



CONSERVATION COURSE OFFERINGS SPRING 2024

DIRECTED RESEARCH TOWARDS THE MA THESIS

FINH-GA.3547.001 [#19077]

(4 points)

For third-year conservation students writing their MA Thesis.

MAINTENANCE & MATRICULATION

MAINT-GA.4747.001 [#22483]

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. These count towards conservation electives for conservation students.

THE RENAISSANCE IN PAINTING TECHNIQUE

FINH-GA.3045.001 [#19069]

(Seminar, 4 points)

Matthew Hayes

Wednesday 3:00 PM – 5:00 PM

Conservation Center Seminar Room

This course will consider painting in Renaissance Europe from the standpoint of technique: how were paintings made, and how does the study of that making offer a unique means of understanding these objects? Students will gain familiarity with common materials available to artists during the period and across different regions, while considering the relationship between facture and aesthetic experience and the changes these composite objects undergo with time. Other topics will include the role of drawing; the shift from tempera to oil painting; the global trade in artists' materials; and painting and polychromy beyond the easel. Students will study primary sources and the results of scientific analyses, gaining familiarity with the technical writing common in conservation literature. The format will blend formal teaching and discussion of readings with museum visits, practical paint production in the lab, and time



spent in the Conservation Center's paintings studio. In addition to shorter writing assignments, each student will deliver a presentation and produce a final paper.

The course is open to all art history, archaeology, and conservation students, fulfilling the Foundations II requirement for art historians; enrollment is limited to 15 students. Students must have the permission of the instructor before registering for this course. Interested students should email a brief statement of interest, including year of study and degree program, to Kevin Martin at km88@nyu.edu by October 31.

CONSERVING PRINTED MATTER

FINH-GA.2545.001 [#19045]

(Colloquium, 4 points)

Lisa Conte

Monday 12:30 PM – 2:30 PM

Duke House Seminar Room, CC Room 6R & 5R

Creating prints often involves a collaborative effort between printers and artists, where technical acumen meets creativity. Similarly, preserving print collections requires a working knowledge of a range of disciplines, including art history and conservation. The latter can be essential for answering technical questions about a print's condition and what information can be gleaned from a printing matrix or the documentation in a printer's archive. In this course, we will explore the materials and technology used to create prints—from the traditional to the experimental—as an essential part of developing expertise in the analysis, identification, and care of prints. During our discussions, we will cover the causes of damage to prints and the challenges of preserving their materials. Additionally, we will delve into the history of conservation, exploring the methods traditionally used to care for and repair prints as a part of art historical connoisseurship. Course materials will also cover topics related to collection care, such as storage and display concerns, environmental conditions, and access and handling. The class will consist of lectures, group discussions, and visits to museum collections in the New York City area. During these visits, various prints will be closely examined, including different impressions and their condition. The aim is to explore questions about conservation decision-making, as well as the physical evidence found in prints that can reveal information about the artist's intentions, the purpose of a work, and its authenticity. Students will also gain practical skills in different printmaking techniques through hands-on activities. As a requirement of the course, students will conduct a technical study of a print from an area museum collection that is illustrative of the collaboration between an artist and printer and produce a copy (albeit likely a simplified one) of another print.

*The course is open to all art history, archaeology, and conservation students, fulfilling the Foundations II requirement for art historians; enrollment is limited to 12 students. **No interview is necessary, seating is on a first-come, first-served basis.***

INTRODUCTION TO CONSERVATION IN MUSEUMS & LIBRARIES

FINH-GA.2545.002 [#23524]

(Colloquium, 4 points)

Sarah Barack

Jessica Walthew

Monday 10:00 AM – 12:00 PM

Cooper Hewitt National Design Museum & Var. Locations

Caring for collections (in museums, historic houses, libraries and archives, or private collections) requires a team of professionals. Conservators work with diverse colleagues including curators, registrars, engineers, architects, lighting designers and mount makers, among others, in caring for heritage objects across these contexts. Access and display decisions must weigh competing demands of immediate use versus longer term preservation. The course introduces issues in the history and theory of conservation, to make students familiar with (and conversant in) conservation's terms, techniques, approaches, and ethics.

Along with required course readings we will take advantage of our proximity to varied institutions in New York to investigate and discuss these issues in person with museum professionals in different contexts. In addition to the treatment of artworks, conservators also influence preventive conservation: policies and recommendations for storage, exhibition design, and loans that include illumination (type and level), display cases, mounts, and environmental controls.

Students will learn to look closely at objects and installations to understand conservation's role in the contemporary collecting institution. The focus of the class is on contemporary Western art conservation practice, and we will explore a range of different contexts in which conservation decisions are made including in museums and private practice studios, asking: how are decisions to intervene in an artwork's history made? What histories, theories, philosophies, and ethics inform conservation today?

This course fulfills the Foundations II requirement for M.A. and PhD students at the Institute of Fine Arts, and is restricted to those students requiring a conservation course for graduation in 2024. The course will be held entirely off-site, either at the Cooper Hewitt Smithsonian Design Museum, or in a conservation laboratory in a New York City museum or library. Permission of the Academic Office is required for registration.

CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY II

FINH-GA.2102.001 [#19033]

(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 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 [#19034]

(Lecture, 3 points)

Coordinator: Kerith Koss Schragger 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

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 [#19035]

(Lecture, 3 points)

Dr. Glennis Rayermann

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 [#21402]

(Studio, 3 points)

Jen Munch

Wednesday 9:00 AM – 12:00 PM

Conservation Center Room 3R

This course introduces skills in the photographic documentation and technical examination of artworks. Students will learn imaging techniques from the visible light, ultraviolet and infrared regions of the electromagnetic spectrum, using DSLRs and specialized cameras. Although this course primarily covers studio photography in controlled conditions, we will also discuss and practice imaging done in outdoor and uncontrolled conditions. Course topics include workflow, equipment, camera settings, recording metadata and image processing for 2D and 3D artworks imaged in the studio, plus iPhone/iPad photography. The class is a mixture of lectures, hands-on sessions and visits to photographic studios in New York City. This course enables students to create high-quality, meaningful and reproducible images independently. Each week, students will conduct work outside of class, including assigned readings and producing photographic images using the techniques taught in this class. Each student will also be responsible for one or more short, in-class verbal presentations.

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 [#19037]

(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.

ADVANCED OBJECTS CONSERVATION COURSES

APPLYING VALUES-BASED DECISION-MAKING IN OBJECTS CONSERVATION

FINH-GA.2210.001 [#19039]

(Studio, 3 points)

Michele Marincola

Monday 2:00 PM – 5:00 PM

Conservation Center Room 5F

Works of art and artifacts are assigned values—aesthetic, cultural, spiritual, personal narrative, political, monetary—that shift in significance according to context. And yet conservation decision-making has often been carried out as if its activities are neutral, fixed, and generally applicable as long as the modern tenets of conservation are followed. This course explores the values we attach to cultural heritage, how they are assessed, and how they impact our decisions in documentation, analysis, handling and display, and treatment. Each week students are assigned readings for discussion that investigate significance and values in different types of objects. In addition, each student receives a work of art or artifact for examination and conservation to apply values-based decision-making in the formulation and execution of a treatment.

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 [#19040]

(Studio, 3 points)

Samantha Alderson

Tuesday 5:00 PM – 8:00 PM

Conservation Center Room 5F

his 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.

CONSERVATION STRATEGIES FOR NATURAL SCIENCE COLLECTIONS

FINH-GA.2210.003 [#19041]

(Studio, 3 points)

Julia Sybalsky

Thursday 4:00 PM – 7:00 PM

Conservation Center Room 5F

This course will introduce students to a general overview of considerations and methods in the conservation of the diverse materials found in natural science collections. Students will complete 2-3 major independent projects in which they will be expected to complete all aspects of treatment, including examination, analysis, and documentation. Students will also complete 1-2 minor independent or group projects. Weekly sessions will include lecture(s) and hands-on components with regular in-class review of project progress and discussion of required readings. One or more field trips related to course material may also be scheduled. Topics covered will include mammalian and ornithological taxidermy; invertebrate collections; skins, hides and other animal materials; bone and osteological mounts; paleontological specimens; fluid collections; and geological materials. Each student will present a final talk (10-15 minutes) on their work throughout the course.

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 [#19080]

(Studio, 3 points)

Lisa Conte

Thursday 3:00 PM – 6:00 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.

APPLIED CONSERVATION BOOK BINDING STRUCTURES

FINH-GA.2240.002 [#19081]

(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 summer History of Book Structures Practicum.

ADVANCED TIME-BASED MEDIA ART CONSERVATION COURSES

EXHIBITION & INSTALLATION OF TIME-BASED MEDIA ART

FINH-GA 2270.001 [#19043]

(Studio, 3 points)

Kate Lewis

Lia Kramer

Wednesday 4:00 PM – 6:30 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.

INDIVIDUALIZED INSTRUCTION COURSES

INDIVIDUALIZED INSTRUCTION: TREATMENT OF DETERIORATED WORKS OF ART II

FINH-GA.2281.001 [#19044]

(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 [#19082]

(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.