CONSERVATION COURSE OFFERINGS
FALL 2022

FOUNDATIONS II / TECHNICAL STUDIES OF WORKS OF ART

The following courses fulfill the Foundations II requirement for art history students.

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

FINH-GA.2045.001 [#3286]
(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 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. 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, 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 and statement of interest to Christine Frohnert at Christine.Frohnert@nyu.edu.
CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY I

FINH-GA.2101.001 [#3285]
(Lecture, 3 points)
Dr. Giennis Rayermann
Monday 3:00 PM – 5:30 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 [#3021]
(Lecture, 3 points)
Coordinator: Jean Dommermuth, with Conservation Center faculty and consultants
Tuesday & Thursday 10:00 AM – 12:00 PM (occasionally 10:00 AM – 1:00 PM)
Conservation Center Seminar 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 [#3031]
(Lecture, 3 points)
Dr. Glennis Rayermann
Tuesday 2:00 PM – 4:00 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 [#24839]
(Lecture, 3 points)
Lisa Conte
Steven Weintraub
Monday 3:00 PM – 5:30 PM
CC Lecture Hall 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.

TECHNOLOGY & STRUCTURE OF WORKS OF ART III: TIME-BASED MEDIA
FINH-GA.2109.001 [#3124] (For conservation TBM program students only)
(Lecture, 3 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 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. 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 [#2596]
(Studio, 3 points)
Matthew Hayes
Dianne Modestini
Thursday 10:00 AM – 1:00 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.

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 [#3078]
(Studio, 3 points)
Kristin Patterson
Wednesday 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.

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 [#3079]
(Studio, 3 points)
Leslie Gat
Wednesday 2:00 PM – 5:00 PM
Conservation Center Room 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.

THE CONSERVATION TREATMENT OF DECORATIVE & FINE ART
INORGANIC OBJECTS

FINH-GA.2210.002 [3080]
(Studio, 3 points)
Lisa Bruno
Jakki Godfrey
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 [2851]
(Studio, 3 points)
Lisa Conte  
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 [#3081]**  
(Studio, 3 points)  
Laura McCann  
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

RESEARCH & COMMUNICATION IN CONSERVATION & SCIENCE

FINH-GA.2260.001 [#3192]
(Studio, 3 points)
Bertrand Lavedrine
Wednesday 2:00 PM – 4:00 PM
Conservation Center Seminar Rooms

This course will cover scientific topics related to conservation and material science relevant for conservators. Topics to be covered include the evaluation of thermal, photochemical or mechanical changes of materials, as well as photographic processes and preservation of images on various supports. Searching for relevant literature and reviewing advanced science papers will be an integral part of the required assignments. The class will also explore the use of videos for communicating aspects of conservation science by establishing a scenario, composing a captivating story for a defined target audience, and producing a short video that integrates laboratory experiments and animations. Particular attention will be paid to the organization of the content and the scientific rigor, the clarity of the explanation and demonstrations, the quality of the shots and editing, and the originality of the approach. The goal is to learn how to translate academic communications to a broader audience, and to use a language and a format that touches and captivates the audience. The students will gain the ability to acquire, consolidate, and reformulate specific scientific topics, and will refine this ability to communicate information to various audiences.

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.

INDIVIDUALIZED INSTRUCTION COURSES

INDIVIDUALIZED INSTRUCTION: TREATMENT OF DETERIORATED WORKS OF ART I

FINH-GA.2280.001 [#2849]
(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 [#2850]**
(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.*