

List of presentations at the Polychromy Round Table meetings (2009-2024).

PRT12 Los Angeles, USA, 2024

Held at the J. Paul Getty Museum and Getty Center, 18 – 21 November 2024.

*** Published in proceedings**

‡ Published elsewhere

The Polychromy Round Table: Past, Present, and Future (keynote)

Jan Stubbe Østergaard

“A Rare Gem of Art.” New Investigations into the Polychromy of a Sarcophagus from Ancient Cyprus in The Metropolitan Museum of Art

Sarah Lepinski, Ameya Grant, Mishael Quraishi

‡Investigating Color on Archaic Architecture: The Gigantomachy on the West Pediment of the Temple of Apollo at Delphi (short presentation)

Giasemi Frantzi

The Crafts of Women We Have Never Learned: Evidence of Color on the Amazonomachy Metopes of the Parthenon (short presentation)

Eleni Aggelakopoulou

A Skilfully Woven Apparel: Investigations on the Polychromy of a 4th-century BCE Votive Relief of Apollo and a Worshipper (short presentation)

Giovanni Verri

The Bochum Treasure Chest of Ancient Polychromy and Paintings

Clarissa Blume-Jung (delivered by Vinzenz Brinkmann)

The Polychromy of Epigraphy: Pigments Analysis within a Multi-disciplinary Study of the Epigraphy of Ancient Sicily

Alessia Coccato

Toga and Paludamentum: Research on Polychromy and Meaning of a Group of Statues from Formia (Southern Latium)

Paolo Liverani

Illusion and Allusion: The Polychromy of Roman Architecture in North-Western Italy

Sara Lenzi, Furio Sacchi

The Venus de Clercq, Icon of Difference: Provenance, Polychromy, and Cultural Context

Mark Abbe

Colors Revealed – New Results of the PolychroMon Project on Roman Monuments from the Danube Provinces

Gabrielle Kremer and Nirvana Silnovic

Unveiling Ancient Polychromy in Pannonian Sarcophagi (short presentation)

Eliana Siotto

The Afterlife of Ancient Polychromy (keynote)

Hariclia Brecoulaki

Sculpting the Invisible: Bridging Art and Science through 3D Chemical Imaging of Polychrome Sculptures

Roxanne Radpour and Ioanna Kakoulli

Letting the Light In: A Comparative Assessment of Visible Bandpass Filters Used in Multiband Imaging for Conservation (short presentation)

William Mastandrea

Unmixing Polychromatic Art: A Statistical Approach to Mapping Pigment Mixtures (short presentation)

Mari Kelley

Possible Sequential Laboratory Procedure for Greco-Roman Statuary: Polychromy Research Utilizing Lab-Generated Samples (short presentation)

Harley Boyan

Technical Imaging and Comparative Research on Canosan Polychrome Pottery: A Pyxis in the J. Paul Getty Museum (short presentation)

Eleonora Piccirillo

On Pigments and Their Mixtures for the Depiction of Textiles in Ancient Paintings

Giovanni Verri

The Painter of the Ladies in Blue: Polychromy as a Tool for Attribution (short presentation)

Brigitte Bourgeois

Investigating the Presence of Orpiment on a Tanagra-Type Figure (short presentation)

Tyler Holman

Defining Vestorian Blue, Made from the Finest Part of Egyptian Blue

Hilary Becker

Provenancing Egyptian Blue by Isotope Analysis: Case Studies from Egypt and Lebanon

Alexandra Rodler-Rørbo

Preliminary Report on the Polychromy of the Hermes in Olympia and New Considerations on Gilding and Purple

Jakob Salzmann

Pigment Characterization of Polychrome Sinopiae in Roman Byzantine Mosaics, Southern Levant (short presentation)

Yotam Asscher

The Parthenon's West Pediment - Evidence of Ancient Colors (short presentation)

Eleni Aggelakopoulou

Polychromy as Provenance Research: A Statuette of Venus and Cupid from Roman Syria (?)

Roko Rumora

The Colors and Painting Techniques of Gorgo Medusa at Tomb C of the Ipogeo dei Cristallini in Naples (short presentation)

Ulrike Koch-Brinkmann

The Mensa Isiaca: New Findings on Its Composition, Construction, and Original Appearance

Susanne Gänsicke, Monica Ganio

Towards a New Approach of Decrypting the Decoration of Ancient Egyptian Temples. The Newly Revealed Ancient Polychromy of the Temple of Esna

Daniel von Recklinghausen

Painted in Lifelike Colors: The Polychromy of Romano-Egyptian Plaster Busts (short presentation)

Jens Stenger

“Farben sehen / Seeing Colors!” - the Interdisciplinary Pop-Up Exhibition for Polychromy Researchers (short presentation)

Katharina Ute Mann

PERCEIVE Project: Novel Approaches and Digital Tools Applied to the Study of the Original Appearance of Classical Sculpture

Donata Magrini

In the Eye of the Beholder: How Polychrome Reconstructions are Shaped by Their Makers (short presentation)

Anna Silberg Poulsen

The Parthenon Metopes and Public Presentation (short presentation)

Katherine Schwab

Approaching Colors on Treveran Grave Monuments: Aligning 2D and 3D Documentation of the Albinus Asper Monument (short presentation)

Anja Klöckner and Ute Kelp

Art + Science in the Art Museum Gallery: Presenting a Technical Lens on Forgotten Fragments from Dura-Europos (short presentation)

Kate Smith

PRT11 Rome, Italy, 2022

Held at the Musei Capitolini and the Museo Nazionale Romano, 9 – 12 November 2022.

*** Published in proceedings (highlighted are in press)**

‡ Published elsewhere

***L'Ipogeo dei Cristallini a Napoli: il multiforme potere del colore**

R. Bosso, C. Rescigno, S. Di Gaetano, Federica Giacomini, Francesca Scirpa

***Precious colours**

K. Lapatin

The funerary stele of Theodoros: the use of colour on a painted portrait on marble from late Hellenistic / Roman Thebes

M. Bonanno, V. Aravantinos, H. Brecoulaki, G. Verri, A. Karydas, M.P. Colombini

I colori di Morgantina

S. Raffiotta, A. Gueli, G. Stella

The use of precious metals in ancient Greek and Roman polychromy - a PhD project

J. Salzmann

Il potere del colore nello spazio antico, ieri ed oggi: il Foro di Traiano

L. Ungaro

***Gloria Exercitus: a study of a mummy portrait of a soldier at the Oriental Institute**

G. Verri, G. Saumner, K. Beavis, L. D'Alessandro, K. Sutherland, M. Vermeulen, A. McGeachy, A. Whyte,

***The colourful head of Apollo: biography through polychromy. A case-study from Villa Corsini in Castello (MAF)**

M. Borroni, A. Di Santi

The Colourant Mapping Project: prospects, challenges, and choices in the development of an Open Access Colourant Database

A. Kostomitsopoulou Marketou, A.S. Rodler

Making and working Egyptian blue - a review of the evidence

I. Kovalev, C. Brøns, A.S. Rodler, Th. Rehren

****Censire la policromia. Le Lastre Campana del Museo Nazionale Romano***

G. D'Angelo, A. Pergola, G. Severini

Colours for Eternity? A comparative study of three polychrome Etruscan terracotta urns from Chiusi

J. Stenger, C. Brøns, L. Ørsted Brandt, F. Di Gianvincenzo, J. Kveiborg

Searching for the meanings of the lost colours in Roman statues through materiality: some examples

E. Neri, D. Strivay

****Yellow in Greek painting: identifying unusual pigments in Late Classical and Hellenistic coroplastic polychromy***

Y. Vandenberghe, B. Bourgeois, V. Jeammet

****Egyptian blue pellets in Noricum: an evaluation of pigment production and trade***

A.S. Rodler, M. Auer, B. Zerobin, G. Degenhart, P. Tropper, G. Artioli, M. Jansen, S. Klein

The colors of the Muse: an educational reconstruction project (Hellenistic marble statue of a standing muse from the so-called Agnano group, Liebieghaus Skulpturensammlung, Frankfurt am Main, Inv. 160)

V. Brinkmann, U. Koch-Brinkmann, B.L. Kress, H. Piening, H. Theiss

***Investigations on the polychromy of an Archaic-period head of a horse in the Metropolitan Museum of Art**

S. Hemingway, S. Lepinski, A. Belis, De Abramitis, F. Carò. E. Basso

***Using digital technology to enliven the Athena Parthenos at the MFA, Boston**

L. Marest, C. Mei-An Tsu

***In Colours: rediscovering polychromy at the Museo Nazionale Romano**

E. Siotto, S. Colantonio, C. Caruso

Study on the polychromy of the Parthenon's metopes and triglyphs

E. Aggelakopoulou, A. Bakolas,

L'oro di Efesto: Sculture dagli Horti Lamiani

N. Agnoli, G. Bartolozzi, R. Iannaccone, S. Lenzi, P. Liverani, D. Magrini

***Through the lens of the Middle Ages: modalities and meanings of the use of the polymateric technique over the centuries**

G.M. Fachechi

The painting code in the Roman provinces: the case of Turris Libisonis (Sardinia)

R. Iannaccone, S. Giuliani, S. Lenzi, A. Brunetti

Ancient polychromy and surface treatments on clay and limestone sculptures and architectures at Castro (Lecce)

D. Magrini, A. Andreotti, I. Bonaduce, D. Buti, M. P. Caggia, E. Cantisani, C. Conti, F. D'Andria, T. Ismaelli, E. Possenti, S. Vettori

The Walters "Aphrodite": excavating an important polychrome marble head from the basement

M.B. Abbe, L. Anderson-Zhu, H. Dine, G. Gates, A. Elliott

Investigation of the original polychromy of the glazed bricks façades from Aššur (9th - 7th cent. BCE)

F. Alloteau, H. Gries

Ercole Farnese. Preliminary report

C. Barandoni

The colours of the pilasters, clipei and masks of the Chiragan villa. a work in progress

E. Neri, M. Mulliez, P. Capus, D. Strivay, A. Dardenay, A. Grand-Clément

****Researching colours on the ‘Ludovisi Throne’ (Museo Nazionale Romano - Palazzo Altemps, Rome)***

C. Giobbe, S. Pannuzi, J. S. Østergaard, M. Torre, A. Casagrande, P. Pallante, D. Papetti, S. Ridolfi

****The PolychroMon project - Polychromy of Roman monuments in the Danube provinces***

G. Kremer, R. Krickl, R. Linke, G. Plattner, E. Pollhammer, N. Silnovic

I colori delle sculture del Museo Archeologico Nazionale di Aquileia. rapporto preliminare

S. Lenzi, I. Angelini, R. Deiana, M. Novello, M. Salvadori

****Polychromy and gilded decorations on Gandharan sculptures of the Museum of Oriental Art in Turin***

S. Pannuzi, M. Torre, I. Bonaduce, A. Andreotti, A. Lluveras Tenorio, M.P. Colombini, F. Talarico, S. Ridolfi, C. Ramasso,

Note di colore dal Palatino. Sculture provenienti dal criptoportico centrale della Domus Tiberiana

A. Russo, P. Quaranta, S. Violante, S. Borghini

Posters

Restoring patinas and tartars in Musée Napoléon’s workshop of sculptures

E. Rémond

***Layered painting. How to analyse and illustrate this ancient technique**

K.U. Mann

I colori del Tropaeum Traiani

A.C. Fulger

***Mediterranean polychromies: for a corpus of colored sculpture between East and West**

S. Pedone, P.A. Adreuccetti

***Polychrome sculpture, conservation and communication: a critical approach**

L. Festa, D. Fodaro, S. Pannuzi

New data on pigments and techniques of Apulian tomb painting

C. Colombi, A. Mangone, I.M. Muntoni

Arguments in support of the cera punica painting technique for the colouring of Classical and Hellenistic Greek statues made from white marble

E. Doxiadis

Visualize / Communicate

F. Gollo

La policromia del controsoffitto del Salone dei Marmi della Casa del Rilievo di Telefo ad Ercolano

D. Camardo, E. Canna, L. Castelli, S. Grassini, A. Laino, M. Notomista, F. Pozzi, C. Ruberto

White as colour code for otherness. Understanding cultural meaning through visual impact

M. Benfatti

***The colours of Roman gems. A “semantic system” of precious stones**

C. Ballestrazzi

Eumachia, sacerdotessa di Venere, dedica a [una] Concordia

C. Barandoni

***Problemi di autenticazione delle ceramiche policrome provenienti da collezioni private: il caso della Collezione Marchetti dell’Università di Padova**

C. Giusti, M. Salvadori

***Sotto una nuova luce: un riesame dei colori delle arule delle collezioni capitoline**

P. Piccione

"Si conservano assai tracce dell’antica doratura". Sarcofago con imago clipeata della defunta alla Centrale Montemartini. Un esempio di doratura del III secolo d. C.

B. Nobiloni, G. Bartolozzi, R. Iannaccone, S. Lenzi, D. Magrini

Statue policrome dalla necropoli della via Tiburtina: alcuni esemplari inediti dalle collezioni dei Musei Capitolini

S. Guglielmi, G. Bartolozzi, R. Iannaccone, D. Magrini

PRT10 Berlin, Germany, 2020 (online)

Hosted by the German Archaeological Institute and the Antikensammlung Staatliche Museen zu Berlin, 19 – 13 November 2020.

* **Published in proceedings**

‡ **Published elsewhere**

Painted or not painted – that is still the question

R. Posamentir (Tübingen)

Mesopotamische Statuen – Farbe, Licht und Architektur

A. Nunn (Würzburg)

The Polychromy of the Frieze of the Siphnian Treasury at Delphi: an example case of a close interaction between color and space in a Panhellenic sanctuary

P. Jockey (Paris Nanterre), M. Alfeld (Delft)

Portraits romains dorés de l'odéon de Carthage

E. Neri (Paris), N. Kopczinski (Paris), F. Béjaoui (Tunis), F. Baratte (Paris)

Σκιά and χρώμα, the importance of preliminary drawing

P. Liverani (Florence)

Battling the giants: the investigations and interpretation of the polychromy of an Etruscan terracotta gigantomachy

G. Verri, K. Raff, R. Sabino (Chicago)

Marble sculptures and their context in the so-called “Villa of Poppaea” at Oplontis

S. Bracci, G. Bartolozzi, S. Lenzi, P. Liverani, D. Magrini, R. Manganelli Del Fà (Florence), R. Iannaccone (Sassari)

Marmi dipinti, marmi colorati nel Foro di Augusto: un unico programma architettonico-scultoreo

L. Ungaro (Rome)

Why purple? Color as medium and message on the walls of the Mycenaean palace at Pylos

H. Brecoulaki (Athens)

On Choreographed Polychromies at Persepolis, Susa and Beyond: Achaemenid Monumental Facades between Painted Stone, Glaze, and Wall Painting

A. Nagel (New York City)

Wall Decorations and their Coloring in Hellenistic Houses

E. Walter-Karydi (Athens)

Colors and marmora in the aula palatina of the Late Antique imperial palace at Trier

V. Ruppriené (Würzburg)

Temple A at Largo Argentina: the changing color schemes of a Mid Republican temple in Rome

S. Zink (Berlin), J. Hainbach (Berlin/Munich), I. Reiche (Paris), J. Pflug (Berlin), M. Ceci (Rome)

White Marble

F. Henke (Erlangen-Nürnberg)

The colour black and the sculpture of classical antiquity: shades of meaning in an architectural context

J.S. Østergaard (Copenhagen)

Creating sacred spaces through color choice in the Roman-Egyptian tombs of Terenouthis

C. Roberts (Ann Arbor, MI)

Reflections on the Polychromy of the Archaistic Statue of Diana from Pompeii

K. Sonne Møller (Copenhagen)

Colored Medieval Sculpture: Blue and Gold between East and West

S. Pedone (Rome), P. Andreucetti (Lucca)

The Parthenon's Cornice Blocks – Study of the ancient pigments and painting techniques via analytical methods

E. Aggelakopoulou, A. Bakolas (Athens)

Purple for the Demos. Art and Luxury in Greek Coroplastic Polychromy of the 4th–3rd c. BCE

G. Verri (Chicago), B. Bourgeois (Paris), V. Jeammet (Paris), T. Deviese (Oxford)

Polychromy in the Greek and Roman Collections in the Metropolitan Museum of Art, New York

S. Hemingway, D.H. Abramitis, S. Lepinski (New York City)

News from the Pilina research project: identifying a lime painting technique on Greek terracotta figurines (Attic and Boeotia, 4th–3rd cent. BCE)

B. Bourgeois, Y. Vandenberghe, V. Jeammet (Paris)

Exploring Ancient Color at the Villa dei Papiri at Herculaneum

E. Canna (Ercolano), K. Lapatin (Los Angeles), P. Marraffa (Ercolano), F. Sirano (Ercolano), M. Svoboda (Los Angeles)

The polychromy and wax finishing of an Imperial colossal statue from Thougga in the Bardo collection (Tunisia)

E. Neri (Paris), L. de Viguerie (Paris), C. Bouvier (Paris), A. Brunelle, (Paris) Fathi Béjaoui (Tunis), F. Baratte (Paris)

A scientific step forward in the study of three famous Venuses from the National Archaeological Museum of Naples

C. Barandoni, A. Rossi (Naples)

ECO-MANN in colours

C. Barandoni (Naples)

Technical and provenance study of recently discovered Nabataean Marble Sculpture from Umm al-Biyara in Petra, Jordan

M. Naes, P. Agoridou, I. Mantouvalou, F. Förste, S. Schmid, B. Kanngießer (Berlin)

The polychromy of English medieval alabaster panels preserved in Aquitaine (France)

M. Mulliez, A. Mournier, M. Schlicht (Bordeaux)

No poster session, as held online.

PRT9 London, UK, 2018

Held at the British Museum, 9 – 10 November 2018.

*** Published in proceedings**

‡ Published elsewhere

'From textile to fictile'. Large-scale painted terracotta statues from Salamis and the role of polychromy in defining regional sculptural style in Cyprus.

Thomas Kiely

Anaschetos, a youth from Kalymnos. On the colouring of an East Greek kouros.

Elena Walter-Karydi, Hariclia Brecoulaki and Andreas G. Karydas

‡ The Polychromy of the Frieze of the Siphnian Treasury at Delphi: New Investigations, New Results, New Archaeological and Historical Questions.

Phillipe Jockey, Philippe Walter, Matthias Alfeld, Maud Mulliez and Jonathan Devogelaere

****The Architectural Polychromy on the Athenian Acropolis. New data obtained through recent in situ non-invasive analytical investigation of the colour remains on the Parthenon and Propylaea.***

Eleni Aggelakopoulou, Sophia Sotiropoulou and Georgios Karagiannis

‡ New non-invasive/non-contact investigations of the polychromy of the Parthenon sculptures at the British Museum and their interpretation.

Giovanni Verri, Tracey Sweek, Katarzyna Węglowska, Michelle Hercules, William Wootton, Hero Granger-Taylor, and Stephanie Vasiliou

****Investigating drawing and painting techniques on a monumental cist tomb of the late 4th century BC from Pella, Macedonia ("Tomb of the Philosophers").***

Hariclia Brecoulaki, Giovanni Verri and Myrina Kalaitzi

A 4th century BC wooden coffin with syrens from Saqqara, Egypt. Polychromy and meaning.

Cristina Boschetti

****Colour and Light: a Hellenistic terracotta figurine of a Maenad from Myrina in the National Museum, Athens.***

Brigitte Bourgeois Giovanni Verri, Violaine Jeammet, Christina Avronidaki

‡ Preliminary evidence for trends in pigment use in Graeco-Roman funerary portraits from Egypt at The British Museum

Joanne Dyer and Nicola Newman

****An Achaemenid God in Colour.***

Susanne Ebbinghaus and Katherine Eremin

Polychromy on Hellenistic-Parthian terracottas from Babylonia.

St John Simpson

Painted sculpture from Parthian Kurdistan.

John MacGinnis, Joanne Dyer, Lucia Pereira-Pardo, Peter Higgs

****New research about polychromy and gilding on Gandharan stone, stucco and clay sculptures.***

Simona Pannuzi, Franco Talarico, Giuseppe Guida, Ilaria Bonaduce, Anna Lluveras-Tenorio

****Palmyrene polychromy: Investigations of funerary portraits from Palmyra in the collections of the Ny Carlsberg Glyptotek.***

Signe Buccarella Hedegaard and Cecilie Brøns

‡ Mithras' colours.

Susanna Bracci, Roberta Iannaccone, Sara Lenzi, Paolo Liverani, Donata Magrini, Giovanni Bartolozzi

New trends in binder analysis: from the bronze age to medieval polychromes through MS based techniques.

Anna Lluveras-Tenorio, Sibilla Orsini, Alessia Andreotti, Leila Birolo, Giorgia Ntasi, Avinash Yadav, Liam A. McDonnell, Ilaria Bonaduce and Maria Perla Colombini

From the creation of a database to the first colour experience. Possible ways to communicate polychromy on ancient sculptures.

Cristiana Barandoni

The polychromy of classical Greek sculpture: Reflections on research methodology.

Jan Stubbe Østergaard

Who is to decide what is legitimate in art? On the friendship between Canova and Quatremère and the question of how to reconstruct ancient sculptural polychromy.

Amalie Skovmøller

Reconstructing architectural polychromy at ancient Ostia.

Jesper Blid

Rendering the original colours of Ancient Sculptures and Architecture in 3D Models via Experimentation: Cross-cultural and Methodological Approach.

Maud Mulliez

The chromatic range of ancient pigments on a marble surface: a digital reconstruction.

Karolina Michałowska

The Palette of Ancient Ritual.

Chelsea Graham and Andrés Garcés

‡Aesthetics and Narrative of the Greek Bronze statues from the Quirinal hill in Rome: An archaeological experiment.

Vinzenz Brinkmann and Ulrike Koch-Brinkmann

Posters

Colour of the eye: meaning and making.

Aleksandar Radosavljević

Analysis of residual polychromy on a group of terracotta sarcophagi coming from Tuscania (Viterbo) stored in the national archaeological museum of Florence (MAF).

Donata Magrini, Giovanni Bartolozzi, Susanna Bracci, Roberta Iannaccone, Emma Cantisani, Carlotta Cianferoni, Sara Lenzi and Claudia Noferi

Two Roman children's sarcophagi with cupids at Villa Corsini.

Cristiana Zaccagnino, Fabrizio Paolucci and Andrea Rossi

Communicate ancient polychromies: The Spatial Augmented Reality experience.

Valeria Amoretti and Donato Maniello

PRT8 Paris, France, 2016

Held at the Centre de Recherche et de Restauration des Musées de France (C2RMF), 15 – 16 November 2016.

*** Published in proceedings**

‡ Published elsewhere

****Polychromy on Mesopotamian Stone Statues***

A. Nunn

Polychromy on Elamite and Achaemenid Persian Architectural Sculpture and Material Culture: Comments on Technologies, Theories, Practice and Preservation

A. Nagel

Recent Analytical Results about the Polychromy of the Archaic Parthenon and the Polychromy of the first Doric Temples from the 6th c. B.C.

E. Sioumpara, S. Sotiropoulou

****Archaeometric Analyses on the Stuccoes and Polychromy of Temple C at Selinunte (Sicily)***

L. Lazzarini, S. Cancelliere, C. Bennardo, K. D'ignoti, G. L. Alfano

****Hermogenes' temple of Artemis and its polychromy: current research in the Antikensammlung Berlin***

S. Zink, M. Taschner, W. Massmann, B. Neuhaus, A. Ristau, I. Reiche, C. Aibeo, E. Egel, M. Alfeld, K. Müller

****The Archaic painted panels from Pitsa under analytical and imaging investigation: New evidence on their manufacture and iconography***

H. Brecolaki, G. Verri, B. Bourgeois, A. Karydas, F.P. Romano, G. Kavvadias

****Light and color in Greek painting and sculpture***

E. Walter-Karydi

****The color of ancient bronzes : recent research***

S. Descamps-Lequime

****Color, Style, and Technique on a Group of Painted Funerary Monuments from Hellenistic Alexandria***

D. Abramitis, M. Abbe

****La peinture sur mosaïque d'époque hellénistique : modes d'emploi d'une polychromie largement méconnue***

A.-M. Guimier-Sorbets

The provenance of copper used for producing Egyptian blue pigments

A. Rodler

Floating colours: a paint production workshop in the Athenian Agora ?

H. Hochscheid

****Considerations about polychromy on a group of nenfro sculptures coming from Tuscania (Viterbo) stored in the national archaeological museum of Florence (MAF)***

C. Noferi, G. Bartolozzi, S. Bracci, R. Iannaccone, S. Lenzi, D. Magrini

****Oplontis, 79 AD: colours on marble furnishing from the Villa of Poppaea***

A. Bonini, S. Bracci, P. Liverani, G. Bartolozzi, R. Iannaccone, S. Lenzi, D. Magrini

****Painted Marble Reliefs from Tetrarchic Nicomedia: A Preliminary Report***

T. Ş. Agtürk, M. Abbe

Technical Aspects of Inlaid Eyes

V. Hoft

****Reconstruction of Riace B Warrior***

V. Brinkmann, U. Koch-Brinkmann

****«Reconstruction» of polychromy of ancient sculpture: a necessary evil ?***

J. S. Østergaard

From QR codes to photogrammetry: the use of digital models to communicate polychromy

C. Barandoni, F. Paolucci, G. Guidi

PRT7 Florence, Italy, 2015

Held at the Galleria degli Uffizi, 4 – 6 November 2015.

*** Published in proceedings**

‡ Published elsewhere

****The Evolution of Painting Techniques on Stone in Etruria from 7th to 2nd century BC.***

G. Giachi, P. Palleschi

****Reconstructing Etruscan architectural polychromy: antefixes from Ny Carlsberg Glyptotek.***

S.S. Hedegaard, C. Brøns

****Consideration about polychromy on a group of nenfro sarcophagi at the Archaeological Museum in Florence, from GensStatlane tomb in Tuscania (Viterbo).***

C. Noferi, S. Bracci, R. Iannaccone, S. Lenzi, D. Magrini

****Considering the archaic marble sculptures' skin colouring and the alleged Egyptian influence.***

E. Walter Karydi

Study of the colors of the marble archaic sculptures in the National Archaeological Museum at Athens.

D. Bika, K. Kouzeli

****Scientific investigations on the polychromy of the Lyon Acropolis Kore (c. 540 B.C.)***

B. Bourgeois, G. Verri, C. Vasiliadis, I. Farmakou

Further considerations on acroliths of Morgantina: diagnostic analysis to identify the original materials.

L. Maniscalco, L. Pellegrino, L. Lazzarini, S. Schiavone, M.F. Alberghina

****Fresh splendour on the touch up and repairs of the polychrome coat of Hellenistic sculptures.***

C. Blume

****The colossal statue of Zeus enthroned from Soluntum: a case study on the polychromy and the metal attachments of an ancient sculpture in Sicily.***

G. Milazzo, S. Schiavone, F. Spatafora, A. Macchia

****Colour coding the Roman toga: Sculptural Representation of Ancient Textiles.***

A. Skovmøller, C. Brøns

****The loricated bust of Nero from Bologna. A survey on polichromy.***

F. Guidi, M. Marchesi, P. Baraldi, A. Rossi

****Colours in the dark. New researches in catacombs.***

P. Liverani, S. Bracci, R. Iannaccone, S. Lenzi, D. Magrini, B. Mazzei

****The Visual Comparison of Inlay and Paint on Marble Sculpture's Eyes.***

V. Hoft

****Making from Late Antiquity to the Middle Ages: news on Mappae clavicula, Compositiones and other "fragmenta".***

S. Baroni, G. Pizzigoni, P. Travaglio Recipes For Colour

****GoldUnveiled: five years of research on ancient gilding in Uffizi Gallery.***

F. Paolucci

****GoldUnveiled: The Department of Classical Antiquity experiment to introduce people to ancient gilding.***

C. Barandoni

****Niobids in Colour: Recent Investigations into the Polychromy of the Uffizi Group.***

C. Zaccagnino, F. Paolucci, P. Baraldi, A. Rossi

Colour Traces on Sculpture Decoration in the Hierapolis of Phrygia Archaeological Site (Turkey).

F. D'andria, M. Galli, S. Bracci, E. Cantisani, C. Riminesi, S. Vettori

****The Bursa Relief: Preliminary Results on an Exceptional Painted Roman Marble Portrait.***

M. Abbe, G. Verri

****Pigments and gold in Gandharan stone and stucco sculptures.***

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Held at the Royal Danish Academy of Sciences and Letters, 5 – 7 November 2014.

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‡ **Published elsewhere**

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PRT5 Athens, Greece, 2013

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Held at the Liebieghaus Skulpturensammlung, 13 – 14 September 2012.

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PRT3 London, UK, 2011

Held at the British Museum, 15 – 16 September 2011.

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PRT2 Copenhagen, Denmark, 2010

Held at the Ny Carlsberg Glyptotek, 9 – 10 September 2010.

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PRT1 Copenhagen, Denmark, 2009

Held at the Ny Carlsberg Glyptotek, 10 – 11 September 2009.

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