

Please note that this is a draft of the program. We are still waiting to receive confirmation from some authors that they will be present in person or online.

<b>Wednesday 11 September 2024</b>					
<b>Time</b> 14:45-17:45	<p><b><u>UvA conservation program/ studiobuilding tour</u></b> Introduction and presentation AG + SBMK photoproject and tour by Katrin Pietsch, coordinator photograph conservation, Maartje Stols-Witlox, program director - Kayleigh Kunst-van der Gulik, Ariënne Boelens (SBMK photoproject Speakers) - APP students</p> <p><u>Max number of participants:</u> 30 - Conference participants (after payment conference fee) will receive instructions on how to make a reservation</p>				
<b>Thursday 12 September 2024</b>					
<b>Time</b>		<b>Title</b>	<b>Author 1</b>	<b>Affiliation (Author 1)</b>	<b>Keywords</b>
09:00	Registration				
09:30	Conference Opening	Welcome			
09:45		"Infinito" by Luigi Ghirri - Restoration work and diagnostic imaging: an opportunity for further reasoning	Melissa Gianferrari, Chiara Zironi	accademia-delle-belle-arti-di-bologna	chromogenic prints, Luigi Ghirri, toning, restoration, diagnostic imaging
10:10		Fading memories: Assessing colour slide film's cultural impact in Portugal and abroad	Lénia Oliveira Fernandes, Élia Roldão, Emília Tavares	DCR FCT NOVA	colour slide film, chromogenic photography, online survey, value, cultural memory
10:35		Tan Lip Seng's montaged colour transparency slides: A case study in unpacking intentionality and 'the decisive moment' in image-making, preservation and conservation	Esther Ng, Yen Lin Kong	Ms	colour transparency slide, diazochrome, lith film, montages, artist interview
11:00	Coffee Break				

11:25		Migration of color photography to UV curable and Pigment Ink Processes	Alison Brashaw, Philippe Laumont	Laumont Editions	aqueous pigment ink, uv, photographic archives, fading
11:50		Investigating solvent treatment methods on a matte pigment inkjet print.	Tessa Maillette de Buy Wenniger, Katrin Pietsch, Maarten van Bommel	Sprengel Museum Hannover	inkjet photography, aqueous pigment ink, solvent treatment, chemical composition, conservation
12:15		Evaluating the stability of colour slides: 30 years of natural ageing at the National Museums of Denmark	Joana Silva, Sille Petersen, Morten Ryhl-Svendsen, Jesper Stub Johnsen, Karen Brynjolf Pedersen	Royal Danish Academy - Conservation	colour slide, chromogenic reversal film, densitometry, natural ageing, fading
12:40	<b>Lunch Break</b>				
14:00	<b>Keynote</b>	<b>Elif Kaunakci</b>	Rediscovering the colours of early cinema: a journey through Eye Filmmuseum's silent film restorations	Eye Filmmuseum Amsterdam	
14:45		Your memory is our history: recovery, digitalisation and dissemination of vernacular video production	Giovanni Vanoglio, Laura Genovese, Angela Quattrocchi, Moreno Pilloni, Alessandro Rizzi	Università degli Studi di Milano	cultural heritage preservation, vernacular film
15:10		Prokudin-Gorskii's technique of colour photography and contemporary exhibitions	Nadezhda Stanulevich	Peter the Great Museum of Anthropology and Ethnography (the Kunstkamera)	history of photography; curatorial design practice; projection; printing
15:35	<b>Coffee Break</b>				
16:00		The Scream (ca. 1910) through the Years: from Photographic Documentation to Digital Rejuvenation	Irina Ciortan, Giorgio Trumpy, Irina Sandu	NTNU - Norwegian University of Science and Technology	archival film records, digital unfading, painting digital rejuvenation

16:25		Polaroids around the 80s. An investigation of the stability of instant film according to storage, handling, and exhibition.	Sille Juline Høgly Petersen, Morten Ryhl-Svendsen	Royal Danish Academy - Conservation	polaroid, artificial aging, Instant Prints, stability
16:50		An investigation into the structure and color stability of different generations of Polaroid 20x24 materials.	Paulina Miasik, Sylvie Penichon		Instant Prints, Polaroid 20x24, Polacolor, Microfade Testing, Light Stability
17:15		Light sensitivity of contemporary photographic print materials	Rita Hofmann-Sievert, Manfred Hofmann	Psinex Ventures GmbH	Spectral light fading of colour print materials, Light sensitivity of colour print materials
17:40	Closing				
<b>Friday 13 September 2024</b>					
09:30	Registration				
09:45	Keynote	<b>Monica Marchesi</b>	Reprinting as a game-changer	Stedelijk Museum Amsterdam	
10:30		Training the eye, an exploration of hand-coloured daguerreotypes and their examination	Paula Ogayar Oroz, Katrin Pietsch	UvA	hand-coloured, daguerreotype, identification , techniques, visual examination
10:55		Insensitive to red. The hand-colored daguerreotype and its sociopolitical value in the Río de la Plata.	Clara Tomasini	Centro Materia, UNTREF	19th Century, hand-colored daguerreotypes, photographic materiality , Argentina
11:20	Coffee Break				
11:45		Understanding colors of Dufaycolor	Jan Hubička, Linda Kimrová, Melichar Konečný	Department of applied mathematics, Charles University	early color photography, dufaycolor, additive color photography, digital restoration of color photography

12:10		Limitations and Potentials of Hyperspectral Imaging Technique Applied to Cinematographic and Photographic Film Materials	Alice Plutino, Lorenzo Stefani, Costanza Cucci, Andrea Casini, Marcello Picollo	University of Amsterdam	hyperspectral imaging, photography, cinema, motion picture film, film dyes
12:35	<b>Lunch Break</b>				
14:00		Colour change tools to assess the preservation state of motion picture films	Lisa Vergelli, Francesca Frasca	Department of Earth Sciences of Sapienza University, Rome, Italy	cellulose acetate film, cellulose nitrate film, colour change, early warning tool, archive management
14:25		Color and original soundtrack restoration of experimental films by Italian artist Roberto Lucca Taroni	Alessandro Russo, Sergio Canazza	University of Padua	film preservation, color correction, audio restoration, experimental films, art installations
14:50		The Role of Subjectivity in Color Film Restoration	Lucia Becatti, Enea Ahmedhodzic, Beatrice Sarti, Alessandro Rizzi		Film restoration, color correction, color grading, Chromogenic films, Color films
15:15		Style Transfer in Advanced Film Digitization and Rendering Workflows	David LeHoty, Giorgio Trumpy, Barbara Flueckiger, David Pfluger		Film scanning , Multispectral imaging, Style transfer, Movie aesthetic coherence
15:35	<b>Coffee Break</b>				
16:00		Reception of film colour in the Soviet postwar cinematic community: between aesthetics and technology	Iryna Marholina	Ludwig-Maximilians-Universität (LMU), Munich, Germany	Soviet; reception; colour; Agfa; postwar
16:25		Preserving Bosnia's Cinematic Heritage: Challenges and Achievements of the Film Centre Sarajevo in the Post-War Era and Beyond	Enea Ahmedhodzic, Ema Muftarevic	Università degli Studi di Milano	film preservation, cinematic heritage, Film restoration, cultural heritage preservation

16.50 1 hour		<b>Film Digitization Roundtable and Discussion</b>	To be defined		
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