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Curriculum Vitae

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STUDIES

2020-2025	PhD at Technical University Delft, faculty of Aerospace Engineering, NDT. Promoter and Senior Supervisor prof. Roger Groves. Thesis title "Tension on a stretcher: mechanical and morphological characteristics of canvas paintings supports." Thesis submitted on 2024/09/15, defense scheduled for spring 2025.
1989-1993	Graduated at <i>Istituto Centrale per il Restauro</i> (ICR) of Rome in: "Conservation of paintings and architectural surfaces".
1993	Specialization course in conservation of stone and mosaic, at ICR.
1992	Experimental Getty course at ICR on: "Recent Lining Methods and Related Processes".
1986-1988	Diploma in wood conservation, Palazzo Spinelli, Firenze.

PRESENT POSITION

CEO and CTO	of Equilibrarte s.r.l., conservation company, since 2002
Visiting researcher	Delft University of Technology, The Netherlands
Fellow	International Institute for Conservation of artistic works (IIC)
Member	International Council of Museums – Committee for Conservation (ICOM-CC);

LANGUAGES

Italian: Mother tongue

English: Listening, Speaking, Reading and Writing: excellent.

IELTS (International English Language Testing System) **BAND 7**

French: Listening, Speaking, Reading and Writing: excellent.

DALF (Diplôme approfondi de langue française): **C2**

Spanish: Listening, Speaking and Reading: excellent; Writing: good.

Norwegian: Listening and Speaking: good; Reading and Writing: fair.

German and Romanian: Listening and Speaking: fair; Reading and Writing: poor.

RESEARCH PROJECTS

Elastic tension of canvas paintings

Started studying the interaction of canvas paintings with their stretchers in 1991, proposing a method to conserve the original stretchers while supplying measured elastic tension to the painting, first published in 1996. Research continued between 2000 and 2004, studying the correlations between tension and the mechanical response of a painting, collecting data about 10 historical paintings. The tension on stretcher of a group of paintings at the Museo Civico di Viterbo was measured indirectly, and the threshold value defined as the “Maximum Useful Tension” was defined. 106 mid-career qualified painting conservators in Italy were interviewed (2005-2007) to quantify the tension value they chose for the same mock-up painting. The weighted average of the values appeared to be 1.7 N/cm, about 30% lower than the MUT. Since 2002, Equilibrarte used the method on several hundreds of paintings and masterpieces in museums and public collections in many countries in Europe and the Americas. This research is documented in **a book (2004) and 36 papers (1996- 2025).**

Morphological and mechanical characterization of canvas paintings supports (Ph.D.)

The Ph.D. was initially based on the use a sound wave and a scanning vibrometer as a noninvasive setup to quantify the mechanical response of the painting and a FEM to measure its tension on stretcher, as a natural continuation of the previous research. Mechanical data to implement the FEM was needed, and the design and construction of a biaxial tensile tester was the first achievement. A large group of approx. 100 specimens of historical textiles and paintings was collected, and 26 of them (all bearing a selvedge) were mechanically characterized. Data was correlated with an extensive study of their morphological characteristics, based on novel techniques allowing quantitative data to be extracted. This allowed designing simple equation to calculate the active part of the cross section responding to tensile load, to obtain their Young’s modulus as if they were homogeneous materials. The analysis of the data also allowed a much higher confidence in the identification of the warp from the weft by the morphology of the textile when a selvedge is not available.

The biaxial tester was equipped with a flexural testing tower, compatible with the ASTM D 790 – 07 standard, and the flexural modulus (the response of a sample to bending) was quantified for a lined painting. **3 papers are in press, 1 is undergoing peer review, 2 are in preparation (2023-2025).**

Ongoing and future research as a follow-up of the Ph.D.

The main research questions that seem to be open as a prosecution of the research:

- Analysis of the reversibility deformations of canvas paintings materials subjected to low strains, or a definition of the yield point, creep and actual elastic range, using cycles of incremental tensile tests;
- Construction of a parametric FE Model of a textile, customized to reproduce the range of morphological characteristics found in the 26 specimens already object of investigation. FEM is based on the use of a determined value of the Young’s modulus, therefore the simulation of a

biaxial, uniaxial or flexural test on a specific material is a way to validate the numerical data;

- The mechanical characterization of canvas paintings has only a few references in the literature. A lined canvas painting is a much more complex structure, therefore literature is not available. No reference was found about flexural tests of lined paintings, only one for an unlined painting mockup. The numerous “Comparative lining workshops” (see next paragraph), using the same industrially prepared painter canvas as a common mockup painting (Claessens n. 15), provided a large quantity of samples ready for mechanical testing. Peel and shear tests describe the adhesive joints obtained, and a publication will soon be completed. The same specimens will be subjected to uniaxial and biaxial tensile tests as a layup and for the individual layers, and to flexural tests.
- Additional information on the Young’s modulus, using a non-conventional approach, is that based on the use of a Dynamic modulus tester. This kind of apparatus provides the information related to the painting as an object, not requiring a detailed analysis of its composition and stratigraphy, by measuring the speed of a sound wave crossing it.

Lining of canvas paintings

The treatment of the painting by Titian, “David and Goliath” triggered the research on lining methods in 2011. Research started from a modified “mist lining”, adapted to withstand the high temperatures of Italian summers and to favor reproducibility. The lining system is being progressively modified, changing the adhesives and their application methods, the treatment of the lining canvas, the solvents used for reactivation and the method used to apply pressure. The adhesive performance obtained with the different combinations of variables are being measured with peel tests in order to obtain a certain level of predictability. A dedicated portable testing machine has been designed and built for the purpose. The most advanced project on the subject was completed on a large painting by Tiepolo at the Louvre Museum Paris in 2023. The research has made the object of intensive workshops since 2013. Related information has been described and communicated in **10 papers (2008-2025)**.

Use of 3D technologies for conservation purposes and for the construction of structural elements in composite materials

Since 2003, Equibrarte developed dedicated techniques for the use of carbon/epoxy composites. Starting from the construction of the support panels for the fragmented frescoes by Cimabue in the Basilica Superiore of Assisi (70 m²). In 2010 the use of 3D scanning, modeling and manufacturing techniques changed the approach and increased the possibilities. Since 2014, the use of a self-made large-bed 3D milling machine allowed the construction of counterforms and support panels for large architectural monuments, like the 90 m² of detached Roman stucco decoration of a hypogeum mausoleum. The use of 3D models has been at the base of recomposition of fragmented sculptures and combined with the use of carbon-epoxy of glass-epoxy composite materials. Related information has made the object of **21 papers (2003-2020)**.

TEACHING

Teaching in conservation related subjects, responsible for full courses, since 2001. The longest experience was at the University of Urbino, Italy, between 2002 and 2014. After that, the personal relationship with a single student was privileged, as a 5th year Master's thesis supervisor, in charge of the task in several universities in Italy and France. This made it possible to better understand the students' needs and to promote and follow up dedicated research projects aimed at a deeper understanding of the specific conservation problem, with both didactic and professional benefits.

Full-time, intensive workshops dedicated to specific topics have also been privileged, as they allow a deeper participation of the learners and also the dissemination of specific techniques.

PROFESSOR IN CHARGE OF A FULL COURSE, OR 5TH YEAR THESIS SUPERVISOR

Italy, University of Viterbo (2021-2024). Teacher in “Structural conservation of canvas paintings” (2021-2022). Thesis supervisor for 5th year student with experimental research on cold lining methods for canvas paintings (2023-2024) (3 years).

Italy, Centro Conservazione e Restauro La Venaria Reale, University of Torino (2014-2017). Contract as thesis supervisor for 5th year students with researches on the following subjects: “mechanical characterization of a dry and cold lining method for canvas paintings”; “use of 3D tools for the mechanical re-assembly of a fragmented Roman statue with renaissance additions”; “mechanical characterization of carbon fiber composites for supporting detached wall paintings”; “the conservation of a large, unlined, 16th c. canvas painting by Palma il Giovane” (3 years).

Italy, Istituto Superiore per la Conservazione e il Restauro in Rome (2014). Teacher in “Structural conservation of canvas paintings” (1 year).

Italy, Academy of fine arts, l’Aquila (2009-2010), Teacher in “Theory and Practice of Conservation of Easel Paintings”, fourth year students (1 year).

Italy, University of Urbino (2002-2014). Teacher in “Theory and Practice of Conservation of Canvas Paintings” (12 years).

Malta Centre for Restoration, University of Malta (2001 and 2002). Teacher in Conservation of Panel Paintings, and Conservation of Stone (2 years).

Thesis supervisor for French students at the Institut National du Patrimoine Paris (2006); École de Condé, Paris (2014).

WORKSHOPS, SELECTED ITEMS

Colombia, Universidad Externado, Bogotá (2024) Workshop on: “Solutions for elastic tension of canvas paintings. The triptych by Luis Caballero Pintura Anecdótica”, 40 hrs.

- The Netherlands, University of Amsterdam** (2023) Workshop on: “Solutions for elastic tension of canvas paintings”, 4 hrs.
- Ireland, National Gallery of Ireland** (2023), within the Getty Conserving Canvas Initiative. Workshop on: “Solutions for elastic tension of canvas paintings. The painting by Guercino St. Joseph and the child”, 40 hrs.
- Chile, Museo Solidaridad Salvador Allende** (2023), within the Getty Conserving Canvas Initiative. Workshop on: “Solutions for elastic tension of canvas paintings. The painting by Frank Stella Isfahan III”, 40 hrs.
- Portugal, Porto, Universidade Catolica Portuguesa** (2014). Erasmus Intensive Program on “Comparative study of lining technique for canvas paintings”, 120 hrs.
- USA, Institute of Fine Arts, New York University, NYC** (April 2014). Workshop in “Structural conservation of canvas paintings”, 4 hrs.
- Belgium, Ecole Supérieure des Arts Saint-Luc, Liège** (2013). Erasmus Intensive Program on “Comparative study of lining technique for canvas paintings”, 120 hrs.
- Italy, Centro Conservazione e Restauro La Venaria Reale, University of Torino** (2012). Lifelong learning workshop for trainers and professionals, open to the second year students, on “Mechanical behavior of canvas paintings, research and technical solutions for elastic tension”, 16 hrs.
- Italy, Società d'Incoraggiamento d'Arti e Mestieri, Milano** (2012) Lifelong learning workshop for professionals, on “Mechanical behavior of canvas paintings, research and technical solutions for elastic tension”, 16 hrs.
- Italy, Opificio delle Pietre Dure, Firenze** (2012), Master in Conservazione opere d'arte Contemporanea. Lecture on “Mechanical deterioration and elastic tension of canvas paintings”.
- Serbia, Central Institute for Conservation, Belgrado** (2011), workshop on “Mechanical behavior of canvas paintings, research and technical solutions for elastic tension”, 16 hrs.
- Italy, Istituto Veneto per i Beni Culturali, Venezia** (2011), Lifelong learning workshop for professionals, on “Mechanical behavior of canvas paintings, research and technical solutions for elastic tension”, 16 hrs.
- Yemen, International Training Project on painted wooden artworks, Al-Ashrafiya Mosque. Taiz'z** (2011), “Restoration and Conservation of wood” (40 hrs).
- Spain, Universidad Politecnica de Valencia** (2010) workshop on “The construction of support structures for detached wall paintings”. Open to students and teachers of all years (12 hrs) in Spanish.
- China, Historical Museum of Shaanxi, Xi'an** (2009-2010), Lecturer in “Structural conservation of wall paintings” for local professionals.
- Japan, Tokyo National Research Institute for Cultural Property** (2009), Seminar on “Structural conservation of wall paintings: rigid supports and reversible adhesion”, for the conservators working in the Institution, and public lectures for the theoretical part, 25 hrs.

Estonia, Art Museum KUMU in Tallinn (2009) workshop on “The research of the correct value of tension for canvas paintings: an historic overview”, with the application on a new stretcher for an Italian painting of the Museum. For the conservators working in the Institution, and public lectures for the theoretical part, 30 hrs.

Spain, Guggenheim Museum of Bilbao (2008) workshop on “The research of the correct value of tension for canvas paintings: an historic overview”. For the conservators working in the Institution, 12 hrs.

Bolivia, Universidad de San Francisco Xavier de Chuquisaca, Sucre (2008) workshop on “The structural conservation of canvas paintings”, 40 hrs.

Italy, University of Palermo (2007), seminar on “The research of the correct value of tension for canvas paintings: an historic overview”, 12 hrs.

Istituto Centrale per il Restauro (2002, '03, '04, '05, '06), series of workshops on “Conservation treatments of large canvas paintings”; “History of stretchers for canvas paintings” (theory and practice), for third and fourth year students, 16 hrs.

France, Institut National du Patrimoine, Paris (2005 and 2007), two workshops on “Degradation factors due to tension of canvas paintings: theoretical aspects, solutions, preventive methods”, for professionals wishing to upgrade their education (*formation continue*). Shared with Mr. Alain Roche, 16 hrs each.

Algeria, Djemila (2003) course on “The conservation and restoration of mosaics in museum collections and on site”, for a group of Algerian restorers and archeologists chosen by the Algerian Ministry of Culture. Course organized by ICR and UNESCO, 240 hrs.

Italy, Laboratorio di Restauro della Provincia di Viterbo (2001), workshop on “A new technique for the conservation of canvas paintings’ stretchers”, 40 hrs.

LECTURES, SELECTED ITEMS

The Netherlands, Maastricht, SRAL (2021), Pilot Mist-Lining Virtual Workshop, within the Getty Conserving Canvas Initiative. Lecture “Experiences on mist lining. Applying the lining adhesive”. <https://doi.org/10.5281/zenodo.14847945>

Italy, Torino, La Venaria reale (2020), Case studies and professional experiences on double sided paintings, within the Getty Conserving Canvas Initiative. Lecture “The use of elastic tension for double-sided paintings. Technical solutions”. <https://doi.org/10.5281/zenodo.14848037>

Spain, Universidad Politecnica de Valencia (2016). Lectio Magistralis on “Reducción del estrés mecánico para la conservación a largo plazo de la pintura sobre lienzo”.

The Netherlands, Amsterdam, Netherlands Institute for Conservation Art and Science (2012) Lecture on: “Solutions for elastic tension of oversized canvas paintings: the case of the Battle of Waterloo in the Rijksmuseum”.

Spain, Universidad Politecnica de Valencia (2012). Lectio Magistralis on “The relationship between Conservation and Science”.

Japan, Academy of fine arts of Tokyo (2009), Lecture “Considerations about the use of tension for canvas paintings”.

France, Laboratoires des Musées de France, Versailles (2005) Lecture on “A research on the right level of tension for canvas paintings”, in French.

PARTICIPATION TO INTERNATIONAL PROJECTS, SELECTED ITEMS

2022

The Netherlands, The Rijksmuseum, Amsterdam (2022), The Night Watch Project. Design, construction and installation of the new elastic strainer for Rembrandt's The Night Watch. Mechanical testing on the painting with a custom build non-destructive testing device.

Chile, Santiago, Museo de la Solidaridad Salvador Allende (2019-2022). Stretcher workshop & Conservation training on structural canvas painting issues. Case study: Frank Stella's Isfahan III (1968) at the MSSA Collection. Conserving Canvas Project, Getty Conservation Institute.

2020

Egypt, Karnak Temple, Luxor, (2020) Project for the recomposition and musealization of the approx. 35.000 wall painting fragments from the Osirian Catacombs (built by Ptolemy IV) in the Karnak temple area. In collaboration with the French CNRS and the Egyptian Ministry of Antiquities.

2019

USA, Yale University, (2019). Research Experts meeting in conclusion of the Conserving Canvas Symposium, Getty Conservation Institute.

2018

The Netherlands, TU Delft, Faculty of Aerospace Engineering, Adhesion Institute (2016-2018), Nicas/CAFFO project Research on Consolidating Adhesives for Flaking and Fragile Paint layers of Cultural objects.

2011

Spain, Ducal Palace of the Borjias in Gandia, Valencia (2009-2011), conservation of the ceiling canvas paintings (220 sqm) of the Galeria dorada. Project and execution of the structural work on the stretchers and the new rails for the movement of the large paintings. For Universidad Politécnic de Valencia.

Spain, Church of the SS. Juanes Valencia (2009-2011), conservation of the detached wall paintings by Palomino in the vault of the nave. Design and construction of specific supports in carbon fiber, pilot worksite for training of the professors and local staff of the Universidad Politécnic de Valencia. Lectures in a lifelong learning program, open to specialists from several Spanish institutions and students.

2009

Egypt, Cairo (2009), Project for the implementation of international relationships among Italian and Egyptian Conservation Companies; organization of a Conference within the framework of the "Settimana italiana della conservazione in Egitto". Co-funded by Equilibrarte srl and Regione Lazio.

Estonia, Art Museum Tallinn, (2008-10) Samson and Delilah: one of Estonia's most extraordinary 17th-century Italian paintings. The project, which combined historical conservation methods with modern

technical studies, benefited from the know-how of Italian experts.

China, Historical Museum of Shaanxi, Xi'an (2009), responsible for the structural conservation of wall paintings and the making of rigid supports within the project: "Rafforzamento del Museo della Storia dello Shaanxi" funded by the Direzione Generale per la Cooperazione allo Sviluppo del Ministero degli Affari Esteri.

Tadjikistan, Historical Museum, Dushanbe (2008 and 2009), two missions within the project on the conservation of pre-Islamic wall paintings. Definition of the structural needs of the specific wall paintings, devising a solution and constructing a dedicated support structure in carbon fiber, while training the Japanese and Tadjik staff. For Tokyo National Research Institute for Cultural Property.

2003

Algeria, archaeological site of Djemila (2003) mission for the conservation of mosaics on site and in museums. Training of conservator-restorers and museum and sites directors and staff, within a UNESCO/ICR project in collaboration with the Algerian Government.

1992

Romania, Curtea de Arges (1991 and 1992) conservation of Byzantine frescoes within a UNESCO-French Ministry of Culture cooperation project.

PARTICIPATION IN INTERNATIONAL CONFERENCES, SELECTED ITEMS

2024

USA, Getty Conservation Institute, Los Angeles, Nov 12-15, 2024. Mechanical Insights: Shaping the Future of Museum Collection Preservation.

Presentation: "Tensile testing historical textiles and canvas paintings samples"

Poster: "Morphological and structural description of historical textiles and canvas paintings supports"

2021

The Netherlands, NICAS Research, Amsterdam, June 24, 2021. Nicas Colloquium. Presentation: "The determination of the value of tension of canvas paintings through the impulse of a sound wave". <https://www.nicas-research.nl/media/?page-video15145=11>

2019

USA, AIC Conference, Uncasville, CT & New England, May 13-17, 2019. New Tools, Techniques, and Tactics in Conservation and Collection Care. Presentation: "The conservation history and treatment of three large-scale canvas paintings by Joan Mirò: relieving distortions in highly reactive paintings with a gliding elastic tensioning system".

USA, Conserving Canvas Symposium, Yale University Art Gallery, New Haven, CT 06510. Poster: Teaching traditional and contemporary lining methods – resources for future research.

2017

Japan, Nara, Archaeological Institute of Kashihara, The Silk Road Friendship Project: Saving the Syrian Cultural Heritage for the Next Generation Palmyra. A Message from Nara. Presentation on: "Preserving Syria's heritage: 3D printing helps restore Palmyra busts destroyed by ISIS".

2017

Italy, Florence, GEORES 2017. GEOMATICS & RESTORATION-Conservation of Cultural Heritage in the Digital Era. Presentation on: "Use of 3D technologies within the conservation of the ancient windows of the Basilica of S. Sabina in Rome. Construction of exhibition stands in carbon composite on a milled structure".

2016

France, Paris, ICOM – CC Joint Interim Meeting: Physical Issues in the Conservation of Paintings: Monitoring, Documentation and Treatment. Presentation on: "Aiming at the reduction of mechanical stress in canvas paintings long term conservation".

2013

USA, Indianapolis, IN, 41st Annual Meeting of American Institute for Conservation of Historic and Artistic Works, two papers on:

- "Practical Applications of a Constant Tension

- Elastic Stretching System”;
- “The Restoration and Conservation of the Baroque Mechanism and Painting (Machina) on the Altar of S. Ignazio in the Church of Gesù in Rome”.

2012

Italy, Parma, CESMAR 7 6th Congress. Paper on “Le grandi tele nel soffitto della Galleria Dorada di Gandia (Spagna). Smontaggio e ricollocazione, restauro e rifunzionalizzazione elastica dei telai originali.”

2011

Portugal, Lisbon, ICOM-CC 16th triennial Conference Paper on “Conservation of Sogdian wall painting fragments in the collection of the National Museum of Antiquities of Tajikistan: a new approach to the conservation and mounting of excavated earthen wall painting fragments”.

2010

Spain, Valencia Congreso de restauracion de pinturas sobre lienzo de gran formato”, **as member of the Organizing Committee**, Universitat Politècnica de València, October 2010, two papers on: “Lo smontaggio dei dipinti e la progettazione dell’intervento”. “La rifunzionalizzazione elastica dei telai e la ricollocazione dei dipinti nella Galleria Dorada”.

2008

Spain, Castellon Vila-real, 17th International Meeting on Heritage Conservation. “Considerations about the use of tension for canvas paintings”. **Opening paper for the working group on paintings.**

2006

Italy, Milan, CESMAR 7 3rd Congress.
Poster on “Comparison of the mechanical effects of some consolidants for canvas paintings”.

2005

Spain, Valencia, IIC Spanish Group Congress.
Paper on “A study on the correct value of tension for canvas paintings”.

2004

Italy, Thiene, CESMAR 7 2nd Congress.
Paper on “Una ricerca sul tensionamento dei dipinti su tela: risultati ottenuti; i dati che influiscono sulla pratica conservativa”.

2004

Spain, Bilbao, IIC Congress.
Poster on “De-restoration and mechanical conservation of a canvas painting by Boccioni”.

PROFESSIONAL EXPERIENCE, SELECTED CONSERVATION PROJECTS

CANVAS PAINTINGS

The company's long experience with large-format paintings and its well-known problem-solving skills have led to a preponderance of projects involving complex structural issues.

2025

Helsinki, Central Railway station. Large 1911 painting (8 x 5 m) by Eero Järnefelt. Structural conservation of the original stretcher, design and construction of a new elastic tensioning system (ongoing project).

Rome, Ministry of Infrastructures. Two large 1928 paintings (5 x 4 m) by Maurizio Rava. Conservation, structural conservation, design and construction of a new elastic stretcher (ongoing project).

2024

Rome, Museo di Palazzo Braschi. Large 1610 double sided painting (2.5 x 1.7 m) by Guido Reni "S. Francesco riceve le stimmate". Conservation, structural conservation, design and construction of a new elastic stretcher (ongoing project).

Rome, Senate of the Republic. Four large paintings (10 x 1 m) by Raffaello Vanni, 17th c., "Scene dall'incontro tra Carlo V e il papa Clemente VII". Design, construction and installation of elastic strainers fitting into the room for their recontextualization after about 300 years.

Rome, Galleria Borghese. Conservation of the 1616 painting by Domenichino "La caccia di Diana".

Rome, Galleria Borghese. Conservation of the 17th c. 4 concave ceiling painting in the Sala dell'Ermafrodito.

2022

The Netherlands, Rijksmuseum Amsterdam. Rembrandt's The Night Watch, new elastic strainer.

France, Louvre Museum, Paris. Large 1735 detached fresco by Tiepolo, "Juno in the clouds", transferred to canvas in 1901. Structural conservation, lining, elastic refonctionnalisation of the stretcher.

2021

France, Louvre Museum, Paris. Large canvas painting by A. E. Fragonard (5 x 5 m), "François 1er armé chevalier par Bayard", in the ceiling of the room 645, Galerie Campana. Structural conservation and elastic refonctionnalisation of the stretcher, installation in the room with dedicated chain hoists.

2021

Rome, Chiesa del Gesù. Large 1841 canvas painting by A. Capalti (6 x 3 m), "Circumcision of Christ", in the main altar. Conservation,

lining and new elastic stretcher, installation with dedicated moving mechanism.

2022-2019

Museo de la Solidaridad de Salvador Allende, Santiago de Chile. Large format canvas painting by Frank Stella (7 x 3.5 m), "Isfahan III", project of the new elastic stretcher, FEM study of the forces, stretching of the painting, within the "Conserving Canvas" project promoted by the Getty Foundation.

2020-2019

Este, Duomo di S. Tecla. Large format concave canvas painting by Tiepolo (7 x 3.9 m), "Santa Tecla libera Este dalla pestilenza". Structural conservation, lining, new elastic stretcher, FEM study of the forces.

2019

Rome, Chiesa del Gesù. Conservation of the large 17th c. canvas painting by Maratti (6 x 3 m), "S. Francesco Saverio", in the altar of the chapel of S. Francesco Saverio.

2018

Switzerland, G eneve, Mus ee d'art et Historie. Large canvas painting by Hodler (lunette, 5.5 x 3.5 m) "la bataille de Morat". Project and construction of a stretcher in carbon-epoxy composite material for the elastic refonctionnalisation of the original wooden stretcher. Installation and elastic tensioning of the painting.

Malta, Birgu, Church of St. Lawrence. Large canvas painting by Mattia Preti (6 x 4 m) depicting "St. Lawrence's martyrdom". Lining, project and construction of a new elastic stretcher in aluminum and of the new structures for installation and hanging of the painting in the niche above the altar. Tensioning and installation of the painting.

2016

Florence, European University in Fiesole. Project, construction and mounting of 8 stretchers for a large ensemble (40 sqm) of 16th c. painted and gilt leather hangings.

2015

France, The Louvre Museum. Project and construction of a climaframe for the panel painting by Raffaello Sanzio, "The vision of Ezekiel".

2014

USA, NYC, the Solow Art and Architecture Foundation. Three large paintings by Joan Mir o study of the environment and mounting on new elastic stretchers in order to avoid the distortions that appeared cyclically during the year.

2013

Rome, Galleria Doria Pamphilj. Conservation of three large paintings on canvas, family portraits of the Prince Filippo V Doria Pamphilj, by Capatti, 1852.

2012

Roma, Galleria Doria Pamphilj. Structural conservation of the “Maddalena Penitente” by Caravaggio.

The Netherlands, Amsterdam, Rijksmuseum. Elastic tensioning systems for two oversize canvas paintings: “The battle of Waterloo (8,5 x 5,5 m) by J. W. Pieneman, and “Scene on the Vecht” by J. Andriessen (3,6 x 5,4 m).

Urbino, Università Carlo Bo. Structural conservation of 8 canvas paintings, conservation and elastic refonctionnalisation of stretchers. Paintings rescued from the earthquake of l’Aquila.

Gubbio, Chiesa di S. Croce. Project, construction and installation of pivoting elastic stretchers for two large 17th c. double sided banners on the altars.

2011

Venice, Basilica della Salute. Structural conservation of the canvas painting by Titian “Davide e Golia”, cold lining with solvent vapors reactivation, with light weight carbon fiber interleaf, tension on elastic stretcher. Project and realization of the installation structure for the three large paintings by Titian in the ceiling of the Sagrestia, with a new lifting system.

Termoli, Galleria Civica d’Arte Contemporanea. Conservation of a group of 22 canvas paintings and sculptures from the early acquisitions of the Premio Termoli.

2010

Spain, Gandia (Valencia), Ducal Palace of the Borgia family. Project and realization of the conservation and refunctionalization treatment of the original strainers of the oversize (220 sqm) canvas paintings in the ceiling of the “Galeria Dorada”. Removal of the paintings for transportation to the conservation labs, new installation system on custom made rails in order not to interfere with the gilt wood decoration of the Gallery.

2009

Venice, Scuola Grande di S. Rocco. New tensioning system for 16 paintings by Tintoretto in the ceiling of the Sala dell’Albergo, with climatic survey and monitoring of elastic behavior of the paintings.

Naples, Teatro S. Carlo. Structural conservation of the main painted curtain (17x12 m).

Florence, Museum of Palazzo Vecchio. Frame case and display structure for an embroidery by Raffaellino del Garbo. In collaboration with Opificio delle Pietre Dure.

2008

Rome, Galleria Nazionale d’Arte Moderna. Conservation of a painting by Giacomo Balla.

Siena, Church of S. Caterina. Project and construction of the display show case and tensioning system for a silken banner by Sodoma. In collaboration with Opificio delle Pietre Dure.

2007

Rome, Chiesa del Gesù. Structural conservation of the 1696 baroque machine by Andrea Pozzo on the altar of S. Ignazio. Lining, elastic re-functionalization and electric movement of the painting.

Treviso, Tempio Canoviano di Possagno. Elastic re-functionalization of the painting on the main altar.

Paris, Louvre Museum. Project and construction of the support structure for the Anselm Kiefer work: « œuvre contemporaine pérenne ».

2005

Naples, Royal Palace. Structural conservation of the 1864 ceiling painting by D. Morelli (55 sqm). Elastic re-functionalization of the stretcher and re-installation of the painting.

2004

Rome, Ministero per le Attività Produttive. Project and construction of the transparent supports for the Eroli-Jesurum curtains (50 sqm).

Versailles, Conservation Laboratories of the French Museums. New elastic stretcher for “La visitazione” by Veronese.

2003

Turin, Royal Palace. Canvas ceiling in the Queen’s Throne Hall, elastic re-functionalization of the oval stretcher.

2002

Paris, Fond National d’Art Contemporaine. New elastic stretcher for a large canvas painting by Olivier Debré.

Genova, Recco. Construction of elastic stretchers for concave paintings.

PANEL PAINTINGS AND WOODEN SCULPTURES

For panel paintings, aside from the structural treatments involving cradling and the issues of the wooden supports. During the last years (since 2016) the conservation of a series of complex 13th and 14th c. paintings from the Museo della Cattedrale of Anagni (FR) allowed facing very complex cleaning and inpainting challenges. Research is undergoing on the development and use of flexible and compressible fillers to avoid stress concentrations.

2020

Anagni, Capitolo della Basilica. (2020-2017) Conservation of the large 1295 AD triptych on wood, painted on both sides, named "Trittico del Salvatore", and reliquary.

2019

Venezia, Chiesa di S. Zaccaria, cappella di S. Tarasio. Large polyptych named "del Redentore", structural conservation, aesthetic revision.

2016

Anagni, Capitolo della Basilica. Conservation of a large 1325 AD panel painting by Lello da Orvieto, "the Virgin in throne with portrait of the donor".

2012

Roma, Galleria Doria Pamphilj. Structural conservation of the 1533 "Deposition" by Giorgio Vasari.

Roma, Galleria Nazionale d'Arte Moderna. Conservation of the large kinetic installation "Gran Muro Panoramico Vibrante" by J. Rafael Soto.

2011

Florence, Chiesa di Santa Maria Novella. Project, construction and installation of the pivoting support structure for the oversize 16th c. panel painting by Naldini on the second altar on the right nave, in order to reveal the wall paintings by Buffalmacco.

2010

Island of S. Nicola, Tremiti (FG), Santuario di S. Maria a Mare. Large painted cross, unknown 13th c. artist. Project, construction and mounting of an intermediate support in Carbon fiber for the paint layers that had been transferred to canvas during a previous intervention. Magnetic adhesion of the same to the original structure.

2004

Urbino, Palazzo Ducale. Alcova di Federico da Montefeltro, participation to the pilot worksite (ICR - Soprintendenza di Urbino) for the definition of the execution techniques, conservation history and recommendations for treatment.

Imperia, Museo Civico. Conservation of 38 painted wooden sculptures, late 17th c.

2003

Naples, Ercolaneum. Project and construction of the supports for 7 pieces of archaeological furniture, and of the 1:1 scale replica of a inlaid wood bed.

2002-1996

Associated conservator in C.B.C., Conservation Cooperative in Rome: During this period all jobs were done sharing overall responsibility with the other associates. Group leader in some of the projects.

Panel Paintings:

- Venice, **Museo Correr**, 28 panel paintings, 13th –15th c.;
- Perugia, **Galleria Nazionale dell'Umbria**, several panel paintings, 14th –15th c.

WALL PAINTINGS

In wall painting conservation the most frequent interventions concern the design and construction of supporting structures for detached wall paintings. Nevertheless, established experience and ongoing projects also involve the general conservation practice.

2024

Roma, Church of the name of Jesus. Conservation of the frescoes and stucco decorations of the entire chapel entitled to the Sacred Hearth of Jesus, right transept (ongoing project).

Rome, Istituto Superiore per la Conservazione e il Restauro. Large fragment of 13th c. wall painting from the Rock-hewn oratory in Guidonia Montecelio (Rome). Conservation and substitution of the existing support in concrete with a new one in carbon-epoxy composite (ongoing project).

2018-15

Rome, Istituto Superiore per la Conservazione e il Restauro. Project and construction of two large hemispheric support panels in carbon-epoxy composite for the reinstallation of the 14th c. detached wall painting depicting S. Peter in the apse of the Basilica di S. Pietro in Tuscania. The project is based on a 3D scan of the wall so as to re-contextualize it at the same level of the surrounding original painted surfaces.

2014

Treviso, Seminario vescovile, sala del Capitolo. Structural conservation of the 14th c. detached frescoes by Tommaso da Modena. Removal of the previous supports, construction of new Carbon fiber support panels adapted to the shapes of the walls with the use of 3D technologies. Mounting of the wall paintings at the same level of the original paint layers.

2013

Rome, Santa Maria Antiqua, Forum Romanum. Design and construction of the new carbon fiber supports for the detached frescoes of the nave and of Theodotus Chapel. Removal of the previous supports and reversible adhesion of the frescoes to the new ones. Mounting on the walls at the same level of the surrounding wall paintings.

2007

Rome, Santa Maria Antiqua, Foro Romano. Project and construction of the carbon fiber panels for the 8th century frescoes on the pillars.

2006

Naples, Reale Albergo dei Poveri. Survey for the definition of the original decorations, causes of alteration and conservation history, on all renderings, wood and stone surfaces, including colorimetric definition of the original finishing of the façades. The building

interiors measure approx. 100.000 sqm, the façades 18.000 sqm.

2005

Assisi, Basilica Superiore di S. Francesco. Project and construction of the carbon fiber supports for the frescoes by Cimabue in the vaults. In collaboration with the Istituto Centrale per il Restauro.

2003

France, Versailles Palace. New carbon fiber support for wall paintings by Michel Corneille in the "Salon des Nobles".

2002-1996

Associated conservator in C.B.C., Conservation Cooperative in Rome: During this period all jobs were done sharing overall responsibility with the other associates. Group leader in some of the projects.

Wall Paintings:

- Rome, **Galleria Borghese**, "Sala degli Imperatori";
- Rome, **Domus Aurea**, "Sala della volta dorata";
- Rome, Palazzo Rospigliosi Pallavicini, "Loggia" by **Guido Reni and Paul Brill**.

Research Project on mortars for architectural conservation. University of Naples Federico II.

1996-1994

France, Avignon. Renaissance frescoes.

France, Mathà (Charente). Gothic frescoes.

1993-1989

During the ICR course.

Rome, Loggia della Farnesina alla Lungara. Frescoes by Raphael and Giulio Romano.

Rome, Cappella di S. Caterina in the Basilica of S. Clemente. Frescoes by Masolino.

Padua, Scrovegni Chapel. Frescoes by Giotto.

SCULPTURES IN STONE, STUCCO, GYPSUM AND TERRACOTTA, MOSAICS

In recent years, since 2010, the approach to sculptures and mosaics has been characterized by the use of 3D scanning, modeling and manufacturing techniques to analyze their structures, reassemble the fragments and build the necessary support elements. In the general conservation practice, the most updated cleaning consolidation and filling techniques are used.

2025

USA, NYC, Jeff Koons LLC. (ongoing since 2015) Consulting for the construction of new sculptures. Design of technical solutions for reinforcement of the marble, internal lifting devices and structures to be used for handling and transportation. Pinning and gluing of the marble in the Carrara quarries. Construction of models, simulations, tests on the materials.

Rome, National Etruscan Museum. Tomb effigy of the Sarcophagus of the Spouses. Construction of supporting structures on the base of a 3D scan (ongoing project).

Aquileia, National Archaeological Museum. Roman Archaeological wooden ship from Monfalcone. Construction of supporting structures on the base of a 3D scan (ongoing project).

2024

Naples, National Archaeological Museum. Roman 1st c. BC Mosaic of Alexander the Great "La battaglia di Issa" from Pompeii. Conservation and construction of a new support (ongoing project).

2020-1

Parco archeologico del Colosseo, Home of the Emperor Augustus. Roman 4th c. BC marble monumental sculpture of Apollon (3.8m tall). Conservation and analysis of the 675 fragments, 3D scanning, virtual recomposition waiting for the physical reconstruction.

Parco archeologico del Colosseo. Roman marble sculpture of a charioteer. Conservation and recomposition of the fragmented left arm and of the whip. The fragments were reassembled using techniques based on 3D scanning and printing, with reconstructions in carbon/epoxy composites.

2019

Orvieto, Duomo. Conservation of the 14 large marble sculptures of the Apostles and the Saints. Reconstruction of their marble bases, mounting in the main nave of the Cathedral.

2018

Rome, Istituto Superiore per la Conservazione e il Restauro. Large sculpture in gypsum representing Giuseppe Garibaldi. Cleaning.

2017

Rome, Istituto Superiore per la Conservazione e il Restauro. Reassembly of a 2nd c. A. D. fragmented funerary relief from Palmyra, Syria. Project and construction of a 3D printed integration of the head.

2015

Rome, Istituto Superiore per la Conservazione e il Restauro. Assembly of a 1st c. A.D. fragmented Roman sculpture of the god Mithras using 3D techniques for guiding the dowels and for testing the forces with FEM simulation.

2014

Roma, Museo Nazionale Romano. (ongoing project) Project and construction of the supporting structure for the detached stucco decoration (90 sqm) from a Mausoleo Ipogeo dating to the 1st c. B. C. The reconstruction of the volumes is based on the 3D scan of the surfaces; the back of the stucco decoration is then scanned after recomposition of the fragments; the core material of the sandwich panels is milled with a custom-made 3D CNC router. Construction of the aluminum external structure. Project ended in 2018.

Roma, Galleria Nazionale d'Arte Moderna. (ongoing project) Conservation of the sculpture in polyester resin "Scultura n.15", by Fausto Melotti. Research for the definition of the correct adhesive for the recomposition of the fragments, in collaboration with the scientific laboratories of the Vatican Museums.

2013

Vatican City State, Museo Etnografico. Construction of the mounts for 17 large sculptures and reliefs in gypsum by Ferdinand Pettrich and 14 artifacts

Milan, Museo dell'Opera del Duomo. Mounting of 22 marble sculptures, 31 terracotta reliefs; Conservation of the terracotta frieze "Presentazione al tempio della Vergine"; consolidation and aesthetic presentation of 14 terracotta and gesso artifacts.

2012

Roma, Coliseum. Participation to the project team for the conservation of the stone surfaces of the outer ring.

2011

Pietranico (PE). Terracotta sculpture of the Virgin rescued from the earthquake of l'Aquila. Project, construction and mounting of the supporting structure based on the 3D scan and printing of the internal surface of the fragments.

Roma, Galleria Nazionale d'Arte Moderna. Conservation of a sculpture in terracotta by Marino Marini, "Donna Dormiente", disassembly of the oversize gesso sculpture by Ettore Ferrari, "Giordano Bruno".

2010

Rome. Conservation of the "talking statues" (marble sculptures in the streets, traditionally used since the 16th c. to convey written messages to the power in charge): Pasquino, Madama Lucrezia, Abate Luigi, Facchino.

2008

Rome, Museo dell'Abbazia di S. Nilo, Grottaferrata. Anastylosis and construction of display structures for the middle ages ciborium and ambo.

Turin, Museo Civico di Palazzo Madama. Project and construction of the display structures for 75 pieces in the permanent exhibition of the "Sala delle Terrecotte".

2006

Turin, Museo Civico di Palazzo Madama. Project and construction of the display structures for 210 pieces in the permanent exhibition of the "Lapidario Medievale" and the "Sala Stemmi".

2004

L'Aquila, Church of S. Silvestro. Antiseismic structural reinforcement of the wheel window in the façade, which survived the later earthquake in 2009.

2002-1996

Associated conservator in C.B.C., Conservation Cooperative in Rome

- Pisa, **Leaning Tower**;
- Naples, Certosa di S. Martino, "**Chiostro Grande**" by C. Fanzago;
- Perugia, **Fontana Maggiore**;
- Rome, **Arch of Constantine**.

1995

Naples, church of S. Antonio Abate. Main entrance door in sculpted, painted and gilt wood; with sculpted and mosaic inlaid marble arch, approx. 1340.

LIST OF PUBLICATIONS

In February 2025, the list of publication contains a book, 86 papers and book chapters, an encyclopedia entry.

Book

IL TENSIONAMENTO DEI DIPINTI SU TELA. a cura di G. Capriotti ed A. Iaccarino Idelson, co-edizione Nardini (Firenze) e Provincia di Viterbo. Viterbo 2004.
<https://doi.org/10.5281/zenodo.14790362>

Papers

A. Iaccarino Idelson, O. Bergsma, R. M. Groves, “**Structural and morphological characterization of warp and weft yarns in canvas paintings**” in: *Studies in Conservation*, submitted on May 20, 2024.

A. Iaccarino Idelson, “**Le traitement du support du tableau de Tiepolo « Junon au milieu des nuées »**” *Techné* n. 58, February 2025.
<https://doi.org/10.5281/zenodo.14837435>.

A. Iaccarino Idelson, O. Bergsma, R. M. Groves “**Methodology for measures of twist and crimp in historical textiles and canvas paintings supports**” *Journal of Cultural Heritage*, vol. 71, pages 1-9, 2025 <https://doi.org/10.1016/j.culher.2024.10.016>

J. Sionneau, A. Iaccarino Idelson, “**L’Apothéose de Saint-Louis: Retraitabilité d’une intervention grâce à la tension auto-régulée**” in: *Coré*, vol 6, Septembre 2023.

A. Iaccarino Idelson, M. Sanchez Lopez, R. Groves, “**An open-source biaxial tensile tester with automated pre-tensioning for mechanical studies of canvas paintings**” in: *HardwareX*, vol 14, 2023. doi.org/10.1016/j.ohx.2023.e00412.

A. Iaccarino Idelson, “**The Use of Tension for Double-Sided Paintings**”, in: *Structural treatments on double-sided paintings, Proceedings edited by Centro Conservazione e Restauro "La venaria Reale"*, Sagep, Genova 2021.

A. Iaccarino Idelson, C. Serino, S. Peggio, G. Tranquilli, S. Volpin “**Davide e Golia, una grande tela di Tiziano danneggiata dall’acqua**”, in: *Bollettino ICR nuova serie* n. 36 2018.

A. Iaccarino Idelson, C. Serino, “**Gli affreschi staccati di Santa Maria Antiqua, soluzioni strutturali inconsuete nella ricontestualizzazione**”, in XVII Congresso Nazionale IG-IIC, Udine 2020.

G. Regoli, C. Serino, A. Iaccarino Idelson, F. R. Radiciotti, M. Stella, A. Cannistrà, G. De Canio, B. Mazzone, “**Restauro delle statue degli apostoli e dei santi protettori del Duomo di Orvieto, ricostruzione dei basamenti marmorei e riposizionamento in situ**”, in XVII Congresso Nazionale IG-IIC, Udine 2020.

A. Iaccarino Idelson, A. Alba, L. Bonetti and C. Serino, “**The conservation history and treatment of three large-scale paintings by Joan Miró: relieving Canvas distortions in highly reactive**”

paintings with a gliding elastic tensioning system", in AIC Paintings Specialty Group Postprints 32. 47th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works Uncasville, New England May, 2019.

- C. Beltrami, D. Cavezzali, F. Chiabrando, A. Iaccarino Idelson, G. Patrucco, F. Rinaudo, **"3D Digital and physical reconstruction of a collapsed dome using SFM techniques from historical images"**, in, The international Archives of the Photogrammetry, Remote Sensing and Spatial information Sciences, Volume XLII-2/W11, 2019 GEORES 2019 – 2nd International Conference of Geomatics and Restoration, 8-10 May 2019, Milan Italy.
- A. Iaccarino Idelson, V. Garofalo, **"Aiming at reproducibility in lining canvas paintings. A research on cold lining methods"**, in *CeROArt* [Online], 11 | 2019, Online since 30 September 2019, connection on 11 November 2019. URL : <http://journals.openedition.org/ceroart/6488> ; DOI : 10.4000/ceroart.6488
- A. Iaccarino Idelson, C. Serino, **"La traversatura elastica scorrevole"**, in *"Una ritrovata Madonna della Fabbrica di S. Pietro"*, a cura di: S. Turriziani e P. Zander. Ed. Il Formichiere, Roma 2018.
- M. Forti, F. Persegati, U. Santamaria, F. Morresi, C. Serino, A. Iaccarino Idelson, **"I Musei Vaticani, 7 chilometri di itinerari: un metodociclico per movimentare un grande dipinto in spazi angusti"**, in XVI Congresso Nazionale IG-IIC, Trento 2018.
- S. Colalucci, C. Serino, P. Vitagliano, A. Iaccarino Idelson, **"Il restauro della Nike del Museo Archeologico dell'antica Capua"**, in XVI Congresso Nazionale IG-IIC, Trento 2018.
- M. Concetta Laurenti, A. Iaccarino Idelson, **"3D Modeling and Printing Techniques Used to Restore Palmyra Busts Destroyed by ISIS: An Overview on Italian Methods and Approach"**, in: Proceedings & Report of the Conference "Saving the Syrian Cultural Heritage for the Next Generation: Palmyra A Message from Nara" July 11-14, 2017. The Executive Committee of the Silk Road Friendship Project Archaeological Institute of Kashihara, Nara Prefecture
- A. Iaccarino Idelson, S. Pannuzi, A. Brunetto, G. Galanti, C. Giovannone, C. Serino, F. Vischetti, **"Use of 3D technologies within the conservation of the ancient windows of the Basilica of S. Sabina in Rome. Construction of exhibition stands in carbon composite on a milled structure"**, in: The International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences, Volume XLII-5/W1, 2017 GEOMATICS & RESTORATION – Conservation of Cultural Heritage in the Digital Era, 22–24 May 2017, Florence, Italy.
- A. Iaccarino Idelson, C. Serino, **"Restauro e costruzione dei supporti con metodologie 3D per i bozzetti in gesso di Angelo Zanelli per il Campidoglio di Cuba"**, in XV Congresso Nazionale IG-IIC, Bari 2017.
- P. Alba, A. Iaccarino Idelson, S. Martin Rey, **"Riflessioni sulla velinatura: una ricerca in corso"**, in XV Congresso Nazionale IG-IIC, Bari 2017.
- P. Alba, A. Iaccarino Idelson, **"Protezione o consolidamento? La velinatura tra tradizione ed innovazione"**, in Atti del XXXII Convegno Scienza

e Beni Culturali su "Eresia e ortodossia nel restauro", Bressanone 2016.

- F. Aramini, A. Brunetto, C. Giovannone, A. Iaccarino Idelson, V. Massa, S. Pannuzi, **"Restauro delle antiche transenne della basilica di S. Sabina a Roma: lettura critica degli interventi passati e presenti"**, in Atti del XXXII Convegno Scienza e Beni Culturali su "Eresia e ortodossia nel restauro", Bressanone 2016.
- E. Huber, A. Iaccarino Idelson, C. Serino, A. Canistrà **"Il restauro di un'opera d'arte molto degradata: la testa del modello in argilla della statua di San Tommaso dal duomo di Orvieto"**, in XIV Congresso Nazionale IGIC, l'Aquila 2016.
- L. Festa, A. Iaccarino Idelson, C. Serino, F. Vischetti **"Il Mitra tauroctono di Tarquinia: intervento di restauro e riassetto con uso di tecnologie 3D"**, in XII Congresso Nazionale IGIC, Torino 2015.
- A. Iaccarino Idelson, **"I Beni Culturali sotto attacco"**, in Kermes, anno 17 n. 96, pag.29. 2015.
- A. Iaccarino Idelson, **"Il tensionamento elastico a scorrimento perimetrale, la scelta del valore di tensione e problematiche specifiche"**, in "Tensionamento e telai dei dipinti su tela tra tradizione e innovazione" Piazzola sul Brenta, (PD) 2015.
- A. Iaccarino Idelson, C. Serino **"L'intervento strutturale"**, in Lungo la via degli Abruzzi, un restauro per Pescocostanzo, Massimo Stanzone e Giambattista Gamba nella chiesa di Gesù e Maria. Et Graphiae editrice, Foligno 2014.
- A. Iaccarino Idelson, G. Agostinelli **"Riflessioni sul trasporto dei dipinti su tela. Analisi di un caso disattico"**, in XII Congresso Nazionale IGIC, Milano 2014.
- B. Ferriani, C. Serino, A. Iaccarino Idelson, **"Il restauro del "Pilastro" di Lucio Fontana presso l'Hotel Alpi a Bolzano"**, in XII Congresso Nazionale IGIC, Milano 2014.
- M. Aguiar, N. Broers, O. Verheyden, A. Iaccarino Idelson, P. Roma A. Cudell, **"Promoting conservation culture through exchange in training on traditional and contemporary lining methods"**, CeROArt [Online], HS | 2014, Online since 01 October 2014, connection on 28 October 2017. URL : <http://ceroart.revues.org/4405>
- A. Iaccarino Idelson, C. Serino, **"Restauro strutturale del dipinto"** in: M. B. De Ruggeri, M. Cardinali, G. S. Ghia, A. Iaccarino Idelson, C. Serino, **"Carlo Saraceni e la tela di S. Carlo Borromeo in S. Lorenzo in Lucina. Analisi e recupero di un testo pittorico"**. Kermes, n. 91 2014.
- L. Sozzani, A. Iaccarino Idelson, C. Serino and L. Vos, **"Practical Applications of a Constant Tension Elastic-Stretching System"**, in AIC Paintings Specialty Group Postprints 26. 41st Annual Meeting of the American Institute for Conservation of Historic and Artistic Works Indianapolis, Indiana May 29-June 1, 2013
- C. Serino, A. Iaccarino Idelson, **"The Restoration and Conservation of the Baroque Mechanism on the Altar of St. Ignatius in the Church of Gesù in Rome"**, in AIC Paintings Specialty Group Postprints 26. 41st Annual Meeting of the American Institute

- M. P. Soriano Sancho, J. L. Regidor Ros, M. A. Zalbidea Muñoz, A. Iaccarino Idelson, "**Aplicación práctica de un estrato de intervención químico adhesivo a pinturas murales arrancadas y trasladadas a nuevo soporte**", in "Innovaciones Científicas en Adhesion", 2013 Editorial Universitat Politecnica de Valencia.
- L. Arbace, E. Sonnino, M. Callieri, M. Dellepiane, M. Fabbri, A. Iaccarino Idelson, R. Scopigno "**Innovative uses of 3D digital technologies to assist the restoration of a fragmented terracotta statue**"
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<http://dx.doi.org/10.1016/j.culher.2012.06.008>
- A. Iaccarino Idelson, C. Serino "**Le grandi tele nel soffitto della Galeria Dorada di Gandia (Spagna). Smontaggio e ricollocazione, restauro e rifunzionalizzazione elastica dei telai originali**", in Atti del Congresso "Prima, durante... invece del restauro" CESMAR7 Parma, novembre 2012.
- A. Iaccarino Idelson, "**Riflessioni sul rapporto tra conservazione e scienza**", in Atti del Congresso "Sharing Conservation Decisions, Terra: patrimoni etnografici" Musei Vaticani, ottobre 2012.
- M. Pezzuti, S. Sarmati, V. Riccardi, C. Tomasi, C. Serino, A. Iaccarino Idelson, "**Il rosone della facciata della chiesa di S. Silvestro a l'Aquila; analisi post terremoto dell'intervento di restauro e dell'adeguamento antisismico**", in Atti del decimo Congresso Nazionale dell'IIC-IG, Roma, 2012.
- C. Serino, A. Iaccarino Idelson, "**Il nuovo supporto della piroga cerimoniale "Ivukapi" dei Musei Vaticani**", in Atti del Convegno Sharing Conservation, Pluralità di approcci alla conservazione e al restauro dei manufatti polimerici. Musei Vaticani 2012.
- A. Iaccarino Idelson, C. Serino, "**L'intervento di conservazione strutturale**", in "La sfida di Davide e Golia. Un capolavoro di Tiziano restaurato", Marcianum Press, Venezia 2012.
- A. Iaccarino Idelson, "**Aspetti strutturali della conservazione dei dipinti su tela**", in "Restauri d'arte. Opere dell'Abruzzo recuperate dopo il sisma", a cura di L. Arbace e L. Baratin. Gabbiano Editore, Ancona, 2012.
- A. Iaccarino Idelson, C. Serino "**Restauro e rifunzionalizzazione elastica dei telai originali**", in "Restauri d'arte. Opere dell'Abruzzo recuperate dopo il sisma", a cura di L. Arbace e L. Baratin. Gabbiano Editore, Ancona, 2012.
- A. Iaccarino Idelson, C. Serino, "**L'intervento strutturale**", in "I Pascoli di primavera di Giovanni Segantini. Tecnica e restauro", a cura di P. Borghese e A. Iaccarino Idelson, Kermes, n. 84, 2012.
- A. Iaccarino Idelson, "**Reflections on the relation between conservation and science**", *CeROArt* 7, 2011, mis en ligne le 02 décembre 2011, URL : <http://ceroart.revues.org/2239> consulté le 25 janvier 2012.
- A. Iaccarino Idelson, C. Serino, "**Tensionamento elastico del dipinto e considerazioni sulla struttura. Rifunzionalizzazione e restauro della cornice**". In Lo stendardo di S. Giovanni Battista. Lo studio, il restauro, la riscoperta. A cura di A.M. Marccone. Città di Castello, novembre 2011.

- A. Iaccarino Idelson, C. Serino, **“La realizzazione dei supporti in carbonio per le volte crollate della basilica superiore di Assisi”**. In: Atti del nono Congresso Nazionale dell’IIC-IG 2011, Cosenza 2011.
- A. Iaccarino Idelson, C. Serino **“Progettazione e realizzazione della struttura di supporto per i frammenti della scultura”**, in L. Arbace, E. Sonnino: *“La madonna di Pietranico. Storia, restauro e ricostruzione di un’opera in terracotta”*. Edizioni Zip Pescara 2011.
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- A. Iaccarino Idelson, C. Serino, **“Tensionamento elastico del dipinto e considerazioni sulla struttura. Rifunzionalizzazione e restauro della cornice”**. In Lo stendardo di S. Giovanni Battista. Lo studio, il restauro, la riscoperta. A cura di A.M. Marcone. Città di Castello, novembre 2011.
- J.L. Regidor Ros, P. Soriano Sancho, M.A. Zalbidea Muñoz, A. Iaccarino Idelson, P. Roig Picazo, **“Puesta en práctica de soluciones propuestas para las pinturas arrancadas de Palomino en la Iglesia de los Santos Juanes de Valencia”**. In XVIII Congreso Internacional Conservacion y restauracion de Bienes Culturales 9-11 noviembre 2011, Granada.
- A. Iaccarino Idelson, C. Serino, **“Lo smontaggio dei dipinti e la progettazione dell’intervento”**. In Atti del Congresso internazionale de restauracion de pinturas sobre lienzo de gran formato, Valencia, 26-28 ottobre 2010, Universitat Politècnica de València, 2010.
- A. Paolucci, A. Nesselrath, N. Mapelli, U. Santamaria, F. Morresi, S. Pandozy, B. Cavallucci, S. Cici, F. Cuozzo, C. Rivière, C. Serino, A. Iaccarino Idelson, **“Il restauro della piroga melanesiana “Ivukapi” dei Musei Vaticani”**, in Atti dell’VIII Congresso Nazionale dell’IIC-IG, Venezia, 2010.
- C. Serino, A. Iaccarino Idelson, I. Gironés Sarriò, **“La rifunzionalizzazione elastica dei telai e la ricollocazione dei dipinti nella Galeria Dorada”**. In: *“Atti del Congresso internacional de restauracion de pinturas sobre lienzo de gran formato”*, Valencia, 26-28 ottobre 2010, Universitat Politècnica de València, 2010.
- M. Ciatti, L. Conti, S. Conti, A. Iaccarino Idelson, L. Martini, D. Rossi, C. Serino, L. Sostegni, **“Ancora un restauro “impossibile”: la Madonna del Rosario del Sodoma”**. In OPD Restauro n. 21, 2009.
- A. Iaccarino Idelson, **« About the choice of tension for canvas paintings »**, *CeROArt*, 4 2009, mis en ligne le 14 octobre 2009. URL : <http://ceroart.revues.org/index1269.html>. Consulté le 20 février 2010.
- A. Rava, A. Iaccarino Idelson, C. Serino, **“Il mosaico del Duomo di Acqui Terme conservato nel Museo Civico di Antichità di Torino di Palazzo Madama. Il restauro e l’allestimento con un metodo innovativo”** in AA. VV. atti del Primo Convegno Internazionale

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