CONSERVATION COURSE OFFERINGS
SPRING 2020

FOUNDATIONS II - OR- TECHNICAL STUDIES OF WORKS OF ART

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

TEXTILES IN THE MUSEUM CONTEXT: UNDERSTANDING, PRESERVING, AND PRESENTING
FINH-GA.3045.001 [#3163]
(Seminar, 4 points)
Lucy Commoner
Wednesdays, 3:00 pm – 5:00 pm
Conservation Center Seminar Room and the Cooper Hewitt

Textiles have a rich and ancient history and are an irreplaceable part of our everyday lives. Historical textiles in a museum collection present a unique set of challenges in their understanding, preservation, and presentation in an exhibition. The seminar will examine textiles from a conservator’s point of view within a museum context from multiple technical angles: the spectrum of technologies and structures used to make and embellish textiles, environmental factors that affect textiles in the museum setting (temperature, relative humidity, light, pollution, and pests), the ability to look at textiles and assess and record their condition, and strategies for the safe exhibition and storage of museum textiles. The seminar will emphasize the role of collaboration within the museum in order to achieve the analytical, preservation, and exhibition goals addressed during the semester.

The seminar will be held at both the Conservation Center and in the Textile Department and Textile Conservation Lab at Cooper Hewitt, Smithsonian Design Museum. The final grade will be based on three elements: participation in class discussion based on the assigned reading, a mid-term short paper based on researching and analyzing a textile in the Cooper Hewitt collection, and a final paper involving the analysis of a second textile and its incorporation into a hypothetical exhibition and storage setting.

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. Students must have the permission of the instructor before registering for this course. Interviews will take place in November 4, from 2:30-5:30 pm, or Nov 5, from 1:00-4:00 pm, at the Conservation Center. Interested students should email their CV to Kevin Martin at km88@nyu.edu to schedule an interview.
THE TECHNICAL CONNOISSEURSHIP OF WORKS OF ART ON PAPER
FINH-GA.3045.002 [#18934]
(Seminar, 4 points)
Margaret Holben Ellis
Tuesdays, 12:30 pm – 2:30 pm
Conservation Center Room 6R

The physical and chemical properties of works of art on paper will be considered as an inherent aspect of art historical connoisseurship. Concurrent with the close study of both traditional and modern media and techniques, students will carry out complete technical examinations of one print and one drawing for final presentation to the class. Emphasis will be placed on the correlation of physical evidence as it relates to authenticity, original function, artist’s intent and present-day aesthetics.

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. Students must have the permission of the instructor before registering for this course. Interviews will take place November 4, 2019, between 9:30 am and 1:30 pm at the Conservation Center. Interested students should email their CV to Kevin Martin at km88@nyu.edu to schedule an interview.

CORE CONSERVATION COURSES

MATERIAL SCIENCE OF ART & ARCHAEOLOGY II
FINH-GA.2102.001 [#2549]
(Lecture, 3 points)
Hannelore Roemich
Thursdays, 3:00 PM – 5:30 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 [#2550]
(Lecture, 3 points)
Conservation Center faculty and consultants
Coordinator: Kerith Koss Schrager
Tuesdays & Thursdays 10:00 AM – 12:00 PM (occasionally 10:00 AM – 1:00 PM)
Conservation Center 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.

INSTRUMENTAL ANALYSIS II
FINH-GA.2106.001 [#2810]
(Lecture, 3 points)
Marco Leona
Mondays 10:00 AM – 12:00 PM
Conservation Center 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.
PRINCIPLES OF CONSERVATION: TREATMENT METHODOLOGIES  
FINH-GA.2107.001 [#2808]  
(Studio, 3 points)  
Conservation Center faculty and consultants  
Coordinator: Jean Dommermuth  
Tuesdays 1:00 PM – 5:00 PM  
Conservation Center Seminar Room and Room 4R  

This course provides an introduction to current practices in conservation, including examination and documentation, adhesion, consolidation, structural support, cleaning, and compensation. Methodologies for approaching examinations and treatments and principles of ethics are discussed. These topics are presented as they relate to divergent specialties of conservation, including paintings, paper, and objects.  

*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.*

PREVENTIVE CONSERVATION  
FINH-GA.2108.001 [#3255]  
(Lecture, 3 points)  
Hannelore Roemich  
Steve Weintraub  
Tuesdays 3:00 PM – 6:00 PM  
Conservation Center Lecture Hall and Room 3F  

The course introduces students to all relevant issues of the museum environment: temperature and relative humidity, gaseous and particulate pollutants, light, and biological attack. The essential role of these parameters in the process of deterioration of cultural property is investigated. Guidelines for the proper storage, display, and transport of art objects are reviewed. Practical exercises include environmental monitoring of various sites and the evaluation of preventive conservation strategies. Cost-benefit analysis and risk assessment, emergency preparedness, and disaster response are exercised on selected case studies. Grading is based on an assigned laboratory experiment, a written report and an oral presentation. Students are also requested to participate in a practical exercise on show case refurbishment.  

*Enrollment is limited to conservation students and other qualified students with the permission of the faculty of the Conservation Center. This course is required for second-year conservation students.*
ADVANCED PAINTINGS CONSERVATION COURSES

EASEL PAINTINGS I: THE KRESS CLASS TREATMENT
FINH-GA.2201.001 [#3256]
(Studio, 3 points)
Dianne Modestini
Shan Kuang
Wednesdays 10:00 AM – 5:00 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

APPLYING VALUES-BASED DECISION-MAKING IN OBJECTS CONSERVATION
FINH-GA.2210.001 [#3135]
(Studio, 3 points)
Michele Marincola
Hours to be arranged
Location to be arranged

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.*

**ADVANCED PAPER CONSERVATION COURSES**

**THE CONSERVATION TREATMENT OF PRINTS & DRAWINGS II**
FINH-GA.2240.001 [#3136]
(Studio, 3 points)
Margaret Holben Ellis
Fridays, 10:00 AM – 1:00 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 [#3189]
(Studio, 3 points)
Maria Fredericks
Hours to be arranged
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 History of Bookbinding intersession workshop and the summer History of Book Structures Practicum.

ADVANCED TIME-BASED MEDIA ART CONSERVATION COURSES

THE CONSERVATION OF AUDIOVISUAL ART
FINH-GA.2270.001 [#18933]
(Studio, 3 points)
Peter Oleksiak
Hours to be arranged
Location to be arranged

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 [#3087]
(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 [#3134]
(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.