

PROGRAM

(Presenting author only; see abstracts for full author listing)

All presentations will be held at the Art Gallery of NSW in the Domain Theatre, Lower Level 3.

Morning, afternoon tea & lunches with poster sessions and trade displays will be held in Function Space, Ground Level.

Day 1 – Wednesday 5 December 2018

- 8:30-9:30** **Registration & poster installation**
- 9:30-9:40** **Welcome to country**
Uncle Chicka Madden, Elder from Gadigal Country
- 9:40-9:50** **Welcome to Art Gallery of NSW**
Dr Michael Brand, Director of Art Gallery of NSW
- 9:50-10:00** **IRUG welcome**
Dr Marcello Picollo, IRUG region chair
- 10:00-10:40** **Keynote speaker**
Dale Harding, artist: in conversation with Anneke Jaspers
- 10:40-11:20** **Morning tea & poster display**
Sponsored by Sydney Analytical Vibrational Spectroscopy Core Research Facility, The University of Sydney
- 11:20-12:45** **Session I**
- Non-destructive characterisation of Aboriginal Australian mineral pigments by near-IR HyLogger™ colour and mineral analysis**
Rachel Popelka-Filcoff, College of Science & Engineering, Flinders University, Australia
- The identification of blue pigments on artefacts in the Sydney University Museums collections**
Elizabeth Carter, Sydney Analytical Vibrational Spectroscopy Facility, University of Sydney, Australia
- New insights into the material culture of the American Southwest**
Christina Bisulca, Detroit Institute of Arts, USA
- The application of FTIR microspectroscopy to the study and conservation of excavated textiles**
Christina Margariti, Centre for Textile Research, Denmark
- Analysis of textile fibres using ATR-FT-IR spectroscopy, reflectance IR spectroscopy and chemometric methods**
Pilleriin Peets, University of Tartu, Estonia

- 12:45-13:45** **Lunch**
Sponsored by Renishaw PLC
- 13:45-14:20** **Session II- Quick poster presentations**
- Neutron techniques for heritage materials**
Floriana Salvemini, Australian Institute of Neutron Scattering, Australian Nuclear Science and Technology Organisation, Australia
- Optimising an FTIR analysis methodology for identifying polymers in cultural heritage collections**
Julianne Bell, Grimwade Centre for Cultural Materials Conservation, University of Melbourne, Australia
- An FTIR survey of contemporary pre-primed artist canvases**
Gillian Osmond, Queensland Art Gallery|Gallery of Modern Art
- Investigating Chinese tradeware ceramics from Angkor with FTIR spectroscopy**
Lorraine Leung, Department of Archaeology, University of Sydney, Australia
- Examination of chalcolithic Jordanian beads using Raman and infrared spectroscopy**
AM Welsch, Sydney Analytical Vibrational Spectroscopy Facility, University of Sydney, Australia
- Spectroscopic analysis of pigments from the coffin of the 2500-year-old Egyptian mummy Mer-Neith-it-es for digital recolouration**
James Fraser, The Nicholson Museum, University of Sydney
- 14:20-15:00** **Session III**
- IRUG Spectral Database: Spectral Search Feature & Tutorial**
Beth Price, Philadelphia Museum of Art, USA; Suzanne Lomax, National Gallery of Art, Washington, USA; Jeff Levi, DLS Solutions, Inc., USA
- Characterizing the physical and chemical alterations in Asian lacquer films**
Herant Khanjian, Getty Conservation Institute, USA
- Analysis of naturally- and artificially- aged paper using variable angle ATR infrared spectroscopy**
Karin van der Pal, School of Molecular and Life Sciences, Curtin University, Australia
- 15:00-15:40** **Afternoon tea & poster display**
Sponsored by Bruker Pty Ltd

- 15:40-17:00 **Session IV**
- ALD coatings to protect metal art objects from atmospheric corrosion**
Rita Wiesinger, Institute of Science & Technology in Art, Academy of Fine Arts, Austria
- Terahertz spectroscopy applied to pigment identification**
Andrew Squires, Institute for Superconducting and Electronic Materials and School of Physics, University of Wollongong, Australia
- Reassessing reference materials: surprises encountered when building a spectral library**
Gregory Smith, Indianapolis Museum of Art at Newfields, USA

- 17:00-18:30 **Welcoming drinks**
Sponsored by ThermoFisher Scientific
(Art After Hours continues to 22:00)

Day 2 – Thursday 6 December 2018

- 9:30-10:10 **Keynote speaker**
Materials and techniques of traditional Aboriginal bark paintings
Narayan Khandekar, Straus Center for Conservation, Harvard University
- 10:10-10:50 **Session V**
- Project plastics: How to identify plastics without a lab**
Suzan de Groot, Cultural Heritage Agency of the Netherlands (RCE), The Netherlands
- Assessment of chemical ageing of cellulose acetate**
Sue Gatenby, Museum of Applied Arts and Sciences, Australia
- 10:50-11.30 **Morning tea**
- 11.30-12:15 **Session VI**
- Application and advantages of external reflection in the material determination of photographic materials, negatives and film for a fast material testing via FTIR spectroscopy**
Thorsten Allscher, Institute for Conservation and Restoration, Bayerische Staatsbibliothek, Munich, Germany
- A spectroscopic investigation of Paraloid blends for use as archaeological adhesives**
Barbara Stuart, Centre for Forensic Science, University of Technology Sydney, Australia

- 12:15-13:00 **Lunch**
Function space, Ground Level
- 13:00-17:00 **Excursions**
Derivan Paint factory, Rhodes
ANSTO, Lucas Heights
iCinema, University of NSW, Randwick
Sydney Observatory, The Rocks
- 18:00-21:00 **Conference dinner**
Athol Hall, Mosman

Day 3 – Friday 7 December 2018

- 9:30-10:50 **Session VII**
- A case study: two newly discovered Jackson Pollock paintings?**
John Knowles, MicroVisionLabs Inc, USA
- Macro-X-ray fluorescence in combination with micro-Raman spectroscopy in the battle against forged paintings: a powerful synergy**
Steven Saverwyns, Royal Institute for Cultural Heritage, Belgium
- Handheld FTIR spectroscopy for non-invasive screening and identification of varnishes in painting collections. A pilot study on six works by Edvard Munch**
Thierry Ford, The National Museum of Art, Norway
- Raman Spectroscopy and Laser Desorption Ionization Mass Spectrometry (LDI-MS) as complementary editors of structures of historical and novel azo-pigments**
Suzanne Lomax, National Gallery of Art, USA
- 10:50-11:30 **Morning tea & Trade exhibition**
Sponsored by Agilent Technologies Australia Pty Ltd
- 11.30-13:00 **Session VIII**
- Study of metal soaps protrusions in Georgia O’Keeffe oil paintings by FESEM-EDX and FTIR spectroscopy**
Annette Ortiz Miranda, Center for Scientific Studies in the Arts, Northwestern University, USA
- Investigation into the behaviour of hydrogenated castor oil in modern oil paints**
Kim Vernon, Grimwade Centre for Cultural Materials Conservation, University of Melbourne, Australia
- Surface analyses for conservation**
David Thickett, English Heritage, UK
- A spectroscopic look at Indian yellow pigment and related compounds**
Gregory Smith, Indianapolis Museum of Art at Newfields, USA
- 13:00-14:10 **Lunch & trade exhibition**

14:10-15:30 Session IX

Characterisation of contents from the coffin of the 2500-year-old Egyptian mummy Mer-Neith-it-es

Therese Harrison, Sydney Analytical Vibrational Spectroscopy Facility, University of Sydney, Australia

Identification and characterisation of faience beads from the coffin of the 26th dynasty Egyptian mummy Mer-Neith-it-es

Michelle Wood, Sydney Analytical Vibrational Spectroscopy Facility, University of Sydney, Australia

Infrared chemical imaging of degradation products in cross-sections from paintings and painted objects

Eric Henderson, Canadian Conservation Institute, Canada

Infrared microspectroscopy of cultural heritage materials at the Australian Synchrotron

Mark Tobin, Australian Synchrotron

15:30-16:10 Afternoon tea & trade exhibition

Sponsored by Perkin Elmer Life and Analytical Sciences

16:10-16:50 Session X

FTIR and Raman Spectroscopy in combination with XRF for the characterization of medieval manuscripts on parchment

Manfred Schreiner, Institute of Science & Technology in Art, Academy of Fine Arts, Austria

***Salvator Mundi*: an investigation of the materials and techniques**

Nica Gutman Rieppi, Art Analysis & Research, New York, USA

16:50-17:00 Closing