

## WELCOME

**Stefano Trucco**, *President, Centro Conservazione e Restauro "La Venaria Reale"*

**Sara Abram**, *CEO, Centro Conservazione e Restauro "La Venaria Reale"*

## GREETINGS

**Antoine Wilmering**, *Senior Program Officer, Getty Foundation*

**Alison Reilly**, *Program Assistant, Getty Foundation*

**James Bradburne**, *Director The Pinacoteca di Brera*

## PROJECT INTRODUCTION AND DESCRIPTION

**Michela Cardinali**, *Director Laboratori di Restauro, Direttore SAF, Centro Conservazione e Restauro "La Venaria Reale"*

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## FIRST SESSION

### Tear mending on double-sided paintings and conservation

(Live)

**Karolina Soppa**, *Prof. Dr. Konservierung und Restaurierung, Leitung Vertiefungsrichtung Gemälde und Skulptur*

Basic aspects on adhesion of lifted paint on canvas.

**Eugenie Knight**, *Restauro Roma*

Double sided paintings: typical problems, untypical solutions.

**Cesare Pagliero**, *Pagliero Cesare - Restauro e Conservazione opere di pittura*

The processional banner of the Assunta di Savigliano and other cases: observations regarding materials and intervention techniques.

**Paola Sannucci**, *Laboratorio di Restauro per il territorio della Regione Lazio*

Conservation in the countries, the case of the Laboratorio di Restauro per il territorio della Regione Lazio.

(Live)

**Giorgio Capriotti**, *Giorgio Capriotti*

Among the creases: morphology and identity of a decay.

**Francesca Raffaelli**, *Soprintendenza per i beni culturali di Trento*

**Martina Bona**, *Conservator*

A complex intervention: restoration of the Gonfalon belonging to the church of San Lorenzo in Pera di fassa (Trento).

**Anna Rosa Nicola**, *Laboratorio Nicola Restauri*

Restoration of two banners by Bernardino Lanino. Check-up of "new" mending techniques used 36 years ago.

(Live)

**Matteo Rossi Doria**, *Painting Restorer*

Sustainability in structural canvas paintings conservation. Some considerations related to double side paintings.

**Pier Franco Nicola**, *Pier Franco Nicola - Conservazione e restauro opere d'arte*

A large processional banner, preservation of its status with magnetic tensioning.

**Rolando Ramaccini, Bruno Roberto Bruni, Coo.Be.C.**, *Cooperativa Beni Culturali*

The Umbrian processional banners painted on canvas on both sides.

Live chat Q&A

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## SECOND SESSION

### Mechanical properties and stretching of double-sided paintings

(Live)

**Antonio Iaccarino Idelson, Carlo Serin**, *Equilibrarte*

The use of elastic tension for double-sided paintings. Technical solutions.

**Antonio Zaccaria**, *Restauro Beni Culturali*

For a global "double face" policy.

**Franco Del Zotto**, *Articolo 9 di Franco Del Zotto*

The importance of pre-tensioning for the tear-mending and the floating, planar, self-adaptive frame for two-sided paintings.

Live chat Q&A

Conclusions