

CONSERVATION COURSE OFFERINGS FALL 2024

MAINTENANCE OF MATRICULATION

MAINT-GA.4747.001 [#22478]

For fourth-year conservation students while on their capstone placement.

FOUNDATIONS II / TECHNICAL STUDIES OF WORKS OF ART

The following courses fulfill the **Foundations II** requirement for art history students. These count towards conservation electives for conservation students.

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

FINH-GA.2045.001 [#18176]

(Lecture, 4 points) Instructor: Christine Frohnert (Coordinator) and guest speakers Wednesday 3:00 PM – 5:30 PM Optional lab visits Friday 10:00 AM – 12:00 PM Duke House Lecture Hall

This course will introduce the technology and media that constitute various categories of timebased 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 borndigital, 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. Students from various backgrounds, including art history, art conservation, engineering, art management, digital



humanities, and computer science are all welcome.

The course is open to graduate students in art history, archaeology, conservation, art management, museum studies, or related fields. This course may be taken in fulfillment of the Foundations II requirement for art historians. This course is a requirement for conservation students enrolled in the TBM curriculum. Enrollment is limited to **15** students; permission of the instructor must be received before registering for this course. **Interested students should email their CV and statement of interest to Christine Frohnert at**

Christine.Frohnert@nyu.edu.

ARTISTS' PIGMENTS: CASE STUDIES IN TECHNICAL ART HISTORY

FINH-GA.2545.001 [#18201] (Colloquium, 4 points) Instructor: Lisa Barro Friday 10:00 AM – 12:00 PM Conservation Center Seminar Room, Rooms 4R & 5R

This colloquium examines technical art history through the lens of a selection of artists' pigments. Case studies bridging cultures and time periods will include: Ancient Greek and Roman polychromy; Japanese paintings and woodblock prints; indigenous art from Australia; Persian and Indian paintings on paper; Ancient Egyptian objects; Renaissance paintings; Pictorialist photographs; Post-impressionist works; contemporary inkjet photography and more. Understanding the material composition and technical study of pigments, including diagnostic imaging, is a goal and will be practiced throughout the course. The concepts of conservation and the aging of materials will also be discussed. Readings will reflect the interdisciplinary approach and will include art historical texts, studies in cultural history, investigations in conservation, archeological research, explorations in the meaning of color, and technical studies. We will look closely at artworks in area museums and study collection objects; examine primary source materials; and make reconstructions through hands-on preparation and use of a selection of pigments. How pigments and technical analysis in general are presented in museum exhibitions and catalogues will also be considered.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to **12** students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Students must have the permission of the instructor before registering for this course. **Interested students should email their CV and statement of interest to Lisa Barro at** <u>Lisa.Barro @nyu.edu</u>.



ALTERATION & DETERIORATION OF WORKS OF ART: PHOTOGRAPHIC

MATERIALS

FINH-GA.3045.001 [#21624] (Seminar, 4 points) **Instructor: Katherine Sanderson** Friday 12:30 PM – 2:30 PM Conservation Center Seminar Room, Room 6R, and The Metropolitan Museum of Art

This course provides an introduction to the history, fabrication and technical developments of the major photographic processes of the nineteenth and twentieth centuries. The causes and prevention of deterioration mechanisms in the various imaging systems are examined. Emphasis is placed on process identification. The problems of handling, storing, and exhibiting photographic collections are discussed. Conservation options for the treatment of photographs are considered, ranging from minimal intervention options to full treatments.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to **8** students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Students must have the permission of the instructor before registering for this course. **Interested students should email their CV and statement of interest to Katherine Sanderson at Katherine.Sanderson @metmuseum.org.**

CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY I

FINH-GA.2101.001 [#18178] (Lecture, 3 points) Sarah Noll Thursday 1:00 PM – 4:00 PM Conservation Center Seminar Room

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 [#18179]

(Lecture, 3 points) **Coordinator: Jean Dommermuth, with Conservation Center faculty and consultants** Tuesday & Thursday 10:00 AM – 12:00 PM (*occasionally 9:00 AM – 12:00 PM*) Conservation Center Seminar Room and various locations

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 [#18180] (Lecture, 3 points) Sarah Noll Tuesday 2:00 PM – 5:00 PM Conservation Center Seminar Room & Room 3F

The course provides an introduction to instrumental methods of examination and analysis that find frequent use in the field of conservation. As many of these methods invoke the use of x-rays, a significant part of the course is devoted to an understanding of their properties and applications. Methods of x-ray analysis, including radiography, diffraction, and spectrometry, are reviewed and accompanied by hands-on demonstrations and laboratory exercises aimed toward developing student capability for independent use. Equipment housed in both the Conservation Center and The Metropolitan Museum of Art is utilized and made available to the students. Proficiency is gained through analytical projects, homework assignments, and classroom discussion. *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.*



PREVENTIVE CONSERVATION

FINH-GA.2108.001 [#18181] (Lecture, 3 points) Lisa Conte Steven Weintraub Monday 3:00 PM – 5:30 PM CC Seminar Room and Room 3F

The course introduces students to all relevant issues of the museum environment: temperature and relative humidity, gaseous and particulate pollutants, light, and biological attack. The essential role of these parameters in the process of deterioration of cultural property is investigated. Guidelines for the proper storage, display, and transport of art objects are reviewed. Practical exercises include environmental monitoring of various sites and the evaluation of preventive conservation strategies. Cost-benefit analysis and risk assessment, emergency preparedness, and disaster response are exercised on selected case studies. Grading is based on an assigned laboratory experiment, a written report and an oral presentation. Students are also requested to participate in a practical exercise on show case refurbishment. *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 second-year conservation students.*

ADVANCED PAINTINGS CONSERVATION COURSES

EASEL PAINTINGS I: THE KRESS CLASS TECHNICAL EXAMINATION

FINH-GA.2201.001 [#18182]

(Studio, 3 points) **Matthew Hayes** Thursday 10:00 AM – 12:00 PM, 1:00 PM – 5:00 PM 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.

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 [#18183] (Studio, 3 points) Kristin Patterson Monday 10:00 AM – 1:00 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.

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.

ADVANCED OBJECTS CONSERVATION COURSES

INTRODUCTION TO OBJECTS CONSERVATION

FINH-GA.2210.001 [#18184] (Studio, 3 points)

Leslie Gat Wednesday 9:00 AM – 12:00 PM Art Conservation Group

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.

SURFACE & STRUCTURE: CONSERVATION OF STONE IN A MUSEUM CONTEXT

FINH-GA.2210.002 [#18185] (Studio, 3 points) Carolyn Riccardelli Anna Serotta Wednesday 1:00 PM – 4:00 PM Conservation Center Room 5F

Stone objects in a museum context present specific challenges related to treatment, preventive care, handling and display. This course will explore issues related to the surface and structure of stone sculpture through a combination of lectures, practical exercises and treatment-oriented projects. Topics covered will include: examination and documentation methods most relevant to stone objects; identification and management of stone deterioration; choosing surface cleaning techniques appropriate to stone chemistry and condition; the methods and materials of structural repair, including drilling, pinning and bonding; and mounting and support options for treatment and exhibition. Proper handling techniques, basic rigging concepts and other preventive care activities will be covered.

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

THE CONSERVATION OF PUBLIC ART IN OUTDOOR ENVIRONMENTS

FINH-GA.2210.003 [#18186] (Studio, 3 points) Rosa Lowinger Tuesday 10:00 AM – 1:00 PM CC Room 5F

This course aims to address the basic principles, approaches, and treatment strategies required to care for twentieth-century public art. These collections often comprise a wide range of materials and media, including sculpture, murals, mosaics, tile architectural features, and, increasingly, time-based media components. Most are owned by public entities, such as museums, municipalities, and universities; and many are in outdoor environments, a fact that results in a significant environmental burden on artworks, which then leads to treatments that are often more invasive than normal. While the course will include traditional works such as bronzes and marbles, the primary focus will be on modern and contemporary pieces, beginning with the



earliest works commissioned in the 1960s and continuing with the explosion of new materials that currently comprises such works. The course will unpack the processes by which works are commissioned, fabricated, and installed, and what a conservator must look for in defining their long-term care. Because most collections consist of 20+ artworks, we will learn how to assign value in designing a maintenance program, when to involve fabricators and other specialists in conservation, how to conduct conservation surveys, the most commonly occurring issues, the basic materials and tools of the work, and how to perform basic treatments. Students will be assigned readings in public art design and conservation, practice treatment protocols, complete one or two condition assessments of public artworks, and perform one pre-construction conservation review for designed works that have not yet been built.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to **8** students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Students must have the permission of the instructor before registering for this course. **Interested students should email their CV and statement of interest to Rosa Lowinger at** <u>rosalowinger@gmail.com</u>.

ADVANCED PAPER CONSERVATION COURSES

THE CONSERVATION TREATMENT OF PRINTS & DRAWINGS I

FINH-GA.2240.001 [#18236] (Studio, 3 points)

Harriet Stratis Thursday 1:00 PM– 4:00 PM Conservation Center Room 6R

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.

CONSERVATION IN CONTEXT: CONSERVING 19TH- & 20TH- CENTURY MATERIALS IN ACADEMIC RESEARCH LIBRARIES

FINH-GA.2240.002 [#18237] (Studio, 3 points)



Laura McCann Lindsey Tyne Monday 10:00 AM – 12:00 PM Barbara Goldsmith Preservation and Conservation Department, Elmer Holmes Bobst Library

Conservation is critical to the success of different functions in academic research libraries. Students will be introduced, through lectures, observations, and readings, to the role of conservation in accessioning, archival processing, cataloging, exhibiting, loaning, and digitizing workflows. The growing demand for conservation to support teaching and research activities will also be discussed.

Preventive conservation activities specific to research libraries with large archival holdings addressed in the course include iterative housing methodologies. In addition to lectures and readings on preventive conservation in research libraries, students will participate in inspections of recently acquired archival materials and consultation with archivists.

Students refine their planning, documentation, and book and paper treatment skills focusing on 19th and 20th-century materials. The treatment of brittle paper is a special topic covered in the course. Batch conservation skill development is emphasized to meet the needs of archival and digitization workflows. In the Barbara Goldsmith Conservation Laboratory, students will survey, document, treat, and house NYU Libraries materials. Objects to be treated may include scrapbooks, archival documents, ledger books, newspapers, sets of publisher's bindings, pamphlets from NYU Libraries Special Collection as well as bound items from the circulating and reference collections.

Enrollment is limited to advanced students in conservation following the library and archive track with the permission of the instructor required before registration.

APPLIED CONSERVATION SCIENCE COURSES

SCIENTIFIC METHODS FOR OBJECT-BASED INQUIRY

FINH-GA.2260.001 [#18188] (Studio, 3 points) Abed Haddad Tuesday 4:00 PM – 7:00 PM Conservation Center Lecture Hall and MoMA

This advanced seminar explores applying scientific techniques to the technical study of art objects. Through a blend of lectures, discussions, presentations, and hands-on laboratory exercises, students will delve into the scientific analysis of materials to investigate their creation, composition, treatment methods, and preservation strategies. The focus will be on techniques available at the Conservation Center, such as X-ray Fluorescence Spectrometry, Energy



Dispersive Spectroscopy, various Fourier Transform Infrared Spectroscopy modalities, Multi-band Imaging, and microscopy. Students will develop proficiency in using these scientific methods and interpreting data to complement ongoing projects and treatments or to conduct technical studies on objects from the Conservation Center Study Collection. They will create a prospectus and condition report that integrates the need for scientific analysis, draft a final report modeled after scientific publications, and deliver a final oral presentation. The course also emphasizes reading and interpreting scientific publications through student presentations. While students will receive close guidance and support in the laboratory, they are expected to conduct analyses and research independently and be prepared to discuss their findings with the instructor and their peers. Some sessions may take place off-site at the David Booth Conservation Center at the Museum of Modern Art and other locations, which may require adjustments to the meeting times. *Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration. This course fulfills the advanced science requirement for conservation studies.*

ADVANCED TIME-BASED MEDIA ART CONSERVATION COURSES

CONSERVATION DOCUMENTATION OF TIME-BASED MEDIA ARTWORKS: IDENTITY & AUTHENTICITY IN THEORY & PRACTICE

FINH-GA.2270.002 [#18189] (Studio, 3 points) Francesca Esmay Agathe Jarczyk Wednesday 10:00 AM – 12:00 PM CC Seminar Room and the Solomon R. Guggenheim Conservation Labs

Time-based media artworks are often preserved and maintained through repeated manifestations of display or enactment and this effort depends on evolving materials, technologies, individuals, and networks of knowledge. Such works of art may involve both material and conceptual variability over time, whereby the introduction of difference and change may be necessary to preserve these works and keep them exhibitable. The conservator plays an important role documenting the actions–by artists, fabricators, and/or other stakeholders–carried out over the course of a work's lifetime and this documentation aims to support its continued viability in an informed and equitable manner. Yet how does a conservator simultaneously respect an artwork's potential need to evolve while also maintaining its essential identity? Are these actions ever contradictory?

This course is aimed at providing a foundational knowledge of the key theoretical frameworks, concepts, and practical approaches employed in the documentation of time-based media and



contemporary art. Focusing on the themes of an artwork's identity and authenticity, weekly readings of literature on time-based media and contemporary art conservation will be critically interrogated alongside practical and hands-on work within the Solomon R. Guggenheim Museum's Time-Based Media Conservation lab.

Students will be given the opportunity to apply the concepts introduced in the readings to case studies and work within the conservation lab, in class presentations on artworks, and in their practical work conducted throughout the semester. Practical work will consist of research into and documentation of several artworks currently held in the Guggenheim's collection. Students will conduct archival research, artist and/or stakeholder interviews, and create artwork documentation for the purposes of conservation. In their own research diaries and in final papers, students will critically reflect on their experiences conducting artwork research, creating conservation documentation, and their role in constructing the knowledge around the identities of the artworks examined.

Enrollment is limited to advanced students in conservation following the time-based media track 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 [#18190] (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 [#18191] (Studio, 3 points) Conservation Center faculty and consultants Hours to be arranged



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.