

17th

INTERNATIONAL CONFERENCE OF CONSERVATION- RESTORATION STUDIES

Zagreb - Croatia

20th - 22nd

October 2021



17TH ICCRS

INTRODUCTION

The Department of Art Conservation and Restoration of the Academy of Fine Arts, University in Zagreb, is pleased to invite you to the 17th International Conference of Conservation-Restoration Studies. The conference will be taking place from October 20th to 22nd, 2021, and will be held online due to the ongoing health and safety measures.

The conference brings together students of three Croatian universities with conservation-restoration departments (Zagreb, Split, and Dubrovnik), as well as those studying conservation-restoration at foreign higher education institutions. The main objective of the conference is to present practical and research student work or student projects in the field of conservation-restoration carried out in their years of study.



At the Conference, students will present their oral presentations and posters on a project they had worked on in the previous academic year under the mentorship of their professors and/or colleagues, which range from conservation-restoration treatments on objects from various materials, using adequate techniques during treatments, performing diagnostics and in-depth analysis on objects to study their properties, etc. The presentations are not subject to review on the part of the organizers, which implies that their eligibility and selection is at the discretion of the mentoring teachers.

Organization Team of the Conference



Karlo Krekić, Conservation of sculpture
IIIrd year, Zagreb

Jan Mark Novalija,
Conservation of metal
IIIrd year, Dubrovnik



Bruna Vladović, Conservation of
paintings and polychrome
wooden sculpture - IVth year, Split

Kali Radojlović, Conservation of
paintings - IVth year, Zagreb



Iva Galijan, Conservation of paintings
IVth year, Zagreb



Antonia Kunjušić, Conservation of metal Vth year, Dubrovnik

Mirta Tonc, Conservation of paper Vth year, Dubrovnik



Klaudia Hozjan, Conservation of paintings and polychrome wooden sculpture - Vth year, Split

Ira Fabio, Conservation of metal graduated in 2021, Dubrovnik



Nađa Tomašević, Conservation of paintings and wooden polychrome sculpture, graduated in 2021, Split

Helena Bosnić, Conservation of paintings graduated in 2021, Zagreb



HISTORY



The first Conference of Conservation-Restoration Studies was held in Split in 2004, between the only two graduate programmes in conservation-restoration in Croatia at the time: one at the Arts Academy of the University of Split and the other at the Academy of Fine Arts of the University of Zagreb. The aim of the conference was to bring together students from these two higher education institutions to showcase their work. The teachers also benefited from the event, as it provided them with the opportunity to share experiences and discuss how study programs can be improved. With the first participation of the Academy of Fine Arts and Design in Ljubljana, Slovenia in 2006 the Conference became an international event. Finally, In 2007, the newly established study program of the Department of Art and restoration at the University of Dubrovnik joined the Conference. Over the years the number of institutions and students involved has been steadily increasing.

Host of the Conference: The Department of Art Conservation and Restoration of the Academy of Fine Arts, University in Zagreb



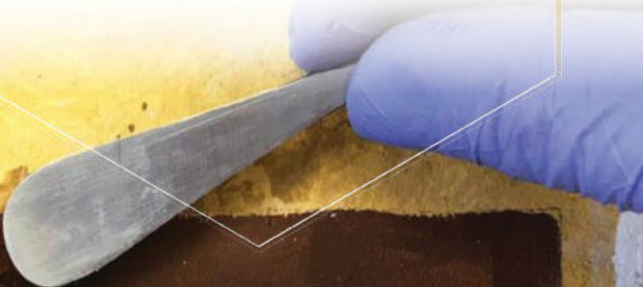
The Department of Art Conservation and Restoration of the Academy of Fine Arts at the University in Zagreb has profiled itself as an interdisciplinary study of a broad professional and general education, which follows and preserves the tradition of the Academy based on art disciplines. Incorporating the experiences and knowledge acquired from relations with similar studies in Europe, the study program combines basic knowledge and skills of the profession aimed at preserving cultural heritage. A large number of former students of the Department have successfully participated in public and private workshop projects, meeting high professional criteria. Their example is a confirmation of the need for trained personnel who will participate in the restoration and protection of cultural heritage.

The study program at the Department is divided into three groups: the group containing art related disciplines (painting, drawing and sculpting), the group of technical and natural sciences, social and humanistic sciences, and finally the group of conserving-restoring works of art, polychromatic sculptures, wood figures, stone artefacts, architectural plastic and wall paintings, etc.

Through lectures, various seminars and practice in workshops over the period of five years the students acquire the necessary skills and knowledge about different materials, technologies and methods of conservation-restoration of works of art, with use of scientific research and correct interpretation of the research results to aid them during the conservation-restoration treatment.



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"They can return the glow of youth, heal wounds, remove diseases, resurrect the deceased, uncover the ones lost to time, they can spend time with saints and angels as well. Deities and kingdoms are in their hands every day. They are gentle, because they deal with delicate matters. They own extensive knowledge to be able to make the right choices. They are skillful, because they might have to sometimes climb on bell towers or dangle through scaffolding. They are resilient, because they might have to stand for hours or be bent over a work of art.

A conservator is a person who has to combine the role of a scientist, artist, a doctor, manual laborer, acrobat, an artisan and an alchemist..

High demands!"

Slavomir Drinković, Dean of the Academy of Fine Arts, celebrating the 10th anniversary of the department in 2007.

Higher Education Institutions Whose Students Participate in the Conference as Speakers and Poster Presenters

- ♦ Department for Conservation and Restoration of Works of Art, University of Zagreb, Academy of Fine Arts (Croatia)
- ♦ Department of Conservation-Restoration, Arts Academy of the University of Split (Croatia)
- ♦ Department of Art and Restoration, University of Dubrovnik (Croatia)
- ♦ Faculty of Humanities and Social Sciences, Zagreb (Croatia)
- ♦ Department of Art History and Art Conservation, Queen's University (Kingston, Ontario, Canada)
- ♦ Montreal Museum of Fine Arts (Queen's Master of Art Conservation, internship placement) (Canada)
- ♦ Paris 1, Panthéon-La Sorbonne (France)
- ♦ Academia Aldo Galli (Italy)
- ♦ Ca' Foscari University of Venice (Italy)
- ♦ European Synchrotron Radiation Facility, Rijksmuseum, University of Amsterdam and AkzoNobel (The Netherlands)
- ♦ Academy of Fine Arts in Warsaw, Faculty of Conservation and Restoration of Works of Art (Poland)
- ♦ Department of History, Heritage and Protestant Theology; Faculty of Social and Human Sciences; Lucian Blaga University of Sibiu (ULBS) (Romania)
- ♦ Department for Conservation and Restoration of Works of Art, Academy of Fine Arts and Design, University of Ljubljana (Slovenia)
- ♦ Universidad Pablo de Olavide (Spain)
- ♦ National Yunlin University of Science and Technology (Taiwan)
- ♦ Northumbria University (United Kingdom)
- ♦ State University of New York at Buffalo State College (USA)

Croatia - Canada - France - Italy

The Netherlands - Poland - Romania - Spain

Slovenia - Taiwan - United Kingdom - USA



CONFERENCE PROGRAMME

Wednesday

20th October

Day 1



SESSION 1 9:30 - 11:00

9:30-9:40	Introduction / Conference welcome
9:40-10:00	“Comparison of several adequate methods for reconstructing missing part on the same cultural heritage object made of metal” - Ira Fabrio (University of Dubrovnik)
10:00-10:20	“Conserving pottery from Kopila – The city of the dead above the field of life” - Gloria Loborec & Laura Divković (University of Dubrovnik)
10:20-10:40	“Conservation and restoration treatment of a leather saddle” - Ema Thür (University of Dubrovnik)
10:40-10:45	Short break (presenters connecting audio & video)
10:45-11:00	Q&A session
11:00-11:55	BREAK

SESSION 2 11:55 - 13:20

11.55-12.00	Welcome back
12.00-12.20	“Minimal Intervention: The hidden beauty of a 19th century iconostasis cross” - Teodora Raicu, (Lucian Blaga University of Sibiu)
12.20-12.40	“Wall cabinets in the Sibiu area” - Andrei Buda, (Lucian Blaga University of Sibiu)
12.40-13.00	“The restoration of the Jesus Christ the Vine glass icon” - Olaru Vasilica Iuliana, (Lucian Blaga University of Sibiu)
13.05	Short break (presenters connecting audio & video)
13.05-13.20	Q&A session
13.20-13.55	BREAK

SESSION 3 13:55 - 15:00

13.55–14.00 Welcome back

14.00–14.20 “Treatment of a polyurethane foam armchair –
Aagaard Andersen’s Portrait of my Mother’s Chesterfield”

- Laura Jacobs (Queen’s University)

14.20–14.40 “Practical techniques for creating nanocellulose film and the
application of aqueous adhesives”

- Robin Canham (Queen’s University)

14.40–14.45 Short break (presenters connecting audio & video)

14.45–14.55 Q&A session

14.55–15.00 End of Day 1

Thursday
21st October
Day 2

SESSION 1 9:30 - 11:00

9.30–9.40 Introduction

9.40–10.00 “The study and conservation treatment of Eastern gouache
painting Dragon Boat dated 1930, by Tsai Hsueh-Hsi”

- Tong Pak Heng Henry (National Yunlin University of Science and Technology)

10.00–10.20 “Conservation and restoration of two ukiyo-e woodblock prints”

- Mirta Tonc (University of Dubrovnik)

10.20–10.40 “Fragile layers: Consolidation of turkey red textile pattern
book designs”

- Bethany Procopio (Northumbria University)

10.40–10.45 Short break (presenters connecting audio & video)

10.45–11.00 Q&A session

11.00–11.55 BREAK



SESSION 2 11:55-13:20

11.55-12.00	Welcome back
12.00-12.20	“Classification of Dubrovnik historic roof tiles Kanalica” - Vasilija Todorović (University of Dubrovnik)
12.20-12.40	“Diagnostic analysis using endoscopic and microscopic investigation techniques applied in conservation-restoration of a 19th century handbag from the Ethnographic Museum in Dubrovnik” - Viktorija Pilon (University of Dubrovnik)
12.40-13.00	“Lady in Blue: Investigation of blanching through varnish application on a 16th century portrait” - Rachel Childers (State University of New York at Buffalo)
13.00-13.05	Short break (presenters connecting audio & video)
13.05-13.20	Q&A session
12.55-13.30	BREAK

SESSION 3 13:30-14:35

13.30-13.35	Welcome back
13.35-13.55	“Student workshops in the Cathedral of the Assumption of the Blessed Virgin Mary in Dubrovnik” - Ana Ivković (University of Zagreb)
13.55-14.15	“Seven altars from the church of the Assumption of the Blessed Virgin Mary from in Sutivan on the island of Brač” - Jana Sirišćević, Luciana Gugić, Dominika Bilač & Rina Dubravec (University of Split)
14.15-14.20	5 min break (presenters connecting audio & video)
14.20-14.30	Q&A session
14.30-14.35	End of Day 2





Friday
22nd October
Day 3

SESSION 1 9:30 - 11:00

9.30–9.40	Introduction
9.40–10.00	“Street art as a part of the museum: Cleaning the mural on the plateau of the Zagreb Museum of Contemporary Art (MSU)” - Helena Bosnić (University of Zagreb)
10.00–10.20	“The restoration of the Marcolino Gandini’s artwork Senza Titolo, mixed media on wood, 1966” - Chiarra Fabbri (Accademia Aldo Galli)
10.20–10.40	“Degradation of the outdoor wooden sculptures from Forma Viva Park in Kostanjevica: Documentation on a case study and conservation guidelines” - Lara Skukan & Ana Sterle (University of Ljubljana)
10.40–10.45	Short break (presenters connecting audio & video)
10.45–11.00	Q&A session
11.00–11.55	BREAK

SESSION 2 11:55–13:30

11.55–12.00	Welcome back
12.00–12.20	“Identification of photographic processes” - Laura-Cassandra Vălean, Lucian Blaga (University of Sibiu)
12.20–12.40	“Photo archive Nenad Gattin” - Lucija Habuš (University of Zagreb)
12.40–12.45	Short break (presenters connecting audio & video)
12.45–12.55	Q&A session
12.55–13.30	BREAK

SESSION 3 13:30-15:00

13.30-13.35	Welcome back
13.35-13.55	“Digital Art – the challenges and preservation strategies, interview with virtual reality artists: Strategy accompanying the acquisition of VR experience” - Paulina Staszekiewicz (Academy of Fine Arts in Warsaw)
13.55-14.15	“The painting conservator, a participant during the artistic process” - Guillemette Caupin (La Sorbonne University)
14.15- 14.35	“Historical and industrial paints under synchrotron light” - Ida Fazlić (La Sorbonne University)
14.35-14.40	Short break (presenters connecting audio & video)
14.40-14.55	Q&A session
14.55-15:00	Closing of the Conference

ORAL PRESENTATIONS





Papers and Authors - Oral Presentations

Comparison of several adequate methods for reconstructing missing part on the same cultural heritage object made of metal

Author: Ira Fabio

Menthor: Marta Kotlar, MA, Teaching Assistant

Art and Restoration Department, University of Dubrovnik (Croatia)

Second-Cycle Master's Programme of Study in Conservation-Restoration, graduated in 2021

(Specialization: Conservation and restoration of metal)

Many cultural heritage objects made of metal have suffered mechanical damage due to use, improper handling, negligence, corrosion, etc. And have some missing parts. During conservation-restoration, it is important to determine whether it is necessary to make a reconstruction of the missing part and which aspects and principles need to be taken into account.

With the development of technologies, there are more possibilities for making reconstructions, each with its positive and negative sides. The aim of this presentation is to compare several methods used in conservation-restoration practice. For a better understanding of the problem and visualization, an everyday metal object owned by the Dubrovnik Museums, on which the author worked as part of her Master's thesis, will be used as an example.

About the author:

IRA FABRIO was born in Rijeka, Croatia, in 1997. In September 2021, she will complete Graduate Study of Conservation- Restoration at the University of Dubrovnik where she specialized in metal conservation-restoration. During her studies she participated in three international student conferences as an author (in Split, Dubrovnik and Krakow) and two times as a volunteer in the organizing committee (in Dubrovnik and Zagreb). She gained practical experience in the university workshop in Dubrovnik and in the workshops of various institutions and firms in Croatia and Italy (Palazzo Spinelli in Florence, Kvinar d.o.o. in Kaštel Gomilica, Croatian Conservation Institute in Zagreb and ICUA in Zadar).



Conserving pottery from Kopila – The city of the dead above field of life

Authors: Gloria Loborec; Laura Divković

Menthor: Kristina Kojan Goluža, Assistant Professor, MA
Art and Restoration Department, University of Dubrovnik
(Croatia)

Second-Cycle Master's Programme of Conservation-Restoration,
5th year of study

(Specialization: Conservation and restoration of ceramics)

The island of Korčula - Croatia. Through archeological excavations the archaeologists in the Kopila area have uncovered and researched a total of 5 tombs, through which the funeral ritual of the people buried can be read in a very illustrative way, as well as the position of this settlement in the civilizational movements on the Adriatic during the last 4 centuries BC. From one of the graves - G7, we got the whole collected material in our studio in 2018. In that particular tomb children were buried through the period of 200 years. The scientific studies of the bones showed that the oldest child was 5 years old. After documenting each fragment and assembling a few thousand shards of pottery, more than 140 vessels of exclusively imported Hellenistic production have stand out from the others (eg. Gnathia-type ceramics of Apulian and Isis production, black-gloss and gray-coated). At the beginning the material was tested to water uptake and then to the varieties of conservation products which showed that we are not dealing with just the sensitive story but also very delicate material. The presentation will show all of the steps of conservation procedure, done untill now, including documenting, assembling, cleaning, filling in the lost material and the retouching choices we made.

About the authors:

GLORIA LOBOREC is a student at the University of Dubrovnik, currently in her second year of graduate studies. Her area of specialization is Restoration and Conservation of Ceramics. She participated in a number of workshops such as: „Safe handling, packaging and display of museum objects“; „Dubrovnik roofs: from raw materials to tiles“; and „Restoration of porcelain“. Gloria also participated in a specialized internship that she attended in Florence for a month for two years in a row. Gloria is currently attending an internship in an external workshop at the Department of Archeology and Monumental Heritage of Konavle near Dubrovnik, Croatia.

LAURA DIVKOVIĆ is in her fifth year of the Art and Restoration study at the University of Dubrovnik. She specializes in Conservation and Restoration of Ceramics. In five years of studying at University she has attended workshops useful for her field, such as: “Restoration of Porcelain“, “Dubrovnik Roofs: from Raw Materials to Tiles“ and “Safe Handling, Packaging and Display of Museum Objects“. Currently, Laura is attending an external internship workshop at the Ethnographic Museum ‘Rupe’ in Dubrovnik, where twelve objects from 19th century Italy, will be restored, stabilized and retouched on her campus workshop.



Conservation and restoration treatment of a leather saddle

Ema Thür

Art and Restoration Department, University of Dubrovnik (Croatia)

Second-Cycle Master's Programme of Study in Conservation-Restoration, graduated in 2020

(Specialization: Conservation and restoration of paper)

As a material, leather has been used very early in human history for writing, printing and illuminating, but also in contemporary design for various artefacts. Since leather is very hygroscopic and quickly releases and absorbs moisture, which can often result in numerous damages, it is necessary to know its structure, manufacturing process and adaptation to the environment. Each of the above findings can provide useful information in determining further conservation and restoration work. The significance and purpose of this approach are explained through the conservation and restoration treatment of a leather saddle from the 19th century.

About the author:

EMA THÜR was born in Zagreb on February 26, 1998. After graduating from the Catholic Classical Gymnasium in Požega, she enrolled at the University of Dubrovnik, in the Department for Conservation and Restoration of paper. During education, she attended an internship program in Florence (Palazzo Spinelli) for four weeks, Erasmus+ internship program in Antwerp (University of Antwerp) for four months and 360 hours at Croatian Conservation Institute and at private workshop Kustoda. In the academic year of 2019/2020, she has received the rector's award for the artistic and scientific achievements for the article "Preventive preservation of leather and parchment objects in archival and museum collections", written in collaboration with Sanja Serhatlić.

Minimal Intervention: The hidden beauty of a 19th century iconostasis cross

Author: Teodora Raicu

Mentors: Cristina-Maria Dăneasă, Assistant Professor;
Márta-Júlia Guttmann, Assistant Professor

Lucian Blaga University of Sibiu (Romania) – topic was completed at this institution

Ca' Foscari University of Venice (Italy) – currently studying Conservation-restoration study and Conservation Science and Technology for Cultural Heritage Master's Programme, 1st and 4th year of study, (Specialization: Visual arts)

Art conservation requires a deep knowledge of both the artist and the materials that he used. The 19th-century iconostasis cross from the Fofeldea village found in Sibiu county, Romania, had suffered from an insect attack, being in a critical state of conservation. Therefore, firstly, since the artist that painted it was known, whose name was Popa Ioan Grigorievici, the artwork was compared to his other pieces-of-art to find some similarities not only from an aesthetical point of view but also from a chemical one, focusing on whether the pigments that the artist used were the same throughout his career. The materials that the cross was composed of were analyzed through the use of methods such as XRF and ATR FT-IR and then the conservation and restoration process was initiated, which was centered on the principle of minimal intervention. It was decided not to hide the traces of the biological attack to keep the history of the cross. It is of great importance for the object to be in a stable state, but its meaning and the events that it went through should not be erased.



About the author:

TEODORA RAICU was born in Hațeg, Hunedoara County, Romania on January 26, 1999. From 2017 to 2020 she was a Bachelor's degree student at Lucian Blaga University of Sibiu, with a passion for the scientific aspects within the field of conservation and restoration. Thus, for the Master's degree she decided to delve into the study of science applied to cultural heritage at Ca' Foscari University of Venice, where she is currently studying. She volunteered for various restoration projects in order to enhance her skills and also as a translator for Khan Academy's history of art articles from English to Romanian.

Wall cabinets in the Sibiu area

Author: Andrei Buda

Mentors: Cristina Dăneasă, Assistant Professor;

Márta Júlia Guttmann, Assistant Professor

Department of History, Heritage and Protestant Theology;

Faculty of Social and Human Sciences; Lucian Blaga University of Sibiu (ULBS) (Romania)

Study of Conservation-restoration, graduated in 2019/2020

(Specialization: Conservation-restoration of polychrome wood)

Many of the wall cabinets have been kept in the same homes for hundreds of years, due to the fact that they were difficult to dismantle. We find most of them overpainted, because in time dirt deposits covered the surface, which became unsightly for the owner. The presentation deals with case studies regarding two wall cabinets in the Sibiu area. Restoration operations are described, and the overpaint removal process is detailed. In the end, the revealed original paintings are compared to other decorations of wall cabinets in this area.



About the author:

ANDREI BUDA, born in 1996, completed undergraduate studies in 2015 at the „Sigismund Toduță“ High School of Arts in Deva, specializing in Graphic Design. He is very skilled in wood carving. He obtained bachelor's degree in conservation and restoration (2018) and master's degree in the conservation and restoration of painted wood (2020) at „Lucian Blaga” University in Sibiu. During his studies he volunteered at the conservation departments of the Astra Museum and the Brukenthal Museum in Sibiu. Currently is working as a conservator-restorer of painted wood.

The restoration of the Jesus Christ the Vine glass icon

Author: Olaru Vasilica Iuliana

Mentors: Mirel Bucur, Assistant Professor;

Marta-Julia Guttmann, Assistant Professor

Department of History, Heritage and Protestant Theology;

Faculty of Social and Human Sciences; Lucian Blaga

University of Sibiu (ULBS) (Romania)

Conservation-restoration study, 3rd year of study

(Specialization: Conservation and restoration of paintings)

The study and the restoration of a reverse painting on glass is presented, the icon entitled “Jesus Christ the Vine”. The first part deals with the Eucharistic theme of “Jesus Christ the Vine” from an iconographic point of view, showing how this scene was interpreted in the reverse painting on glass centers from Romania in the 18th century (Nicula, cheii Bra ovului, Alba-Iulia and Făgăra), and introduces the Grecu brothers, folk artists from Făgăra , the authors of the reverse painting on glass in question. The second part presents the conservation state of the glass icon and its restoration process.



About the author:

VASILICA IULIANA OLARU was born in Neamț county, Romania, on July 17, 1999. After graduating the high school, she enrolled at the “Lucian Blaga” University in Sibiu, for the specialization Conservation and Restoration. At bachelor level she got acquainted with basic interventions on heritage object. Her major is in restoration of reverse painting on glass. After obtaining bachelor’s degree she intends to continue her studies in conservation-restoration at master level. In her leisure time, she likes to sing, paint, and read.

Treatment of a polyurethane foam armchair – Aagaard Andersen's Portrait of my Mother's Chesterfield

Author: Laura Jacobs

Menthor: Nathalie Richard, Decorative Arts Conservator at the Montreal Museum of Fine Arts
Montreal Museum of Fine Arts
(Queen's Master of Art Conservation internship placement) (Canada)
Master of Art Conservation Study, 1st year of study
(Specialization: Artifacts)

The Montreal Museum of Fine Arts holds one of North America's greatest design collection. Amongst their collected works stands Danish designer Gunnar Aagaard Andersen's "Portrait of my Mother's Chesterfield": a display of experimentation with a modern material and manufacturing technique of the time. Created along with 10 other specimens between 1964 and 1965, the Chesterfield consists only of polyurethane foam. This design object poses various conservation challenges today, such as dusting, worn surfaces, crumbling and loss of fragments. This presentation aims to convey the approach taken in the restoration of Andersen's Chesterfield, from general cleaning to the recreation of losses, as well as consolidation approaches, ethical considerations during treatment and rehousing possibilities.

About the author:

LAURA JACOBS is a Canadian student currently enrolled in the Master of Art Conservation (MAC) at Queen's University, Kingston, and is completing an internship at the Montreal Museum of Fine Arts in the summer of 2021. Laura graduated in 2020 with a B.Sc. in Chemistry at Université Laval, Quebec City. In 2018, she was as a research assistant at Griffith University, Australia, focusing on pXRF analysis on rock art pigments in remote locations. From 2017 to 2020, she worked as a consultant at the Centre de Conservation du Québec to create a chemical inventory database, fitting the needs of the conservators.



Practical techniques for creating nanocellulose film and the application of aqueous adhesives

Author: Robin Canham

Menthor: Rosaleen Hill, Associate Professor

Department of Art History and Art Conservation, Queen's University (Kingston, Ontario, Canada)

Master of Art Conservation, 2nd year of study in a 2-year degree program

(Specialization: Conservation and restoration of paper)

Nanocellulose is composed of nano-sized cellulose fibrils that are typically isolated from a cellulose source through high-pressure, temperature, and velocity. In the field of paper conservation, nanocellulose is being researched as a material for tear repair and paper stabilization due to its transparency and strength properties. Nanocellulose has also been studied as a material to stabilize canvasses.

Guided by Remy Dreyfuss-Deseigne's 2017 article entitled "Nanocellulose Films in Art Conservation", several practical methods for the creation of nanocellulose films were tested using different variables such as dish type, shape, and size. This presentation will focus on outlining a practical approach for the creation of nanocellulose films, including an outline on the development of a nanocellulose calculator. Lastly, an overview for a method to apply aqueous adhesive to these films will be discussed.

About the author:

ROBIN CANHAM has a Bachelor of Arts (English) from the University of Regina and a Master of Information Studies, with a focus in Library Studies, from the University of Toronto. She worked as the Digital Resources Librarian at Saskatchewan Polytechnic for thirteen years before returning to school to pursue a Master of Art Conservation degree at Queen's University, specializing in Paper Conservation. Additionally, she is actively involved with the Canadian Bookbinders and Book Artists Guild (CBBAG) and has held positions within CBBAG since 2005. Besides making books, she enjoys weightlifting, hiking, yoga, and spending time with her house rabbit Jasper.



The study and conservation treatment of Eastern gouache painting Dragon Boat dated 1930, by Tsai Hsueh-Hsi

Author: Tong Pak Heng Henry

Menthor: Lin Huan Shen, Associate Professor

National Yunlin University of Science and Technology (Taiwan)

Department of Cultural Heritage Conservation, Tawanese art history, 4th year of study

(Specialization: Conservation-restoration of paper, Tawanese art history)

Eastern gouache is a form of painting that was introduced to Taiwan from Japan during the Japanese rule of Taiwan. It uses a mixture of mineral pigment and animal glue as its medium of painting. However, Taiwan is located in a subtropical region with high temperatures and humidity throughout the year, which is not conducive to collecting paintings on paper and silk. In addition, improper storage conditions have led to human damage or natural ageing, resulting in damage to the works.

“Dragon Boat” as the restored work cited in this article is an Eastern gouache painting by Tsai Shiue-Shi in 1930, which was selected for the Fourth Taiwan Art Exhibition during the Japanese rule period and is one of the most important works in modern Taiwanese art history. The work is now in a private collection. The restoration of „Dragon Boat“ has been studied to analyze its base material and pigment application and painting techniques, as well as to consider the appropriateness of color compensation in the restoration process. In addition, the research of the restoration of „Dragon Boat“; will provide an important basis for future research on the art of Tsai Shiue-Shi or the restoration of Eastern gouache paintings.



About the author:

TONG PAK HENG HENRY is an M.A. student in The Department of Cultural Heritage Conservation at National Yunlin University of Science and Technology. His research interests focus on the Conservation and restoration of East Asian paintings. He currently works as a lecturer for the Yunlin County Community College and Eastern gouache artist.

Conservation and restoration of two ukiyo-e woodblock prints

Author: Mirta Tonc

Menthor: Tanja Dujaković, MA, teaching assistant
Department of Art and Restoration, University of
Dubrovnik (Croatia)

Second-Cycle Master's Programme of Study in
Conservation-Restoration, 5th year of study

(Specialization: Conservation-restoration of paper)



The presentation talks about Japanese Ukiyo-e woodblock prints including conservation-restoration done on two woodblock prints from a private collection. The first part contains brief information about the history of painting during the Edo period. The middle section deals with the process of woodblock printing and the techniques, pigments, and tools used in its production. The final part of the presentation includes the restoration treatment carried out on the two woodblock prints.

About the author:

MIRTA TONC was born in Osijek on April 23 rd, 1998. She gained her high school diploma at the Technical and Natural science school 'Ruđer Bošković', Osijek, graduating with honors in 2017 before enrolling at the University of Ragusa (Dubrovnik), joining the department of conservation-restoration of paper. She did her undergraduate study theses on the topic of Conservation and restoration of two ukiyo-e woodblock prints, graduating with honours. During her studies she worked on various paper medium artefacts and artworks and interned at the Scientific Library of Dubrovnik and at the Croatian Restoration Institute department of paper in Dubrovnik. Currently she is preparing for a 5-month internship at the private conservation studio of Rita Urduna, Barcelona, Spain via the Erasmus Internship programme.

Fragile layers: Consolidation of turkey red textile pattern book designs

Author: Bethany Procopio

Menthor: Richard Mulholland, Dr., Vice Chancellor's Fellow in Art Conservation

Northumbria University (United Kingdom)

MA Conservation of Fine Art, 2nd year of study (of two)

(Specialization: Conservation and restoration of works of art on paper)

The technology and history of Turkey Red textile dying in Scotland has become a well-researched topic in the past ten years, but the pattern books used in manufacturing have received less attention. The National Museum of Scotland has entrusted a collection of pattern book pages to Northumbria University for research and conservation. These unbound sheets of newsprint paper are adhered, frequently on both sides, with elements such as paintings of the textile designs on paper, labels with hand-written text, and textile samples. This study focuses on the consolidation of the unstable painted designs, which is complicated by the structure of the object as well as the nature of the paints. The media consists of both matt and glossy paints that exhibit poor adhesion to a matt ground layer. This talk will address new research into the materiality of these designs through the hypothesis that the red ground layer may be a variation of the famous Turkey Red dye. It will discuss a reconstruction of this 'Turkey Red paint' based on an historic reference to create samples for comparing a number of consolidation methods with the goal of finding an appropriate treatment methodology for these unique works on paper.

About the author:

BETHANY PROCOPIO began her studies in painting (BFA) at the Minneapolis College of Art and Design (USA) and finished her degree at l'Accademia di Belle Arti (Florence, Italy). She then went on to complete her MA in Comparative Art and Archaeology at University College London (UK). After years of working in different roles in galleries, museums, and schools, Procopio returned to studies to specialise in the conservation of fine art at the Hochschule der Künste (Bern, Switzerland). In 2019, Procopio began her MA in Conservation of Fine Art, specialising in Works of Art on Paper at Northumbria University.



Classification of Dubrovnik historic roof tiles Kanalica

Author: Vasilija Todorović

Mentors: Kristina Kojan Goluža, PhD, Professor;

Lucia Emanuele, PhD, Associate Professor

Department of Art and Restoration, University of Dubrovnik (Croatia)

Second-Cycle Master's programme of study in

Conservation-Restoration, graduated in 2019/2020

(Specialization: Conservation-restoration of ceramics)



This paper deals with the research of the Dubrovnik historical roof tiles Kanalica, which date back to the time after the earthquake of 1667., until the closure of the factory in Kupari (shortly before the First World War). In this context, different types of historical roof tiles will be analyzed and classified. Given the large differences between the materials used and the surface properties of recent roof tiles used in the reconstruction of the roofs after the 1979. earthquake and the Homeland War, questions arise about the production techniques but also for the composition of historic roof tiles. Those questions are reflected on the surfaces of the historic roof tiles, for their answering the research must be conducted and with it the creation of their glossary.

About the author:

By completing graduate studies in 2020. at the University of Dubrovnik, VASILIJ Todorović gained Master's degree in art, specializing in conservation-restoration of ceramic. In 2020. she started working on a project "Roofs of Dubrovnik: The Lost Dimension". Through her work on the project she formed "Classification of Dubrovnik historic roof tiles Kanalica" which was presented as her thesis for Master's degree. She was also a volunteer on numerous occasions including the organization of the International Conference of Conservation and Restoration Studies (Dubrovnik, Croatia 2019 and 2015). Currently she is working as an intern at the Perast City Museum in Kotor.

Diagnostic analysis using endoscopic and microscopic investigation techniques applied in conservation-restoration of a 19th century handbag from the Ethnographic Museum in Dubrovnik

Author: Viktorija Pilon

Mentors: Danijela Jemo, PhD, Assistant Professor;

Mateo Miguel Kodrić Kesovia, Research Assistant

Department of Art and Restoration, University of Dubrovnik (Croatia)

Second-Cycle Master's Programme of Conservation-Restoration, 5th year of study

(Specialization: Conservation and restoration of textiles)



The 19th century handbag from the Ethnographic museum in Dubrovnik is composed of various materials. It is a part of an ethnographic costume from the Dubrovnik Littoral area (Dubrovačko primorje) dated around the second half of the 19th century. Given the fact that the handbag is composed of multiple layers of different materials it is necessary to determine the characteristics of each of those materials in order to treat them in a suitable manner. The theme of this oral presentation will be the documenting the original construction of the object and the type of textile materials and fibers that they were made of. Different methods will be used to give an insight into data collecting and different analyses that are used when documenting an object during the conservation-restoration process. More specifically, methods using digital photographs, endoscope, DinoLite digital stereomicroscope, and optical microscope will be presented together with photographs and results gathered from the object.

About the author:

VIKTORIJA PILON was born in Požega, November 29th 1998. She graduated from the Natural sciences – mathematics Gymnasium in Požega in 2017. In 2020 she graduated with a Bachelor Degree from Undergraduate Study of Conservation and Restoration at the University of Dubrovnik and enrolled in a Graduate Study continuing her education in the field of textile conservation-restoration. She participated in several projects such as Modifying mannequins for ethnographic costume project that was organized by the Department of Art and Restoration, University of Dubrovnik. She attended the ICOM-CC Textiles Working Group Interim Meeting at Abegg-Stiftung in Riggisberg, Switzerland, 2019.

Lady in Blue: Investigation of blanching through varnish application on a 16th century portrait

Author: Rachel Childers

Mentors: Patrick Ravines, Professor, Director of the Garman Art Conservation Department, New York;
Fiona Beckett, Assistant Professor

State University of New York Buffalo State College (USA)

Patricia H. and Richard E. Garman Art Conservation Department, graduated in 2020

Portrait of a Lady is a 16th century portrait of a sitter presumed to be the Madonna figure. Like many paintings its age, it has suffered immensely from harsh cleanings which has resulted in a severely blanched paint film. A full technical analysis was executed to understand the artist's technique and identify materials; however, the primary goal was to determine a suitable treatment protocol to investigate the blanched paint layer and reintegrate the composition. Confocal microscopy was used to quantify the surface texture of the blanching both before and after the varnish and solvent applications. Based on the results, a treatment protocol using varnishes was established, and the painting showed significant improvement to the blanched surface. While more research is required to fully understand treatment options for blanching, the painting allowed for a practical approach to testing on an historical surface due to the severity of the blanching.



About the author:

RACHEL CHILDERS graduated in 2020 from SUNY Buffalo State with an MA in Art Conservation specializing in Paintings. She has completed graduate internships at the Cleveland Museum of Art, International Platform for Art Research & Conservation in Belgium, and the Fine Arts Museums of San Francisco. Her areas of research include the characterization and mitigation of blanched paint film; considerations of mounting medias used in cross section analysis; as well as approaches and techniques in reconstructing large losses on painted surfaces. Rachel is currently a post-graduate fellow at the Williamstown Art Conservation Center.

Student workshops in the Cathedral of the Assumption of the Blessed Virgin Mary in Dubrovnik

Author: Ana Ivković

Menthor: Suzana Damiani - MA, Professor

Department for Conservation and Restoration of Works of Art, University of Zagreb, Academy of Fine Arts (Croatia)

Integrated undergraduate and graduate study of Conservation and Restoration, 5th year of study (Specialization: Conservation and restoration of Wall paintings)

Student workshops that have been held since 2018. continued in the academic year 2019/2020. They are a part of a larger project, “Discovering old cathedrals of Dubrovnik”, which began in 2015. The primary goals set for participating students were to move archaeological fragments of medieval frescoes from poorly conditioned spaces, put them into new and safer boxes, and categorize each of them by properties and features. Each fragment was carefully observed, described and compared to other pieces. They differ in stratigraphy, mortar composition and paint layer, which are main traits by which they could be compared to in situ fragments, classified and possibly dated. Now having been sorted and stored safely, the fragments will be catalogued in a specially created database as a next step to their future presentation to the public. Within the framework of this project, analysis and dating of the different kinds of mortars were made in collaboration with other institutions.



About the author:

ANA IVKOVIĆ was born on 6 th of February, 1999, in the Croatian town of Koprivnica. In year of 2017, she graduated in the „Fran Galović“ gymnasium in the Class for Natural Sciences. Since 2017, she has been studying Conservation and Restoration at the Academy of Fine Arts in Zagreb and will soon start working on her final thesis.

7 altars from the church of the Assumption of the Blessed Virgin Mary from in Sutivan on the island of Brač

Authors: Rina Dubravec; Jana Sirišćević;
Luciana Gugić; Dominika Bilač

Mentors: Siniša Bizjak, Professor; Ivo Donelli, Assistant Professor
Department of Conservation-Restoration, Arts Academy of the
University of Split (Croatia)

Study programme: Integrated undergraduate and graduate
course of study in conservation-restoration Specialization: Stone
(5th year of study)

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The presentation contains overview of the 7 altars which are located in the church of the Assumption of the Blessed Virgin Mary from 16.-th century in Sutivan on the island of Brač. The church is situated on the north side of the island near the sea which caused the damage on altars due to harmful soluble salts and dust that are brought by northern wind. Mostly the damage on altars is similar on each one, such as the scattering of stone due the presence of salt, missing parts of marquetry, separation of architectural parts and impurities.

About the authors:

RINA DUBRAVEC was born on April 14, 1998. In Split, Croatia. From 2012 until 2016 she attended high school for Design, graphic and sustainable construction - course of Interior architecture designer. In 2017 she enrolled in the Arts Academy in Split, course of Conservation-restoration of Stone where she is currently attending her fifth year.



JANA SIRIŠČEVIĆ was born on March 6, 1998, in Split in Croatia. From 2011 until 2016 she attended Language high school. Then in 2017, she enrolled in the Arts Academy in Split and started the course of conservation-restoration of Stone where she is currently attending her fifth year.



LUCIANA GUGIĆ was born on March 9, 1999, in Split, Croatia. From 2012 until 2016 she attended high school for Design, graphic and sustainable construction - course of Arranging set designer. In 2017, she enrolled in the Arts Academy in Split and started the course of Conservation-restoration of Stone where she is currently attending her fifth year.



DOMINIKA BILAČ was born on September 13, 1997, in Split, Croatia. From 2011 until 2016 she attended the high school of ART, a course of Photography designer. Then in 2017, she enrolled in the Arts Academy in Split and started the course of Conservation-restoration of Stone where she is currently attending her fifth year.



Street art as a part of the museum: Cleaning the mural on the plateau of the Zagreb Museum of Contemporary Art (MSU)

Author: Helena Bosnić

Mentors: Neva Pološki, MA, Associate professor; Mirta Pavić, MA
Department for Conservation and Restoration of Works of Art,
University of Zagreb, Academy of Fine Arts (Croatia)

Integrated undergraduate and graduate study of Conservation and
Restoration, graduated on 2021

(Specialization: Conservation-restoration of paintings)



The Mural *Open My Eyes That I May See* by OKO, painted in 2015 on the west wall of the plateau of the Museum of Contemporary Art in Zagreb, was vandalized shortly after its creation, and the degrading graffiti was covered with white paint. Such a condition was not acceptable to the artist or the museum users and it was decided to remove the non-original additions. This presentation deals with the problem of graffiti cleaning, an issue that will be more prevalent due to the expansion of contemporary murals in public spaces. Cleaning tests were done on mock-ups that faithfully mimic the original technology of the mural and the overpaint. The selected method was later applied to the wall itself. Gels were selected for the removal of two types of overpaint due to the ability to control factors such as the amount and type of active substance, depth of penetration and time of action. The obtained data was crucial for planning future conservation and restoration works on the museum mural.

About the author:

HELENA BOSNIĆ has graduated the integrated undergraduate and graduate study of Conservation and Restoration at the Academy of Fine Arts in Zagreb. Involved in a number of extracurricular activities, including numerous art exhibitions one of which resulted in the Rector's Award. Currently working on a master thesis at the Museum of Contemporary Art in Zagreb, on the topic of conservation of three different artworks, on paper, canvas, and wall.

The restoration of the Marcolino Gandini's artwork Senza Titolo, mixed media on wood, 1966

Author: Chiarra Fabbri

Mentors: Roberto Bestetti - Professor, Private Conservator;

Ilaria Saccani, Professor, Conservation Scientist;

Mirella Baldan, Professor, Diagnostician; Geologist

Accademia Aldo Galli (Italy)

Conservation and restoration of cultural heritage, graduated 26 November 2020

Specialization: Conservation and restoration of cultural heritage)

The object is the restoration of “Senza Titolo”, a contemporary painted sculpture made by Marcolino Gandini in 1966. With the aim of preserving artwork's history and its meaning, respectful and recognizable solutions have been designed. Before the restoration the Gandini's family has been contacted and Tito Gandini, the son of the artist, has been interviewed. After the approval of Gandini's family for the restoration, a cleaning with semi-humid methodology has been performed by creating aqueous solutions, Ph and conductivity adjusted. For the aesthetic presentation a reversible retouching with microcrystalline wax was executed, to guarantee the artwork's transmission to the future.



About the author:

CHIARA FABBRI is a Conservator of Cultural Heritage graduated at Accademia “Aldo Galli” of Como in November. During her studies she had the opportunity to know some Museal Institutions, to work in team and to participate in laboratory

research and conferences about the restoration of contemporary art. Her thesis research was about the restoration of the contemporary artwork “Senza Titolo”, made by Marcolino Gandini in 1966. This work wants to be presented at the conference.

Degradation of the outdoor wooden sculptures from Forma Viva Park in Kostanjevica: Documentation on a case study and conservation guidelines

Authors: Lara Skukan & Ana Sterle

Mentors: Tamara Trček Pečak, Professor;

Denis Trček, PhD, Professor

Department for Conservation and Restoration of Works of Art,
Academy of Fine Arts and Design, University of Ljubljana (Slovenia)

Conservation and restoration of works of art, 5th year of study
(Specialization: Conservation and restoration of polychrome
sculptures and paintings)

In 2019, the project Erasmus+ - Re-Forma Viva was announced, focused on the digitization of outdoor wooden sculptures, from the sculpture park Forma Viva in Kostanjevica, using 3D technology. The sculpture park is a symposium that has been running annually from 1961. to 1988. and biennially since 1998. During this period, more than 100 sculptures were created out of locally gathered oak. Using wood for outdoor sculptures is a challenging and complex choice of material. The artists should consider physical and biological aspects of the wood, due to the environmental factors causing wood decay, etc. However, doing so can restrict artistic freedom thus artists did not contemplate those limitations during their working process. All above-mentioned can be observed in the Forma Viva sculpture park and it inevitably ended in the collapse of many sculptures. Given the financial incapacity of providing adequate care, the sculptures are degrading quickly, need regular care and conservation-restoration treatment.

With this in mind, we created graphical documentation in 2D and 3D perspectives that greatly contributed to visual capturing of the damages and the condition. Through research following modern conservation criteria, we managed to form extensive guidelines covering the artistic methodology, thorough conservation documentation, treatment proposal, and monitoring.



About the authors:

LARA SKUKAN was born in Ljubljana, on October 19, 1996. In 2015 she started studies in the conservation of works of art at the University of Ljubljana, Academy of Fine Arts and Design, where she graduated in 2019. She is now a student of a postgraduate program of conservation of easel paintings at the University of Ljubljana, Academy of Fine Arts and Design.



ANA STERLE was born in Ljubljana, on October 11, 1996. In 2015 she started studies in the conservation of works of art at the University of Ljubljana, Academy of Fine Arts and Design. In 2019 she studied conservation of contemporary art at ESAPA, Spain and the same year graduated at the University of Ljubljana, Academy of Fine Arts and Design. She is now a student of a postgraduate program of conservation of easel paintings at the University of Ljubljana, Academy of Fine Arts and Design.





Identification of photographic processes

Author: Laura-Cassandra Vălean

Menthor: Márta Júlia Guttmann, Assistant Professor

Department of History, Heritage and Protestant Theology; Faculty of Social and Human Sciences; Lucian Blaga

University of Sibiu (ULBS) (Romania)

Conservation-restoration study, 2nd year of study

(Specialization: Conservation and restoration of wood and photographic materials)

In 2021., for seven weeks (15 February - 4 April 2021), Laura-Cassandra had the opportunity to attend an online course organised by Gawain Weaver - Care and Identification of Photographs. During this period, she has learned about the history of photography, the identification process, and the main aspects of conserving photographic materials. Therefore, Laura-Cassandra wanted to apply in her field of specialization what she had learned on the photographic collections found in some Romanian cultural institutions, starting with the identification process. This is the first step to take to conserve photographic materials for a long time because knowing the structure and the component materials one can recognize their inherent vulnerabilities. In her presentation, Laura-Cassandra will talk about the tools she used to analyze the photographs and the main characteristics of each process. After that, she will present some examples of photographs she examined and the processes she identified, highlighting the characteristic features.

About the author:

LAURA-CASSANDRA VĂLEAN is currently studying Conservation and Restoration as an undergraduate student at the Lucian Blaga University of Sibiu. In high school she was passionate about Romanian traditional art, and this was one of the reasons she chose this specialization. For two years she was a volunteer at a wood restoration workshop and at the restoration of an UNESCO wooden church from Maramureș,, she recently completed a course about care and identification of photographic materials (Care and Identification of Photographs Online Workshop organised by Gawain Weaver).

Photo archive Nenad Gattin

Author: Lucija Habuš

Mentors: Višnja Bralić, Professor;
Irena Šimić, MA, art. hist.

Faculty of Humanities and Social Sciences,
Zagreb (Croatia)

Art history Study, 5th year of study
(Specialization: Heritage conservation)



The Photoarchive of Nenad Gattin is today based in the Institute of Art History in Zagreb. It has been in the Croatian cultural heritage register since 1991. The presentation will be about the preservation and conservation of photography and photo-negatives, Nenad Gattin, his work and his importance in the heritage conservation.

About the author:

LUCIJA HABUŠ - Along with the history of art, she is studying Czech language. Lucija is from Zadar, where she finished gymnasium and music high school. She worked at the Gallery Klovićevi dvori and Gallery ULUPUH as keeper of the art exhibition. In the franciscan monastery on Lopud, Lucija worked as a guide. Currently, she is volunteering at the Institute of Art History. Some of her articles are published on the Kulturflux portal and one of her seminars is published in the Kontrapost magazine.

Digital Art – the challenges and preservation strategies, interview with virtual reality artists: Strategy accompanying the acquisition of VR experience

Author: Paulina Staszkievicz

Menthor: Iwona Szmelter, PhD, Full Professor

Academy of Fine Arts in Warsaw, Faculty of Conservation and Restoration of Works of Art (Poland)

Conservation and Restoration of Works of Art, Uniform twelve-semester Master's programme, 5th year of study (Specialization: Conservation and restoration of paintings and polychrome sculpture)

Digital works of art can mostly be characterized as allographic, they might exist in a virtual space in many copies and are more easily accessible to the recipient by collecting them in virtual museums and databases. At first glance, they seem to be easier to preserve for future generations - they lack material bodies that would be exposed to standard factors that damage the autographic body of the work, such as incorrect maintenance, mechanical damage, unfavorable environmental factors etc. However, this impression is misleading, because the danger that affects digital works of art is technological acceleration causing rapid obsolescence of media, incompatibility of hardware, software and peripheral devices. So how should one preserve a digital work of art? Different strategies and case studies are being discussed, including storage, migration, emulation, reinterpretation and documentation.

In order to better understand the challenges of digital art preservation, virtual reality artists Przemysław Danowski and Jakub Wróblewski were interviewed. Strategy accompanying the acquisition of VR experience was established in a form of an interview. It documented artists' technique and creative process of making the artworks Bardo and Lovestory; importance of the VR medium, relation between artists intention and VR technology, their attitude to future conservation treatments and aquisition of the artworks.



About the author:

PAULINA STASZKIEWICZ is an MA student at the Academy of Fine Arts in Warsaw, specializing in conservation and restoration of paintings and polychrome sculpture. Recently her student project has been granted the Mazovian voivodeship scholarship and she is currently conducting conservation and restoration treatment, as well as the collection inventory in the Children's Memorial Health Institute in Warsaw. In 2020, she published an article on the 18th century Italian capriccio paintings, now attributed to circle of Alberto Carlieri – „At the Well - Where art conservation meets investigation“ in 4th issue of peer-reviewed journal „ICAR“. She also gave oral presentation on that topic at the 4th International Conference of Conservation and Restoration of Works of Art in Cracow in 2019.



The painting conservator, a participant during the artistic process

Author: Guillemette Caupin

Mentors: Noémie Etienne, Professor; Thierry Lalot, Professor
Paris 1, Panthéon-La Sorbonne (France)

Ecole Doctorale ED 441 study programme, 3rd year of study

(Specialization: Art history, History of Painting Conservation)

Preventive Conservation, Curative Conservation and Restoration are established fields of actions for a painting conservator. Active Conservation designates a fourth field where the conservator works on recent productions and intervenes alongside the artistic process (before, during or within a few years of completion of an artwork).

The concurrency of creation and conservation requires collaboration between conservators and Art World figures. While the conservator's interventions are often requested directly by the artist, they can also be done at the demand of other figures of the Art market (art dealer, art suppliers, etc.). Beside engaging restorers for their private collection, artists can be found collaborating with painting conservators on their personal production. Restoration and invoice records mentioning conservation techniques on artworks in the making witness this Active Conservation work. In this context, the creation of a painting is a collective activity in which the painting conservator acts as an active participant to the creation – as a consultant or as a technician – sometimes essential to the mise-en-oeuvre (implementation) and the stability of a painting.



About the author:

GUILLEMETTE CAUPIN joined EverGreene Architectural Arts in 2018 as a Painting Conservator. She is currently a Ph.D. candidate in Art History at Paris 1, La Sorbonne University in Paris, focusing on the Theory and Practice History of Painting Conservation in France from the 17th to the 20th century. After several professional experiences abroad working on Worldwide Heritage Sites, she started her career in France, working for four years as a painting conservator in private practice in Paris where she focused on the conservation of easel paintings. Guillemette holds an MA in Restoration and Conservation from Les Écoles de Condé in Paris, and an MA in Art History with a focus on European Modern paintings from Paris Nanterre University.

Historical and industrial paints under synchrotron light

Author: Ida Fazlić

Mentors: Marine Cotte, D., Local Supervisor;

Katrien Keune Associate Professor;

Bas de Bruin, Professor;

Jitte Flappe, Dr., Industrial Supervisor

European Synchrotron Radiation Facility, Rijksmuseum, University of Amsterdam and AkzoNobel

Analytical chemistry on micro-imaging of industrial and historical paints: Funded by the H2020 Marie Skłodowska-Curie COFUND programme "InnovaXN" (#847439), 1st year of study

(Specialization: Theoretical, physical and analytical chemistry)

The project aims at researching the short-term and long-term drying reactions of historical and industrial paints, mainly relying on the use of metallic driers. A deeper understanding of the (mis-) use of driers through history up to date, as well as their effect on stability and aesthetic of painted objects will be offered. Interactions of inorganic and organic in historical and industrial paintings and coatings are being monitored by the use of synchrotron based and laboratory micro-imaging techniques (μ XRF, μ XAS, μ XRD and μ FTIR) available at the ESRF as a host facility. Observations of the formation, spatial distribution in 2D (in depth and in plane) and stability of metallic driers and of secondary crystallized compounds in historical and in model paints will offer to Rijksmuseum as a partner and to the global community of conservators, a valuable insight into the conservation issues of painted works of art. Similarly, AkzoNobel as an industrial collaborator, will be guided towards the development of products with a better health and safety profile and improved performance.

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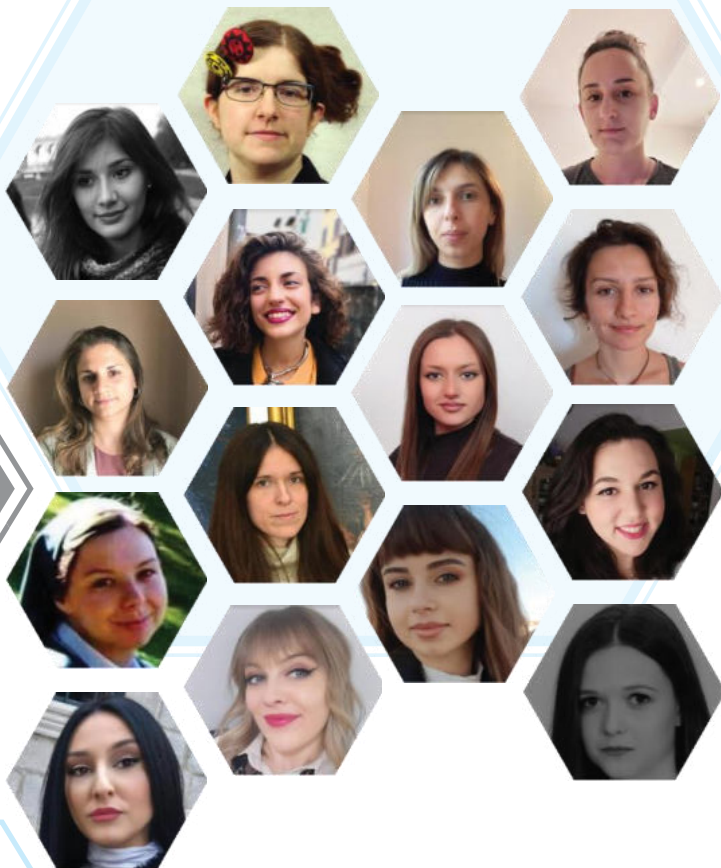


About the author:

IDA FAZLIĆ holds a bachelor's degree in Conservation and restoration of cultural heritage from the Academy of Fine Arts and Faculty of Sciences at the University of Sarajevo. Fazlić was decorated with a silver medal by Rector of UNSA for exceptional results achieved during her studies. After earning her BA qualifications in 2017, Fazlić specialized in Conservation science and technology at Ca' Foscari University of Venice, Italy, in 2020 with an overall score of 110/110.

Fazlić is currently working on her PhD research in Analytical Chemistry on micro-imaging of industrial and historical paints at the ESRF, Rijksmuseum, AkzoNobel and UvA.

POSTERS



Technical Study of the Late 19th Century

Credenza

Author: Sara Stevanović

Mentors: Joško Bogdanović, Teaching Assistant;
Alma Dilberović, Teaching and Research Associate
Department of Art and Restoration, University of
Dubrovnik (Croatia)

Study programme: Second-Cycle Master's Programme of Study in
Conservation-Restoration

Specialization: Conservation-restoration of wood (graduated in 2021)

This poster presents the study of a piece of historicist furniture owned by the Department of Art and Restoration, University of Dubrovnik, Croatia. The study included, among other things, visual analysis and detailed technical drawings of structural and aesthetic solutions used in the production of late 19th century historicistic furniture. This specific piece of neo-renaissance credenza is used to make its technical, aesthetical, and material identification card as a typical representative of late 19th century mass-produced furniture piece.



About the author

SARA STEVANOVIĆ graduated from the University of Dubrovnik at the end of the academic year 2020/2021, specializing in wood conservation-restoration. She is now ready to explore different conservation-restoration approaches. Already during her studies, Sara had the opportunity to learn and work at other institutions, such as the University of Antwerp (Belgium) and the Croatian Conservation Institute – Department in Šibenik. That experience deepened her interest in work.

From Skin to Leather, from Leather to Saddle

Author: Ema Thür

Mentors: Sanja Serhatlić, Assistant Professor;

Tea Borovina, MA, Expert Associate

Department of Art and Restoration, University of Dubrovnik (Croatia)

Study programme: Second-Cycle Master's Programme of Study in Conservation-Restoration

Specialization: Conservation-restoration of paper
(graduated in 2020/2021)



Due to its easy availability, leather is a common material of various artefacts, both for utilitarian and aesthetic purposes. As a material, it is extremely flexible, elastic, but strong and pliable due to its collagen structure. Accordingly, the way of tanning, processing and decorating it differs greatly. Therefore, it is crucial to know the used materials and tools because these factors affect collagen structure, sometimes significantly changing its properties. The importance and influence of literature research, preliminary testing of material, selection of conservation and restoration methods and selection of microclimatic storage conditions are explained for the example of conservation and restoration treatment of a leather saddle.

About the author:

EMA THÜR was born in Zagreb on February 26, 1998. After graduating from the Catholic Classical Gymnasium in Požega, she enrolled at the University of Dubrovnik, in the Department for Conservation and Restoration of paper. During education, she attended an internship program in Florence (Palazzo Spinelli) for four weeks, Erasmus+ internship program in Antwerp (University of Antwerp) for four months and 360 hours at Croatian Conservation Institute and at private workshop Kustoda. In the academic year of 2019/2020, she has received the rector's award for the artistic and scientific achievements for the article "Preventive preservation of leather and parchment objects in archival and museum collections", written in collaboration with Sanja Serhatli❖

Dyeing of a New Silk Fabric: Chosing the Appropriate Color Tone That Matches Damaged Historical Textile

Author: Sara Šimetić

Menthors: Danijela Jemo, PhD, Assistant professor;

Mateo Miguel Kodrič Kesovia, Research Assistant

Art and Restoration Department, University of Dubrovnik (Croatia)

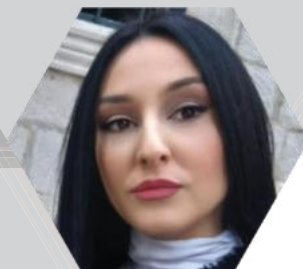
Study programme: Second-Cycle Master's Programme of Study in Conservation-Restoration

Specialization: Conservation-restoration of textiles (2nd year of study)

The poster presents the process of dyeing a new silk support that will be used to reinforce and secure damaged areas on a 19th century chasuble. The original historic fabric consists of red silk warp and purple cotton weft which represents a special challenge in finding the suitable colour tone for the new support fabric. Various recipes for dyeing had to be tested and the whole process was documented in detail so that the same results can be achieved when dyeing a larger quantity of fabric. After the completion of the conservation-restoration treatment, the object will become a didactic example of various methods used within the textile conservation-restoration specialization.

About the author:

SARA ŠIMETIĆ was born in Vinkovci on November 8th 1996. She graduated from the School of Applied Arts and Design in Osijek in 2015. In 2020 she graduated with a Bachelor Degree from the undergraduate program of study in Conservation-Restoration at the University of Dubrovnik and continued her education in the field of textile conservation-restoration. In 2019 she attended the ICOM-CC Textiles Working Group Interim Meeting at the Abegg Stiftung in Riggisberg, Switzerland.



Conservation and Restoration Works on the Angel From the Parish Church of the Holy Cross in Rasinja and New Gilding Technologies in the Conservation and Restoration Profession

Author: Hana Knežević

Menthor: Ana Božičević, MA, Assistant professor

Department for Conservation and Restoration of Works of Art, Academy of Fine Arts, University of Zagreb (Croatia)

Study programme: Integrated undergraduate and graduate course of study in conservation-restoration

Specialization: Conservation-restoration of sculptures (graduated 2021)

The poster represents an overview of the conservation-restoration works carried out on a wooden polychrome sculpture of the left Angel Adorer from the parish church of the Holy Cross in Rasinja. The sculpture was located on the main altar alongside the right Angel Adorer. Prior to being delivered to the workshop both sculptures were subjected to gamma radiation at the Institute of Ruđer Bošković in Zagreb. After a thorough inspection and documentation of the initial state, surface dirt was removed from the sculptures surface. The investigative work proved the existence of several later added layers which resulted in poor readability of sculptural work. Other procedures performed on the sculpture include: the making of detailed written, graphic and photographic documentation, gluing, consolidating wooden carrier, sampling for analysis, making probes, removing additional layers, reconstructing missing parts of carrier, restoring all stratigraphic layers and applying a protective layer.

The conservation-restoration work was followed by research which consisted of comparing selected traditional and modern gilding technologies on wooden polychrome sculptures.



About the author:

HANA KNEŽEVIĆ was born on December 28th, 1994 in Zagreb. She attended School of Applied Arts and Design where she participated in a few exhibitions such as Ambianta and The Magical World of Fossils. In 2014/2015 she enrolled at the Academy of Fine Arts in Zagreb, Department of Conservation and Restoration of Art (sculpture), where she received the academic title of Master of Art Restoration and Conservation in 2020/2021. While studying at the Academy, she participated in symposiums, workshops and the 14th International Conference on Conservation-Restoration Studies as a student – moderator. She also spent one semester in South Korea via study exchange as a part of a bilateral exchange program.

The Experience of Three Zagreb Museums in the Salvage and Recovery of Museum Collections Damaged in the March 2020 Earthquake

Author: Iva Senta

University of Split, Arts Academy, Department of Conservation-Restoration (Croatia)

Study programme: Integrated undergraduate and graduate program of study in conservation-restoration

Menthor: Sagita Mirjam Sunara, PhD, Associate Professor

Specialization: Easel paintings and Polychrome wood (3rd year of study)

In the early morning hours of March 22, 2020, a powerful earthquake hit Zagreb, Croatia's capital, causing severe damage to a number of museums. On December 29, 2020 an even stronger earthquake hit Petrinja and Sisak area, which is around 50 kilometres southeast of Zagreb. Second-year conservation-restoration students of the Arts Academy in Split attended an online event in January 2021, in which three museum professionals from Zagreb talked about the damages that their museum buildings and collections suffered during the March 2020 earthquake, the salvage operations that followed, and the plans for the long-term recovery of their institutions. The speakers represented the Zagreb Museum of Arts and Crafts, the Glyptothèque of the Croatian Academy of Sciences and Arts, and the Archaeological Museum in Zagreb. The talks were organised as part of the course Written documentation and communication skills in conservation-restoration. This poster gives a brief overview of the information presented, and explains what conservation-restoration students can learn from such experiences.



About the author:

IVA SENTA comes from Metković, Croatia. She was born on November 27, 2000. Iva completed her primary and secondary school education in her hometown. She also finished elementary music school in Metković. While she attended the gymnasium, she took part in the Erasmus+ program „Footprints of the Emperors“. Visual arts, especially cultural heritage and its preservation, have always captured her attention. She decided to study conservation-restoration and enrolled in the Arts Academy in Split in the academic year 2019/2020.

Evolution of the Indo-Portuguese Furniture and the Manufacture of the Specific Chest

Author: Maja Bačić

Menthor: Joško Bogdanović, Teaching Assistant

Specialization: Conservation-restoration of wood

Department of Art and Restoration, University of Dubrovnik (Croatia)

Study programme: Second-Cycle Master's Programme in Conservation-Restoration (graduated 2019/2020)



This poster presents the analysis of the Indo-Portuguese furniture that appeared as a result of the two cultures merging during the Portuguese colonization of the Indian sub-continent. It shows the evolution of Indo-Portuguese furniture, as well as specific forms, materials, techniques, tools, and decorative motives used, focusing on the furniture used for storage i.e. chests. They are the result of a unique hybridism contained in Western models taken to the East (used as prototypes) and native chests (mostly from Goa and Gujaratis) with their exotic materials, local techniques, and Indian aesthetics. The making of a chest with the typical form and decoration is also presented.

About the author:

MAJA BAČIĆ was born in 1995 in Rijeka, Croatia. In 2020 she graduated from the University of Dubrovnik with a master's degree in Conservation and Restoration (specialized in wooden artefacts). During her studies she worked as a conservator-restorer for the Croatian Conservation Institute – Department for Wall Paintings and Mosaics in Rijeka, and gained experience in wood conservation-restoration as an Erasmus trainee at Instituto Palazzo Spinelli in Florence, Italy (2019) and Instituto Politécnico de Tomar, Portugal (2020). She currently works on conservation-restoration of (underwater) archaeological finds as an intern at the International Centre for Underwater Archaeology in Zadar.



Plastic Supports in Photography. Development of an Online Reference Manual

Author: Elena De La Rosa Regot

Mentors: Mayte Pastor Valls, Guest
Professor; Rosina Herrera Garrido,
Guest Professor

Universidad Pablo de Olavide (Spain)

Study programme: Master in Diagnosis of the

State of Preservation of the Historical Heritage
Specialization: Conservation-restoration of

photographic objects (graduated in 2020)

Plastic is one of the materials most widely used as photographic support, together with paper and glass, although it is also one of the most obscure. This research project offers an extensive introduction to the different plastics used as photographic support and addresses most of the key topics to properly get to know them: history, manufacture, properties, formats and photographic processes, identification, deterioration, restoration and conservation.

About the author:

ELENA DE LA ROSA REGOT is a graduated conservator of paper, book and photographic materials. She obtained a Bachelor's degree in Fine Arts and another in Conservation–Restoration at the University of Barcelona (Spain). She has also pursued two Master's degrees, one in Libraries and Heritage Collections and another in Diagnosis of Historical Heritage. She has worked in many cultural institutions in Spain, such as the Museu Nacional d'Art de Catalunya, the Arxiu Nacional de Catalunya and the Museo Nacional Centro de Arte Reina Sofía, among others. She is currently the chief conservator at Monestir de Sant Pere de les Puel·les, in Barcelona.



Making a Copy of Ethnographic Shoes

Author: Sara Vladić

Menthor: Danijela Jemo, PhD, Assistant Pro essor
Art and Restoration Department, University of
Dubrovnik (Croatia)

Study programme: Second-Cycle Master's
Programme of Conservation-Restoration

Specialization: Conservation-restoration of textiles
(graduated in 2021)

This poster presents how the sewing pattern was made for a pair of unique shoes from the collection of the Ethnographic Museum in Dubrovnik, Croatia. The sewing pattern was used to make a replica of the original pair of shoes.

About the author:

SARA VLADIĆ was born in Zagreb where she graduated interior design at the School of Applied Arts and Design in 2015. In 2018 she earned a bachelor's degree in conservation-restoration at the University of Dubrovnik. She continued her education in textile conservation. During her studies she worked at the Croatian Conservation Institute as an associate textile conservator-restorer.

History Written in Pictures. Conservation and Restoration of Oil Paintings by the Artist Wacław Piotrowski

Authors: Joanna Dziduch; Monika Zawadzka

Menthor: Joanna Czernichowska, MA, Professor

Academy of Fine Arts in Warsaw, Faculty of Conservation and Restoration of Works of Art (Poland)

Study programme: Integrated undergraduate and graduate course of study in conservation-restoration

Specialization: Conservation-restoration of paintings and polychrome sculpture (5th year of study and 6th year of study)

The poster presents two paintings by the Polish painter Wacław Piotrowski. The history of the paintings is related to the history of the city of Warsaw. The paintings were created from 1912 to 1915. They were badly damaged during World War II and underwent conservation-restoration 75 years later, at the Faculty of Conservation-Restoration of the Fine Arts Academy in Warsaw. The main conservation-restoration problem were extensive losses in the canvas and paint layer, which required a lot of retouching. The treatment aimed at stopping the deterioration of the paintings, stabilizing the material of the works and restoring the aesthetic values, which had been lost over the years.



About the Authors

MONIKA ZAWADZKA graduated from an art high school with a specialization in graphics. Currently she is attending the 5th year of conservation-restoration studies at the Fine Arts Academy in Warsaw where she is specializing in conservation-restoration of paintings and polychrome wooden sculpture.



JOANNA DZIDUCH is in the process of working on and writing her master's thesis to obtain a diploma at the Academy of Fine Arts in Warsaw. She also studied contemporary painting at the Academy of Fine Arts in Warsaw, which she graduated in 2019 (MA). She is now specializing in conservation-restoration of paintings and polychrome wooden sculpture.

Removal of Graffiti from Cultural Monuments

Author: Ema Bonomi

Mentor: Siniša Bizjak, Assistant Professor
University of Split, Arts Academy, Department of
Conservation-Restoration (Croatia)

Study programme: Integrated undergraduate and
graduate course of study in conservation-restoration

Specialization: Conservation-restoration of stone
(5th year of study)



The poster is divided into three parts. The first part describes the properties of materials that are most often contaminated with graffiti. The emphasis in the research was on carbonate stone because it is the most common material contaminated with graffiti. In the second part, a test was performed in which spray paint samples were exposed to UV radiation using a UV lamp. Expectation was that the bonds within the paint molecule would begin to break, and that the paint would be easier to remove. After UV exposure, the samples were recorded using FT-IR. The images showed the breaking of intermolecular bonds and partial change of colour, but the time interval of this method was not satisfactory. In the third part, tests for cleaning graffiti-contaminated stone were conducted, using available means of commercial coating-removal gels. Most of the tests were carried out on a stone of local origin. They were also executed on plaster. The obtained results could be applied by experts in order to shorten the time when selecting a suitable agent. Also, they can be used when choosing the correct method of agent's application, the duration of the process, the method of cleaning, and in the selection according to financial affordability.

About the author:

EMA BONOMI was born in Split, Croatia on February 3, 1996. She attended the Secondary School of Fine Arts in Split as a fashion designer. She enrolled into the Conservation-Restoration Department of the Arts Academy in Split in 2015, which she is now attending as a fifth-year student. Ema participated in several conservation-restoration conferences such as the student conference in Dubrovnik (2019) and a conference in Urbino, Italy (also 2019). During her third year of academic studies, she did practical work for stone conservation in the Museum of Croatian Archaeological Monuments in Split.

7 altars from the church of the Assumption of the Blessed Virgin Mary from in Sutivan on the island of Brač

Authors: Rina Dubravec; Jana Sirišćević;

Luciana Gugić; Dominika Bilač

Mentors: Siniša Bizjak, Professor; Ivo Donelli,
Assistant Professor

Department of Conservation-Restoration, Arts Academy of
the University of Split (Croatia)

Study programme: Intergrated undergraduate and gradu-
ate course of study in conservation-restoration Specializa-
tion: Stone (5th year of study)

The poster contains an overview of the 7 altars which are located in the church of the Assumption of the Blessed Virgin Mary from the 16th century in Sutivan on the island of Brač. The church is situated on the north side of the island near the sea which had caused damage on the altars due to harmful soluble salts and dust that were brought by the northern wind. The state of damage to the altars is similar between each one, such as the scattering of stone due to the presence of salt, missing parts of marquetry, separation of architectural parts, and filth.

About the authors:

RINA DUBRAVEC was born on April 14, 1998. In Split, Croatia. From 2012 until 2016 she attended high school for Design, graphic and sustainable construction - course of Interior architecture designer. In 2017 she enrolled in the Arts Academy in Split, course of Conservation-restoration of Stone where she is currently attending her fifth year.



JANA SIRIŠČEVIĆ was born on March 6, 1998, in Split in Croatia. From 2011 until 2016 she attended Language high school. Then in 2017. she enrolled in the Arts Academy in Split and started the course of conservation-restoration of Stone where she is currently attending her fifth year.



LUCIANA GUGIĆ was born on March 9, 1999, in Split, Croatia. From 2012 until 2016 she attended high school for Design, graphic and sustainable construction - course of Arranging set designer. In 2017. she enrolled in the Arts Academy in Split and started the course of Conservation-restoration of Stone where she is currently attending her fifth year.



DOMINIKA BILAČ was born on September 13, 1997, in Split, Croatia. From 2011 until 2016 she attended the high school of ART, a course of Photography designer. Then in 2017, she enrolled in the Arts Academy in Split and started the course of Conservation-restoration of Stone where she is currently attending her fifth year.



PUBLISHER

The Department of Art Conservation and Restoration of the Academy of Fine Arts, University in Zagreb

FOR THE PUBLISHER

Dean of the Academy of Fine Arts, University of Zagreb - Tomislav Buntak, MA, Professor

EDITORS

Jan Mark Novalija (University of Dubrovnik)

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PROOFREADING OF ABSTRACTS

Domagoj Šatović, PhD, Professor (University of Zagreb)

HONORABLE MENTIONS

Communication with the authors: Helena Bosnić (University of Zagreb), Nađa Tomašević (University of Split), Mirta Tonc (University of Dubrovnik)

Conference promotion (Facebook, Instagram, professional forums): Ira Fabrio (University of Dubrovnik), other members of the organization team

Design of promotional materials: Helena Bosnić (University of Zagreb)

Presentation recording subtitles: Klauda Hozjan (University of Split)

Design of the Logo of the Conference Klaudia Hozjan (University of Split)

DESIGN Jan Mark Novalija, Helena Bosnić

COVER IMAGE Helena Bosnić

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