

2AND3D PHOTOGRAPHY 2026
PRELIMINARY PROGRAM



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'

Mary Freeman, Science Museum Group
Ethics, validation in digital asset management

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 & MEMOO
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, Memoo, 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

Kiry Zumkley, Victoria & Albert Museum

Creating audience led style guidelines

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

Looking Back to Move Forward. Navigating Emerging Technologies for Cultural Heritage 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

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

ROUNDTABLES

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

Title will follow

Costas Papadopoulos

Infrastructures for 3D Heritage: Presentation, Publication, Preservation