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Indistinguishable Likeness: the impact of the original artwork and its 3D-printed twin on the discipline of art history, conservation, and museum practice

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INDISTINGUISHABLE LIKENESS

THE IMPACT OF THE ORIGINAL ARTWORK AND ITS 3D-
PRINTED TWIN ON THE DISCIPLINE OF ART HISTORY,
CONSERVATION, AND MUSEUM PRACTICE

L.N.M. TISSEN

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Cover: 3D grayscale depth maps / 3D prints of details of case studies central to this dissertation:

Johannes Vermeer, *Girl with a Pearl Earring*, 1665, Mauritshuis. Scanned by HIROX Europe, 2018, 2022.

Carolus Fabritius, *The Goldfinch*, 1654, Mauritshuis. Scanned by Willemijn Elkhuizen, 2017.

The Master of the Lamentation of Christ in Lindau, *The Crucifixion of Christ with Mary and John*, ca. 1425, Museum Catharijneconvent. Scanned by Factum Foundation, 2022.

Theo van Doesburg, *Portrait of Pétro*, 1922, Museum de Lakenhal. Scanned by Factum Foundation, 2023.

Theo van Doesburg, *Counter-Composition VII*, 1924, Museum de Lakenhal. Scanned by Factum Foundation, 2023.

August "Puis" Weijkamp, *Weijkamp Flowers* (after a painting by Arnoldus Bloemers), 2011.

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HISTORY, CONSERVATION, AND MUSEUM PRACTICE

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