CONSERVATION COURSE OFFERINGS
SPRING 2023

DIRECTED RESEARCH TOWARDS THE MA THESIS

FINH-GA.3547.001 [#3031]
(4 points)

For third-year conservation students writing their MA Thesis.

MAINTENANCE & MATRICULATION

MAINT-GA.4747.001 [#2818]

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

FOUNDATIONS II - OR - TECHNICAL STUDIES OF WORKS OF ART

The following two (2) courses fulfill the Foundations II requirement for art history students.

ISSUES IN CONSERVATION: HISTORY, THEORY & CONTEMPORARY PRACTICE

FINH-GA.2045.001 [#3699]
(Lecture, 4 points)
Michele Marincola
Thursday 10:00 AM – 12:00 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 moment. 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 few years? Topics to be discussed include the roles of artist-restorer and architect-restorer in the rise of a discipline; the impact of science and scientific inquiry; cleaning controversies and the lure of positivist thinking; the development of ethical standards; decision-making in...
conservation; the challenges of modern and contemporary art; sustainability; and the expanding roles of the conservator.

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, and it fulfills the conservation requirement for art history and archaeology students. 

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. No interview is necessary.

INTERROGATING DAMAGE: ETHICAL & PRACTICAL CONSERVATION CONSIDERATIONS

FINH-GA.2545.001 [#3258]  
(Colloquium, 4 points)  
Lisa Conte  
Monday 3:00 PM – 5:00 PM  
Duke House Seminar Room  

From the recent deliberate toppling of an ancient sculpture in the Vatican Museums by a man who wanted to see the pope, to objects transformed by the violence in Ukraine, a myriad of events can cause change to cultural heritage. More prosaically, drawings may exhibit the stain of time, which, depending on the eyes of the beholder, can have contradictory meanings. Environmental factors, war, social and artistic interventions, and the inherent vice of artist materials can all radically (and synergistically) alter an object’s appearance. This course will consider how “damage”—whether it be a scar that is proof of injury, something that alters an object's status, or simply deterioration that may comport with an artist’s intentions—can serve as an archive of an object’s history, bearing evidence of its significance. The class will include lectures, discussions, and visits to museum collections in the New York City area to closely examine different types of objects and their condition to consider questions about conservation decision-making; the relationship between conservators, the objects in their care, and affiliated communities; and to raise awareness that some things are meant to change over time.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to 10 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 to Kevin Martin at km88@nyu.edu to schedule an interview. Interviews will be held November 8, 9, and 11.
CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY II

FINH-GA.2102.001 [#2816]
(Lecture, 3 points)
Dr. Glennis Rayermann
Tuesday 2:00 PM – 4:30 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 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 [#2817]
(Lecture, 3 points)
Coordinator: Kerith Koss Schrag 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 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 [#3023]
(Lecture, 3 points)
Dr. Glennis Rayermann
Monday 2:00 PM – 5:00 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.

ADVANCED PAINTINGS CONSERVATION COURSES

EASEL PAINTINGS I: THE KRESS CLASS TREATMENT

FINH-GA.2201.001 [#3256]
(Studio, 3 points)
Matthew Hayes
Diane Modestini
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 [#3307]
(Studio, 3 points)
Suzanne Siano
Shauna Young Breatore
Wednesday 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 20th/21st-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.

ADVANCED OBJECTS CONSERVATION COURSES

THE CONSERVATION TREATMENT OF GLASS & OTHER VITREOUS MATERIALS

FINH-GA.2210.001 (#3204)
(Studio, 3 points)
Rebecca Gridley
Monday 10:00 AM – 1:00 PM
Conservation Center Room 5F

This course will introduce students to treatment strategies, materials, and techniques employed in the conservation of glass and other vitreous materials. Focus will be placed on the conservation of vessel glass and glass objects, including archaeological and historic glass; other vitreous...
materials covered may include porcelain, enamels, stained glass, reverse-painted glass, mirrored glass, and glass beads. Weekly sessions will center on practical, hands-on treatment exercises, complemented with literature reviews, discussions, and guest lectures. Emphasis will be placed on the development of visual, written, and critical thinking skills used in assessing and documenting condition issues, as well as the creative problem-solving and hand skills required for treatment. Each student will examine several objects and carry out the treatment of one to three objects.

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 II

FINH-GA.2240.001 [#3205]
(Studio, 3 points)
Lisa Conte
Thursday 1:00 PM – 4:00 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.

APPLIED CONSERVATION BOOK BINDING STRUCTURES

FINH-GA.2240.002 (#3491)
(Studio, 3 points)
Maria Fredericks
Wednesday 4:00 PM – 7:00 PM
Conservation Center Room 6MB

This course is intended for students with a strong interest in the conservation of books and bindings, and will focus on the role of re-binding as a conservation treatment and a mechanism for preservation and access. Students will create a series of binding models that are based on historical forms, but which incorporate modifications designed to accommodate the vulnerabilities of fragile or deteriorated text blocks. The goal of the course is a deeper understanding of how to engineer a new conservation binding using the broad range of structural variations possible in features such as sewing, board attachment, board shaping, endleaf construction, and spine lining. Direct assessment of the models created in relation to damaged books and bindings,
combined with discussion of assigned readings, will examine the question of when and how to re-bind a historically significant text block in lieu of repairing or stabilizing an existing binding. The final project will allow the student to propose and execute one or more re-binding options tailored to the preservation needs of a book chosen for treatment.

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 the History of Bookbinding intersession workshop and the summer History of Book Structures Practicum.

ADVANCED TIME-BASED MEDIA ART CONSERVATION COURSES

THE CONSERVATION TREATMENT OF KINETIC SCULPTURE

FINH-GA.2270.001 [#3308]
(Studio, 3 points)
Reinhard Bek
Tuesday 2:00 PM – 5:00 PM
Bek + Frohnnert Studios

This treatment course focuses on the history and conservation of kinetic artworks from the 1960s to the present. The conceptual framework of the conservation of kinetic art will be introduced through foundational lectures. Students will become familiar with the challenges that are posed during conservation and exhibition of kinetic artworks as well as its ethical implications. Supplementing lectures on functional objects in the sacred space, as well as objects in the air and space realm, will provide the basis to open the discussion up to similarities and differences in the approach towards the conservation of functional objects. Additionally, students will be introduced to the basics of electric motors, electric light, mechanical movement, and sound, using the works in the lab as case studies.

Each student will be assigned an object for examination, research, and treatment. Group work can be facilitated for complex artworks. Each student will develop a preservation strategy for the artwork, followed by treatment. Special attention will be paid to the decision-making process, to the documentation of movement, light, and sound, and to the treatment report. Examination and treatment journals (‘lab notebooks’) are a required assignment of the class.

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 [#3178]
(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 [#3203]
(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.