

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*