

Monday 4 September 2017

17.08.2017

07:30 to All day	<b>CONFERENCE FOYER, Registration</b>				
9:00 to 11:00	<b>PLENARY SESSION, CONGRESS HALL</b> Welcome, Opening presentation of the ICOM-CC 50th Anniversary Lecture (by Kathleen Dardes).				
11:00 to 11:30	TEA/COFFEE (10:30 - 11:00)				
11:30 to 12:45	<b>PLENARY SESSION, CONGRESS HALL</b> ICOM-CC General assembly I: Report from the triennium, Financial report, Report on projects and WG activities, Ongoing projects				
12:45 to 13:45	LUNCH (12:30 - 13:30)				
	<b>PREVENTIVE CONSERVATION</b> chair: Anna Bülow room: Congress Hall	<b>PAINTINGS</b> chair: Elisabeth Ravaud room: Harlekin	<b>DOCUMENTATION</b> chair: Ruven Pillay room: Columbine	<b>METALS</b> chair: Claudia Chemello room: Blomstersalen	<b>TEXTILES</b> chair: Christine Müller-Radloff room: Ballonsalen
13:45 to 14:05	<b>Team up and Re-group, Re-use and Revive! Lessons learnt from Re-Org workshops around the world</b> <i>Catherine Antomarchi</i>	<b>Investigation Vynol: Australia's first artist's acrylic emulsion paints</b> <i>Raymonda Rajkowski</i>	<b>Layers upon layers – Integrating an image-based mapping tool for object condition documentation with a collection management system</b> <i>Maria Franzon</i>	<b>Roman luxury: The conservation of the Berthouville silver treasure and four Late Roman missoria</b> <i>Susan Lansing Maish</i>	<b>Paracas textiles-colour and condition. Investigation of mordants and degradational state of Paracas textile collections in Peru and Sweden</b> <i>Anna Javér</i>
	<b>PREVENTIVE CONSERVATION</b> chair: Anna Bülow room: Congress Hall	<b>PAINTINGS</b> chair: Elisabeth Ravaud room: Harlekin	<b>DOCUMENTATION</b> chair: Ruven Pillay room: Columbine	<b>METALS</b> chair: Claudia Chemello room: Blomstersalen	<b>TEXTILES</b> chair: Christine Müller-Radloff room: Ballonsalen
14:15 to 14:35	<b>Towards the 'collectively subjective': the challenges of estimating value loss during collection risk assessments</b> <i>Alice Cannon</i>	<b>Softwoods, tendons, double grounds: panel supports for painting in Late Medieval Nuremberg</b> <i>Beate Fuecker</i>	<b>The aim of documentation: micro-decisions of the documentation process of performance-based artworks</b> <i>Rita Macedo (Hélia Marçal)</i>	<b>The conservation of the 'Merkelsche Tafelaufsatz', created by the German goldsmith Wenzel Jamnitzer</b> <i>Joosje van Bennekom</i>	<b>Evaluating transmission electron microscopy (TEM) as a method for assessing the condition of archaeological wool</b> <i>Annemette Bruselius Scharff</i>

14:45 to 15:05	<b>Direct Preventive Conservation – using information from the past to prevent small issues in the present from becoming big problems in the future</b> <i>Helen Lloyd</i>	<b>Miracle Mystery: research and treatment of the Mirakeldoecken, a 16th century tuchlein by Jacob Cornelisz van Oostanen</b> <i>Gwendoline Fife</i>	<b>Post disaster damage assessment of cultural heritage: Are we prepared?</b> <i>Aparna Tandon (Catherine Antomarchi)</i>	<b>Assessment of the protective properties of patinas of contemporary sculpture made out of weathering steel</b> <i>Emilio Cano</i>	<b>Analysis of textiles dyes– What do we see?</b> <i>Maj Ringgaard</i>
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TEA/COFFEE/POSTER SESSIONS

15:15 to 15:45	<b>Documentation POSTERS ROW 1</b>	<b>An Interpretation of the Fourth (Innermost) Shrine of King Tutankhamen Using Digital X-Radiography</b> <i>Nour Badr</i>	<b>An axial rotation device for documenting King</b> <i>Ahmed Abdrabou</i>	<b>The Horus Condition Report: A digital tool for smartphones and tablets allowing for better condition reports on artworks</b> <i>Anais Gailhbaud</i>	<b>Building Information Modelling (BIM) workflow analysis for heritage science practice</b> <i>Danae Phaedra Pocobelli</i>
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15:15 to 15:45	<b>Metals POSTERS ROW 1</b>	<b>Jewellery of René Lalique – Towards future conservation strategies</b> <i>Isabel Tissot</i>	<b>Effect of successive potentiostatic cleanings on tarnished silver and lead</b> <i>Teresa Palomar (Emilio Cano)</i>	<b>Examination of a novel dioxime corrosion inhibitor for the conservation of copper alloys</b> <i>Ahmad Abu-Baker</i>	<b>Aluminium artefacts in heritage collections: conservation of surface finishes and aspects</b> <i>Michaela Florescu</i>
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15:15 to 15:45	<b>Preventive Conservation POSTERS ROW 1</b>	<b>Loss Rules! Taking the measure of collection damage and loss scenarios</b> <i>Robert Waller</i>	<b>Taking emergency action: A rescue operation to save cultural properties in Brazil</b> <i>Marilene Corrêa Maia</i>	<b>Parts per item: using object weightings to achieve consistent estimates during the risk assessment of a historic sewerage treatment plant</b> <i>Alice Cannon</i>	
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15:15 to 15:45	<b>Textiles POSTERS ROW 4</b>	<b>The use of textile swatch books to study the Norwich dyeing industry</b> <i>Jocelyn Alcantara-Garcia</i>		<b>Wet felting tradition in Bulgaria. Ornamented woolen wedding carpets: function, technology, techniques of production and conservation issues</b> <i>Elitsa Tsvetkova</i>	
		<b>Banner Tales of Glasgow: Working with the tangible and intangible natures of social history banners</b> <i>Helen Hughes</i>			

	<b>Paintings POSTERS ROW 4</b>	<b>Digital imaging correlation for condition monitoring of lined painting</b> <i>Vladimir Vilde</i>	<b>Strain measurements during structural conservation treatment and the long term monitoring monitoring of a 17th century Dutch panel painting</b> <i>Cécilia Gauvin (Anna Krekeler)</i>
		<b>Research-based conservation programme for 'The Apotheosis of James I': nine ceiling paintings by Sir Peter Paul Rubens in the Banqueting House, Whitehall Palace</b> <i>Kate Frame</i>	

	<b>PREVENTIVE CONSERVATION</b> chair: Kathryn Hallett room: Congress Hall	<b>PAINTINGS</b> chair: Elisabeth Ravaud room: Harlekin	<b>DOCUMENTATION</b> chair: Ruven Pillay room: Columbine	<b>METALS</b> chair: David Thickett room: Blomstersalen	<b>TEXTILES</b> chair: TBD room: Ballonsalen
15:45 to 16:05	<b>Risk assessment for the relocation of the historical Viking ships from Bygdøy, Oslo, Norway</b> <i>Jesper Stub Johnsen</i>	<b>Valuing Van Gogh's colours: from past to future</b> <i>Ella Hendricks (Agnes Brokerhof)</i>	<b>Development of multi-spectral RTI system aimed at evaluation of process of varnish cleaning</b> <i>Yasunori Matsuda</i>	<b>Twenty years of conservation of plated brass instruments at the Musée de la musique in Paris</b> <i>Marie-Anne Loeper-Attia</i>	<b>Authenticating Turkey Red textiles through chemical investigations by FTIR and UHPLC</b> <i>Julie Wertz (Anita Quye)</i>
16:05 to 16:35	<b>Data mining in collections: from epidemiology to demography</b> <i>Matija Strlic</i>	<b>Question of color: a technical study into Franz Marc's Masterpiece Grazing Horses IV (The red horses)</b> <i>Andrea von Hedenström</i>	<b>Çatalhöyük Digital Preservation Project</b> <i>Ashley Lingle</i>	<b>Deconstructing Incalac: A Formulation Study Of Acrylic Coatings For The Protection Of Outdoor Bronze Sculpture</b> <i>Julie Wolfe (Alan Phenix)</i>	<b>A sticky situation: A different method for removing adhesive from a 16th century carpet</b> <i>Julia Carlson</i>
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16:45 to 17:05	<b>Value Management Scan: Setting Priorities in Management and Care of Collections</b> <i>Agnes Brokerhof</i>	<b>Pietro Lorenzetti: an unusual gilding technique</b> <i>Helen Howard</i>	<b>Off the record: using data-mining to review decision-making in conservation practice</b> <i>Stavroula Galfomitsou</i>	<b>Investigation of traditional metal adhesive – a case study of lac based resin used by traditional smiths of India</b> <i>Vandana Singh</i>	<b>The use of gels for adhesive removal for the conservation treatment of the valances of Queen Anne Throne Canopy</b> <i>Viola Nicastro</i>
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18:00  
Welcome reception at The Black Diamond

## Thursday 5 September 2017

	<b>PREVENTIVE CONSERVATION</b>	<b>PAINTINGS</b>	<b>EDUCATION AND TRAINING IN CONSERVATION</b>	<b>METALS</b>	<b>TEXTILES</b>
	chair: Kathryn Hallett room: Congress Hall	chair: Jaap Boon room: Harlekin	chair: Kate Seymour room: Columbine	chair: Paul Mardikian room: Blomstersalen	chair: Deborah Trupin room: Ballonsalen
9:00 to 9:20	<b>The development of a methodology to understand climate induced damage in decorated oak wooden panels</b> <i>Stina Ekelund</i>	<b>Water sensitivity of modern oil paintings</b> <i>Aviva Burnstock</i>	<b>Celebrating different points of view</b> <i>Katriina Simila</i>	<b>Development of an innovative film-forming cleaning system for the removal of corrosion products from copper-based artifacts</b> <i>Rodorico Giorgi</i>	<b>Developing fabrics made with traditional techniques for textile conservation within the cultural property preservation policy in Japan</b> <i>Mie Ishii</i>
9:30 to 9:50	<b>Performance of Danish low-energy museum storage buildings</b> <i>Lise Raeder Knudsen</i>	<b>An investigation of methods for surface cleaning unvarnished water-sensitive oil paints based on recent developments for acrylic paints</b> <i>Jae Youn Chung + Judith Lee</i>	<b>Using blended learning to strengthen capacity in storage reorganization in Canada, Belgium and Southeast Europe</b> <i>Simon Lambert (Marjolijn Debulpaep)</i>	<b>Protection of organic remains in alkaline iron desalination</b> <i>Stefanie Bruhin</i>	<b>Before they are gone expanded: Capturing traditional textile preservation knowledge in Southeast Asia and Latin America</b> <i>Julia M Brennan</i>

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10:00 to 10:20	<b>The microclimate within a Neolithic passage grave</b> <i>Poul Klenz Larsen</i>	<b>Insoluble surface spots, metal soaps and challenges in the conservation of Goya's Portrait Francisco de Saavedra</b> <i>Aviva Burnstock</i>	<b>Building capacity for post-disaster recovery of museum collections in Nepal</b> <i>Aparna Tandon (Sabine Cotte)</i>	<b>METALS BUSINESS MEETING</b> chair: Claudia Chemello	<b>TEXTILES BUSINESS MEETING</b> chair: Deborah Trupin
TEA/COFFEE/POSTER SESSIONS (10:30 to 11:00)					
10:30 to 11:00	<b>Preventive Conservation POSTERS ROW 1</b>	<b>Indoor climate induced degradation differences of mature oil paintings</b> <i>Katrien Keune (Bart Ankersmit)</i>	<b>Mould growth on heritage materials: impact of air movement rates on water activity</b> <i>Morena Ferreira</i>	<b>Challenges and reflections for sustainable climate control at the National Museum of Ethnology, Japan</b> <i>Naoko Sonoda</i>	<b>Conservation management of asbestos removal above historic ceiling paintings</b> <i>Kathryn Hallett</i>
	<b>Paintings POSTERS ROW 4</b>	<b>From wood ash to pearl ash: historic alkaline cleaning agents and their impact on oil paint</b> <i>Joana Devesa</i>	<b>Cleaning modern oil paints: the removal of imbibed surface dirt</b> <i>Lise Steyn</i>	<b>The conservation of craquelure in monochrome paintings</b> <i>Jenni Suoniemi</i>	<b>The physicochemical investigation of an icon painting from Enda Abba Garima Monastery, Ethiopia</b> <i>Kidane Fanta Gebremariam</i>
	<b>Education and Training in Conservation POSTERS ROW 2</b>	<b>Two development opportunities for the price of one: Passing on conservation skills</b> <i>Monika Harter</i>	<b>Preparing the future to save the past: including emergency conservation measures in the training of young professionals</b> <i>Renata Kaminker</i>	<b>Human resources development: restorers in Japan</b> <i>Sachiko Tsubokura</i>	<b>Reconciling the past, building the future: a conservation-training project in Kosovo</b> <i>Miriam Orsini</i>

	<b>Metals POSTERS ROW 1</b>	Picturing the bad guys. Application of neutron tomography and image processing to assess dechlorination methods for archaeological iron <i>Katharine Schmitt-Ott</i>	Impact of previous chemical treatments and environmental storage conditions on miniature hoes from Tutankhamun's tomb <i>Abdelaziz Elmarazky (Hussein Kamal)</i>
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TEA/COFFEE/POSTER SESSIONS (10:30 to 11:00)

10:30 to 11:00	<b>Graphic Documents POSTERS ROW 5</b>	The Augsburgers Geschlechtertanz by Narziss Renner (1522) - Material analysis and conservation concept <i>Benjamin Kirschner</i>		In the Garden of Eden: The conservation & scientific analysis of a 19th-century French panoramic wallpaper <i>Lore Troalen</i>
	<b>Leather and Related materials POSTERS ROW 3</b>	Pilot treatment for the conservation of 20th century suede leather wall covering in an historic house museum <i>Mariabianca Paris</i>		Characterisation (macro to nano-scale) of the effects of novel nano-particle based conservation treatment of vegetable tanned leather and its long term effects <i>Marianne Odlyha</i>
	<b>Sculpture, Polychromy, and Architectural Decoration POSTERS ROW 3</b>	Conservation of the plaster ceiling in the Nursery at Craigievar Castle, damaged by salt efflorescence <i>Jorge Otero</i>	Reviving of a Chinese "Mosaic" - The Art of Jiǎn Cí <i>Eddy Leung</i>	
	<b>Documentation POSTERS ROW 4</b>	Analysis and documentation of authentic Baroque pipes: New data and Stoplist reconstruction for organ in Kurtuvėnai (Lithuania, 1792-93) <i>Girenas Povilionis</i>		The COSCH Project: Spectral and spatial object documentation for conservation <i>Ruven Pillay</i>

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chair: Boris Pretzel room: Congress Hall	chair: Laura Rivers room: Harlekin	chair: Amber Kerr room: Columbine	chair: Stephanie de Roemer room: Blomstersalen	chair: Christa Hofmann room: Ballonsalen

11:00 to 11:20	<b>A reality-check for microfading testing: five case studies</b> <i>Bruce Ford (Nicola Smith)</i>	<b>New approaches to an old problem: A precision mild heat-transfer method for nuanced treatment of sensitive contemporary and modern artworks</b> <i>Tomas Markevicius</i>	<b>ITAACI and education in conservation and archaeology</b> <i>Alice Boccia Paterakis</i>	<b>Brussels-Copenhagen (1967-2017): A story of the history of polychrome sculpture</b> <i>Emmanuelle Mercier</i>	<b>Maurice Quentin de la Tour (1704-1788) and Jean Valade (1710-1787) pastels: History, materials and studio practice</b> <i>Cecile Gombaudo</i>
11:30 to 11:50	<b>New developments in understanding daylight exposure in heritage interiors</b> <i>Stephen Cannon-Brookes</i>	<b>Glue-paste linings: an evaluation of some biological, chemical and mechanical aspects of a traditional technique</b> <i>Laura Fuster</i>	<b>Balancing accountable assessment with holistic professional practice</b> <i>Jane Henderson</i>	<b>Composite wainscot block constructed medieval sculptures: a question of quality?</b> <i>Bettina Ebert</i>	<b>Past, present and future of Lead White on Danish graphic art collections</b> <i>Morten Rhyll-Svendsen</i>

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12:00 to 12:20	<b>Assessing how filtering or changing lights affects the relative colours seen in works of art: utilizing TM-30-15 calculations</b> <i>Joseph Padfield</i>	<b>PAINTINGS BUSINESS MEETING</b> chair: Elisabeth Ravaud	<b>Fundraising for conservation education: yesterday, today and tomorrow. Eight days a week</b> <i>Debra Hess Norris (Joyce Stoner)</i>	<b>Nailing it! The identification of Northern Netherlandish altarpieces through common features in their methods of construction</b> <i>Kristin Kausland</i>	<b>To treat, or not to treat, that is the question: Enhancing historical understanding of Shakespeare's</b> <i>Nicola Fleming</i>
12:30 to 13:30	<b>LUNCH DISCUSSION ON MUSEUM ENVIRONMENT</b> room: Congress Hall				

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13.30 to 13:50	<b>A clean sheet: A bottom-up and mixed methods approach to understanding visitors' perceptions of dust, dirt and cleaning</b> <i>Catherine Dillon</i>	<b>Measuring the hydrothermal stability of leather and parchment - the significance of heating rate and shrinkage intervals</b> <i>Dorte V. P. Sommer</i>	<b>An evaluation of the teaching and learning of reflective practice at the Centre for Textile Conservation, University of Glasgow</b> <i>Sarah Foskett</i>	<b>Visual and technical study of the Kumla altar (c. 1439), Swedish History Museum, Stockholm</b> <i>Lise Sæter (Tor Erik Skaaland)</i>	<b>Simple analyses to investigate the properties of storage systems for documents</b> <i>Paul Garside</i>
14:00 to 14:20	<b>Diagrams of equal area coverage: a new method to assess dust deposition in indoor heritage environments</b> <i>Josep Grau-Bové</i>	<b>Gilt leather conservation: a critical review to promote improved conservation strategies</b> <i>Martine Posthuma de Boer</i>	<b>Science in the Art Conservation Curriculum: Determining Threshold Concepts and Strategies for Teaching and Learning</b> <i>Alison Murray</i>	<b>Decoding damages to late-medieval cult sculpture from Norwegian churches</b> <i>Noëlle Streeton</i>	<b>The relation between degradation mechanisms and fibre morphology at microscopic level in order to improve damage diagnosis of parchment- a preliminary study</b> <i>Kathleen Muhlen Axelsson</i>

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14:30 to 14:50	<b>Trends in effective communication of IPM data</b> <i>Jane Henderson</i>	<b>The impact of manufacturing and conservation on silver leaf tarnishing in gilt leather</b> <i>Laurianne Robinet (Marie Radepont)</i>	<b>How to encourage conservators to produce knowledge. The CeROArt "lab" – looking back at 10 years of experience</b> <i>Muriel Verbeeck</i>	<b>Conservation of a White Louise Nevelson installation: Treatment choices based on ethical discussions and technical studies</b> <i>Sarah Nunberg</i>	<b>Modern Japanese paper: Machine-made, wood pulp and non-native fibres</b> <i>Megumi Mizumura &amp; Takao Moriki</i>
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TEA/COFFEE/POSTER SESSIONS (15:00 to 15:30)

15:00 to 15:30	<b>Education and Training in Conservation POSTERS ROW 2</b>	<b>Students for sustainability in conservation: Student leadership program</b> <i>Caitlin Southwick</i>	<b>Dry laboratory activity: Is the mysterious departure authentic, a forgery or a verifalsi?</b> <i>Jeffery E. Fieberg</i>	<b>Knowledge that sticks: Long-term professional development courses for mid-career professionals involved in collection preservation</b> <i>Joel Taylor</i>	
	<b>Sculpture, Polychromy, and Architectural Decoration POSTERS ROW 3</b>	<b>Re-adhesion of flaking chalk ground on a 15th century wooden polychrome sculpture with methylcellulose and masking with nonpolar solvents</b> <i>Karolina Soppa</i>	<b>Material and light in the Damascus Room Dresden</b> <i>Jessica Hensel</i>	<b>AF9590, a Yellow Coffin from the Louvre Museum: analytical methodology developed within the Vatican Coffin Project</b> <i>Lucile Brunel-Duverger</i>	

TEA/COFFEE/POSTER SESSIONS (15:00 to 15:30)

15:00 to	<b>Graphic Documents POSTERS ROW 5</b>	<b>Traditional material and techniques of palm leaf manuscripts in India</b> <i>Deepakshi Sharma</i>	<b>Investigation of Japanese Printing Paper from the 13-15th century: Fiber analysis and starch filler identification by non-invasive digital microscopy, and attempt of carbon-14 dating</b> <i>Shouji Sakamoto</i>	<b>The durability of bamboo paper: analysis for neutral sugar and degree of polymerization</b> <i>Chia-Jung Chung</i>	
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15:30	<b>Modern Materials and Contemporary Art POSTERS ROW 4</b>	<b>Brazilian Concrete Art: the availability of national and international modern paints</b> <i>João Barbosa (Luiz Souza)</i>	<b>New applications of Pickering-type emulsions for the cleaning of modern water-dispersed oil paints</b> <i>Diana Hartman (Keara Teeter)</i>	<b>Leather and Related materials POSTERS ROW 3</b>	<b>Historical or archaeological leather? An investigation on condition of heat and moisture damaged, excavated leather items</b> <i>Edit Darabos</i>
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15:30 to 15:50	<b>Accessioning and documentation of 'Pretty much every film and video work from about 1992 until now'</b> <i>Stephanie de Roemer</i>	<b>Gilded Goddess: The technical examination of an anonymous Italian gilt leather painting at the Mauritshuis</b> <i>Julie Ribits + Abbie Vandivere</i>	<b>Creating a national outreach through local connections: K-12 teacher workshops and the American Institute for Conservation's annual meeting</b> <i>Sarah Barack &amp; Beth Edelstein</i>	<b>The Brussels Town Hall sculpture - A colourful past retrieved</b> <i>Camille De Clercq</i>	<b>GRAPHIC DOCUMENTS BUSINESS MEETING</b> chair: Christa Hofmann
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16:00 to 16:20	<b>A cape for the Buddha. Notes on Pipilotti Rist's Himalaya Goldsteins Stube</b> <i>Irene Glanzer + Andreas Weisser</i>	<b>LEATHER AND RELATED MATERIALS BUSINESS MEETING</b> chair: Laurianne Robinet	<b>Art + science at the Harvard Art Museums</b> <i>Francesca Bewer</i>	<b>Overpaint removal from a Quattrocento polychrome bas-relief: Challenges in interpreting painted sculpture</b> <i>Cybele Tom</i>	<b>MODERN MATERIALS AND CONTEMPORARY ART BUSINESS MEETING</b> chair: Rachel Rivenc
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<b>MODERN MATERIALS AND CONTEMPORARY ART</b> chair: Rachel Rivenc room: Congress Hall	No program	<b>EDUCATION AND TRAINING IN CONSERVATION</b> chair: Kate Seymour room: Columbine	<b>SCULPTURE, POLYCHROMY, AND ARCHITECTURAL DECORATION</b> chair: Stephanie Litjens room: Blomstersalen	<b>BUSINESS MEETING</b> room: Ballonsalen
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16:30 to 16:50	<p><b>The travelling goat made possible. Using noninvasive portable technology to investigate Robert Rauschenberg's Monogram</b> <i>My Bundgaard and Tora Hederus</i></p>		<p><b>EDUCATION AND TRAINING IN CONSERVATION BUSINESS MEETING</b> chair: Kate Seymour</p>	<p><b>Revealing the archetype: The journey of a Trecento Madonna and Child at the National Museum of Scotland</b> <i>Diana de Bellaigue</i></p>	<p><b>DOCUMENTATION BUSINESS MEETING</b> chair: Ruven Pillay</p>
17:00 to 17:30	<p><b>PREVENTIVE CONSERVATION BUSINESS MEETING</b> chair: Michel Dubus</p>			<p><b>SCULPTURE, POLYCHROMY, AND ARCHITECTURAL DECORATION BUSINESS MEETING</b> chair: Stephanie de Roemer</p>	
19:00 to 21:00	<p>Reception. Copenhagen City Hall (limited access, registration required)</p>				

## Wednesday 6 September 2017

08:10 to 08:50	<b>Copyright and Publishing with ICOM-CC</b> <b>room:</b> Blomstersalen
9:00 to 10:15	<b>PLENARY SESSION, CONGRESS HALL</b> <b>Theme:</b> NEW TECHNOLOGIES, POSSIBILITIES AND ETHICAL CHALLENGES <b>Keynote speaker:</b> Eske Willerslev <b>Title:</b> Our Genetic Past <b>Moderator:</b> Jean Brown
10:15 to 10:45	TEA/COFFEE
10:45 to 11:45	<b>PLENARY SESSION, CONGRESS HALL</b> <b>Keynote speaker:</b> Salvador Muños Viñas <b>Title:</b> Heritage, Museums, Conservation and the World Outside: a Darwinian Approach <b>Moderator:</b> Tannar Ruuben
11:45 to 12:15	Discussions <b>room:</b> Congress Hall
12:15 to 13:00	LUNCH
13:00 to 17:00	Technical visits
18:00 to 19:45	Reception. SMK, National Gallery of Denmark

## Thursday 6 September 2017

	<b>MODERN MATERIALS AND CONTEMPORARY ART</b>	<b>THEORY AND HISTORY + LEGAL ISSUES IN CONSERVATION</b>	<b>WOOD, FURNITURE, AND LACQUER</b>	<b>PHOTOGRAPHIC MATERIALS</b>	<b>OBJECTS FROM INDIGENOUS AND WORLD CULTURES</b>
	chair: Lydia Beerkens room: Congress Hall	chair: Karen Elise Henningsen room: Harlekin	chair: Daniel Hausdorf room: Columbine	chair: Mark Strange room: Blomstersalen	chair: Renata F. Peters room: Ballonsalen
9:00 to 9:20	<b>Günter Weseler's <i>Breathing Object</i> – bringing it back to life</b> <i>Tannar Ruuben (Ilona Jaaranen)</i>	<b>A role for bespoke codes of ethics</b> <i>Jonathan Ashley-Smith</i>	<b>The construction of late seventeenth-century Netherlandish furniture. Typology, materials, authorship and durability</b> <i>Paul van Duin</i>	<b>New approaches for monitoring dye fading in chromogenic reversal films: UV-Vis spectrophotometry and digitization</b> <i>Joana Silva</i>	<b>Conserving world cultures at the Ethnological Materials Conservation Laboratory of the Vatican museums</b> <i>Stefania Pandozy (Catherine Rivière)</i>
9:30 to 9:50	<b>Nanofluids confined in chemical hydrogels for the selective removal of graffiti from street art</b> <i>Piero Baglioni (Yvonne Shashoua)</i>	<b>Time and conservation</b> <i>Hanna Hölling</i>	<b>Two mid-19th century Chinese lacquered folding screens still in use – Research and conservation</b> <i>Johanne Bornemann Mogensen</i>	<b>Color negatives at the demise of Silver Halides</b> <i>Rudolf Gschwind</i>	<b>Capturing motion in Māori cloaks: Logistics, decision-making and perceptions.</b> <i>Nyssa Mildwaters</i>

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10:00 to 10:20	<b>The applicability of gecko inspired dry adhesives to the structural conservation of contemporary materials</b> <i>Christina Young</i>	<b>From the periphery to the center of decision: community engagement and justice in conservation decision-making</b> <i>Rita Macedo (Hélia Marçal)</i>	<b>When science reveals craft practices: Recent findings in the py-GC/MS analysis of Chinese export lacquer</b> <i>Catherine Matsen</i>	<b>Rebuilding Holtermann's Triumph: from plate to pixel</b> <i>Nichola Parshall</i>	<b>Saving the present in Brazil: perspectives from collaborations with Indigenous museums</b> <i>Ana Carolina Delgado Vieira</i>
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TEA/COFFEE/POSTER SESSIONS (10:30 to 11:00)

10:30 to 11:00	<b>Theory and History + Legal Issues in Conservation POSTERS ROW 5</b>	<b>Art in Process - Process in Art: towards a new philosophy in the care of contemporary of art</b> <i>Iwona Szmelter</i>	<b>Linking museum visitors with technical studies of artists techniques</b> <i>Marcelle Lunau</i>	<b>The metamorphosis of Lady Ibet Coffin (L1651 to L1655): restoration stories</b> <i>Noelle Timbart</i>	<b>Royal Villa and Park of Monza: a knowledge based strategy for preventive conservation and management.</b> <i>Rossella Moioli (Anthoula Konsta)</i>
	<b>Glass and Ceramics POSTERS ROW 5</b>	<b>Examination of Blue faience libation Vessels of Tutankhamen</b> <i>Eid Mertah (Yasunori Matsuda)</i>	<b>The yellowing of polymer fills in vessel glass: a retrospective assessment involving FTIR characterisation</b> <i>Norman Tennent</i>	<b>Investigating the use of the Er:YAG laser for the conservation of inorganic archaeological artefacts</b> <i>Lucía Pereira-Pardo</i>	

TEA/COFFEE/POSTER SESSIONS (10:30 to 11:00)

10:30 to 11:00	<b>Objects from Indigenous and World Cultures POSTERS ROW 1</b>	<b>Is that a wig you are wearing?</b> <i>Rosemarie Selm</i>	<b>Linking Dahlem with the Humboldt Forum</b> <i>Birgit Kantzenbach</i>	<b>Uncovering, discovering and deinstalling a rare Solomon Islands canoe from 118 year museum public display</b> <i>T. Rose Holdcraft</i>
	<b>Wood, Furniture, and Lacquer POSTERS ROW 5</b>	<b>The rebirth of Door Gods: Conservation of a pair of traditional Chinese timber entrance doors</b> <i>Eddy Leung</i>		<b>Wood conservation training course at the Grand Egyptian Museum Conservation Center by the Japan International Cooperation Agency (2011-2016)</b> <i>Yasushi Okada</i>

	<b>Photographic Materials POSTERS ROW 3</b>	<b>Characterization of Louis Ducos du Hauron's diaphanies</b> <i>Natalie Coural</i>	<b>Modern Materials and Contemporary Art POSTERS ROW 4</b>	<b>Effectiveness and durability of conservation treatments for photo-oxidized Acrylonitrile Butadiene Styrene (ABS)</b> <i>Luisa Sampaio (Sara Babo)</i>
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	<b>MODERN MATERIALS AND CONTEMPORARY ART</b> chair: Barbara Ferriani room: Congress Hall	<b>THEORY AND HISTORY + LEGAL ISSUES IN CONSERVATION</b> chair: Hélia Marçal room: Harlekin	<b>WOOD, FURNITURE, AND LACQUER</b> chair: Daniel Hausdorf room: Columbine	<b>PHOTOGRAPHIC MATERIALS</b>	<b>OBJECTS FROM INDIGENOUS AND WORLD CULTURES</b> chair: Renata F. Peters room: Ballonsalen
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11:00 to 11:20	<b>From Pollock-drips to perfect white in Jan Schoonhoven's Zero-reliefs</b> <i>Lydia Beerkens</i>	<b>The effect of credentialism on the cost of conservation treatment</b> <i>Isabelle Brajer</i>	<b>Formation of metal soaps on brass-based coated frames: nitrocellulose revisited</b> <i>Malgorzata Sawicki</i>	<b>PHOTOGRAPHIC MATERIALS BUSINESS MEETING</b> chair: Mark Strange	<b>A comparison of ethanol and methanol vapour treatments for reshaping birch bark</b> <i>Carole Dignard</i>
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11:30 to 11:50	<b>In condensed form: The Artist Dialogues Series at the Getty Conservation Institute</b> <i>Rachel Rivenc</i>	<b>Crime and the conservator: Exhibiting a body of evidence</b> <i>Sharon Robinson-Calver</i>	<b>Stool no. 60: Alvar Aalto's transparent wood coatings from 1930 to today</b> <i>Lisa Burkart</i>	<b>MURALS, STONE, AND ROCK ART</b> <b>Developing Preservation Policy: The Case of the Philadelphia Mural Arts Program</b> <i>Catherine Myers</i>	<b>Re-evaluating student treatments of barkcloth artefacts from the Economic Botany Collection, Kew</b> Frances Lennard
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12:00 to 12:20	<b>(S)watch it! Identifying, replicating and restoring the original color of di Suvero's K-piece</b> <i>Nikki van Basten</i>	<b>The model conservator - Unpicking the past – How archaeological conservation developed as a field and university discipline</b> <i>Caitlin O'Grady</i>	<b>WOOD, FURNITURE, AND LACQUER BUSINESS MEETING</b> chair: Daniel Hausdorf	<b>Exercising restraint: Conserving wall paintings within a living religious tradition in Tigray, Ethiopia</b> <i>Lisa Shekede</i>	<b>Outcomes in the conservation of basketry: A review and reflection based on survey and treatment</b> <i>Nancy Odegaard</i>
12:30 to 13:30	LUNCH				
	<b>MODERN MATERIALS AND CONTEMPORARY ART</b>  chair: Rachel Rivenc room: Congress Hall	<b>THEORY AND HISTORY + LEGAL ISSUES IN CONSERVATION</b>  chair: Abdur Rasheed room: Harlekin	<b>SCIENTIFIC RESEARCH</b>  chair: Narayan Khandekar room: Columbine	<b>MURALS, STONE, AND ROCK ART</b>  chair: Lori Wong room: Blomstersalen	<b>OBJECTS FROM INDIGENOUS AND WORLD CULTURES</b>  chair: Renata F. Peters room: Ballonsalen
13.30 to 13:50	<b>Seen from behind: Consolidation of painted works on PMMA by László Moholy-Nagy</b> <i>Julie Barten</i>	<b>Legal aspects concerning the storages in Brazil</b> <i>Andréa Lacerda Bachettini</i>	<b>Volatile organic compound (VOC) emissions from plastic materials used for storing and displaying heritage objects</b> <i>Katherine Curran</i>	<b>Can paint stabilization be reversible? The case of the wall paintings in chapel 11 at Sacro Monte di Varallo</b> <i>Francesca Piqué</i>	<b>Identification of New Zealand plants in artefacts: insights from polarised light microscopy</b> <i>Catherine Smith</i>
14:00 to 14:20	<b>The future of looking younger: a new face for PMMA. Research into fill materials to repair Poly(methyl methacrylate) in contemporary objects and photographs</b> <i>Anna Laganà</i>	<b>Red, white or blue – an evacuation priority marking system on paintings in Dutch museums and its applicability in conservation today</b> <i>Stina Ekelund</i>	<b>Smelling the past: A case study for identification, analysis and archival of historic pot-pourri as a heritage smell</b> <i>Cecilia Bembibre</i>	<b>'Of only modest artistic quality': reconsidering the significance of firm ecclesiastical wall painting in England, 1845- 1920</b> <i>Elizabeth Woolley</i>	<b>Tissue issues: Reconsidering winter gut</b> <i>Amy Tjong (Judith Levinson)</i>



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14:30 to 14:50	<b>The effect of materials and production processes of Selective Laser Sintering on the durability and appearance of Rapid Prototyped art objects</b> <i>Katja van de Braak</i>	<b>Implementing European standards for conservation of cultural heritage in Sweden</b> <i>Lisa Nilsen</i>	<b>Silver-copper alloys corrosion mechanisms – new perspectives for the conservation assessment of cultural heritage objects</b> <i>Isabel Tissot</i>	<b>The artist at work: new material knowledge about a complex mural</b> <i>Sabine Cotte</i>	<b>OBJECTS FROM INDIGENOUS AND WORLD CULTURES BUSINESS</b> chair: Renata F. Peters room: Ballonsalen
TEA/COFFEE/POSTER SESSIONS (15:00 to 15:30)					
15:00 to 15:30	<b>Glass and Ceramics POSTERS ROW 3</b>	<b>Use of an ionic liquid for the removal of corrosion products formed in historical blue enamels</b> <i>Márcia Vilarigues (Andreia Machado)</i>	<b>Through the looking glass: on cleaning stained-glass windows with task specific luminescent ionic liquids (IL)</b> <i>Hélia P. Marçal</i>	<b>The application of an analytical protocol for the quantitative detection of ionic species on the surface of unstable glass in museum collections</b> <i>Guus Verhaar</i>	<b>GIMME: Faces and phases</b> <i>Andrea Fischer</i>
	<b>Murals, Stone, and Rock Art POSTERS ROW 2</b>	<b>Irish memorial monument, Sydney, Australia: Multifaceted conservation treatment</b> <i>Grzegorz Dabrowa</i>	<b>Evaluation of synthesized poly(EMA/MA)/ZnO nanocomposites used for protecting ancient Egypt's calcareous stone monuments</b> <i>Sayed Mansour</i>	<b>Silicate based murals at the market hall in Stuttgart – an investigation of the art technology and damage phenomena for the development of a conservation approach</b> <i>Anna Schoenemann</i>	

15:00 to 15:30	<b>Scientific Research POSTERS ROW 2</b>	<b>Application of the enzyme for removing polyvinyl alcohol (PVA) from the artworks</b> <i>Noriko Hayakawa</i>	<b>A taste of pearl: (re)discovering a modern lead white in PMMA sculptures</b> <i>Sara Babo</i>		
	<b>Art Technological Source Research POSTERS ROW 3</b>	<b>The forgotten "New Mayerne" MS Sloane 1990 – Comparative overview of an understudied art technological source</b> <i>Jenny Boulboulé</i>	<b>Data harvesting for art materials research: a case study using the Trove newspaper collection</b> <i>Alice Cannon</i>		
	<b>Objects from Indigenous and World Cultures POSTERS ROW 1</b>	<b>The use, meaning, and preservation method of batik textiles in Indonesia</b> <i>Nicolaus Aji Kusuma</i>	<b>Museum + Community /Community + Museum: A resource for collaboration</b> <i>Landis Smith (Marian Kaminitz)</i>		
			<b>WITHDRAWN</b>		
	<b>MODERN MATERIALS AND CONTEMPORARY ART</b> chair: Lydia Beerkens room: Congress Hall	<b>THEORY AND HISTORY + LEGAL ISSUES</b> chair: Hélia Marçal room: Harlekin	<b>ART TECHNOLOGICAL SOURCE RESEARCH</b> chair: Sigrid Eyb-Green room: Columbine	<b>MURALS, STONE, AND ROCK ART</b> chair: Lori Wong room: Blomstersalen	<b>GLASS AND CERAMICS</b> chair: Hannelore Roemich room: Ballonsalen
15:30 to 15:50	<b>Behaviour index of complex artworks: a conceptual tool for contemporary art conservation</b> <i>Sanneke Stigter</i>	<b>A materials- and values-based approach to the conservation of fashion</b> <i>Sarah Scaturro</i>	<b>On the trail of lost ingredients: the Bolognese manuscript</b> <i>Lara Broecke</i>	<b>Investigations into the 1938 restoration of Roman wall paintings in the tablinum of the House of the Bicentenary at Herculaneum</b> <i>Leslie Rainer (Mark Gittins)</i>	<b>The degradation of cadmium orange restoration paint on an ancient Greek terracotta vase</b> <i>Susan D. Costello</i>

16:00 to 16:20	<b>SCIENTIFIC RESEARCH</b> chair: Bronwyn Ormsby  <b>Sustainable future alternatives to petroleum-based polymeric conservation materials</b> <i>Yvonne Shashoua</i>		<b>The Illuminirbüchlein by Friedrich Brentel the Elder: a 17th century source on colourants in miniature painting</b> <i>Tilly Laaser (Karin Leonhard)</i>	<b>Balancing Conservation Approaches with Archaeological Significance in the Tomb of Tutankhamen</b> <i>Lori Wong (Stephen Rickerby)</i>	<b>Romans gone, skills lost? The development of glass quality as seen by nXCT of bubbles</b> <i>Margarete Eska</i>
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16:30 to 16:50	<b>Atomic force microscopy for analyzing adhesion of paint and plastic surfaces</b> <i>Michal Lukomski (Vincent Beltran)</i>			<b>MURALS, STONE, AND ROCK ART BUSINESS MEETING</b> chair: Lori Wong	<b>The terracotta dome and internal glass mosaics of Giggleswick school chapel, Yorkshire, UK: condition, diagnosis and conservation</b> <i>Norman H. Tennent</i>
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17:00 to 17:30	<b>The chemical characterisation of water sensitive modern oil paint swatches by Winsor &amp; Newton</b> <i>Judith Lee</i>				<b>GLASS AND CERAMICS BUSINESS MEETING</b> chair: Hannelore Roemich
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from 18:00	Conference Dinner at the National Museum				
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## Friday 8 September 2017

	<b>SCIENTIFIC RESEARCH</b>	<b>THEORY AND HISTORY + LEGAL ISSUES IN CONSERVATION</b>	<b>ART TECHNOLOGICAL SOURCE RESEARCH</b>	<b>WET ORGANIC ARCHAEOLOGICAL MATERIALS</b>	<b>NATURAL HISTORY COLLECTIONS</b>
	chair: Lynn Lee room: Congress Hall	chair: Hélia Marçal room: Harlekin	chair: Jilleen Nadolny room: Columbine	chair: Emily Williams room: Blomstersalen	chair: Lucie Mascord room: Ballonsalen
9:00 to 9:20	<b>In situ non-invasive study of paint layers on Early Netherlandish paintings: new insights into the paintings' history by portable CXRF</b> <i>Katharina Müller (Ina Reiche)</i>	<b>The impact of Paul Philippot on the theory and history of conservation/restoration</b> <i>Joyce Stoner + Muriel Verbeeck</i>	<b>Exploring the late 19th century landscape of ink manufacturing in 90 bottles</b> <i>Birgit Reissland</i>	<b>Development and use of a diver held underwater wood tester</b> <i>Poul Jensen (David Gregory)</i>	<b>An investigation into the lightfastness of metal-complex solvent dyes for use in the restoration of faded taxidermy and fur</b> <i>Julia Sybalsky</i>
9:30 to 9:50	<b>Influence of manufacturing and alteration on skin-based artefacts characterized by nonlinear optical microscopy</b> <i>Laurianne Robinet</i>	<b>Past treatments with a view to the future: Early twentieth-century restoration and scientific investigation of the Eight Group Portraits by Frans Hals in Haarlem</b> <i>Mireille te Marvelde</i>	<b>Nineteenth century cochineal lake pigments from Winsor &amp; Newton: the what, the how and the why</b> <i>Tatiana Vitorino</i>	<b>Any one for a nice cup of tea? The use of bacterial cellulose for conservation of waterlogged archaeological wood</b> <i>Yvonne Shashoua (David Gregory)</i>	<b>Bridge over Olduvai Gorge: capacity building and conservation of lithics and fossils</b> <i>Renata F. Peters</i>

<b>SCIENTIFIC RESEARCH</b>	<b>THEORY AND HISTORY + LEGAL ISSUES IN CONSERVATION</b>	<b>ART TECHNOLOGICAL SOURCE RESEARCH</b>	<b>WET ORGANIC ARCHAEOLOGICAL MATERIALS</b>	<b>NATURAL HISTORY COLLECTIONS</b>
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10:00 to 10:20	<b>X-Ray Computed Tomography in-situ? Yes, it is possible!</b> <i>Maria Pia Morigi</i>	<b>Changing views, altering practices – a brief overview of two hundred years of paintings conservation at the Rijksmuseum in Amsterdam</b> <i>Esther van Duijn</i>	<b>'The Might of White': formulations of titanium dioxide-based oil paints as evidenced in archives of two artists' colourmen, mid-twentieth century.</b> <i>Alan Phenix</i>	<b>Identifying and assessing damage by and monitoring emissions from PEG treated wood at the Mary Rose Museum</b> <i>Sarah Hunt</i>	<b>Conservation versus genetics. Challenges of conservation planning for historic herbaria</b> <i>Magdalena Grenda-Kurmanow</i>
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TEA/COFFEE/POSTER SESSIONS (10:30 to 11:00)

10:30 to 11:00	<b>Scientific Research POSTERS ROW 2</b>	<b>Ultramarine as influenced by pigment preparation</b> <i>Alessa Gambardella</i>	<b>Visualizing the invisible – Detection of the inorganic surface coatings on TiO2 pigments, inside a paint film, by TEM-EDX mapping.</b> <i>Birgit van Driel</i>	<b>Investigating, monitoring and treatment of a so-far unknown surface phenomenon developing on objects in newly installed state-of-the-art showcases</b> <i>Sabine Stanek</i>	<b>Optical Coherence Tomography as an imaging tool for the non-invasive assessment of the state of preservation of mineralised collagen based artefacts</b> <i>Lucia Noor Melita</i>
	<b>Wet Organic Archaeological Materials POSTERS ROW 3</b>	<b>Mass treatment of waterlogged rubber gaskets and seals from the American submarine H.L.Hunley</b> <i>Johanna Rivera</i>	<b>Conservation issues of fossil lignitized woods that are rich in pyrite</b> <i>Veronique Rouchon</i>	<b>Investigating the impact of sodium nitrite on wood</b> <i>Elsa Sangaourd</i>	<b>Conservation and study of celtic golden wood remains</b> <i>Floriane Helias</i>

TEA/COFFEE/POSTER SESSIONS (10:30 to 11:00)

10:30 to 11:00	<b>Art Technological Source Research POSTERS ROW 5</b>	<b>'A drop or two'; Late medieval recipes on the use of resins and varnishes in paints</b> <i>Indra Kneepkens</i>	<b>'A l'usage des artistes peintres' (Blockx 1881)? Audience and readership of historical recipe books, 1550-1900</b> <i>Maartje Stolz-Witlox</i>	<b>Historical reproduction of grisailles according to treatises and recipe books dated from the 10th to the 19th century</b> <i>Márcia Vilarigues (Andreia Machado)</i>
	<b>Natural History Collections POSTERS ROW 2</b>	<b>Conservation of archaeological bone for research purposes: Human remains from Avery's Rest archaeological site - a case study</b> <i>Irene Finkelde</i>	<b>The bare bones: Using laser technology to remove the shellac coating from the skeleton of a Megaloceros giganteus</b> <i>Lucie Mascord</i>	

	<b>SCIENTIFIC RESEARCH</b>  chair: Klaas Jan van den Berg room: Congress Hall	<b>THEORY AND HISTORY + LEGAL ISSUES IN CONSERVATION</b>  chair: Hélia Marçal + Abdur Rasheed room: Harlekin	<b>ART TECHNOLOGICAL SOURCE RESEARCH</b>  chair: Sigrid Eyb-Green room: Columbine	<b>WET ORGANIC ARCHAEOLOGICAL MATERIALS</b>  chair: Emily Williams room: Blomstersalen	<b>NATURAL HISTORY COLLECTIONS</b>  chair: Lucie Mascord room: Ballonsalen
11:00 to 11:20	<b>Quantitative chemical near-infrared hyperspectral imaging of Islamic paper</b> <i>Hend Mahgoub (Matija Strlic)</i>	<b>THEORY AND HISTORY + LEGAL ISSUES IN CONSERVATION JOINT BUSINESS MEETING</b>  chair: Hélia Marçal + Abdur	<b>Twentieth century metallic paints: formulations and use in paintings</b> <i>Maria Kokkori</i>	<b>Towards a description of the degradation of archaeological birch bark</b> <i>Johanna Klugl</i>	<b>A contemporary approach to dismantling and re-displaying a historic blue whale skeleton</b> <i>Arianna Bernucci + Lorraine Cornish</i>
11:30 to 11:50	<b>The Saltzmann collection: a reference database for South American dyed textiles</b> <i>Ilaria Degano</i>	<b>THEORY AND HISTORY + LEGAL ISSUES IN CONSERVATION JOINT BUSINESS MEETING</b>  chair: Hélia Marçal + Abdur Rasheed	<b>ART TECHNOLOGICAL SOURCE RESEARCH BUSINESS MEETING</b> chair: Sigrid Eyb-Green	<b>WET ORGANIC ARCHAEOLOGICAL MATERIALS BUSINESS MEETING</b> chair: Emily Williams	<b>Conservation in a Barcode Age: a cross-discipline earth science re-storage project</b> <i>Lu Allington-Jones + Amy Trafford</i>
	<b>SCIENTIFIC RESEARCH</b>  chair: Narayan Khandekar room: Congress Hall	No program	No program	No program	<b>NATURAL HISTORY COLLECTIONS</b> chair: Lucie Mascord room: Ballonsalen
12:00 to 12:20	<b>SCIENTIFIC RESEARCH BUSINESS MEETING</b>  chair: Narayan Khandekar room: Congress Hall				<b>NATURAL HISTORY COLLECTIONS BUSINESS MEETING</b>  chair: Lucie Mascord
12:30 to 13:30	LUNCH				

13.30 to 15:00	<p align="center"><b>PLENARY SESSION, CONGRESS HALL</b></p> <p align="center">Round table with former Chairs of ICOM-CC. "The conservation profession; achievements and challenges."</p>
15:00 to 15:30	<p align="center">TEA/ COFFEE/ POSTERS TAKEN DOWN</p>
15:00 to 17:00	<p align="center"><b>PLENARY SESSION, CONGRESS HALL</b></p> <p align="center">Presentation of: the ICOM-CC Medal, the Working Group Coordinators and the Directory Board 2017-2020, the Triennial Conference 2020 venue.</p>
From 17:15	<p align="center">Farewell Party at The Lapidarium of Kings</p>