



CONSERVATION COURSE OFFERINGS FALL 2023

MAINTENANCE OF MATRICULATION

MAINT-GA.4747.001 [#2475]

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 [#3063]

(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. This course is a requirement for conservation students enrolled in the TBM curriculum. 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 [#3062]

(Lecture, 3 points)

Dr. Glennis Rayermann

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 [#2863]

(Lecture, 3 points)

Coordinator: Michele Marincola, 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 [#2872]

(Lecture, 3 points)

Dr. Glennis Rayermann

Tuesday 2:00 PM – 4:30 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 [#3501]

(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 [#2468]

(Studio, 3 points)

Matthew Hayes

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.

ADVANCED OBJECTS CONSERVATION COURSES

INTRODUCTION TO OBJECTS CONSERVATION

FINH-GA.2210.001 [#2911]

(Studio, 3 points)

Leslie Gat

Wednesday 10:00 AM – 1:00 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.

TRANSFERABLE SKILLS IN THE TREATMENT OF OBJECTS AND SCULPTURE

FINH-GA.2210.004 [#23065]

(Studio, 3 points)

Pamela Hatchfield

Tuesday 10:00 AM – 1:00 PM

CC Room 5F

Treatment methodologies and techniques traditionally applied to one type of material may be adapted in unusual ways to other media and object types. Students will develop creative and critical thinking skills as we explore a variety of treatment materials and techniques, some new and non-traditional, and some used in non-traditional ways. They will be expected to examine, document, and treat a variety of object types, from ancient to contemporary, as they explore alternatives for the cleaning, consolidation, and stabilization of a range of material substrates and decorative systems. We will discuss readings from relevant literature, view examples of relevant treatments, and develop problem solving skills. Class will take place in the lab each week, with opportunities for occasional field trips and guest lecturers. Students will complete at least one substantive treatment during the semester.

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 [#2710]

(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.

THE TREATMENT OF BOUND MATERIALS IN THE RESEARCH LIBRARY & ARCHIVE

FINH-GA.2240.002 [#2913]

(Studio, 3 points)

Alexis Hagadorn

Friday 2:00 PM – 5:00 PM

Columbia University Libraries

Technical and aesthetic considerations of various methods in the conservation of bound works are considered within the context of the large collection setting. Treatment options, housing and storage are discussed in relation to examples from research library and archive collections, as well as examples treated in individual student projects. The interactions between the special collections book conservation laboratory, library public services, and the traditional library preservation activities of collection management and reformatting/digitization are given special emphasis. The student will carry out treatments of bound materials under the direction of Columbia University Library conservators. Treatments will be selected to enhance the student's expertise as necessary. By the end of the course, the student should have completed at least one complex book treatment, such as a leather reback or board reattachment, a full-leather binding, washing, guarding and re-sewing and re-binding a textblock. The student will also gain experience in a range of treatments applied to the artifact in general library collections, and collection-level stabilization treatments such as leather consolidation, simple board reattachment, and cloth case rebacks. Weekly discussions with the conservators will introduce the student to collection-wide re-housing, exhibition and imaging projects ongoing in the lab, as well as the conservator's role in protecting collection items through all phases of use and storage within the research library.

Enrollment is limited to advanced students in conservation following the library and archive track with the permission of the instructor required before registration. A written project proposal must be approved by both faculty and supervising conservator. Students must have satisfactorily completed History of Book Structures Practicum.



APPLIED CONSERVATION SCIENCE COURSES

MODERN & CONTEMPORARY COLORANTS: ADVANCED COURSE ON THE SCIENTIFIC ANALYSIS OF ORGANIC & INORGANIC PIGMENTS & DYES

FINH-GA.2260.001 [#3004]

(Studio, 3 points)

Dr. Abed Haddad

Tuesday 4:00 PM – 7:00 PM

The Conservation Center, Seminar Room and the MoMA Conservation Labs

This course will examine modern and contemporary pigments and dyes used globally in the making of paintings, works on paper, and painted sculpture, starting in the late 19th century, and continuing until today. This advanced course will combine lectures, dialogue, presentations, and laboratory exercises particular to the scientific analysis of colors through spectrographic analysis. Scientific analysis of colorants will be surveyed with special focus on spectrographic techniques, including X-Ray Fluorescence Spectrometry, Energy Dispersive Spectroscopy, different modalities of Fourier Transform Infrared Spectroscopy, Normal Raman and Surface Enhanced Raman Spectroscopies, Reflectance Spectrophotometry, and Microfade Testing. Lecture will touch on: the history, manufacture, and use of some pigment and dyes; theoretical aspects of some scientific techniques and their use in the analysis of colorants; and the reading and discussion of published case studies. The lecture aspect of the course will also emphasize the interpretation of scientific publications, and students will have to select and present case studies on the analysis of pigments and dyes that are relevant to their interests. A laboratory component will see students formulate and conduct a complete scientific study on a work of art, with and without sampling, for which a prospectus, a report, and an oral presentation will need to be delivered. The laboratory will focus on two-dimensional works in the study collection at the Conservation Center of the Institute of Fine Arts. Some classes may be held off-site at the David Booth Conservation Center at the Museum of Modern Art, and elsewhere, and will meet earlier than listed as a result. Students will also have close guidance and support in crafting an abstract, if they chose to do so, to submit as a poster or presentation for the 52nd Annual Meeting of The American Institute for Conservation in 2024.

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



THE CONSERVATION OF AUDIOVISUAL ART

FINH-GA.2270.001 [#3138]

(Studio, 3 points)

Peter Oleksik

Wednesday 4:00 PM – 7:00 PM

MoMA Conservation Labs

This course will educate time-based media art conservation students in the history, theory, and practice of the preservation and conservation of audiovisual art. The student will trace the technological and artistic evolution of sound and moving images as a medium looking at specific film, video, and audio formats and carriers. Particular attention will be paid to relevant historical developments in industry and their effect on artistic practice, display, and thought. The objective is to provide the student a foundation in the technological history and significant properties of audiovisual formats so that they are well equipped to work with diverse collections of time-based media art.

Complementing this grounding in the historical and technological evolution of each audiovisual medium, the student will apply this knowledge to assessment, treatment, and conservation decision-making in practical, hands-on settings. The student will learn how to inspect, assess, and play back most formats used in audiovisual artmaking practice. This will involve inspecting and projecting film material, working with audio and video reproducers, various analog and digital monitors, oscilloscopes, and related audiovisual hardware and software, among other activities. In the digital realm, the student will work with software tools to expose and document technical metadata, learn how to properly analyze digital audio and video playback, and perform treatments using a host of different tools and commands.

The student will then synthesize and hone these skills in order to apply them in a wider, institutional context. This will include conducting research; documenting provenance and exhibition history; performing analog to digital migration, both independently and with vendors; transcoding files for exhibition purposes; and analyzing display equipment of time-based artworks in collections.

By stepping through the history of audiovisual artworks, through a complement of lectures and hands-on activities, the student will be equipped to properly identify and address the needs of the specific time-based media formats that they may encounter in collections, allowing them to properly care for the collection as a whole.

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 [#2708]

(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 [#2709]

(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.