.

The company was established in 1925 and since then, Moriki Paper has been working closely with many local papermakers across Japan to meet the needs of conservators, artists, designers, and other creative people around the world. Moriki Paper also offers much more than “Japanese paper” – brushes, paste, sprays – various conservation tools and supplies for your daily conservation work.



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NIREOS is an innovative Italian company and official spin-off of Politecnico di Milano University. Incorporated in 2018, NIREOS manufactures high-performance devices for spectroscopy. The product portfolio features an ultra-compact interferometer for FT spectroscopy (GEMINI), hyperspectral cameras based on FT approach (in the visible and infrared range, HERA models), and an amplified broadband photodetector (SPIDER), which embeds a 24-bit ADC.

The solutions provided by NIREOS are employed in different applications in the scientific and in the industrial field, ranging from spectroscopy labs to the agri-food industry, from cultural heritage to plastic sorting, from remote sensing to biology, from microscopy to vegetation studies. In particular, hyperspectral cameras are designed to capture high-resolution images with incredible spectral accuracy, meeting the requirements for an accurate scientific analysis of cultural heritage.

The cameras are designed to be lightweight and easy to use, making them ideal for field work in archaeological sites, museums, and other cultural heritage environments.

NIREOS products are marketed and sold worldwide through our local offices and a global distribution network. The official NIREOS distributor for Spain and Portugal is **Iber Optics**.



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With 40+ years of experience in video microscopy and over 50 systems sold worldwide to the most prestigious museums and art restoration institutions, HIROX is the pioneer and technological leader in this field

The HIROX HRX-01 - 3D Digital Microscope - is a portable high resolution inspection device with 2D/3D measurement capabilities allowing magnification from 0.1x up to 10,000x (the widest magnification range in digital microscopy).

We develop hybrid & flexible systems with multiple lenses, lightings, softwares, XYZ motorized stands to inspect and measure all kinds of objects in museums such as the Louvre, the Rijksmuseum, the National Gallery, the Tate for example.

It can be used for research or for conservation and offers a unique versatility in its form, in the zoom range as well as in the illumination techniques.

We also developed the unique & patented Hirox Rotary-Head with 360° motorized angle-inspection: no need to move the sample or the stand to have dynamic inspection and see details that would usually require complex operation or destructive techniques. It gives invaluable insights into the surface of works of art, allows detection and documentation of cracks and is perfect for documenting and sharing with other scientist as well for the public.



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BIC began simply – with a vision and a pen. The goal was to create a product to answer a fundamental consumer need: a smooth, effortless writing tool. BIC democratized the art of writing and gave everyone the power of creative expression.

Today, we bring simplicity and joy to everyday life. Our ambition is to create a sense of ease and delight in the millions of moments that make up the human experience. It is this passion for bringing simplicity and joy to people all over the world that drives our team members each day. We reimagine everyday essentials, designing products that are part of every heart and home.

BIC Graphic: Iconic and innovative – Trusted – Close to you

BIC Graphic is the division responsible of personalizing BIC Group's products since 1969 with over 50 years of experience of printing expertise! Give your brand more attention with our wide

range of printing techniques and designs for unique personalized promotional products: writing instruments, notebooks and lighters. We also offer attractive sales articles as well as individually designed special boxes for collector's editions with different designs and individual product displays.

We have years of experience in working with museums and other art related institutions and will be happy to provide you with our excellent service.

Think about what BIC can do to  
create memories that last forever.



Think BIC

[www.bicgraphic.com](http://www.bicgraphic.com)

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|G|O|R|D|A|I|L|U|A|

Gipuzkoako Ondare Bildumen Zentroa  
Centro de Colecciones Patrimoniales de Gipuzkoa

Gordailua is the Center for Heritage Collections of Gipuzkoa. Established in 2011, its main objective is to preserve, research, and enhance the cultural heritage of the territory. As part of the Department of Culture of the Provincial Council, it houses collections of various origins and ownership, both public and private, including those of the Provincial Council itself. The collection consists of approximately 90,000 objects and over 10,000 boxes of archaeology and paleontology.



Thus, Gordailua is a center of convergence that safeguards a unified and encyclopedic collection. It serves as a platform and collaborates with the network of museums in Gipuzkoa, promoting resource optimization and sustainability. It represents the material archive of Gipuzkoa's memory.

The building (9,148 m<sup>2</sup>) is specifically designed for the preservation of cultural assets. The objects are stored in ten warehouses (5,200 m<sup>2</sup>), and a series of functional spaces allow for their management and treatment. Geothermal devices and photovoltaic panels contribute to environmental sustainability objectives.

Gordailua is a center with a clear social vocation, open to experts, professionals, and the general public, contributing to the creation of a collective consciousness focused on safeguarding cultural heritage.

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JCB CONSERVACIÓN presents the warm air regulated with humidity treatment "ICM". This method is 100% effective and environmentally friendly, it has been used for more than 30 years to disinfect cultural heritage and works of art. Our mobile treatment unit has a capacity of 27 m<sup>3</sup> to treat collections in situ. The 24-hour treatment cycles allow us to operate quickly, in any location.

This method is scientifically proven and eliminates all types of xylophagous insects. Entomologists and specialists in the field confirm that insects living on any infested organic material (wood, textiles, paper, etc.) die when exposed to high temperatures (between 42 and 52°C) for a pre-defined period.

During the ICM treatment, the RH is controlled, so there is no risk of damage to the constituent materials of the object.

The RH control is based on the Keylwerth Diagram, so the EMC (equilibrium moisture content) in the objects remains unchanged and there is no volumetric or material change in the pieces undergoing treatment.

The ICM treatment is perfectly suited to objects and materials made of paper, fabric, carpets, leather, ethnography collections, but also to furniture and musical instruments, polychrome and gilded sculptures, panel and canvas paintings.



# PROPADYN MUSEART

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**propadyn museart**  
DYNAMIC HUMIDITY STABILIZER

Propadyn Museart is the most innovative humidity stabilizer on the market.

It is an ideal product for protecting artworks against humidity fluctuations that could irreversibly compromise the integrity of inestimable collections during exhibition, storage and transport.

The main characteristics of Propadyn Museart are quick response and precision in stabilizing variation of environmental conditions inside the showcases.

It is able to absorb / release the proper amount of moisture to maintain the required level of relative humidity (RH) between 35 and 80%.

It's a patented product, made of innovative and high-performance ingredients, able to guarantee an optimal protection of your masterpieces over long periods.

A masterpiece to protect your masterpieces.



# KREMER PIGMENTE & AGARAGAR

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AGARAGAR  
PRODUCTOS DE RESTAURACION Y BELLAS ARTES



KREMER PIGMENTE . The family-run, medium-sized company specializes in the production and distribution of rare and historical pigments. The company based in the Color-Mill in Aichstetten in the Allgäu is the world market leader in the field of pigments for monument preservation, restoration and sophisticated painting.

By developing special products, Kremer Pigmente serves other niche markets in this area.



AGARAGAR . We are Maria Quinta and Maria Galán, art conservators and restorers and administrators of the renewed AGARAGAR. Is reborn in 2019 with a change of direction, mixing tradition and youth and broadening horizons and broadening horizons becoming a Spanish-Portuguese company based in Vigo, Galicia. Since then, we have consolidated as a project that gives a complete service supply of Conservation and Restoration and Fine Arts materials, based in the Iberian Peninsula and international projection.

We are main distributors of important brands such as Kremer Pigmente® and Antares®, and in a single purchase we are able to supply an unlimited number of suppliers and thus make the experience much easier and dynamic.

All purchases and quotations can be made through our website/shop or through our e-mail and contact.

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The Wikimedia Foundation is the global nonprofit that makes knowledge free and accessible to everyone around the world. We do this by hosting Wikipedia and other Wikimedia projects. Every month:

more than 55 million articles across 300 languages are provided for free and without ads;

there are 1.7 billion unique device visits; and

more than 300,000 people add, edit, and update articles, ensuring they are neutral and are based in reliable sources.

By contributing to Wikimedia projects, museums can present their collections to new audiences and contribute to the dissemination of culture and knowledge.

Museum research can be cited on Wikipedia to improve the reliability of articles

Images and other media can be used to illustrate Wikipedia articles in all languages

Manuscripts and books can be transcribed as locally relevant sources

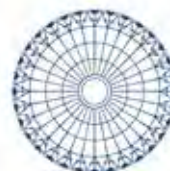
Collection information and authority files can be shared as Linked Open Data

There have been hundreds of collaborations, from a 50-hour edit-a-thon at the Soumaya Museum in Mexico, to the contribution of +83,000 images by the Bundesarchiv, the release of texts of Salvador Allende's speeches, the digitisation and contribution of +21,000 oral history files from the Joaquín Díaz Foundation, and the Wikipedians-in-residence in many museums.

Each museum has different needs and goals, and our communities spend time with partners identifying the projects and activities that will have the biggest impact for them.



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INSTITUTO DEL  
**PATRIMONIO  
CULTURAL**  
DE ESPAÑA

The Cultural Heritage Institute of Spain (IPCE) is a Subdirectorate General attached to the Directorate General of Cultural Heritage and Fine Arts of the Ministry of Culture and Sport, which focuses on research, conservation, restoration, documentation and dissemination of heritage.

To this end, the IPCE tackles these tasks through specialists in each discipline: architects, archaeologists, ethnographers, restorers, physicists, geologists, chemists, biologists, documentalists, librarians, archivists and conservators, among others. In this way, the task of conservation is approached from interdisciplinary point of view.

The IPCE also deals with the elaboration of programs, plans and reports on research, training and conservation of cultural assets, as well as the dissemination of all of this.

In order to approach these functions, it organizes its activities around four fundamental axes:

- Conservation and restoration of assets belonging to Spain's Cultural Heritage, collaborating in the creation and execution of National Plans for the conservation and restoration of Spanish Cultural Heritage.
- Research and teaching on Cultural Heritage.
- Conservation and management of the documentary collection managed by the institution. Cataloguing and systematization of the work carried out and the documentation available.
- Dissemination of its own projects



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If you want to be sure that your items in both storage units and exhibitions are kept safe when it comes to indoor climate, the RoomAlyzer system is very much worth looking into.

The system consists of wireless sensors that are installed within minutes, and real-time data that is delivered straight to your mobile and PC, no matter where you are. Data include temperature, humidity, CO2, TVOC, noise, light and presence (PIR). Mould risk and preservation index (TWPI) are included too as well as auto-reports, graphs and much more.

Warning messages are a part of the package and will help you prevent damages.

The RoomAlyzer system is made by IoT Fabrikken, a Danish company which specialises in sensors and data for museums, municipalities, and companies. All sensors are free from wifi and cables, and data is delivered directly to your mobile and PC. IoT Fabrikken services more than 40 museums

in Denmark and work closely with The Danish National Museum who are speakers at ICOM 2023 on 'Bev\*Arv-projektet' of which RoomAlyzer is an integral part for measuring temperature and humidity in storage units.



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Otego is a French company specialised in the manufacturing of technical fabrics since 75+ years. If Otego's priority has always been the protection of people and machinery, in between others against heat, with its latest innovation Fireguard, protecting cultural heritage is now just as much important for the company.

The product was developed following multiple conversations with cultural institutions and fire brigades to make sure we have an efficient solution that protects all types of artwork against the three main sources of damages in case of fire (heat, water and smoke/soot).

Additionally, Fireguard is ultra-lightweight (135g/m<sup>2</sup>), flexible and easy to install to meet as much as possible the needs of people in charge of installing it, ensuring fast set-up in case of emergency.

Fireguard also enters in the scope of Emergency Plans with cultural institutions such as the Louvre

Museum, French national Library BnF, City of Geneva, Museum Association of Switzerland, Musée Fabre, Bordeaux Cathedrals, several Fire Brigades... which are already equipped.

If the production of its fabrics is 100% made in France, Otego has subsidiaries in the USA and China and commercial offices in Spain, Argentina, Thailand, India and Taiwan to better meet the needs of cultural heritage protection globally.



# ROBOMETRICS & DIAGNOSTICA PER IL RESTAURO

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CONSULENZA  
E DIAGNOSTICA  
PER IL RESTAURO  
E LA CONSERVAZIONE

ROBOMETRICS is a company specialized in 3D scanning through laser systems and drone photogrammetry, which allows converting physical surfaces into exceptionally precise and high-quality three-dimensional digital models. Our technology is tailored to the needs of various professions working in the architectural, archaeological, and monumental heritage field, offering non-invasive, objective, and fast solutions even in complex or hard-to-reach areas.

The resulting product can be adapted to multiple file formats (XXX), enabling its modification for fundamental documentary purposes in the stages of projection, monitoring, analysis, and dissemination of architectural and archaeological heritage.

DIAGNOSTICA PER IL RESTAURO is a private laboratory that has been conducting activities for over 20 years in the preliminary diagnosis for the conservation of Cultural Heritage through on-site

testing, laboratory analysis, and monitoring.

The team, based in Italy and also in Valencia, applies various scientific techniques to obtain data related to materials and execution techniques, dating and authentication of artworks, degradation processes, and/or intervention control. The multidisciplinary structure of the team allows for the interpretation of results to be tailored to maximize the usefulness and applicability of the analyses, conveying these observations through personalized attention.



WEB: [www.vaisala.com/jade](http://www.vaisala.com/jade)

# VAISALA

Vaisala is a global leader in weather, environmental, and industrial measurements. Building on 85 years of experience, Vaisala provides observations for a better world, with space-proof technology even exploring Mars and beyond. We are a reliable partner for customers around the world, offering a comprehensive range of innovative observation and measurement products and services. Headquartered in Finland, Vaisala employs over 2,000 professionals worldwide and is listed on the Nasdaq Helsinki stock exchange.

Vaisala provides measurement and monitoring technologies for many demanding industries globally. Museums and archives like other professional monitoring applications require a reliable monitoring system based on high-class measurement technology to help maintaining the conditions on desired level and to provide easy reporting and access to history data.

Vaisala Jade Smart Cloud is a reliable, modular, and scalable wireless monitoring solution. All measurement data is stored safely in the cloud, where it can be accessed via a web browser on your mobile phone, tablet, or computer. Compatible hardware selection contains data loggers, access points, and measurement probes. Simply choose the number of measurement points you want, add the probes to match, and start measuring. The system is easy to install and always delivered ready to use.



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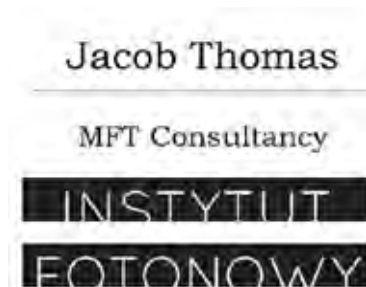
Big Orange is an audio agency headquartered in Amsterdam. We specialize in creating audio stories for physical and digital spaces, including immersive audio tours, premium podcasts, audio experiences and remarkable sonic identities. We work with museums, brands and cultural organisations who, just like us, have the guts to reinvent themselves time and time again.

Every organisation has stories to tell. However, many of them fail in telling them in an engaging way. We guide our clients to find the best creative approach and surprising angle to bring those stories to life through audio, resulting in an active story instead of a boring summary of figures and facts. Your stories will be crafted to connect, engage, and resonate with audiences in a successful way making them fall in love not only with your collection, exhibition or museum but more so with the way you tell your stories.

Your ears are our way in.



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Jacob Thomas MFT Consultancy is a small conservation science firm based in Sweden. Jacob Thomas has more than 17 years' experience with microfading testing (MFT) instruments in museums, libraries, and archives around the world.

JT- MFT provides technical sales support for MFT instruments, CPD training in MFT usage and lighting policy development, MFT services on single objects and entire collections, as well as customised MFT instruments to meet specific requirements.

Jacob Thomas has been active in MFT design and construction since 2008, and collaborated with the conservators at the Field Museum to release an open-source retro reflective MFT as well as with Instytut Fotonowy to develop the automated MFT which is now the de facto standard MFT instrument.

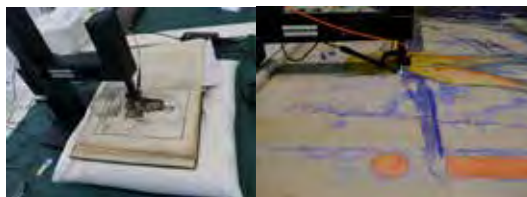
Jacob Thomas MFT Consultancy is a Instytut Fotonowy distributor active in the Nordics and

worldwide.

Instytut Fotonowy is a scientific instrument prototyping firm based in Krakow, Poland providing both hardware and software solutions across a range of scientific disciplines.

Instytut Fotonowy developed and markets the automated MFT as well as the scientific grade MFT with a selectable LED source for lighting policy development and wavelength dependent fading testing.

Instytut Fotonowy has a global network of distributors and directly sells MFT via [www.fotonowy.com](http://www.fotonowy.com)



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“Our reason for existence is the preservation of Cultural Heritage. We utilize light as an active element in preventive conservation, investigating how lighting affects the most sensitive artworks and designing processes and products that respect Cultural Heritage and those entrusted with the crucial tasks of preserving and exhibiting it.

We pay special attention to the spectra of light, carefully selecting those that best respond to the characteristics of human vision and the requirements of preventive conservation.

We have three distinct and well-defined business areas:

**Museography Lighting:** With a concise catalogue that includes a few references, their variations, and accessories, we successfully meet the majority of exhibition lighting needs.

**Restoration Departments:** We offer an exclusively

designed line to meet the lighting requirements in restoration workshops. We have analysed the specific needs of art restorers and developed products that prioritize worker comfort, enabling them to perform more effectively.

**Custom Designs:** Our expertise in lighting allows us to successfully undertake complex projects that require unique solutions not readily available in the market.”



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Goppion S.p.A. is an Italian manufacturing and engineering company that is a world leader in the realization of conservation grade museum display cases. It has operated in the field for over seventy years, collaborating with major museums, renowned architects and conservation institutes and research centers throughout the world.

At Goppion we strive to produce display cases that are a balance of functionality and elegance, in which clean, unfussy lines conceal advanced engineering with the aim to reach the most appropriate performance in terms of conservation, security and presentation.

Goppion collaborates with structural engineers, physicists, electrical engineers, chemists, and lighting specialists to provide the most appropriate solutions for the proper conservation and protection of the objects displayed in our showcases. The patented innovations we have developed include:

- Special airtight gaskets
- Air quality and climate control systems
- Lighting that minimizes UV and IR concerns
- A variety of opening systems, especially for very large cases
- Unique, high-strength methods of glass joinery

· Advanced security systems

· Anti-seismic and anti-vibration devices

In addition, Goppion's advanced SmartCase™ system provides active real-time monitoring of the internal case environment.

Our specialists work in close collaboration with designers and clients, providing constant assistance throughout the entire project, from the draft project, the design concept, engineering development and prototyping to final installation.



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[CTSConservation.com](http://CTSConservation.com)

Preservation Technologies (PTLP) is a company dedicated to helping universities, academic institutions, cultural entities and private companies preserve and maintain access to their collections. PTLP was founded on the guiding principle of bringing engineering and innovation to the field of cultural preservation.

PTLP developed the patented Bookkeeper® process, which extends the life of books and manuscripts by neutralizing the harmful acids in paper. Bookkeeper® is the only deacidification method to meet the standards of the Library of Congress as well as current and projected OSHA, FTC and EPA consumer and environmental requirements. Over 550,000 assets from library and archival collections are sent to Preservation Technologies global facilities each year to be deacidified.

CTS: The art of conservation, our team passion offers a wide and complete range of products and equipment for the art restoration and conservation, that is what we have learned standing next to the major Art Institutions and to the most renowned conservators.

We preserve the beauty and the authenticity of the works of art and historical artefacts, supplying efficient equipment

and safe products and systems, offering everyday our customised consultancy and technical support.

Our Company is engaged in a continuous research and development approach towards the products for the restoration and conservation of arts and encouraging environmentally friendly products to try to reduce our impact as much as we can, for the future generations.



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#### AR&PA AN INTERNATIONAL BRAND

AR&PA, Iberian Biennial of Cultural Heritage, celebrates 25 years.

In this period it has consolidated itself as a stable event and as a benchmark in the cultural heritage sector.

With its editions in Castile and León and in Portugal, since 2016, AR&PA is a symbol of participation, encounter, exchange, communication, debate, reflection, learning, dissemination and education in cultural heritage.

In the professional field, it is a forum where technical criteria for managing cultural heritage, the constant application of new technologies and innovative proposals are addressed. It is a unique opportunity to exchange initiatives, projects and experiences, but also to establish business agreements and collaboration agreements.

From the social point of view, it means bringing the cultural heritage, in an educational and fun way, to people of all ages. Initiatives for the youngest, developed from plastic, creative and inquiry activities, using the attraction of new technologies and digital applications. For families shared activities between parents and children, shows, participation games, ingenuity and discovery.

AR&PA has been progressively enriched with the participation of national and international institutions and public and private entities.

AR&PA has become a collective creation, always evolving, seeking to adapt to the new challenges posed by changes in a dynamic society, with a strong presence of digital technologies and new communication and knowledge-sharing systems.

AR&PA has an international scope, is a founding member of the HERIFAIRS EUROPA Network, The first European Network of Heritage Fairs

The AR&PA Biennial is an event that periodically allows reflection on these management processes, strengthen links with society and establish international cooperation plans to establish networks and exchange innovative initiatives that strengthen the role of the cultural heritage sector in education and economic development.

From the AR&PA organization we invite you to participate in the 2024 edition, which will be held in November in the city of Valladolid and to cooperate in the various initiatives.



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DASIGNINUM GROUP

The DaSigninum Group is a leading Portuguese group in the field of Cultural Heritage and is comprised of seven companies. Our expertise encompasses a broad spectrum of activities, ranging from cultural heritage conservation, restoration, and rehabilitation to scientific studies of artworks, musealization, digitization, and cultural management.

With a legacy of over two decades, our trajectory has been shaped by the collective efforts of a dedicated team of professionals. We are primarily conservators-restorers, architects, civil and software engineers, and traditional artisans, all deeply committed to ensuring that cultural heritage remains not only preserved but also accessible for the benefit and enrichment of all.

In order to achieve our goals, our company operates with an open-door policy and maintains an extensive global network of partners and clients, fostered through our flexibility in adapting to different work scales and diverse geographical and cultural contexts.

We are looking forward to establishing a lasting partnership with you and finding tailored solutions that meet your needs and objectives or any challenges you may encounter within the field of cultural heritage.



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WEB: www.bev.art



Bev/art is a tech company from Norway, developing tools for the museum and cultural heritage sector. Our climate monitoring system is developed in close collaboration with conservators and other museum professionals.

We use the smallest wireless sensors available, perfectly suited for exhibition rooms and display cases. They have 10 year battery life, and can be integrated with your buildings HVAC-system. This allows the facility managers to see the micro climate around the objects, where it matters the most.

Our user-friendly software provides a real-time overview of the indoor climate in the museum. Alerts are customizable at user-defined parameters. There's no need for software installation, Custodian is accessible directly from your web browser on desktop and mobile version.

We believe that museum loans should be easier and more transparent. Instead of downloading climate data from various sensors and compiling that into elaborate reports, why not save yourself the work and instead give your colleague at the lending museum read-only access to the data for the duration of the loan?



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For over 50 years, Tru Vue® has been optically coating acrylic and glass to create high-quality glazing products with a variety of protective and aesthetic characteristics, including [Optium® Museum Acrylic](#) and [UltraVue® Laminated Glass](#). Using highly specialized coating technologies, including magnetron sputter deposition, we produce products that meet the most stringent conservation and design standards. We protect art and cultural heritage while allowing the viewer to fully experience works as originally intended. Made in the USA, our glazing products are shipped worldwide and used in design applications and preservation of a diverse range of items of cultural significance.

Our team of museum and conservation liaisons serve as consultants and technical product specialists for you and your team. With backgrounds ranging in conservation, archives, curatorship, sustainable materials, and art sales,

they are uniquely suited to share their glazing expertise and address product application, display, and design challenges. Learn more about the Tru Vue Fine Art & Museums Team [here](#).

We are always interested to hear more about your current project and glazing considerations. If you have questions or are interested in complimentary samples or a particular subject, please don't hesitate to contact us at [fineart@tru-vu.com](mailto:fineart@tru-vu.com). We are happy to help.



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Discover the future of audio guides with Nubart, a profitable digital solution designed specifically for museums. Our cutting-edge multimedia audio guide system will enhance your visitors' experience while boosting your museum's revenue.

With Nubart, we've created a seamless and user-friendly approach. Say goodbye to the hassle of downloading audio guide apps and the burden of maintaining audio tour devices. Our system revolves around beautiful, non-transferable cards embedded with unique codes. These cards provide controlled access to our intuitive PWA/web-app that houses the multimedia audio guide. It's a simple, elegant solution that guarantees convenience for both you and your visitors.

Our audio guide cards achieve an astounding take-up rate of 45-85 percent of your visitors when they are included in the price of admission.

But that's not all. Building on our card-based

system, Nubart Live also offers digital tour guide systems that replace traditional radio-guides for your docent-guided tours.

Finally, with Nubart Sync, you can also take your video-explainers to the next level by pairing them with multilingual audio that is streamed in perfect lip-sync synchronisation. Our system is Brightsign compatible, so it integrates seamlessly with your existing infrastructure. Best of all? All you need to achieve synchronization is an Internet connection - no infrared, no apps, and no additional hardware.



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Supplies for RESTORATION | CONSERVATION | ART HANDLING

Deffner & Johann: supplies for conservation, restoration and art handling - your one-stop shop.

Deffner & Johann is a leading supplier of materials, tools and equipment for the preservation and restoration of historical monuments, art and cultural assets.

In its over 140-year history, the company has made a name for itself as a reliable specialist wholesaler for a comprehensive range of products across Europe and globally.

Whether it is a matter of products for daily use in restoration and conservation practice or planning and consulting for the equipment of studios and workshops - we are happy to be your reliable contact for all your questions.

We would like to use the ICOM-CC conference fair in Valencia as a platform to exchange ideas with conservators worldwide, to present proven as well

as innovative products, explain applications and, last but not least, to attain feedback.

At our experts-to-experts section, you will meet with manufacturing partners from Hiromi Papers, Lascaux, Temart, Adsorbi and discuss their solutions first hand. We will demo soft particle cleaning, art-handling, hanging, mounting and packing, Nanorestore® gels and micro-emulsions, self-adhesive tengucho, Evolon® CR, Gamblin conservation colors in use, as well as present innovative equipment and studio luminaires.

We look forward to welcoming you to our booth.

Experts-to-experts by Deffner & Johann

Themed expert-to-expert, we offer the opportunity to exchange first-hand information about products, solutions and innovations with some of our leading manufacturing-partners and to attend a range of practical demos.

Among others, Hiromi Papers, Lascaux, Temart, Adsorbi will be presented in the Deffner & Johann experts-to-experts area.

Lascaux Colours & Restauro has been a leader in the development and manufacture of water-based artists' paints and restoration products for over 60 years.

High-quality raw materials, craftsmanship and extensive quality care guarantee reliable products that meet the high demands of our restoration customers.

Lascaux Restauro products have become firmly established with renowned restorers, conservators and international museums. Because of the consistently high material quality, the Lascaux Restauro range has been cited in numerous

publications for many years for demanding conservation tasks and is firmly associated with global conservation practices in the painting, wall, stone, wood and paper sectors.

Hiromi Paper Inc. has been supplying high quality Japanese papers to bookbinders, restorers, graphic artists and artists for over 35 years. Hiromi Katayama's close personal relationship with the traditional paper mills of Japan makes it possible to supply papers and conservation materials of excellent quality and variety.



# ICOMcc

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