



CONSERVATION COURSE OFFERINGS

FALL 2020

FOUNDATIONS II -OR- TECHNICAL STUDIES OF WORKS OF ART

The following course fulfills the **Foundations II** requirement for art history students.

TECHNOLOGY & STRUCTURE OF WORKS OF ART III: TIME-BASED MEDIA

FINH-GA.2045.001 [#22901]

(Lecture, 4 points)

Instructor: Christine Frohnert (Coordinator) and guest speakers

Online Wednesday 3:00 PM – 5:30 PM

Optional remote lab visits Friday 10:00 AM – 12:00 PM

This course will introduce the technology and media that constitute various categories of time-based media (TBM) art, in both theory and practice. A historical overview of the development of TBM art will provide an introduction to the conservation challenges associated with media categories such as film, slide, video, light, sound, kinetic, interactive installations, as well as born-digital, software-based, and internet art. The issues related to the acquisition, examination, documentation, exhibition, installation and the conservation of TBM will be discussed through case studies. Conservation concerns will be identified in the context of media and equipment obsolescence, to illustrate the consequences of rapid technical changes in components used by artists in the creation of these works. Emphasis will be put on the decision-making processes based on ethical standards in this new and quickly evolving discipline. The main resources and research projects addressing TBM art preservation will provide the conceptual framework for future professionals entering this highly collaborative field.

The course will follow a lecture format supplemented by optional lab visits. The individual classes will be taught by leading scholars, practitioners, conservators, curators, archivists, computer scientists, artists, and engineers from within the greater New York City area and coordinated by Christine Frohnert, consultant and conservator in TBM art, and TBM Program Coordinator. Students from various backgrounds, including art-history, art conservation, engineering, art management, digital humanities and computer science are welcome.

*The course is open to graduate students in art history, archaeology, conservation, art management, and museum studies or related fields. This course may be taken in fulfillment of the Foundations II requirement for art historians. Enrollment is limited to 20 students; permission of the instructor must be received before registering for this course. **Interested students should email their CV to Kevin Martin at km88@nyu.edu to schedule an interview.***



CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY I

FINH-GA.2101.001 [#22900]

(Lecture, 3 points)

Chris McGlinchey

Blended (Online and In-Person) Monday 2:00 PM – 5:00 PM

Zoom and Conservation Center Room 3F

The course extends over two terms and is related to Technology and Structure of Works of Art I and II. Emphasis during this term is on problems related to the study and conservation of organic materials found in art and archaeology from ancient to contemporary periods. The preparation, manufacture, and identification of the materials used in the construction and conservation of works of art are studied, as are mechanisms of degradation and the physicochemical aspects of conservation treatments.

Enrollment is limited to conservation students and other qualified students with the permission of the faculty of the Conservation Center. This course is required for first-year conservation students.

TECHNOLOGY & STRUCTURE OF WORKS OF ART I: ORGANIC MATERIALS

FINH-GA.2103.001 [#3666]

(Lecture, 3 points)

Coordinator: Michele Marincola, with Conservation Center faculty and consultants

Blended (Online and In-Person) Tuesday & Thursday 10:00 AM – 12:00 PM (*occasionally 10:00 AM – 1:00 PM*)

Duke House Loeb Room

The course introduces first-year conservation students to organic materials and the methods used to produce works of art, archaeological and ethnographic objects, and other historical artifacts, as well as to aspects of their deterioration and treatment histories. Emphasis is placed on the accurate identification of materials and description of techniques, the identification and evaluation of subsequent alterations, and an understanding of treatment history. As much as is practical and possible, students learn by looking at and examining objects directly. Each student is required to give three oral or written reports per semester on objects in the study collection and at The Metropolitan Museum of Art. In addition, grading will be based on a final exam. Classes may be a combination of lecture and laboratory. In order to accommodate field trips or laboratory exercises, some sessions may last longer than two hours and are arranged by the instructor with the class at the beginning of the term.

Enrollment is limited to conservation students and other qualified students with the permission of the faculty of the Conservation Center. This course is required for first-year conservation students.



INSTRUMENTAL ANALYSIS I

FINH-GA.2105.001 [#3688]

(Lecture, 3 points)

Marco Leona

Blended (Online and In-Person) Monday 10:00 AM – 12:00 PM

Zoom and Conservation Room 3F

The course is a continuation of Instrumental Analysis I and provides a fundamental background for the understanding of the increasing number of analytical methods that find application in the field of conservation. The course focuses on methods of instrumental analysis used for the study of organic materials. Lectures on the specific techniques are accompanied by hands-on demonstrations and laboratory exercises aimed toward developing student capability for independent use.

Enrollment is limited to conservation students and to other qualified students with the permission of the faculty of the Conservation Center. This course is required for second-year conservation students.

TECHNOLOGY & STRUCTURE OF WORKS OF ART III: TIME-BASED MEDIA

FINH-GA.2109.001 [#3873] (For conservation program students only)

(Lecture, 3 points)

Instructor: Christine Frohnert (Coordinator) and guest speakers

Online Wednesday 3:00 PM – 5:30 PM

Optional remote lab visits Friday 10:00 AM – 12:00 PM

This course will introduce the technology and media that constitute various categories of time-based media (TBM) art, in both theory and practice. A historical overview of the development of TBM art will provide an introduction to the conservation challenges associated with media categories such as film, slide, video, light, sound, kinetic, interactive installations, as well as born-digital, software-based, and internet art. The issues related to the acquisition, examination, documentation, exhibition, installation and the conservation of TBM will be discussed through case studies. Conservation concerns will be identified in the context of media and equipment obsolescence, to illustrate the consequences of rapid technical changes in components used by artists in the creation of these works. Emphasis will be put on the decision-making processes based on ethical standards in this new and quickly evolving discipline. The main resources and research projects addressing TBM art preservation will provide the conceptual framework for future professionals entering this highly collaborative field.

The course will follow a lecture format supplemented by optional lab visits. The individual classes will be taught by leading scholars, practitioners, conservators, curators, archivists, computer scientists, artists, and engineers from within the greater New York City area and coordinated by Christine Frohnert, consultant and conservator in TBM art, and TBM Program Coordinator. Students from various backgrounds, including art-history, art conservation, engineering, art



management, digital humanities and computer science are welcome.

Enrollment is limited to conservation students and to other qualified students with the permission of the faculty of the Conservation Center. This course (FINH-GA.2109.001) is required for conservation students in the TBM curriculum.

ADVANCED PAINTINGS CONSERVATION COURSES

EASEL PAINTINGS I: THE KRESS CLASS TECHNICAL EXAMINATION

FINH-GA.2201.001 [#3148]

(Studio, 3 points)

Dianne Modestini and Shan Kuang

In-Person Hours to be arranged

Conservation Center Room 6F

In the course of the semester, each student completes the consolidation, cleaning, filling, retouching, and varnishing of an Old Master painting drawn from Samuel H. Kress Collections in museums and universities across the United States. Examination, documentation of condition, and comparative study of other works by the same artist and school accompany the treatment. The student must provide a full report, including photographic records, other examination findings, and analytical results as indicated. The making of cross sections and their analysis is incorporated into the course in addition to imaging with X-ray radiography and Infrared Reflectography. Approaches to cleaning, compensation, and issues in connoisseurship relating to the particular painting are emphasized.

Students must have satisfactorily completed Technology and Structure of Works of Art I. Priority is given to students intending to specialize in paintings conservation, and enrollment is limited to advanced students in conservation. Students must have the permission of the instructor before registering for this course.

EASEL PAINTINGS III: STRUCTURAL TREATMENT OF PAINTINGS ON CANVAS

FINH-GA.2201.002 [#3787]

(Studio, 3 points)

Kristin Patterson

Blended (Online and In-Person) Tuesday 12:00 PM – 4:00 PM

Conservation Center Room 6M

This course addresses various approaches to the conservation problems encountered with paintings on fabric and focuses primarily on treatments for the support itself, although consolidation of the preparation and paint layers, presented in Easel Paintings II, will be readdressed. The topics include methods for flattening distortions and buckling, tear repair,



making inserts, strip lining and other types of edge reinforcement, the application of protective facing, stretching a lining canvas, removal and remounting of paintings on their stretchers or strainers, alternatives to relining.

Students must have satisfactorily completed Technology and Structure of Works of Art I. Priority is given to students intending to specialize in paintings conservation, and enrollment is limited. Students must have the permission of the instructor before registering for this course.

ADVANCED OBJECTS CONSERVATION COURSES

INTRODUCTION TO OBJECTS CONSERVATION

FINH-GA.2210.001 [#3788]

(Studio, 3 points)

Leslie Gat

Blended (Online and In-Person) Thursday 2:00 PM – 5:00 PM
Conservation Center Rooms 5R & 5F

This course provides students with an introduction to the skills necessary for the examination and treatment of three-dimensional works of art. Through laboratory assignments, students will acquire experience with many of the fundamental skills of the field, including cleaning, reversal of restorations, adhesion, consolidation, assembly of artifacts, and compensation for loss. The examination of a variety of objects and written documentation will be used to acquire the visual and written skills needed to assess, discuss, and document condition and treatment problems. The importance of conservation ethics and aesthetics in formulating treatment protocols will be discussed. In addition to object stabilization and treatment, environmental concerns, storage mounts, and packing strategies will be addressed.

Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration.

PRACTICAL PROBLEMS OF PRESERVATION: CONSERVATION OF ORGANIC DECORATIVE OBJECTS

FINH-GA.2210.002 [#3789]

(Studio, 3 points)

Michele Marincola

Blended (Online and In-Person) Wednesday 2:00 PM – 6:00 PM
Conservation Center Rooms 5F & 5R

The course is designed to provide students with an introduction to the technology and conservation of decorative objects created from organic materials, with an emphasis on ivory, bone, horn, tortoiseshell, and hair. Each student will be assigned two to three objects for



examination and/or treatment. The relevant chemistry, methods of identification, material history and facture of these related materials, as well as their appropriate conservation, are reviewed. Themes of the course include the challenges of treating composite objects made from environmentally sensitive materials; the original appearance and function of the objects; and how changes in their condition coupled with our aesthetic perceptions influence their conservation. Artifacts in New York collections comparable to those being treated are examined by the class where possible.

Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration.

THE CONSERVATION TREATMENT OF DECORATIVE & FINE ART INORGANIC OBJECTS

FINH-GA.2210.003 [#4149]

(Studio, 3 points)

Lisa Bruno and Jakki Godfrey

Blended (Online and In-Person) Friday 10:00 AM – 12:00 PM

Conservation Center Rooms 5F & 5R

This course is designed to provide students with an introduction to the conservation of decorative and fine art objects created from inorganic materials. Emphasis is placed on the development of visual, written and critical thinking skills used in assessing and documenting condition and treatment problems. Each student examines a variety of objects, learning proper documentation and examination techniques, and then carries out treatment of those objects. The object materials may include ceramics, stone, glass and metals. In addition to object stabilization and treatment, environmental concerns, storage mounts and packing strategies, as well as appropriate ethics and standards for decorative and fine art objects are discussed. Where possible, objects in New York collections are examined.

Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration.



ADVANCED PAPER CONSERVATION COURSES

THE CONSERVATION TREATMENT OF PRINTS & DRAWINGS I

FINH-GA.2240.001 [#3445]

(Studio, 3 points)

Margaret Holben Ellis

Blended (Online and In-Person) Friday 10:00 AM – 1:00 PM
Conservation Center Rooms 6R & 6MB

The materials and techniques of works of art on paper are reviewed with attention given to those characteristics, which are vulnerable to inappropriate conservation treatments. Basic conservation treatments are introduced—surface cleaning, washing, drying, tear repair, and flattening, with emphasis on examination and documentation. Each student is expected to complete several partial exercises and at least one full conservation treatment, including all testing, research, treatment, and documentation.

Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration.

MAJOR TOPICS IN RARE BOOK CONSERVATION

FINH-GA 2240.002 [#3790]

(Studio, 3 points)

Alexis Hagadorn

Blended (Online and In-Person) Friday 3:00 PM – 5:00 PM
CC Room 6MB

Through review of relevant literature and selected treatment projects, the student will become familiar with common approaches, strategies, and ethical considerations regarding conservation treatment of rare books. With the goal of contextualizing paper treatments when applied to bound formats, guided readings will consider and treatments may include washing, sizing, mending, guarding, sewing the textblock and binding. Weekly discussion sessions will augment time for treatment in a research library's conservation lab.

Enrollment is limited to advanced students in conservation following the library and archive track with the permission of the instructor required before registration. Students must have satisfactorily completed History of Book Structures Practicum and The Conservation Treatment of Prints & Drawings I.



THE CONSERVATION OF PHOTOGRAPHS

FINH-GA 2240.003 [#4150]

(Studio, 3 points)

Nora Kennedy and Katherine Sanderson

Blended (Online and In-Person) Tuesday 10:00 AM – 1:00 PM

Conservation Center Room 6R

This treatment course is designed for both students with no background in the conservation of photographs and those at a more advanced level. The course combines a brief overview of the technical history of photography with the treatment of photographs. Lectures focus on two or three major photographic processes, their technology, manufacture, deterioration characteristics, and their place in the history of the medium. Basic treatment techniques are discussed, demonstrated, and implemented. The course includes lecture, demonstrations, and laboratory work. Requirements include readings, the completion of a number of conservation treatments, and the production of a portfolio.

Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration.

INDIVIDUALIZED INSTRUCTION COURSES

INDIVIDUALIZED INSTRUCTION: TREATMENT OF DETERIORATED WORKS OF ART I

FINH-GA.2280.001 [#3443]

(Studio, 3 points)

Conservation Center faculty and consultants

Hours to be arranged

The student is assigned specific deteriorated objects related to a field of special interest. The student examines and records their condition and then recommends and performs courses of treatment. A review is made of published records of treatment of related works. Written reports of treatment together with supporting illustrative materials are submitted.

Enrollment is limited to advanced students in conservation. A written project proposal must be approved by the Chair and supervising conservator.

INDIVIDUALIZED INSTRUCTION: EXAMINATION & ANALYSIS I

FINH-GA.2282.001 [#3444]

(Studio, 3 points)

Conservation Center faculty and consultants

Hours to be arranged



NYU

**THE INSTITUTE
OF FINE ARTS**

This course involves the instrumental and scientific analysis of materials of a specific nature. Emphasis is placed on research to develop new methods of examining, preserving, and restoring works of art exhibiting particular types of structural failure. The results lead to a publishable paper.

Enrollment is limited to advanced students in conservation. A written project proposal must be approved by the Chair and supervising conservator/conservation scientist.