



## CONSERVATION COURSE OFFERINGS

### SPRING 2025

#### DIRECTED RESEARCH TOWARDS THE MA THESIS

**FINH-GA.3547.001 [#22914]**

(4 points)

For third-year conservation students writing their MA Thesis.

#### MAINTENANCE & MATRICULATION

**MAINT-GA.4747.001 [#22957]**

For fourth-year conservation students completing their final-year Capstone Project.

#### FOUNDATIONS II -OR- TECHNICAL STUDIES OF WORKS OF ART

The following course fulfills the **Foundations II** requirement for art history students. This counts towards conservation electives for conservation students.

#### ISSUES IN CONSERVATION: HISTORICAL & ETHICAL CONSIDERATIONS IN THE DEVELOPMENT OF A DISCIPLINE

**FINH-GA.2045.001 [#21991]**

(Lecture, 4 points)

**Michele Marincola**

Wednesday 12:30 PM – 2:30 PM

Duke House Lecture Hall

This course will examine the development of art conservation in both theory and practice from its earliest manifestations to the current decade. An historical overview of the field will serve as background for a more detailed exploration of core issues in preservation and restoration. How does conservation change the appearance—and by extension, the meaning—of a work of art? How have the theoretical underpinnings of the discipline evolved, and what role do they play in practice today? And how has conservation responded to the enormous social, historical and intellectual changes of the last 100 years? Topics to be discussed include the role of artist-restorers; the rise of a discipline; the impact of science and scientific inquiry; cleaning controversies and the lure of positivist thinking; making mistakes; historic preservation, the development of ethical standards and the persistence of ambiguity; decision-making in conservation;

conservation and the law; and the challenge of modern and contemporary art. Readings will range from theoretical treatises to case studies of treatments, but no pre-requisite of scientific knowledge is required. *The course is open to all art history, archaeology, and conservation students. This course may be taken in fulfillment of the Foundations II requirement for art historians.*

## CORE CONSERVATION COURSES

### MATERIAL SCIENCE OF ART & ARCHAEOLOGY II

#### **FINH-GA.2102.001 [#17720]**

(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 the chemistry and physics of inorganic materials found in art and archaeological objects 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. Each student is required to complete a laboratory assignment with a related report and an oral presentation.

*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 II: INORGANIC MATERIALS

#### **FINH-GA.2104.001 [#17721]**

(Lecture, 3 points)

**Coordinator: Kerith Koss Schrager 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 inorganic 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 reports per semester on objects in the study collection and at The Metropolitan Museum of Art. 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 II**

**FINH-GA.2106.001 [#17722]**

(Lecture, 3 points)

**Sarah Noll**

Tuesday 1:00 PM – 4:00 PM

Conservation Center Seminar Room & 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.*

## **IMAGING FOR CONSERVATORS: ESSENTIAL DOCUMENTATION SKILLS**

**FINH-GA.2110.001 [#17724]**

(Studio, 3 points)

**Adam Neese**

Wednesday 3:00 PM – 6:00 PM

Conservation Center Seminar Room & Room 3R

The course introduces skills in the photographic documentation, imaging, and technical examination of artworks. Students will learn imaging techniques using the visible light, ultraviolet, and infrared regions of the electromagnetic spectrum using digital cameras, software, and image processing. These imaging techniques can be used to document condition, reveal material characteristics, and assist in the treatment of objects. This course primarily covers studio-based imaging with controlled lighting; however, we will also understand and practice working with available light in the world, both natural and artificial.

Course topics include photographic documentation, multiband imaging, computational imaging, imaging hardware, imaging software, post-production and digital asset management. There will be brief mention of image calibration, 3D imaging, and more advanced imaging modalities. The class structure is a mixture of lectures, studio sessions, and occasional field trips. By the end of the course students will have a theoretical understanding and practical skills to create their own image-based documentation. Each week, students will build on the knowledge gained in the previous week with assignments and readings.

*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.*

## ADVANCED PAINTINGS CONSERVATION COURSES

### EASEL PAINTINGS I: THE KRESS CLASS TREATMENT

#### **FINH-GA.2201.001 [#17725]**

(Studio, 3 points)

**Matthew Hayes**

Thursday 10:00 AM – 1:00 PM

Conservation Center Room 6F

During 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.*

### EXAMINATION & CONSERVATION OF MODERN & CONTEMPORARY PAINTINGS

#### **FINH-GA.2201.002 [#17726]**

(Studio, 3 points)

**Suzanne Siano**

**Shauna Young Breatore**

Friday 10:00 AM – 1:00 PM

Modern Art Conservation Studio

The conservation of modern and contemporary paintings requires a set of skills and knowledge of materials that often differ from those learned in studying Old Master pictures. Students in this course will: learn how to examine 20<sup>th</sup>/21<sup>st</sup>-century paintings and to write condition reports and treatment proposals; recognize the problems that are common to this period; become familiar with the materials used to make these works and the range of options to consolidate, clean, fill and retouch them; understand the roles of the living artist in conservation and of the conservator in contemporary art; and learn about special problems such as color field paintings, oversized pictures, raw canvas works, de-varnishing and condition problems arising from inherent vice and frequent handling. The students will visit a museum conservation

lab specializing in modern art and one of the major auction houses prior to a sale. Students will be required to submit a condition and treatment report for an assigned artwork as well as a condition report for an artwork at auction. Students will be introduced to treatment techniques and will have the opportunity to carry out treatments on one or more artworks. The class is held in the studio of Modern Art Conservation located in Chelsea.

*Priority is given to those students intending to specialize in paintings conservation. Enrollment is limited; students must have the permission of the instructor before registering.*

## APPROACHES TO RETOUCHING: THEORY & PRACTICE

### **FINH-GA.2201.003 [#22860]**

(Studio, 3 points)

**Karen Thomas**

Monday 9:30 AM – 12:30 PM

Conservation Center Seminar Room and Room 6M

How and to what extent damage, loss, and alterations are visually reintegrated affects how an artwork is seen, evaluated, valued, and understood. A solid grounding in both the handcraft of restoration and the reasoning behind any chosen approach is crucially important. In this class, students will establish an empirically based understanding of retouching materials and how they can be used, through a range of practical exercises and tasks. Lectures, case studies, reading discussions, and writing assignments will guide students to develop a philosophical framework for decision-making about what — and how much — should and can be done to restore the appearance of an artwork. Topics will include color theory, pigments and their physical properties, retouching media both historic and current, approaches past and present, and common retouching issues. While this class will not allow for a full retouching treatment of an artwork, limited treatment of study collection objects will be included. This class is taught from the perspective of a paintings conservator, but the material covered is intended to be applicable to other specialties.

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

## ADVANCED OBJECTS CONSERVATION COURSES

### POLYCHROMY & MONOCHROMY: EXAMINATION & TREATMENT OF SCULPTURE

#### **FINH-GA.2210.001 [#17727]**

(Studio, 3 points)

**Michele Marincola**

Thursday 1:00 PM – 4:00 PM

Conservation Center Room 5F

The course introduces students to the examination, preservation, and treatment of painted sculpture in various media such as wood, terracotta, and plaster. Examination methods focus on materials identification, x-ray radiography, stratigraphic paint analysis, and cross-section analysis. Each student will be assigned at least one example from an area collection, and will complete an examination and treatment in the course of the semester. Students gain experience in treating deterioration problems commonly encountered in the substrate material and learn the central roles of ethics and aesthetics in determining the extent of treatment. Techniques taught in the course include methods for adhesion and consolidation of support and decorative layers, and compensation for different kinds of loss. The importance of condition assessments and proper documentation are stressed. Preventive conservation is also reviewed, including environmental risks and requirements for exhibition, storage, and shipping. *Enrollment is limited to four advanced students in conservation with the permission of the instructor required before registration.*

## ADVANCED PAPER CONSERVATION COURSES

### THE CONSERVATION TREATMENT OF PRINTS & DRAWINGS II

**FINH-GA.2240.001 [#17741]**

(Studio, 3 points)

**Lisa Conte**

Thursday 2:00 PM – 5:00 PM

Conservation Center Room 6R

Additional conservation treatments for prints and drawings are discussed with attention given to stain reduction techniques involving washing and the use of the suction table. Each student will be assigned two to three works of art on paper and is expected to complete all aspects of its treatment.

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

### INTRODUCTION TO THE CONSERVATION OF PHOTOGRAPHS

**FINH-GA.2240.002 [#17742]**

(Studio, 3 points)

**Katherine Sanderson**

Thursday 10:00 AM – 1:00 PM

The Metropolitan Museum of Art

This is a treatment course designed for students with no background in the conservation of photographs. 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 II

**FINH-GA.2281.001 [#17732]**

(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 II

**FINH-GA.2283.001 [#17743]**

(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.*