

## A Closer Look at Murals

### Recent Advances in the Conservation and Scientific Investigation of Wall Paintings

A Symposium in Conservation Science held with support from the Andrew W. Mellon Foundation

Stevenson Lecture Theatre, Clore Centre, The British Museum

30 May 2019

9:00-9:40	<b>REGISTRATION</b>
9:40-9:45	<b>Opening remarks</b>
<b>Session 1</b>	<b>Innovative conservation treatments (1)</b>
	<b>Chair: TBA</b>
9:45-10:10	Keynote lecture: <i>Nanoparticles and chemical gels for the consolidation and cleaning of wall paintings</i> P. Baglioni (Department of Chemistry and CSGI, University of Florence, Italy)
10:10-10:25	<i>A new grouting system for the preservation of indigenous paintings on rock supports</i> A. Thorn (ARTCARE, Australia)
10:25-10:40	<i>Wall painting by Gaudenzio Ferrari, 1507: polysaccharide gel for the selective cleaning treatment</i> A. Borzomati (Roma, Italy), M. Caldera, <u>E. Ozino Caligaris</u> (SABAP-NO, Italy) and A. Piccirillo (Centro Conservazione e Restauro "La Venaria Reale, Italy)
10:40-10:55	<i>Tracking the penetration and deposition of organic adhesives: an assessment with unilateral NMR and fluorescent labelling</i> <u>A. Rava</u> , A. Burnstock (The Courtauld Institute of Art, UK), K. Soppa (Bern University of Applied Science, Switzerland) and E. Richardson (University College London, UK)
10:55-11:10	Questions/discussion with all speakers
<b>11:10-11:40</b>	<b>Tea/coffee break and Posters</b>
<b>Session 2</b>	<b>Innovative conservation treatments (2)</b>
	<b>Chair: TBA</b>
11:40-11:55	<i>Vertical Gels: Innovative methods and materials for the conservation of wall paintings in the tablinum of the House of the Bicentenary at Herculaneum</i> L. Rainer and G. Russo (The Getty Conservation Institute, USA)
11:55-12:10	<i>Testing an Er:YAG laser for the removal of insoluble coatings on a fresco from Byzantine Egypt</i> <u>L. Pereira-Pardo</u> (The National Archives, UK), <u>S. Vasiliou</u> , T. Sweek, L.N. Melita, D. Tamburini and E. O'Connell (The British Museum, UK)
12:10-12:25	<i>Preliminary studies for the assessment of the treatment of wall paintings: cleaning tests for the removal of acrylic coatings and the study of the content of soluble salts with agarose gels and statistical colour maps</i> <u>A. Barberà Giné</u> , (Universitat de Lleida, Spain), <u>S. Marín Ortega</u> (ESCRBCC, Spain), S. Llobet Font (ÀBAC conservació i restauració SL., Spain), P. Rovira Pons and M. J. Gracia Tarragona (Centre de Restauració de Béns Mobles de Catalunya, Spain)
12:25-12:40	Questions/discussion with all speakers
<b>12:40-13:25</b>	<b>LUNCH</b>

<b>Session 3    New methods for the non-invasive material analysis in situ</b>	
<b>Chair: TBA</b>	
13:25-13:50	Keynote lecture: <i>Invasive or non-invasive? Destructive or non-destructive? Methodological approaches applied to the study of wall paintings</i> G. Verri (The Courtauld Institute of Art, UK)
13:50-14:05	<i>Scanning the invisible. IR reflectography and macro-XRF as part of an integrated approach to a wall painting from around 1500</i> <u>E. De Groote, K. Peeters</u> (KIK-IRPA, Belgium) and G. Van der Snickt (University of Antwerp, Belgium)
14:05-14:20	<i>Holistic non-invasive multimodal investigation of Mogao murals</i> <u>S. Kogou</u> , G. Shahtahmassebi, C.S. Cheung, A. Hogg, H. Liang (Nottingham Trent University, UK), B. Shui, W. Zhang and B. Su (Dunhuang Academy, China)
14:20-14:35	<i>Long Range remote Raman spectroscopy for wall paintings</i> <u>Y. Li</u> , C.S. Cheung, S. Kogou, A. Hogg, F. Liggins, L. Butler and H. Liang (Nottingham Trent University, UK)
14:35-14:50	Questions/discussion with all speakers
<b>14:50-15:20</b>	<b>Tea/coffee break and Posters</b>
<b>Session 4    Technical investigations of date, condition, techniques and materials</b>	
<b>Chair: TBA</b>	
15:20-15:35	<i>Radiocarbon dating of wall paintings containing lead white</i> <u>C. Messenger</u> , L. Beck, I. Caffy, E. Delqué-Količ, J-P. Dumoulin, S. Mussard, M. Perron, C. Moreau (LMC14/LSCE/CEA, France), C. Degriigny (HE-ARC CR, Switzerland) and V. Serneels (University of Fribourg, Switzerland)
15:35-15:50	<i>Technical investigations into the wall paintings of the Badal Mahal at Bundi (Rajasthan)</i> <u>S. Whittaker</u> (OPUS Conservation, UK), A. Rava and G. Verri (The Courtauld Institute of Art, UK)
15:50-16:05	<i>Daniel Maclise's wall paintings in the House of Lords. Ongoing collaborative research informs current conservation approach</i> <u>R. Tehrani</u> (Cologne University of Applied Sciences, Germany), R. Lithgow (Perry Lithgow Partnership, UK), K. Corda (Corda Conservation, US), S. Whittaker, E. Woolley (OPUS Conservation, UK) and C. Babington (House of Parliament, UK)
16:05-16:20	Questions/discussion with all speakers
16:20-16:30	Closing remarks
17:00	A drink reception will follow at the White Hart (191 Drury Ln, London WC2B 5QD)

## Posters

### Monitoring and controlling environmental factors

- 1 *Monitoring soluble salts new-formation on mural paintings surfaces. Testing on Leonardo Monochrome in Sforza Castle in Milan*  
A. Sansonetti, C. Riminesi, A. Botteon, C. Tartaglia (ICVBC CNR, Italy), A. Felici, M. Lanfranchi, C. Frosinini (Opificio delle Pietre Dure, Italy), M. Palazzo (Museo Nazionale del Cenacolo Viniciano, Italy) and F. Tasso (Raccolte Artistiche del Castello Sforzesco, Italy)
- 2 *Non destructive diagnosis for the conservation of Buddhist temple mural paintings in the Koryo Dynasty, Korea*  
L. HwaSoo, K. Seolhui, Y. Yeonggyeong (Chungbuk National University, Korea)
- 3 *Innovative solutions for prehistoric paintings - Biodeactivation and Consolidation of rock art, Magura Cave, Bulgaria*  
M. Stefanova and Z. Kamenarov (Tessart Ltd., Bulgaria)

### Innovative conservation treatments

- 4 *Mural Painting consolidation using Nanolime in Riga Castle*  
M. Rasina and I. Tuna (Riga, Latvia)
- 5 *Fresco conservation in the Roman Forum: a student perspective*  
S. Hutton (Istituto Italiano Arte Artigianato e Restauro, Italy)
- 6 *Detachment and application of a support of the Kushite wall painting from Dangeil, Sudan: when tradition and innovation come together*  
F. Guiducci (Rome, Italy) and J. Anderson (The British Museum, UK)
- 7 *Cleaning and surface consolidation of a Roman wall painting coming from the Vesuvian area: traditional and innovative methodologies compared*  
C. Rubino (University of Turin, Italy), M. Cardinali (Centro Conservazione e Restauro "La Venaria Reale", Italy), D. Elia (University of Turin, Italy), P. Croveri and P. Manchinu (Centro Conservazione e Restauro "La Venaria Reale", Italy)

### Laser cleaning

- 8 *The laser uncovering intervention of the 16<sup>th</sup> century wall paintings of San Rocco in Ponte Capriasca (Switzerland)*  
G. Acquistapace (SUPSI, Switzerland), F.M: Wiesner (Celerina, Switzerland), A. De Stefano (Venice, Italy) and L. Regazzoni (Lugano, Switzerland)
- 9 *Henib wall painting conservation project: laser and gels for superficial cleaning*  
M. Cardinali (Centro Conservazione e Restauro "La Venaria Reale", Italy), C. Greco, B. Moiso (Museo Egizio, Italy), A. Piccirillo and F. Zenucchini (Centro Conservazione e Restauro "La Venaria Reale", Italy)
- 10 *Er:YAG laser on painted surfaces – identifying the interaction of the laser radiation with pigments and binders*  
L. N. Melita (The British Museum, UK)

### New methods for diagnosis and recording

- 11 *Assessment of morphological and micromechanical changes in consolidated wall painting using optical coherence tomography and micro indentation tests*  
Z. Kaszowska, D. Biłek-Kostecka, A. Forczek-Sajdak (Jan Matejko Academy of Fine Arts, Poland), M. Kot (AGH University of Science and Technology, Poland), M. Iwanicka and M. Sylwestrzak (Nicolaus Copernicus University, Poland)
- 12 *Reflected Ultraviolet (UVR) and Reflectance Transformation Imaging (RTI) for recording the Nabatean wall paintings in Petra, Jordan*  
Ayman Yaghi (Cologne Institute of Conservation Science, Germany)

### Non-invasive analysis

- 13 *Insight into Paolo and Laura Mora wall painting sample collection at ICCROM: Painting technique and pigments from the Roman period*  
M. Gil, C. Laurita M. Dias, A. Cardoso, S. Valadas, M. Pressato (HERCULES Laboratory, Portugal) and A. Candeias (HERCULES Laboratory; School of Science and Technology, Portugal)
- 14 *Attribution investigation of frescos in Russo-Byzantine style from the Chapel of the Holy Trinity in Lublin (Poland)*  
B. Łydźba-Kopczyńska (University of Wrocław; National Museum in Krakow, Poland), P. Frączek (National Museum in Krakow, Poland), M. Czarnecka (University of Wrocław; Eugeniusz Geppert Academy of Art and Design, Poland), J. Czop, A. Klisińska-Kopacz, M. Obarzanowski and K. Budkowska (National Museum in Krakow, Poland)
- 15 *Unveiling the mural art of Almada Negreiros (1939-1949): A scientific study of the painting techniques and pigments as a guide for its future conservation*  
Mil. Gil, A. Cardoso, Y. Helvaci, S. Bhattacharya, P. Moita, C. Miguel (HERCULES Laboratory, Portugal) and A. Candeias (HERCULES Laboratory; School of Science and Technology, Portugal)
- 16 *Non-invasive characterization of condition, techniques and materials of the Renaissance wall painting by Bernardino Luini in Santa Maria degli Angeli in Lugano*  
L. Regazzoni (SUPSI, Switzerland), P. Moretti (SUPSI, Switzerland; CNR-ISTM, Italy), A. Chieli (CNR-ISTM; SMAArt - University of Perugia, Italy), P. Iazurlo and F. Piqué (SUPSI, Switzerland)
- 17 *A study on the appearance of indigo in false colour imaging*  
M. Mukhopadhyay, G. Verri (The Courtauld Institute of Art, UK), G. Accorsi and M. Pugliese (CNR Nanotec, Italy)

### Multi-technique characterisation of paint materials

- 18 *Tango Monastery, Bhutan: painting techniques for the 17th-century wall painting scenes*  
L. Pu (The Courtauld Institute of Art, UK)
- 19 *Enhance knowledge to improve conservation: the Iti and Neferu wall paintings*  
M. Cardinali, T. Cavalleri, P. Croveri (Centro Conservazione e Restauro "La Venaria Reale", Italy), C. Greco, B. Moiso (Museo Egizio, Italy), A. Piccirillo, A.V. Scarcella and P. Triolo (Centro Conservazione e Restauro "La Venaria Reale", Italy)
- 20 *The identification of a red lake pigment in the wall paintings of Härnevi church*  
E. Lundmark (University of Glasgow, UK)