



PROGRAM

1st DAY | Friday, October 20th 2017

08:00-9:00	RECEPTION
9:00-09:20	OPENNING
09:20-09:40	An occasion for reflection on differentiated retouching techniques used in Italy: methods and materials. Problem solving in private practice context. Leonardo Severini
09:40-10:00	The bad reputation of neutral retouching Eve Bouyer
10:00-10:20	Baroque Master Mattia Preti and his workshop: two series of four evangelists from Dubrovnik Mara Kolić Pustić, Carlo Galliano Lalli, Nancy von Breska Ficović
10:40-11:00	“All Saints are in the detail”: Retouching of a painting by Girolamo da Santa Croce Katarina Alamat Kusjanović; Sandra Šustić
11:00-11:20	DISCUSSION
11:20-11:40	COFFE-BREAK
11:40-12:00	The suitability of powdered microCellulose for its use in paper conservation Amparo Escolano Mena, Rita Udina Armengol
12:00-12:20	The use of Aquazol® 500 as a binder for retouching colours: analytical investigations and experiments Vanessa Ubaldi, Daphne De Luca, Roberto Franchi, Richard Wolbers, Roberto Bestetti, Pier Paolo Lottici, Francesca Modugno, Emanuela Grifoni, Valentina Emanuela Selva Bonino
12:20-12:40	PVA(C) Retouching Colors: a brief history and introduction to GOLDEN's newly formulated PVA Conservation Colors Kristin deGhetaldi, Brian Baade, Joyce Hill Stoner, Jim Hayes, Samantha Alderson
12:40-13:00	DISCUSSION
13:00-15:00	LUNCH
15:00-15:20	Using watercolour markers in chromatic reintegration Liliana Cardeira, Ana Bailão, João Linhares, Sérgio Nascimento, António Candeias, Fernando A. B. Pereira
15:20-15:40	Filling and colour reintegration in a single step Martina Vuga
15:40-16:00	Dealing with unsuitable retouches: the steps toward successful reintegration Ana Oblak
16:00-16:20	Use of coloured synthetic fillers: the case of St Nicolas, a Baroque painting by Fortunat Bergant Simona Škorja
16:20-16:40	Painting and retouching Ana Bidarra, Pedro Antunes
16:40-17:00	DISCUSSION
17:00-18:30	POSTER SESSION

09:00-09:20	Mapping lacunae for chromatic reintegration with Blender Frederico Henriques, Agn�s Le Gac, Rui Bordalo, Carlo Bottaini, Ana Bail�o, Liliana Cardeira, Alexandre Gon�alves, Ant�nio Candeias, Eduarda Vieira
09:20-09:40	The Last Supper in S�o Crist�v�o church – retouching issues Carla Zeferino, Sara Martins
09:40-10:00	Reconstruction and reintegration of wall paintings in the atrium of Sibenik Theatre Antonija Gluhan
10:00-10:20	Gold and polychromy on stone: a proposal of retouching methodology Simona Pannuzi, Marisol Valenzuela, Daria Montemaggiori, Giorgia Galanti
10:20-10:40	Lacunae infill and the use of new tiles in conservation and restoration of tile panels. Criteria and practice guidelines. Catarina Melo, Ricardo Tri�es, Cl�udia Falc�o
10:40-11:00	DISCUSSION
11:00-11:20	COFFE-BREAK
11:20-11:40	Inpainting of gildings on wooden sculpture Erika Rabelo, Emmanuelle Mercier
11:40-12:00	Rediscovery and recovery of an heavily transformed artifact: the restoration treatment of a wooden gilded dossal Paolo Roma
12:00-12:20	Reconstruction of the <i>faux</i> marble paint layer on the baroque wooden tabernacle Maja Su�evi� Miklin
12:20-13:00	DISCUSSION
13:00-15:00	LUNCH
15:00-15:20	Retouching of artwork on paper in the laboratory for conservation and restoration at the Croatian State Archives Sanela Huzjak
15:20-15:40	Approaches to the conservation treatment and chromatic reintegration on watercolours, charcoal drawings, and a lampshade handpainting Leonor Loureiro
15:40-16:00	The photographic retouching as fundamental intervention: historical and technical aspects Rub�n Morales Gonz�lez
16:00-16:20	Retouching methods on the albumen and collodion photographic processes from the Croatian State Archives Martina Bagatin
16:20 – 16:40	DISCUSSION
16:40 - 17:00	ANNOUCEMENT OF RECH5
17:00 – 18:30	DEMONSTRATIONS

POSTER SESSION

I	Influence of lighting sources in the processes of colour reintegration Beatriz Domenech, Vicente Guerola Blay, María Castell Agustí
II	Chromatic reintegration in late 19th century albumen prints: analyzing and testing different methodologies in Calouste Gulbenkian's albums Alba Guerrero
III	Selective removal of layers in layered systems of retouching Dorotea Krstić, Sagita Mirjam Sunara
IV	Reconstructing of <i>The Sappho</i> painting towards a better understanding in retouching Marija Lena Bosković, Sandra Šustić
V	The issue of metamerism in Mario Agrifoglio's paintings. Identification of fluorescent pigments through raman spectroscopy to define a methodology for retouching Francone Serena, Bruni Silvia, Zaffino Chiara, Galli Katia, Guglielmi Vittoria, Boscacci Maddalena
VI	The problem of presentation of wall paintings. The role of understanding the work of art Anita Klančar Kavčič
VII	Retouching sacral paintings – examples from private practice Lana Kekez, Kristina Krivec, Julija Bažak
VIII	Calcium hydroxide nanoparticles for wall painting retouching. The chapel of Saint Michael in the Royal Monastery of Pedralbes, Barcelona Rosa Senserrich-Espuñes, Lidia Font-Pagès
XI	Retouching a double-sided 18th century processional flag-icon. Filip Adrian Petcu
X	Integration of Analytical Data and Chromatic Reintegration for Documentation Purposes Rui Bordalo, Carlo Bottaini, Frederico Henriques, Liliana Cardeira, Alexandre Gonçalves, Ana Bailão, Eduarda Silva Vieira, António Candeias
XI	Selection methods for retouching polychrome and gilded altarpiece which parts were made in different time periods Sara Anđelić Eterović, Ivana Letilović, Katarina Tomaš
XII	Mixing and matching. A survey of retouching materials Ana Bailão, Ana Guerin, Liliana Cardeira
XIII	Fernando Mardel, a portuguese painter-restorer. A retrospective of his retouching work Carolina Rodrigues Ferreira, Fernando António Baptista Pereira, Mercês Lorena, António Candeias
XIV	The reconstruction of three strongly damaged panel paintings of a 16th century Sienese predella Tímea Bakonyi, Ágnes Kuna, Gábor Erdei
XV	Inpainting in Exhibition Clara M. Prieto
XVI	The choice of appropriate retouching of monumental wall paintings Martina Lesar Kikelj

Organizing Committees

