



CONSERVATION COURSE OFFERINGS FALL 2021

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 [#3585]

(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.***



CARING FOR MUSEUM COLLECTIONS: A COLLABORATIVE APPROACH

FINH-GA.2045.002 [#24237]

(Lecture, 4 points)

Instructor: Hannelore Roemich and Jessica Pace

Tuesday 1:00 PM – 3:00 PM

Duke House Lecture Hall

Caring for collections in museums, historic houses, library and archives, or private collections requires a team of professionals able to achieve the access and display desired by stakeholders, while also striving for maximum preservation of the collection. The responsibility for selecting exhibition aesthetics, types of illumination, and display cases; determining environmental controls and light levels; and arranging the logistics of installation and loans, are responsibilities shared by curators, registrars, engineers, architects, lighting designers, mount makers, conservators, and administrators. This course will introduce the core principles of preventive care of collections and prepare students to become competent partners for their long-term preservation. Lectures will include an overview on causes of damage to artworks and preservation challenges associated with a variety of materials, including precious metals, digital media, modern paintings, plastics, and works on paper. Preservation concerns related to environmental conditions, access and handling, and storage and display will be identified. A session on connoisseurship and illumination will highlight the visual experience of artworks viewed in different lighting conditions. Special emphasis will be placed on the decision-making processes based on best practices and the sometimes conflicting needs of stakeholders. Issues related to the examination, documentation, exhibition, loan, and the conservation of artworks will be discussed through case studies in class and during site visits. Two field trips to major local institutions will allow students to interact with key players who have broad experience in art preservation. Access to major resources addressing preservation management will provide valuable background knowledge for making informed decisions in a collaborative manner.

The grading will be based on written and oral reports of assigned readings, a case study of workflows for preventive care, an annotated bibliography for a selected topic, and a risk assessment of a collection.

*The course is open to students in art history, archaeology, 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 **30** students; no permission for registration is needed.*



CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY I

FINH-GA.2101.001 [#3584]

(Lecture, 3 points)

Chris McGlinchey

Tuesday 2:00 PM – 4:30 PM

Conservation Center Seminar Room & Room 3F

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 [#3086]

(Lecture, 3 points)

Coordinator: Michele Marincola, 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 [#3100]

(Lecture, 3 points)

Marco Leona

Monday 10:00 AM – 12:00 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.

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

FINH-GA.2109.001 [#3236] (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 [#2611]

(Studio, 3 points)

Dianne Modestini and Shan Kuang

Wednesday 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 [#3180]

(Studio, 3 points)

Leslie Gat

Thursday 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 ORGANIC & COMPOSITE

MATERIALS

FINH-GA.2210.002 [#3181]

(Studio, 3 points)

Samantha Alderson

Wednesday 4:30 PM – 7:30 PM

Conservation Center Room 5F

This course is designed to provide students with an introduction to the conservation of objects from archaeological or ethnographical context. These pose particular challenges both technical and ethical. They can be composed of a wide variety of materials, often organic but also inorganic, including traditional as well as trade and modern materials. The complexity of mixed materials will require critical thinking and discussion of the broader context of those composite objects. Each student will examine, document and carry out treatment on two or three objects. Emphasis will be placed on acquisition of the investigative, documentation, and treatment skills needed to approach conservation of composite and complex objects. Various ethical and practical issues raised in the conservation of objects from indigenous and world cultures will be presented and discussed.



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 [#2888]

(Studio, 3 points)

Margaret Holben Ellis

Tuesday 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 [#3182]

(Studio, 3 points)

Alexis Hagadorn

Friday 3:00 PM – 6:00 PM

CC Room 6MB

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. A presentation at the annual student conference or a professional organization is encouraged.

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 Book Structures Practicum.

ADVANCED TIME-BASED MEDIA ART CONSERVATION COURSES

EXHIBITION & INSTALLATION OF TIME-BASED MEDIA ART

FINH-GA 2270.002 [#21616]

(Studio, 3 points)

Kate Lewis

Wednesday 4:00 PM – 7:00 PM

MoMA Conservation Labs

Time-based media works are best understood as functional systems that must be installed for the artwork to be experienced. Components of these systems may include video files, media players, monitors, speakers, projectors, cable connections, furniture, sculptural or installation elements, carpets, wall colors, or other architectural features. The choice of components and their constellation is often loosely defined by the artist; for a majority of time-based media works, variability and change are inherent and artworks are frequently reconfigured in response to given exhibition spaces, curatorial concepts, or changing technological landscapes. This lack of fixity and the resulting necessity to interpret the artwork's "score" for every iteration makes time-based media works highly vulnerable to misinterpretation and poor display that compromises the artwork's integrity. This course will cover (1) the introduction and comparison of a variety of contemporary and legacy display devices and technologies and their impact on artworks, (2) the discussion of display scenarios that can be considered harmful to an artwork's integrity, and (3) the documentation of iterations and the decision-making process determining them.



The course is offered on alternate years and is required for second/third year TBM students at the Conservation Center.

APPLIED CONSERVATION SCIENCE COURSES

COLOR & PERCEPTION

FINH-GA.2260.001 [#3334]

(Studio, 3 points)

Steven Weintraub

Monday 10:00 AM – 12:00 PM

CC Lecture Hall

This course will examine the physical and perceptual properties of color. Topics focusing on physical properties of color will include: the chemistry and history of dyes and pigments in art and archaeology; quantitative methods for measuring the reflective properties of color; methods for evaluating the risk of light-induced damage to artifacts; and how scientific analysis of colorants contribute to our understanding of works of art.

Sessions on the perception of color will include: the visual processing of “color” information in the eye and the brain; techniques for improving the “visual experience” of art on exhibit at “conservation approved” levels of illumination; and strategies for establishing a Preservation-Based Lighting Plan.

The course covers key concepts that are essential for understanding the nature of color and the importance of color science in the study, preservation, and exhibition of art and historic artifacts.

Upon successful completion of this course, students will be able to:

- Understand the metrics used to assess the color of materials, based on surface reflectance;
- Apply and interpret techniques to determine the potential risk to light-sensitive materials from light exposure;
- Interpret scientific studies on how objects were created, and how they altered over time;
- Evaluate strategies for limiting damage to light-sensitive objects on exhibition.

The overall goal of this course is to understand, interpret, and utilize information gathered through a variety of analytical techniques, including the most complicated tools of all...the human eye and brain.

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 [#2886]

(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 [#2887]

(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.

CONSERVATION COURSE OFFERING

J TERM 2022

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

FINH-GA 2270.001 [#1382]

(Studio, 3 points)

Dr. Brian Castriota



Hours To Be Arranged
TBD

Time-based media artworks are often made present through repeated episodes of display or enactment that depend on evolving ecosystems or materials, technologies, individuals and networks of knowledge. Such works of art may involve not only a material variability but also a conceptual processualism, whereby the introduction of difference and change may be necessary to keep these works exhibitable, and in some cases to allow their creation to continue unfolding. The conservator plays an important role both in mediating these changes and in documenting the actions carried out over the course of a work's perpetuation in order to secure the possibility of its continuation in an informed and equitable manner. But how is an artwork's historicity maintained while respecting its potential or need to change and evolve? Are authenticity and identity innate qualities—revealed and preserved by the conservator—or judgements modulated by contexts and values? How is subjectivity accounted for in existing frameworks and practical approaches to conservation documentation? Who holds the power to define and preserve an artwork's identity and authenticity, and how is (or isn't) that power distributed?

This course is aimed at providing a foundational knowledge of the key theoretical frameworks, concepts, and practical approaches employed in the conservation of time-based media and contemporary art. Focusing on documentation and notions of artwork identity and authenticity, weekly readings of literature on time-based media and contemporary art conservation will be critically interrogated alongside supplementary readings from art history, anthropology, digital archives, performance studies, and philosophy. Students will be expected to apply the concepts introduced in the readings to case studies discussed in class, in class presentations on artworks of their own choosing, and in their practical work conducted throughout the semester. Practical work will consist of research into and documentation of several artworks currently held in museum collections. Students will be expected to 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 be expected to 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 TBM track with the permission of the instructor required before registration.