2AND3D PHOTOGRAPHY 2026

PRELIMINARY PROGRAM

2+3D
PHOTOGRAPHY
PRACTICE AND
PROPHECIES

KEYNOTE

Stefan van der Stigchel, University Utrecht
Visual skills in a world full of distraction (working title)

PRESENTATIONS

Isidora Bojovic Bell, Victoria & Albert Museum
Through the Glass Case: Technical solutions for photography in challenging collection environments

Daniele Bursich, Università di Verona
Locks and Looks, Quantitative 3D study of Roman Imperial Portraits

Jo Castle, University of Manchester
Digital Concrete: reconstructing 'Frog, Pond, Plop'

John Cupitt, British Museum
nip4 -- a new, open-source tool for technical imaging

Eugenio Falcioni & Jonathon Vines, British Library
Supporting the Endangered Archive Programme: Delivering Digitisation Workshops Around the World

Mary Freeman, Science Museum Group
Cultural heritage imaging in the context of an AI future

Sanne Frequin, University Utrecht, ArtLab
Digital Art History in Practice

Katharina Geis
From Database to Daily Life: How Digital Museum Images Impact Lives

Scott Geffert, Metropolitan Museum
Looking Back to Move Forward. Navigating Emerging Technologies for Cultural Heritage Imaging

Thomas Hagaeus, Vasamuseet
Warships and Palaces. Organizing huge high-resolution 3D-scanning projects

Claus Henkensiefken, Deutsches Museum, Munich
What Gaussian Splatting is good for (and what not, yet)

Roy Hessing, The German Photographic Society
VISualize the invisible

Nora Ibrahim, Osher Map Library and Smith Center for Cartographic Education
Testing New Lighting Technique to Digitize Watermarks in Bound Volumes

David Iglésias Franch & Axelle Vanmaele, Photoconsortium & meemoo
Challenges in 3D digitization: experience and resources

Kayla Kee, National Gallery, Washington
Photographing Complex Artists Books

Sarah Kenderdine, EPFL
The Terapixel Panorama: Creating and Displaying the World's Largest Digital Image

David A. Larsen, Africa Media Online
Chasing Rainbows - Entrepreneurial Cultural Heritage Digitization and Digital Archiving in Africa

Lars Maxfield, Van Gogh Museum & ASML
"It should just work": open-source viewers for 2D and 3D painting data

Blazej Mikula, Cambridge University Library
Is it going to Rain Tomorrow? (working title)

Janou Munnik & Annelynn Koenders, KB National Library of the Netherlands
From Abbeys to Archives: Standardised On-Site Photography of Medieval Manuscripts

Thunnis van Oort & Jona Schlegel, Huygens Institute
The Suriname Time Machine: Mapping Visual Heritage

Alice Plutino & Luca Armellin, Imageese
Comparative Review of Negative Film Digitization and Inversion Workflows

Lode Scheers & Nastasia Vanderperren, meemoo, Flemish Institute for Archives
Along the Journey of preserving 3D scans

Bernhard Schurian, Museum für Naturkunde Berlin
2D and 3D Challenges with small objects in Natural History Collections

James Stevenson, CHD Ltd
Photography at the Vatican Museum

Brendan Threadgill & Peter Dueker, Getty Research Institute
From Workshop to Archive: Imaging Frank Gehry's Architectural Models

Charles Walbridge, Minneapolis Institute of Art
Kintsugi 3D: Photogrammetry Technique and Open-source Software for Heritage

Carola van Wijk & Ilse Steeman & Giulia de Vivo, Rijksmuseum
Joined visions: collaboration in the execution of imaging techniques on Rijksmuseum paintings

Germain Wiseman, Canadian Conservation Institute
3D Imaging Cree Syllabic Type: Focus-Stacked Photogrammetry for Small Heritage Artifacts

Karim Yehia, Triangle Research and Development Center
Documenting Palestinian Architectural Heritage

Kira Zumkley, Victoria & Albert Museum
Creating audience led style guidelines

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WORKSHOPS

Ottar A.B. Anderson, in cooperation with Phase One
Revealing Lost Evidence of Ålesund's 1904 Fire with Rainbow Multispectral imaging

Anna Arca, National Gallery, London
Creating high-resolution composites of paintings with PTGui

Henni van Beek, Photographer
High-quality recording, accessible explained

Costanza Blaskovic, Factum Foundation
New Advancements of the Selene Photometric Stereo System

Daniele Bursich, Università di Verona
Photographic Pathways to Roman Imperial Portraits in 3D

Scott Geffert, Metropolitan Museum
Reference Assets-Bridging the Gap Between 2D and 3D Imaging

Luk van Goor, Restaura
SpectroFusion: 3D scanning beyond the visible Spectrum

Nora Ibrahim, Osher Map Library and Smith Center for Cartographic Education
Underlighting Bound volumes for a FADGI-efficient Workflow

Sjors Nab & Sanne Frequin, University Utrecht
Relightable Heritage: Exploring Accessible RTI workflows for Lustrous and Translucent Surfaces

Kai A. Neumann & Matevz Domajnko, Fraunhofer & Verus Digital
Consistent Image Capture and Quality Metrics for Autonomous 2.5D and 3D Imaging

Alice Plutino & Luca Armellin, Imageese
From Scan to Print: Can We Digitally Invert Negatives as in the Darkroom?

Rebecca Truszkowski, J. Paul Getty Trust
The Fine Art of Documentation: Reflections and Revelations Workshop

Charles Walbridge & Dale Utt, Minneapolis Inst. of Art & Cleveland Museum of Art
Preparing heritage 3D models for sharing and archiving with Blender

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Sessions

Philip Axmann, Zetcom
Smart Workflows for Cultural Heritage: Connecting Collections and Digital Assets

Andrew Bruce & Carola van Wijk, National Gallery & Rijksmuseum
The Image Quality Clinic with Andrew and Carola

Albertine Dijkema & Nina Kleintjes, Rijksmuseum
Looking for a camera!

Andrew Fortune & Bryan H. Buchanan, The Corning Museum of Glass
Photographic Lighting for Glass

Costas Papadopoulos, Maastricht University & PURE3D
Infrastructures for 3D Heritage: Presentation, Publication, Preservation