

Authors

Francesca Del Torre Scheuch

Studied art history at the Ca' Foscari University, Venice. Researcher at the Museo Civico Treviso and the Prints and Drawings Cabinet of the Biblioteca Correr, Venice. Curatorial Assistant at the Museo Archeologico Provinciale in Torcello (Venice). Research assistant to the management of the Istituto di Storia dell'Arte, Fondazione Giorgio Cini, Venice. From 2003, researcher for exhibition projects at the Picture Gallery, Kunsthistorisches Museum; member of a research project on paintings by the Bassano family in the Picture Gallery of the Kunsthistorisches Museum. From 2011, curator for Italian painting before 1600, Picture Gallery, Kunsthistorisches Museum.

Elfriede Haslauer

Studied Egyptology and classical archaeology in Vienna. Participated in Austrian excavations at Tell el-Daba and Asasif/Upper Egypt, 1968–1976. From 1971 to 1976, appointed assistant at the University of Vienna, Institute for Egyptology excavation in Egypt. From 1976, research staff member in the Egyptian and Near Eastern Collection of the Kunsthistorisches Museum, and its director from 2004 to 2006.

Ina Hoheisel

Studied conservation at the University of Applied Sciences, Erfurt, 2003–2008, with a thesis project at the Collection of Historic Musical Instruments, Kunsthistorisches Museum, advised by Alfons Huber. Remote study of *Protection of European Cultural Heritage* at the European University Viadrina in Frankfurt/Oder from 2009 to 2011, culminating in an M.A. Since 2009, conservator at the Collection of Historic Musical Instruments; likewise from 2019, adjunct lecturer in the main artistic subjects (*Zentrales Künstlerisches Fach, ZKF*) at the Academy of Fine Arts Vienna.

Ingrid Hopfner

Studied from 1985 to 1990 in the master class for restoration and conservation at the Academy of Fine Arts Vienna under Prof. Helmut Kortan and Prof. Gerald Kaspar. Employed since 1990 in the Paintings Conservation department of the Picture Gallery, Kunsthistorisches Museum Vienna with a focus on the conservation of panel paintings. From 1991 to 1994, adjunct lecturer at the Academy of Fine Arts Vienna; from 2005 to 2007, thesis advisor at the University of Applied Arts Vienna. 2011–2017, participation in the Bruegel Project of the Kunsthistorisches Museum, *The panels by Pieter Bruegel the Elder at the Kunsthistorisches Museum, Vienna: Technical Study and Survey of their Structural Condition*, supported by the Getty Foundation in the context of the *Panel Paintings Initiative*.

Alfons Huber

Completed studies at the Academy of Fine Arts Vienna (1981) followed by work in private practice; from 1983 to 2019, conservator in the Collection of Historic Musical Instruments, Kunsthistorisches Museum. Habilitation (qualification as lecturer) at the Academy of Fine Arts, 1996. Numerous publications on the conservation–restoration of musical instruments, organology, and questions of preventive conservation and climate stabilization in museums. Reconstruction of historical string keyboard instruments. Dissertation (*Museum Ecosystem / Ökosystem Museum*) at the Academy of Fine Arts Vienna in 2012.

Christiane Jordan

Studied art conservation from 1999 to 2005 at the Academy of Fine Arts Vienna and Queen's University, Canada. Thesis in 2005 in the conservation of ethnographic objects. Conservator of organic objects at the Weltmuseum Wien since 2005; from 2020, project coordination for construction and installation projects in the KHM-Museumsverband. From 2009, adjunct lecturer at the Academy of Fine Arts Vienna.

Richard Miklin

Studied German literature and history at the University of Vienna. Lecturer in German literature at the Nihon University, Tokyo, from 1988 to 1990; thereafter freelance author in Vienna. Since the 1990s also associate in the conservation practice of Silvia Miklin-Kniefacz. In this context, research on provenance, history, and art historical aspects of conservation objects, including the *Vieux-laque* room and the two Chinese cabinets in Schönbrunn Palace.

Silvia Miklin-Kniefacz

Studied objects conservation (specializing in metal objects) at the University of Applied Arts Vienna, in the master class of Prof. Hubert Dietrich, followed by postgraduate lectureship for the master class (1982–1988). Study of the technique and conservation of *urushi* lacquer and *kintsugi* from 1988 to 1990 at the TNRICP (Tokyo National Research Institute for Cultural Properties, with Nakasato Toshikatsu), Japan. Conservator in private practice since 1990.

Sabine Stanek

Completed studies in technical chemistry at the Vienna University of Technology in 2001 with a thesis in the field of archaeometry; thereafter lecturer at the Institute for Natural Sciences and Technology in Art at the Academy of Fine Arts Vienna. Employed as a conservation scientist in the Conservation Science Department, Kunsthistorisches Museum, from 2002; specialization in investigations addressing questions relating to paintings, materials, production techniques, and preventive conservation.