FALL 2018 CONSERVATION COURSE OFFERINGS
Faculty Research Leave/Sabbatical: Ellis

Important Dates for Fall 2018:

Tuesday, August 28th - Friday, August 31st
• Course interviews for Fall 2018 seminar/colloquium courses (dates and times will vary)

Tuesday, September 4th
• First day of Fall 2018 classes

Monday, September 17th
• Last day to ADD/DROP Fall 2018 courses

Monday, October 8th
• Fall Recess - No Classes

Monday, November 5th - Friday, November 9th
• Course interviews for Spring 2019 seminar/colloquium courses (dates and times will vary)

Wednesday, November 21st
• No Classes

Thursday, November 22nd - Sunday, November 25th
• Thanksgiving Holiday - NYU & IFA closed

Tuesday, December 11th
• Language Proficiency Exams (French, Italian, German)

Friday, December 14th
• Last day of Fall 2018 classes

Saturday, December 22nd - Tuesday, January 1st
• Winter Break - NYU and IFA Closed
FOUNDATIONS II -OR- TECHNICAL STUDIES OF WORKS OF ART

The following four (4) courses fulfill the Foundations II requirement for art history students.

TECHNOLOGY AND STRUCTURE OF WORKS OF ART III: TIME-BASED MEDIA
FINH-GA.2045.001 [#20509]
(Lecture, 4 points)
FINH-GA.2109.001 [#21255]
(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
CC Lecture Hall and various locations

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.

The course is open to all art history, archaeology, and conservation students, and is required for conservation students in the TBM curriculum. This course may be taken in fulfillment of the Foundations II requirement for art historians. Institute Art history MA and PhD students must register for FINH-GA.2045.001 for four points, conservation students must register for FINH-GA.2109.001 for three points.

Enrollment is limited to 20 students; permission of the instructor must be received before registering for this course. Interested students should email their CV to Kevin Martin at km88@nyu.edu to schedule an interview.
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. Institute Art history MA and PhD students must register for FINH-GA.2045.002 for four points. No interview is necessary for this course.
ON PAPER: ARTISTS’ METHODS AND MATERIALS IN CONTEXT
FINH-GA.3045.001 [#22761]
(Seminar, 4 points)
FINH-GA.2330.001 [#3438]
(Seminar, 3 points)
Instructor: Harriet K. Stratis
Tuesday 12:30 PM – 2:30 PM
CC Seminar Room

This course will investigate materiality in the context of art-historical study, with an emphasis placed on 19th- and 20th-century drawings and unique multiples. Thirty years ago technical art history was a burgeoning field of study among a small number of museum conservators, curators and scientists. Today curatorial/conservation partnerships are common and analytic methods to examine and characterize artworks are sophisticated and often nondestructive. The intersection of the three disciplines – art history, conservation and materials science – has made it possible to study art in a more holistic and objective manner by understanding the art-making materials, the methods of using them, and the conscious choices made by artists to achieve their aesthetic goals. Additionally, changes to works of art, whether the result of inherent instability, external environmental factors, or artist’s intent may be more readily identified and assessed.

Students will evaluate selected recent technical studies and other scholarship, primarily within the pages of exhibition catalogs and the galleries of museum exhibitions. Case studies will be presented to show how artists’ methods and materials inform the broader art-historical context. The course will address the meaningful integration of technical study into one’s own curatorial/art history practice. Additionally, students will examine works of art firsthand to see how various manipulations of different art-making materials influence their appearance. A presentation and paper on selected works by a specific artist or in a particular medium, for example, collage or pastel, will be required. Dialogue will be encouraged. Classes will take place at the IFA and within the study rooms and galleries of nearby museums.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to 12 students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Institute Art history MA and PhD students must register for FINH-GA.3045.001 for four points, and conservation students must register for FINH-GA.2350.001 for three points. Students must have the permission of the instructor before registering for this course. Interviews will take place at the Conservation Center on the afternoon of August 30 and all day August 31. Interested students should email their CV and some words about an prior experience with the subject and how the topic will influence their studies to Kevin Martin at km88@nyu.edu to schedule an interview.
CULTURAL HERITAGE IN TIMES OF ARMED CONFLICT
FINH-GA.2545.001 [#20508]
(Colloquium, 4 points)
FINH-GA.2360.001 [#21256]
(Colloquium, 3 points)
Dr. Norbert S. Baer
Tuesday 3:00 PM – 5:00 PM
CC Seminar Room

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; enrollment is limited to 10
students. This course may be taken in fulfillment of the Foundations II requirement for art historians.
Institute Art history MA and PhD students must register for FINH-GA.2545.001 for four points, and
conservation students must register for FINH-GA.2360.001 for three points. Students must have the
permission of the instructor before registering for this course. Interviews will take place at the
Conservation Center on August 28 and 30, from 2:00-4:00 pm, or by appointment. Interested
students should email their CV, field of specialization, and courses taken at the Institute including
instructors’ names directly to Professor Baer at nsb1@nyu.edu to schedule an interview.
CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY I
FINH-GA.2101.001 [#3091]
(Lecture, 3 points)
Hannelore Roemich
Thursday 3:00 PM – 5:30 PM
CC 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 I: ORGANIC MATERIALS
FINH-GA.2103.001 [#3090]
(Lecture and Laboratory, 3 points)
Conservation Center faculty and consultants
Coordinator: Michele Marincola
Tuesday & Thursday 10:00 AM – 12:00 PM (occasionally 10:00 AM – 1:00 PM)
CC Seminar Room and various locations

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.
TECHNOLOGY AND STRUCTURE OF WORKS OF ART III: TIME-BASED MEDIA
FINH-GA.2109.001 [#21255]
(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
CC Lecture Hall and various locations

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.

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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 and to other qualified students with the permission of the faculty of the Conservation Center. This course is required for conservation students in the TBM curriculum. Enrollment is limited to 20 students; permission of the instructor must be received before registering for this course.
INSTRUMENTAL ANALYSIS I
FINH-GA.2105.001 [#3127]
(Lecture and Laboratory, 3 points)
Marco Leona
Monday 10:00 AM – 12:00 PM
CC Seminar Room and the Metropolitan Museum of Art

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 TECHNICAL EXAMINATION
FINH-GA.2201.001 [#2439]
(Seminar & Laboratory, 3 points)
Dianne Modestini
Shan Kuang
Hours to be arranged
CC 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.
EASEL PAINTINGS III: STRUCTURAL TREATMENT OF PAINTINGS ON CANVAS
FINH-GA.2201.002 [#3434]
(Seminar & Laboratory, 3 points)
Kristin Patterson
Friday 9:30 AM – 1:30 PM
CC Room 6M

This course addresses various approaches to the conservation problems encountered with paintings on fabric and focuses primarily on treatments for the support itself, although consolidation of the preparation and paint layers, presented in Easel Paintings II, will be readdressed. The topics include methods for flattening distortions and buckling, tear repair, making inserts, strip lining and other types of edge reinforcement, the application of protective facing, stretching a lining canvas, removal and remounting of paintings on their stretchers or strainers, alternatives to relining.

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. 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 [#3435]
(Seminar & Laboratory, 3 points)
Michele Marincola
Wednesday 10:00 AM – 1:00 PM
CC 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.
INTRODUCTION TO OBJECTS CONSERVATION
FINH-GA.2210.002 [#3436]
(Seminar and Laboratory, 3 points)
Leslie Gat
Hours to be arranged
CC 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.

ADVANCED PAPER CONSERVATION COURSES

THE CONSERVATION TREATMENT OF PRINTS & DRAWINGS I
FINH-GA.2240.001 [#2756]
(Seminar & Laboratory, 3 points)
Rachel Danzing
Friday 10:00 AM – 1:00 PM
CC 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.
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 re-attachment, 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. Students must have the permission of the instructor before registering for this course. A written project proposal must be approved by both faculty and supervising conservator. Students must have satisfactorily completed History of Book Structures Practicum.
INDIVIDUALIZED INSTRUCTION COURSES

INDIVIDUALIZED INSTRUCTION: TREATMENT OF DETERIORATED WORKS OF ART I
FINH-GA.2280.001 [#2754]
(Seminar and Laboratory, 3 points)
Conservation Center faculty and consultants
Hours to be arranged
Location TBD

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 Chairman and supervising conservator.

INDIVIDUALIZED INSTRUCTION: EXAMINATION & ANALYSIS I
FINH-GA.2282.001 [#2755]
(Seminar and Laboratory, 3 points)
Conservation Center faculty and consultants
Hours to be arranged
Location TBD

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 Chairman and supervising conservator/conservation scientist.