

**Nathalie BALCAR**, Ingénieur d'études, spécialité chimie analytique - C2RMF, Versailles  
**Joëlle CRÉTIN**, Documentaliste - C2RMF, Paris  
*Le fonds documentaire Picasso au Centre de Recherche et de Restauration des Musées de France*

**Nathalie BALCAR**, Conservation scientist - C2RMF, Versailles  
**Ana VILA**, Annette de la Renta Postdoctoral Research Fellow - MET, NY  
*Chemical composition of artistic paint: Lefranc reference samples from the first half of 20<sup>th</sup> century*

**Jaap J. BOON**, Senior Research Scientist and Analytical Chemist - SIK-ISEA, Zurich; FOME Institute AMOLF, Amsterdam  
*Looking inside the painted preprimed canvas multilayer composite from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries with 3D Xray tomographic microscopy and 3D neutron tomography*

**Alain COLOMBINI**, XX<sup>th</sup> century art scientist - CICRP, Marseille  
**Olivier GRAUBY**, Assistant Professor - Centre Interdisciplinaire de Nanoscience de Marseille (CINaM)  
*Morphology and chemical investigations of zinc soaps by Scanning Electron Microscopy and Transmission Electron Microscopy: case study of Picasso paintings*

**Elke CWIERTNIA**, Post Graduate Research Student, Conservator - Northumbria University, School of Life Sciences, Newcastle upon Tyne  
*The Identification of Non-Artists' Paints as one Tool for the Authentication of Works by Francis Bacon*

**Grazia DE CESARE**, **Paola IAZURLO**, Conservateurs - Laboratoire de restauration des matériaux de l'art contemporain, Istituto superiore per la conservazione ed il restauro (ISCR), Rome  
*De Balla à la recherche de la peinture émail*

**José F. GARCIA**, Professor - Departament de Química Analítica, Facultat de Químiques, Universitat de Barcelona.  
*Composition information about Ripolin® paints used by Picasso by a quasi non-destructive technique: LA-gf-ICP/MS*

**Patricia GARLAND**, Senior Conservator of Paintings - Yale University Art Gallery (UK)  
*The Making of a Masterpiece: Picasso's First Steps, 1943*

**Gwénaëlle GAUTIER**, Andrew W. Mellon Associate Conservation Scientist - Department of Conservation, the Art Institute of Chicago (AIC), Chicago  
**Kimberley MUIR**, Assistant Research Conservator - AIC, Chicago  
*Ripolin®: a colorful story. Insights from a reference collection and archival research*

**Ellen HANSPACH**, Painting Conservator - Klassikstiftung Weimar

**Aniko BEZUR**, Andrew W. Mellon Research Scientist - The Museum of Fine Arts, Houston / The Menil Collection

*“Mixed media”*: An example of Pablo Picasso’s combination of non-artists’ paints with tube colors from The Menil Collection

**Emilie HUBERT**, Photographe - CICRP, Marseille

*Photographie sous UV de la collection Picasso du musée d’Antibes. Observation et différenciation*

**Daniel LEFÈVRE**, Responsable R&D, Coloris Global Coloring Concept (The Colorants Company®), Marseille

*Allios’s notebooks formulas - 1949*

**Eloisa MANZANO MORENO**, Professor - Department of Analytical Chemistry, University of Granada

**Luis R. RODRIGUEZ-SIMON**, Department of Paint and Restoration, University of Granada

*Integrated analytical techniques for the study of modern paintings*

**Kimberley MUIR**, Assistant Research Conservator - AIC, Chicago

*Process and Intention: Probing the “Ripolin® look” in Picasso’s Still Life, 1922 and The Red Armchair, 1931*

**Rachel MUSTALISH**, Conservator - The Sherman Fairchild Center for Works on paper and Photograph Conservation, MET, NY

**Julie ARSLANOGLU**, Associate Research Scientist - Department of Scientific Research, MET, NY

*Picasso’s works of art on paper: in situ, non-destructive investigation of the binding media and pigments*

**Marcello PICOLLO**, CNR researcher - Istituto di Fisica Applicata “Nello Carrara” del Consiglio Nazionale delle Ricerche (IFAC-CNR), Florence

*An analytical study of the Lefranc J.-F. Raffaelli pastels in the palette of Giorgio Kienerk, an early 20<sup>th</sup> century Tuscan painter*

**Martin PRACHER**, Appraiser, Fine Art Conservator, Chief executive officer of “ConsolidaS Arts & Cultural Relics GmbH” company, Wuerzburg (Germany)

*The painting technique and artistic method of Christian Schad (1892-1981). The DADA years in Zurich and Geneva 1915-1920 - Schadographies and Ripolinreliefs*

**Joanna E. RUSSELL**, PhD candidate - Northumbria University, School of Life Sciences, Newcastle upon Tyne

*Analysis of non-artists’ paints in the work of Francis Bacon*

**Paola SELLERI**, **Maria Perla COLOMBINI**, Professors - Dipartimento di Chimica e Chimica Industriale, Università di Pisa

*Multi-analytical approach to binding media in oil paintings: characterisation of linseed oil by DE-MS, TGA and GC-MS*

**Cathy VIELLESCAZES**, Enseignant-chercheur - Laboratoire de Chimie appliquée à l'art et à l'archéologie, Université d'Avignon et des Pays de Vaucluse  
*Un exemple de nuancier architectural de Le Corbusier : appartement 725 de la Cité Radieuse (Marseille)*