

# About the authors

**Marta Aleixo** was born in 1995 in Lisbon, Portugal. She graduated in sciences of art and heritage and received her master's degree in the science of conservation, restoration, and production of contemporary art from the Faculty of Fine Arts of the University of Lisbon with her dissertation focused on chromatic reintegration in contemporary art. She is currently in her first PhD year in fine arts with the specialty of sciences of art and heritage at the same institution.

**Ana Bailão** is an assistant professor at the Faculty of Fine Arts of the University of Lisbon, Sciences of Art and Heritage Department. She is the coordinator of the science of conservation, restoration, and production of contemporary Art master's program of the same university. She has a PhD in Conservation of Cultural Heritage from the Portuguese Catholic University in collaboration with the Centro de Investigação em Ciência e Tecnologia das Artes (CITAR) and the Instituto del Patrimonio Cultural de España (IPCE). Her doctoral research was on criteria and methodologies that might help to enhance the quality of painting retouching. The projects are presented through publications, lectures, exhibitions, and presentations. She is the founder of the RECH Group (<http://rechgroup.pt/>), which provides a framework within which conservation specialists can meet and work at an interdisciplinary level regarding the retouching process.

**Ramunė Balandžiūnienė** is a restorer of molding and natural and artificial stone sculpture with the highest qualification category of lecturer of sculpture restoration at the Department of Restoration of the Vilnius Academy of Arts. She works at the restoration company MB Virmalda as a manager of the conservation department and as a restorer. She manages conservation and restoration works on many immovable objects of cultural heritage; prepares programs for research, conservation, and restoration of art works; and carries out regular research on polychromy and wall paintings.

**Rugilė Bružaitė** graduated with a bachelor's degree in heritage study in 2018 from the Kaunas University of Technology Faculty of Civil Engineering and Architecture. In 2020, she finished her master's degree at Vilnius Academy of Arts, The Restoration of Art and Interior Heritage program with a specialty in restoration of interior heritage. While studying, she conducted a comparative analysis of interior management methods of the Baroque sacral buildings in the Vilnius Catholic Church of Blessed Mary the Comforter and the Vilnius Evangelical Lutheran Church and was awarded the Jono Rimantas Glemža Prize. From 2019, she has worked in the Culture Heritage Centre Urbanised Locations Department. She participates in and organizes events for the dissemination of knowledge of immovable cultural heritage.

**Angela Caira** is a painting conservator in current private practice in the 3D documentation of artworks and conservation of easel paintings. She earned her bachelor's degree from the Universidad Complutense de Madrid and a specialization in painted surfaces from Göteborgs Universitetet. Her main focus in research is the consolidation of egg-white paint and its ageing properties.

**Aušrinė Dambrauskaitė** is a postgraduate of Vilnius Academy of Arts' Restoration Department with a specialization in polychrome wood sculpture. She is now a sculpture and painted objects conservation fellow at Stichting Restauratie Atelier Limburg (SRAL) in Maastricht, the Netherlands.

**Giedrė Filipavičienė** is an architect-restorer and a certified specialist in cultural heritage protection. Until 2021 Giedrė taught a course in urban heritage protection, scientific research and restoration of historic interiors at Vilnius Academy of Arts, supervised master's students, and reviewed graduation work. Giedrė started work in the field of architectural restoration in 1973 at the Institute of Monument Conservation, where she worked until 2002. Later, she worked at the Cultural Heritage division of Vilnius City Municipality Administration and the state company *Lietuvos paminklai*.

Most of her creative activity consists of the conservation and management plans of historical cities and projects for the restoration and adaptation of cultural heritage buildings. Her main projects include the Trakai Old Town regeneration plan, Vilnius Old Town protection regulations, the strategy for the preservation of Vilnius wooden architecture, the restoration project of Užutrakis Manor, and the Trakai Peninsular Castle restoration and actualization project.

**Eva Marija Fras.** In my early years I observed my father, who carried out conservation and restoration procedures on various kinds of artworks. He introduced me to the importance of conservation and restoration of cultural heritage and engaged me in my first project when I started to explore the field. I finished my high school education as a graphic designer and attended the entrance exam at the Academy of Fine Arts in Ljubljana for the department of conservation and restoration. For approximately the past ten years, I have been active in the field of conservation-restoration of sacral wooden heritage, mostly golden altars, pulpits, and wooden sculptures of the seventeenth century. I also engaged in different projects, including the conservation of Romanesque and Gothic wall paintings and restoration of an early modern brass altar, Baroque pulpits, and classicistic altars.

In the last few years, I redirected my field of study to mural paintings, where I explored the problem of complex salts and coating removal. For my master's assignment, I am working on the Gothic wall painting in Mala Ligojna, where a complete conservation-restoration procedure is being performed.

**Rūta Nazaraitytė** is a postgraduate of Vilnius Academy of Arts' Restoration Department with a specialization in easel painting restoration. During her bachelor studies, Rūta obtained the knowledge of conservation and restoration of nineteenth and twentieth-century easel paintings on canvas. In her master's studies, she shifted her focus towards easel panel paintings. Rūta received her professional training abroad in Vienna, Austria. First, she enrolled in an exchange semester at the University of Applied Arts Vienna in 2017 and later, in 2020, she had an internship at the Paintings Gallery of the largest art museum in Austria – the Kunsthistorisches Museum in Vienna. In summer 2021 Rūta practiced in the private easel painting and modern art conservation studio *Roeck Restaurierung* in Berlin, Germany. In addition to her profession-related tasks, Rūta coordinated the Student Ambassador Program of the Sustainability in Conservation organization at the Restoration Department of the Vilnius Academy of Arts. She also volunteers for the Sustainability in Conservation organization and has been its email coordinator since November 2020.

**Piotr Niemcewicz** is a graduate of the Faculty of Fine Arts at the Nicolaus Copernicus University in Toruń as well as a researcher and conservator of works of art specializing in stone sculpture and architectural details. He is the head of the Department of Conservation and Restoration of Architectural Elements and Details, Faculty of Fine Arts, Nicolaus Copernicus University. He deals with technological and conservation issues of architectural monuments, architectural details, stone sculpture, tombstones, and artistic craftsmanship. The results of his research have been published in specialist magazines in Poland and abroad.

**Agata Ogińska** is a researcher and teacher at Nicolaus Copernicus University in Toruń as well as an art conservator-restorer with a specialization in architecture and sculpture. She conducts classes in the methodology of conservation of metal monuments with emphasis on the recognition, characteristics, and reaction to the corrosive factors of metals and their alloys. She also runs a workshop for the conservation of metal monuments (including archaeological monuments and artistic craftsmanship). She focuses her scientific research on metallic decorative coatings on metal and stone, especially gilding, as well as methods of their conservation and restoration.

**Ana Vega Ramiro** did her bachelor's degree in conservation and restoration of cultural objects at Universidad Complutense de Madrid, and she specialized with an MS in the conservation of paintings at the University of Gothenburg, where she researched for her master's thesis the cleaning of water-gilded frames using hydrogels. She currently works at Nina Olivier's conservation studio in Stockholm.

**Rasa Saltonaitė** graduated from the Vilnius Academy of Arts with a BA degree in architecture in 2013. The most memorable parts of the four years were the lectures on visual expression and the drawing up of the final thesis. After her studies, Rasa went to Bulgaria to volunteer in various youth theater groups. In 2017, after four years of experience in various fields of architecture, she enrolled in the postgraduate program to study architectural restoration at the Vilnius Academy of Arts. Her experience gained here has strengthened her analytical skills. After graduation in 2019, she joined the private company MB Virmalda as an architect.

**Anastasiya Serdyukova** was born in Kyiv, Ukraine. Before becoming an art conservator, she studied fine art at the Florence Academy of Art. In 2019, Anastasiya earned her bachelor's degree in conservation from the Art Academy in Kyiv. In 2021, she completed a master's degree at the University of Gothenburg with research on cleaning materials that could work on water-sensitive surfaces.

**Milda Tičkaitė** is a postgraduate of Vilnius Academy of Arts' Restoration Department with a specialisation in easel painting restoration. She obtained her bachelor's degree in restoration of easel paintings at Vilnius Academy of Arts. In 2018, she participated in the Young Ambassadors program at the Homo Faber event in Venice. In 2019, Ms. Tičkaitė had an internship at *Open Care servizi per l'arte* restoration centre in Milan, Italy. Between 2018 and 2021, Ms. Tičkaitė had an internship with the Textile Restoration Department of Pranas Gudynas Restoration Centre in Vilnius, Lithuania. Among her publications is the article *Iškoduoti Varnelį*” about Lithuanian art collector Kazys Varnelis and the short entry *Viešos „Psichės vestuvės”* on conservation of seventeenth-century tapestry in *Lietuvos muziejai*, 2020'3.

**Erika Vilkinytė** graduated in 2020 with a bachelor's degree in sculpture restoration. Since 2017, she has been working as an assistant restorer at MB Virmalda and has gained experience in conservation and restoration of exterior and interior molded decorations made of stucco and plaster, as well as in sgraffito technique. She was certified in 2020 as a restorer of molding and natural and artificial stone sculpture in the third qualification category. From 2020 to 2022, she studied for a master's degree in sculpture restoration at the Vilnius Academy of Arts. Since 2022 she is working at the Lithuanian Museum of Art, Pranas Gudynas Conservation Centre as conservator of polychrome wooden sculpture.

**Raimonda Žukauskaitė** graduated from the Conservation and Restoration of Works of Art program at Kaunas College of Arts in 2017. Since 2017, she has been certified as a restorer of artistic furniture of the third qualification category. Since 2018, she has been working as a restorer at the Lithuanian Museum of Folk Life. Since 2020 she has been studying sculpture restoration at the Vilnius Academy of Arts.