

**Preliminary Program**  
**2and3D Photography Practice and Prophecies 2024**

**Keynote**

Thijs Weststeijn, Professor of Art History before 1800, Utrecht University, Author of The Future of the Past / De Toekomst van het Verleden

**Speakers**

- o Liselore Tissen, Leiden University/TU/KNAW, Picture-Perfect – The Perception and Applicability of Facsimiles in Museums
- o Kira Zumkley, Victoria and Albert Museum, Exploring Expert and Non-Expert Perception of 3D Models of Museum Objects
- o Sonia Budini, Citycommons, Let there be Citycommons (for all of us)
- o Andrew Bruce, National Gallery, London, The transition to digital X-radiography at the NG
- o David R. Wyble, Gray Sky Imaging, Inc, Improved Transmittance Calibration Target
- o Kurt Heumiller, National Gallery of Art, Washington, Rembrandt Two Ways: RTI and 3D
- o Kayla Kee, J. Paul Getty Museum, Vincent van Gogh's Irises in 3D
- o Willemijn Elkhuisen, TU Delft, title will follow
- o Nathan Anderson, Smithsonian Digitization Program Office, Item Driven Image Fidelity (IDIF) or “Hitting the Digital Capture Sweet Spot”
- o Xavier Aure, University of the West of England, RTI-Photogrammetry Integration for Planar Surfaces Capture
- o Daniel Lindskog, The Archeo Agency, PHOTARCH – Archaeology Photography
- o Thanee Cracchiola, J. Paul Getty Trust, The Fine Art of Documentation: Ancient Gem Photography
- o Alexis Pantos, Museum of Cultural History, Oslo, Digitization at the Museum of Cultural History
- o Bjarte Aarseth, Museum of Cultural History, Oslo, Communicate results from digitization of objects into distribution
- o John Barret, University of Oxford, Bodleian Libraries, Analysis and Recording of Cultural Heritage in Oxford
- o Joanne Dyer, British Museum, Towards the acquisition of Multiband Images in 3D at the British Museum
- o Federico Taverni, Museo Egezio Turin, Don't be afraid of 3D scanners!
- o Alessandra Marrocchesi, University of Amsterdam, Puzzle-HR: a low-cost system for high-quality photography
- o James Craven, The Menil Collection, Image-Derived Colorimetry Vs. Spectrophotometry
- o Iria Groba Martín, Complutense University of Madrid (UMC), Photometric stereo for registering and creating bas-reliefs
- o Dzemila Sero, Rijksmuseum, Amsterdam, Fingerprints: unlocking the identity of the artist
- o Jarrod Gingras, Real Story Group, Use Design thinking to Select Your next DAM system
- o Ottar Anderson, Intermunicipal archives Møre og Romsdal, Norway, Paradigm change in the technical metadata structure?
- o Vince Rossi, Smithsonian Institution, Pushing productivity: a case study of the Smithsonian 3D pipeline
- o Kristin A. Phelps + Xander Harcourt, United States Copyright Office, Mass Creativity
- o Michael O'Neill, Museum of New Zealand Te Papa Tongarewa, XY digitisation of massive cultural artworks
- o Nora Ibrahim, Osher Map Library & Smith Center for Cartographic Education; University of Southern Maine, The Unique Process of Nano Imaging for Cultural heritage
- o Isidora Bojovic, Science Museum Group, Against The Clock: Digitising objects of horology