



CONSERVATION COURSE OFFERINGS SPRING 2022

FOUNDATIONS II -OR- TECHNICAL STUDIES OF WORKS OF ART

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

THE CONSERVATION OF CULTURAL HERITAGE IN TIMES OF ARMED CONFLICT

FINH-GA.2340.001 [#3148]

(Seminar, 4 points)

Norbert S. Baer

Monday 4:00 PM – 6:00 PM [Occasional classes will run over for a maximum of 15 Minutes]

Office Hours 2:30 - 3:30 PM and by Appointment [nsb1@nyu.edu]

Location TBD

Armed conflict, in its extreme case, war, remains a fundamental aspect of human behavior. While the central focus of the colloquium will be the preservation of cultural property, both movable and immovable, the historical record and modern writings examining the theory of war, conventions regarding the prosecution of war will provide background and context for the discussion of case studies involving individual conflicts, cities and monuments. An essential model to be considered is that of preparation, response and recovery as demonstrated in societal engagement with natural and environmental disasters. When considering the post-war recovery effort, the role of reparations, rebuilding and restitution after recent conflicts will be evaluated in response to modern conservation theory.

*The course is open to all art history, archaeology, and conservation students, and is limited to eight participants. This course may be taken in fulfillment of the Foundations II requirement for art historians. Students must have the permission of the instructor before enrolling in the course. **Interested students should email their CV and expressions of interest to Dr. Baer at nsb1@nyu.edu to schedule an interview.***

LOOKING AT PAINTINGS: SEEING CHOICES & CHANGE

FINH-GA.2045.001 [#22469]

(Lecture, 4 points)

Jean Dommermuth

Hours To Be Arranged

Location TBD

What do you see when you look at a painting? That question could have several answers, the most literal of which is that you see the visual effects of the materials and technologies used to



create the work and of everything that has happened to it since it was created. This course considers how both of those factors contribute to the appearance of Western paintings from 1300 to today, with special focus on Italian painting from 1400 – 1600.

How are paintings created? What materials were available to artists at given moments? How could those materials be manipulated to achieve different effects? Why did artists make certain choices over others? How and why do paintings change in appearance over time? Which of those changes are considered “patina” and which “damage” – and why? What can (and should) conservators do to address those changes, and how do conservation treatments themselves affect the appearance of paintings? How do we know the answers to these questions? What scientific analytical techniques can be used to understand painting materials? What are the possibilities and limitations of those techniques? And what can we understand by simply really looking?

This lecture course will be held predominantly at the Institute of Fine Arts. Some classes may be held at the NYU-IFA Conservation Center. If possible, there may be some visits to museums and other collections. The final grade will be based on three elements: participation in class discussion, a short mid-term paper based on an assigned reading and a final paper involving the visual examination of a painting in a public collection.

*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. **Seating will be limited to 30 students with no interview necessary for registration.***

CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY II

FINH-GA.2102.001 [#2705]

(Lecture, 3 points)

Coordinators: Hannelore Roemich and Jens Stenger

Thursday 10:00 AM – 12:30 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 [#2706]

(Lecture, 3 points)

Coordinator: Kerith Koss Schragger 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 [#2934]

(Lecture, 3 points)

TBD

Monday 10:00 AM – 12:00 PM

Conservation Center Seminar Room

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.



PREVENTIVE CONSERVATION

FINH-GA.2108.001 [#3208]

(Lecture, 3 points)

Hannelore Roemich and Steve Weintraub

Monday 2:00 PM – 5:00 PM

Conservation Center 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.

INTRODUCTION TO IMAGE-BASED DOCUMENTATION FOR CONSERVATION

FINH-GA.2110.001 [#3755]

(Studio, 3 points)

Coordinators: Emily Frank and Jens Stenger

Tuesday 2:00 PM – 5:00 PM

Conservation Center Seminar Room and Room 3R

This course provides a foundation in the theory and practice of image-based documentation, focusing primarily on techniques which use DSLR cameras. Taught as a combination of lectures and hands-on sessions, weekly sessions will cover the following topics: documentation theory, standard visible light imaging, multiband imaging, reflectance transformation imaging, photogrammetry, micro-imaging, videography and data management. Deliverables will include a mixture of small technique-specific assignments and a broader outreach project.

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 [#3209]

(Studio, 3 points)

Dianne Modestini and Shan Kuang

Wednesday 10:00 AM – 12:00 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

POLYCHROMY & MONOCHROMY: EXAMINATION & TREATMENT OF SCULPTURE

FINH-GA.2210.001 [#3145]

(Studio, 3 points)

Michele Marincola

Hours To Be Arranged

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 advanced students in conservation with the permission of the instructor required before registration.

POLYMERS, FIBERS, YARNS, AND WEAVE STRUCTURES IN FABRICS

FINH-GA.2210.001 [#22470]

(Studio, 3 points)

Denyse Montegut

Hours To Be Arranged (possibly) Wednesday or Thursday 4:00 PM – 7:00 PM

Conservation Center Rooms 5F & 5R

This course investigates textile fibers by analyzing their polymer structure, how they are used in woven and non-woven structures, and how they deteriorate. Fabrics dating from antiquity to modern times will be considered. Natural, regenerated, and synthetic fibers are found in many types of objects such as mummy wrappings, Japanese paper, painting canvases, and 1970s ultra-suede dresses. The chemical and physical nature of individual fiber types will be studied at the polymer level with an understanding of the role their individual chemistry plays in specific deterioration pathways. Methods for fiber identification will be practiced with a strong focus on polarized light microscopy, with corroboration by chemical solubility. Weekly fiber unknowns will be assigned. A review of weave structures on fabric samples will allow students to practice condition report writing with proper descriptions employing accepted vocabulary. Using condition assessment and pre-testing (pH, color bleed, fiber ID) as a guide, the challenges of treating these fragile textiles (pros and cons) will be discussed, with some lab practice using textile conservation stitching techniques and standard wet-cleaning procedures. Each student will be assigned a fiber-based object (their choice of either a flat textile or constructed garment) for their special project. The final report on that object will contain images of the object, photomicrographs of fibers, compilation of the pre-testing, research into treatment case studies, comparable objects within museum collections, and a treatment proposal. Depending on the complexity of the selected object and the interest of the student, a treatment can be considered.

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 [#3146]

(Studio, 3 points)

Margaret Holben Ellis

Hours to be arranged

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.

SPECIAL TOPICS IN THE CONSERVATION & EXHIBITION OF RARE BOOKS & MANUSCRIPTS

FINH-GA.2240.002 [#3170]

(Studio, 3 points)

Maria Fredericks

Wednesday 4:00 PM – 7:00 PM

Conservation Center Room 6MB

Depending on the student's previous experience, a treatment project will be chosen to build on existing skills in the examination, documentation and repair of historic book structures, and/or the creation of a new conservation binding. The project may consist of in-depth treatment of one single object, or stabilization of a group of items that present related conservation problems. The challenges inherent in the exhibition and loan of bound materials will be addressed in the context of the active programs at the Morgan Library & Museum. Students will be instructed in the design and specification of exhibition supports for books, and in the criteria used to evaluate loan requests and facilities reports in relation to the vulnerabilities of bound materials. Students will submit written reports of treatment together with supporting illustrative materials. 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. A written project proposal must be approved by both faculty and supervising conservator. Students must have satisfactorily completed History of Book Structures Practicum.



ADVANCED TIME-BASED MEDIA ART CONSERVATION COURSES

THE CONSERVATION OF AUDIOVISUAL ART

FINH-GA.2260.001 [#3283]

(Studio, 3 points)

Peter Oleksik

Hours to be arranged

Location TBD

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.

This course will meet once a week for 3-4 hours at TBD and TBD (MoMA) partner institution and/ lab. Individual classes will be taught by an instructor, who will also supervise all class



assignments. Guest lectures and lab visits with experts in related fields, throughout the greater New York area, will factor greatly into the course.

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 II

FINH-GA.2281.001 [#3109]

(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 [#3144]

(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.