

Museum Studies
New York University
Fall 2013
Tuesdays 10:00 – 1:00

Glenn Wharton
Office Hrs: Tues. 2:00 – 3:00 or by appointment
Tel: (NYU) 212-998-3592 / (cell) 917-414-2842
Email: glenn.wharton@nyu.edu

MUSEUM CONSERVATION & CONTEMPORARY CULTURE
Museum Studies: MSMS-GA 2222

COURSE SYLLABUS

Course Description: As an introduction to museum conservation, this seminar combines class room discussion with museum laboratory visits to provide an understanding of how conservation of cultural heritage functions in the context of contemporary culture. The seminar covers all aspects of museum conservation, from artifact interaction with the museum environment to hands-on practice and technical research to date and authenticate museum objects. It provides an understanding of the historical and philosophical drive to preserve cultural objects for the future, and conflicts that arise between professionals and non-professionals with stakes in how culture is exhibited. The seminar addresses concerns of living artists as well as indigenous groups and others with claims to the disposition and care of cultural materials. It considers relationships between conservation and the visiting public, and conservation's role in shaping cultural memory. While enrollment is open to all NYU graduate students, priority is given to Museum Studies students.

Course Requirements

- Attendance and participation in every class, including visits to museum conservation laboratories. Following university policy, students will be allowed only two absences for legitimate religious reasons and/or family/medical emergencies before formal grade reduction. Students must notify me in advance of any anticipated absences.
- **October 1** Short writing assignment: (minimum 1,000 words). Submit by turn-it-in on NYU Classes. Requirements will be specified on assignment handout.
- **October 8** Condition reports: (minimum 750 words). Submit hard copy and/or by turn-it-in on NYU Classes. Photographs or drawings may be added to supplement the text. Design a condition report form, and fill it in with information on fabrication materials and technology, condition, and recommendations for conservation intervention, technical research, exhibition, storage, and handling.
- **December 10** Seminar Research Paper due at the end of the semester on a conservation topic: (minimum 4,000 words + notes & references). Submit by turn-it-in on NYU Classes. **Confirm topic with professor by November 12.**
The paper should use double-line spacing and page numbers should be indicated. All quotes, references, and sources must be properly cited – plagiarism will result in a failing grade. Please use footnotes or endnotes for citations. A full reference list must be included at the end of the paper, using a standard bibliographic style.
The topic must be related to conservation issues addressed in the seminar. It should reflect the theme of the seminar – moving from the material and technical to a larger conceptual issue, with a critical stance. It may build on existing publications, but it should express your own point of view. Grades will in part be based on how well the course readings are used and cited.

Grading

Grades are based on seminar participation (30%), short writing assignment (20%), condition report (10%), and seminar research paper (40%).

Plagiarism—employing ideas or phrases that are not your own without explicitly and sufficiently crediting their creator—will not be tolerated. If you plagiarize, the Program Chair and the University will be notified of your actions, and appropriate steps will be taken. I urge you to err on the side of caution: take careful notes, cite your sources carefully and consistently, and do not leave assignments to the last minute. For this and other University policies, see the Graduate School of Arts and Science Policies and Procedures Manual.

NYU Classes

The class website contains the syllabus, assignments, announcements, references, and handouts. Students will be advised when new postings are mounted on the site, including any changes in weekly readings on the syllabus. Student posting of PowerPoint files and other materials prepared for class presentation is encouraged. Please submit writing assignments through turn-it-in on the class website.

University Statement for Students with Disabilities

New York University is committed to providing equal educational opportunity and participation for students with disabilities. It is the University's policy that no qualified student with a disability be excluded from participating in any University program or activity, denied the benefits of any University program or activity, or otherwise subjected to discrimination with regard to any University program or activity. The Henry and Lucy Moses Center for Students with Disabilities (CSD) determines qualified disability status and assists students in obtaining appropriate accommodations and services. Any student who needs a reasonable accommodation based on a qualified disability is required to register with the CSD for assistance.

Sources for Required and Recommended Texts

There are no required texts to purchase for this course. Most readings are on the course website, available online, or on reserve at Bobst Library. Handouts will be provided with additional resources for seminar presentations and research papers. The following books are on reserve in Bobst Library:

Applebaum, B. *Guide to Environmental Protection of Collections*. Madison, Connecticut: Sound View Press. 1991. TH6057.M87 A63 1991

Clavir, M. *Preserving What is Valued: Museums, Conservation, and First Nations*. Vancouver and Toronto: UBC Press. 2002. E78.B9 C53 2002

Corzo, M.A. (ed.) *Mortality Immortality? The Legacy of 20th-Century Art*. The Getty Conservation Institute: Los Angeles. 1999. N6485 .M67 1999

Demeroukas, M. (ed.) *Basic Condition Reporting: A Handbook*. Southeastern Registrars Association. 1998. AM139 .B3 1998

Hummelen, I. and D. Sillé. (eds.) *Modern Art: Who Cares? An interdisciplinary research project and an international symposium of the conservation of modern and contemporary art*. The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage: Amsterdam. 1999. N8560 .M744 1999

Knell, S. (ed.) *Care of Collections*. London and New York: Routledge. 1994. AM141 .K54 1994

Ogden, S. (ed.) *Caring for American Indian Objects: A Practical and Cultural Guide*. (Minnesota Historical Society). 2004. E77 .C28 2004

Pye, E. *Caring for the Past: Issues in Conservation for Archaeology and Museums*. London: James and James (Science Publishers) Ltd. 2001. AM141 .P93 2001

Schultz, Arthur W. (ed.) *Caring for your Collections*. New York: Harry N. Abrams. 1992. AM303 .C37 1992

Stanley-Price, N., M. K. Talley, and A. M. Vaccaro. (eds.) *Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: The Getty Conservation Institute. 1996. N8555 .H57 1996

COURSE SCHEDULE

- September 3 Introduction to Museum Conservation
Location: Museum Studies
- September 10 Collections Management
Location: Museum Studies
- September 17 Preventive Conservation / Objects Conservation
Guest Lecturer: Paolo Dionisi Vici, Associate Research Scientist
Guest Lecturer: Jack Soultanian, Objects Conservator
Location: The Metropolitan Museum of Art
- September 24 Conservation Intervention
Location: Museum Studies
- October 1 Condition Assessments / Conservation Center tour / Paintings Conservation
Location: Conservation Center, Institute of Fine Arts, 14 E. 78th St. Seminar Room
- October 8 Ethnographic & Archaeological Conservation
Guest Lecturers: Judy Levinson, Director of Conservation; Samantha Alderson, Objects Conservator
Location: American Museum of Natural History
- October 15 Fall Recess – no class
- October 22 Conservation Values and Cultural Conflict / Architectural Conservation
Location: Museum Studies
- October 29 Paper and Photograph Conservation
Guest Lecturers: Valerie Faivre, Assistant Paper Conservator; Katie Sanderson, Assistant Photography Conservator
Location: Metropolitan Museum of Art
- November 5 Technical Art History / Authenticity Studies / Illicit Trade
Location: Museum Studies
- November 12 Research and Conservation at MoMA
Guest Lecturer: Chris McGlinchey, Conservation Scientist; Ellen Moody, Sculpture Conservation Fellow + MoMA paintings and sculpture conservators
Location: Museum of Modern Art, 25 W. 53rd St.
- November 19 Conservation of Modern & Contemporary Art
Location: Museum Studies
- November 26 Conservation and the Community / Public Art
Location: Museum Studies
- December 3 & 10 Student Presentations

WEEKLY READINGS

September 3 Introduction to Museum Conservation
Location: Museum Studies

September 10 Collections Management
Location: Museum Studies

Weekly Readings:

Collections Management

Bradley, S.M. Chapt. 6. "Do Objects Have a Finite Lifetime?" In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 51-59. (on reserve at Bobst)

National Museum of Wales / Collection Management Policies.

<http://www.museumwales.ac.uk/en/collections/management/>
(Skim through this museum's collection management policies).

Miles, G. "Object Handling." In C. Caple (ed.) *Preventive Conservation in Museums*. London & New York: Routledge. 1992; 2011. 57-62.

Martin, J. "Emergency Planning – Introduction." In C. Caple (ed.) *Preventive Conservation in Museums*. London & New York: Routledge. 2005; 2011. 129-145.

MoMA. Collections Management Policies.

http://www.moma.org/docs/explore/CollectionsMgmtPolicyMoMA_Oct10.pdf
(Skim through this museum's collection management policies).

Conservation Surveys

The Council for Museums, Archives, & Libraries. *Benchmarks in Collections Care for Museums, Archives, and Libraries*.

<http://www.slideshare.net/SandraHaro/benchmarks-in-collections-care-resource>
(Skim this website)

Heritage Preservation Web Site: <http://www.heritagepreservation.org/> Check out this entire website – (it is a valuable resource). Then click on "Conservation Assessment Program" and read FAQs / The CAP Assessment, and "Spotlight."

Additional reading:

Collections Management

American Association of Museums Registrars Committee. "General Facilities Report." Revised 2008.

Child, R. "Biological Agents of Deterioration." In *The Manual of Housekeeping*. London: Butterworth-Heinemann. 2006. 81-91.

Delfino, G.N. "Appendix 1. Recommendations for Applying Accession Numbers to Museum Items." In Ogden, S. (ed.) *Caring for American Indian Objects*. St. Paul: Minnesota Historical Society. 2004: 214-220. (on reserve at Bobst)

Edquist, L. "When Everything is Present." *Object Specialty Group Postprints* Volume 11. Washington DC: American Institute for Conservation. 2004. 2-10.

Faulk, W. & L Sowd. *Collections Theft Response Procedures*. Los Angeles: The Getty Conservation Institute. February 2001.

http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/heftresponse.pdf

Heritage Emergency National Task Force:

<http://www.heritagepreservation.org/PROGRAMS/TASKFER.HTM>

Review entire site.

Heritage Preservation. *Heritage Health Index Report*.

<http://www.heritagepreservation.org/HHI/index.html>. Read Heritage health Index Results and skim the Summary Report by downloading the PDF.

Hunter, J. E. "Museum Disaster Preparedness Planning." In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 246-261. (on reserve at Bobst).

Institute of Museum and Library Services <http://www.imls.gov/about/default.aspx>

Skim the site for available collections management and conservation grants.

Knell, S. "Introduction." In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 1-10. (on reserve at Bobst)

MuseumPests.Net: A Product of the Integrated Pest Management Working Group.

<http://www.museumpests.net/>

National Park Service. "Determining Museum Storage Equipment Needs."

<http://www.nps.gov/history/museum/publications/conserveogram/04-10.pdf>

Pinniger, D & P. Winsor. "Integrated Pest Management." In C. Caple (ed.) *Preventive Conservation in Museums*. London & New York: Routledge. 1998; 2011. 171-196.

Society for the Preservation of Natural History Collections. <http://www.sphnc.org/>

There are a lot of good resources on this site for natural history and general collections.

Conservation and Armed Conflict

Sease, C. The Role of Archaeological Conservation in Armed Conflict. In Williams, E. and C. Peachey (eds.) *The Conservation of Archaeological Materials: Current Trends and Future Directions*. Oxford: Archaeopress. 2010. 237-244.

Stanley Price, N. "War and the Conservator. 1. Preventive Measures and Recovery." *Museum Management and Curatorship* 16, 2 (1997): 155-159.

Roberts, B. "War and the Conservator. 2. Coordination and Preparedness do Pay Off— An International Perspective." *Museum Management and Curatorship* 16, 2 (1997): 160-163.

Spirydowicz, K. "Archives Under Attack: The Preservation of European Documentary Heritage in World War II." *Preprints of ICOM Committee for Conservation 14th Triennial Meeting*, September 2005. The Hague: 1034-1039.

September 17 Preventive Conservation / Objects Conservation

Guest Lecturer: Paolo Dionisi Vici, Associate Research Scientist

Guest Lecturer: Jack Souldanian, Objects Conservator

Location: The Metropolitan Museum of Art

Weekly Readings

Merritt, J. & J. A. Reilley. *Preventive Conservation for Historic House Museums*. Lanham: Altamira Press. 2010.

Chapter 8. Preventive Conservation and Light. 61-77.

Chapter 9. Preventive Conservation and Environmental Control. 79-99.

Stanniforth, S., S. Julien, & L. Bullock. "Chemical Agents of Deterioration." In C. Caple (ed.) *Preventive Conservation in Museums*. London & New York: Routledge. 2011. 225-238.

Phipps, E. & M.S. Hwang. "Thirty Years of Microscope Imaging Technologies in the Textile Conservation Department, Metropolitan Museum of Art." *Textile Specialty Group Postprints*. Washington DC: American Institute for Conservation. Vol. 19. 78-88.

Metropolitan Museum of Art Conservation & Scientific Research:
<http://www.metmuseum.org/about-the-museum/museum-departments/conservation-and-scientific-research> (Read the short entries on Scientific Research and Objects Conservation.)

Additional reading:

Applebaum, B. In *Guide to Environmental Protection of Collections*. Madison, Connecticut: Sound View Press. 1991. (Skim these chapters) (on reserve at Bobst)
Chapter 1. "Temperature and Relative Humidity." 25-64.
Chapter 2. "Light and Lighting." 65-96.
Chapter 3. "Air Quality." 97-116.

Getty Conservation Institute "Preventive Conservation." In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 83-87. (on reserve at Bobst)

McGlinchey, C. "Color and Light in the Museum Environment." *The Metropolitan Museum of Art Bulletin*. 1993. 44-52. (Available on JSTOR).

Thomson, G. *The Museum Environment*. Boston: Butterworth. 2nd edition. 1986. (This book is more technical).

Weintraub, S. "Revisiting the RH Battlefield: Analysis of Risk and Cost." *WAAC Newsletter*. 18:3. September 1996.
<http://cool.conservation-us.org/waac/wn/wn18/wn18-3/wn18-309.html>

Weintraub, S. "The Museum Environment: Adverse Consequences of Well-Intentioned Solutions" *Collections* (Altamira Press). 2:3. February 2006. 173 – 196.

Weintraub, S. "The Museum Environment: Transforming the Solution into a Problem" *Collections: A Journal for Museum and Archives Professionals* 2:3 February 2006. 195–218.

http://www.apsnyc.com/The%20Museum%20Environment_Transforming%20the%20Solution%20into%20a%20Problem_Steven%20Weintraub.pdf

September 24 Conservation Intervention
Location: Museum Studies

Weekly Readings:

Pye, E. Chapter 7: "Issues in practice: conservation procedures" In *Caring for the Past: Issues in Conservation for Archaeology and Museums*. London: James and James. 2001. 121-148. (on reserve at Bobst)

V&A Conservation Department Ethics Checklist 2004

http://media.vam.ac.uk/media/documents/legacy_documents/file_upload/27931_file.pdf

Brussat, M., D'Augustine, C., and Moomaw, K. "Treatment Report" for Louise Nevelson's Chapel of the Good Shepherd. Unpublished course report for the Conservation Center, Institute of Fine Arts, NYU. 2004.

Additional reading:

Conservation Ethics

Muñoz Viñas, S. "Minimal Intervention." In A. Richmond & A. Bracker (eds.) *Conservation Principles, Dilemmas and Uncomfortable Truths*. London: Elsevier. 2009. 47-59.

Cleaning Controversies

- Rhyné, C. "Clean Art?" *Journal of the American Institute for Conservation*. Fall/ Winter 2006 45:3 165-170.
- Brooks M. and Eastop, D. "Matter Out of Place: Paradigms for Analyzing Textile Cleaning." *Journal of the American Institute for Conservation*. Fall/ Winter 2006 45:3. 171-181.
- Greene, V. "Using Case Studies to Examine the Decision-Making Process for Cleaning Ethnographic Objects." *Journal of the American Institute for Conservation*. Fall/ Winter 2006. 45:3 183-199.
- Mancinelli, F. "Michelangelo's Frescoes in the Sistine Chapel." In A. Oddy (ed.) *The Art of the Conservator*. London: The British Museum. 1992. 89-107.
- Hedley, G. "Cleaning and Meaning: The Ravished Image reviewed." In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 21-29. (on reserve at Bobst)
- Richardson, J. "Crimes against the Cubists." In Bomford, D. and Leonard, M (eds.) *Issues in the Conservation of Paintings*. Los Angeles: The Getty Conservation Institute. 2004. 531-538.
- Letters to the New York Review of Books "Crimes against the Cubists": An Exchange. 1983. In Bomford, D. and Leonard, M (eds.) *Issues in the Conservation of Paintings*. Los Angeles: The Getty Conservation Institute. 2004. 539-547.
- Daley, M. "Solvent Abuse." In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 30-34. (on reserve at Bobst)
- Beck, J. and Daley, M. "The Sistine Chapel." In *Art Restoration: The Culture, the Business and the Scandal*." London: John Murray. 63-102. (Available at Bobst – let me know if it is checked out)

Reconstructing Classical Sculpture

- Pinelli, O. R. 1966. (1986). "The Surgery of Memory: Ancient Sculpture and Historical Restorations." N. Stanley-Price, M.K. Talley and A.M. Vaccaro (eds.) *Readings in Conservation Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: The Getty Conservation Institute. 288-305. (see illustrations and bring to seminar: 220-221 – note that the image captions are transposed in the book). (on reserve at Bobst)
- Pinelli, O. R. "From the Need for Completion to the Cult of the Fragment: How Tastes, Scholarship and Museum Curators' Choices Changed Our Views of Ancient Sculpture." In *History of the Restoration of Ancient Stone Sculptures*. J. Burnett Grossman, J. Podany and M. True. (eds.) Los Angeles: The J. Paul Getty Museum. 2003: 61-71.
- Podany, J. "Restoring What Wasn't There: Reconsideration of the 18th Century Restorations to the Lansdowne Herakles in the Collection of the J. Paul Getty Museum." In Andrew Oddy (ed.) *Restoration – Is it Acceptable?* British Museum Occasional Paper Number 99. London: British Museum. 1994: 9-18
- Rogers, Joe and Dale Benson, Dale. 48 Pieces: Reassembly of and Ancient Greek Marble Lion Using an Internal Armature with Reversible Mechanical Components. *Object Specialty Group Postprints Volume 13*. Washington DC: American Institute for Conservation. 2006. 17-44. Also see Nelson Atkins Museum:

<http://www.nelson-atkins.org/art/InteractiveLion/index.cfm>

October 1 Condition Assessments / Conservation Center tour / Paintings Conservation
Location: Conservation Center, Institute of Fine Arts, 14 E. 78th St. Seminar Room

Weekly Readings:

Condition Assessments

Registrars Committee / American Alliance for Museums (See “Condition Reporting Forms”) http://www.rcaam.org/resources/sample_documents/

Demeroukas, M. (ed.) *Basic Condition Reporting: A Handbook*. Southeastern Registrars Association. 1998. 1-8; skim entire book. This book can be purchased at http://www.seregistrars.org/mem_order_form.pdf (On reserve at Bobst).

Kingsley, H. & R. Payton. “Condition Surveying of Large Varied Stored Collections.” In C. Caple (ed.) *Preventive Conservation in Museums*. London & New York: Routledge. 1994; 2011. 413-419.

Paintings Conservation

Leisher, W. R. “Paintings.” In A.W. Schultz (Chairman) *Caring for Your Collections*. National Committee to Save America's Cultural Collections. New York: Harry N. Abrams Inc. 1992. 31-39. (on reserve at Bobst)

Additional reading:

Condition Assessments

Pye, E. Chapter 6: “Issues in practice: assessment and decision” In *Caring for the Past: Issues in Conservation for Archaeology and Museums*. London: James and James. 2001. 99-120. (on reserve at Bobst)

Paintings Conservation

Mora, P., Mora, L., and Philippot, P. “Problems of Presentation.” In N. Stanley-Price, M.K. Talley and A.M. Vaccaro (eds.) *Readings in Conservation Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: The Getty Conservation Institute. 1996. 343-354. (on reserve at Bobst)

October 8 Ethnographic & Archaeological Conservation
Guest Lecturers: Judy Levinson, Director of Conservation; Samantha Alderson, Objects Conservator
Location: American Museum of Natural History

Weekly Readings:

Alderson, S. “A Technological Study of the Painted Surfaces of Zapotec Urns from Xoxocotlan.” *AIC Objects Specialty Group Postprints* 9:2002. 146 - 160.

Levinson, J. and S. Uricheck. “Documenting the Documenters: The Conservation Survey of the Akeley Hall of African Mammals.” *AIC Objects Specialty Group Postprints* 12:2005. 39 – 61.

Wharton, G. “Research and Training in a Field Conservation Laboratory: Kaman-Kalehöyük.” In Williams, E. and C. Peachey (eds.) *The Conservation of Archaeological Materials: Current Trends and Future Directions*. Oxford: Archaeopress. 2010. 33-37.

Additional reading:

Archaeological Artifacts

- Logan, J. A, R. L. Barclay, P. Bloskie, C. Newton and L. Selwyn. "Saving the Ferryland Cross: 3D Scanning, Replication, and Anoxic Storage." In Williams, E. and C. Peachey (eds.) *The Conservation of Archaeological Materials: Current Trends and Future Directions*. Oxford: Archaeopress. 2010. 127-134.
- Watkins-Kenney, S. "Getting the Job Done: Challenges Presented by Continuity, Change, and Controversy in the Conservation of Artifacts in Shipwreck Archaeology." In Williams, E. and C. Peachey (eds.) *The Conservation of Archaeological Materials: Current Trends and Future Directions*. Oxford: Archaeopress. 2010. 47-56.

Archaeological Sites

- De la Torre, M. and Mac Lean, M. 1997. "The Archaeological Heritage in the Mediterranean Region" In (M. de la Torre, ed.) *The Conservation of Archaeological Sites in the Mediterranean Region*. An International Conference Organized by the Getty Conservation Institute and the J. Paul Getty Museum 6-12 May 1995. Los Angeles: The Getty Conservation Institute. 5-14.
- Stanley-Price, N. "The Reconstruction of Ruins: Principles and Practice." In A. Richmond & A. Bracker (eds.) *Conservation Principles, Dilemmas and Uncomfortable Truths*. London: Elsevier. 2009. 32-46.
- Sullivan, S. 1997. "A Planning Model for the Management of Archaeological Sites." In (M. de la Torre, ed.) *The Conservation of Archaeological Sites in the Mediterranean Region*. An International Conference Organized by the Getty Conservation Institute and the J. Paul Getty Museum 6-12 May 1995. Los Angeles: The Getty Conservation Institute. 15-26.
- Warden, R. "Towards a New Era of Cultural-Heritage Recording and Documentation." *APT Bulletin*. 40:3/4. 2009. (Available on JStor).

Ethnographic Conservation:

- Ogden, S. (ed.) *Caring for American Indian Objects: A Practical and Cultural Guide*. (Minnesota Historical Society). 2004. (on reserve at Bobst)

October 15 Fall Recess – no class

October 22 Conservation Values and Cultural Conflict / Architectural Conservation
Location: Museum Studies

Weekly Readings:

- Clavir, M. "The Social and Historic Construction of Professional Values in Conservation." *Studies in Conservation*. 1998. 43. 1-8.
- Clavir, M. "Preserving Conceptual Integrity: ethics and theory in preventive conservation. In C. Caple (ed.) *Preventive Conservation in Museums*. London & New York: Routledge. 1994; 2011. 436-444.
- Drumheller, A. & M. Kaminitz. "Traditional Care and Conservation: the merging of two disciplines at the National Museum of the American Indian. In C. Caple (ed.) *Preventive Conservation in Museums*. London & New York: Routledge. 1994; 2011. 445-449.

Additional reading:

Conservation Values

- Avrami, E., Mason, R., & de la Torre, M. (eds.) *Values and Heritage Conservation Research Report*. Los Angeles: The Getty Conservation Institute. 2000.
http://www.getty.edu/conservation/publications_resources/pdf_publications/values_heritage_research_report.html
- Dawson, B. "Why are you Protecting this Crap? Perceptions of Value for an Invented Heritage – a Saskatchewan Perspective." *Value Based Decision Making for Conservation, Canadian Studies Heritage Conservation Programme Symposium*. November 18, 2005. Carleton University.

Restoration vs. Anti-Restoration

- Vaccaro, A.M. "Restoration and Anti-Restoration" . N. Stanley-Price, M.K. Talley and A.M. Vaccaro (eds.) *Readings in Conservation Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: The Getty Conservation Institute. 308-313. (on reserve at Bobst)
- Morris, W. "Manifesto of the Society for the Protection of Ancient Buildings." N. Stanley-Price, M.K. Talley and A.M. Vaccaro (eds.) *Readings in Conservation Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: The Getty Conservation Institute. 319-321. (on reserve at Bobst)
- Ruskin, J. "The Lamp of Memory, II." N. Stanley-Price, M.K. Talley and A.M. Vaccaro (eds.) *Readings in Conservation Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: The Getty Conservation Institute. 322-323. (on reserve at Bobst)

The Modern Cult of Monuments

- Read First: Jokilehto, J. *A History of Architectural Conservation*. Oxford: Butterworth Heinemann. 1999. 215-217.
- Then read: Riegl, A. 1996. (1903). "The Modern Cult of Monuments: Its Essence and Its Development." N. Stanley-Price, M.K. Talley and A.M. Vaccaro (eds.) *Readings in Conservation Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: The Getty Conservation Institute. 69-83. (on reserve at Bobst)

The World Heritage Convention

- Federspiel, B. "The Definition of the Conservation Profession and its Field of Operation: Issues in the 21st Century." In A. Oddy and S. Smith (eds.) *Past Practice - Future Prospects. The British Mission Occasional Paper Number 145*. London: British Museum. 2001. 75-80.

Architectural Conservation

- Jokilehto, J. *A History of Architectural Conservation*. Oxford: Butterworth Heinemann. 1999. (ask Glenn for book).
- Murtagh, W. J. 1988. *Keeping Time: The History and Theory of Preservation in America*, Pittstown NJ: The Main Street Press. (ask Glenn for book)
- Chapter 1: The Language of Preservation. 15 - 24
- Chapter 6: The Historic Room and House Museum. 78 - 89
- Appendix C: The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. 184-186.
- Stubbs, John H. *Time Honored: A Global View of Architectural Conservation*. Hoboken, New Jersey: John Wiley & Sons, Inc., 2009

Cultural Authenticity

- Philippot, P. 1996. (1989). "Restoration from the Perspective of the Humanities." 216-229. (first read references to Philippot in Vaccaro, A. M. "The Emergence of Modern Conservation Theory": N. Stanley-Price, M.K. Talley and A.M. Vaccaro (eds.) *Readings in Conservation Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: The Getty Conservation Institute. 204-206. (on reserve at Bobst)
- Larsen, K. E. 1995. "Preface" In Larsen, K. E. (ed.) *Nara Conference on Authenticity.*" Paris: UNESCO World Heritage Centre. xi-xiii.
- Petzet, M. "'In the Full Richness of their Authenticity' - The Test of Authenticity and the New Cult of Monuments." In Larsen, K. E. (ed.) *Nara Conference on Authenticity.*" Paris: UNESCO World Heritage Centre. 85-99.
- Ito, N. 1995. "'Authenticity' Inherent in Cultural Heritage in Asia and Japan." In Larsen, K. E. (ed.) *Nara Conference on Authenticity.*" Paris: UNESCO World Heritage Centre. 35-45.
- Lowenthal, D. "Changing Criteria of Authenticity." In Larsen, K. E. (ed.) *Nara Conference on Authenticity.*" Paris: UNESCO World Heritage Centre. 121-135.

Cultural Conflict in Conservation

- Cassman, V., N. Odegaard, & J. Powell. *Human Remains: A Guide for Museums and Academic Institutions*. Lanham, MD: Altamira Press. 2007.
- Clavir, M. 2002. Chapter 2 & 3. "Conservation Values and Ethics" & "First Nations Perspectives on Preservation and Museums." In *Preserving What is Valued: Museums, Conservation, and First Nations*. Vancouver and Toronto: UBC Press. 26-97. (on reserve at Bobst)
- Heikell, V., D. Whiting, M. Clavir, N. Odegaard, M. Kaminitz, and J. Moses. "The Conservator's Approach to Sacred Art." *Newsletter of the Western Association for Art Conservation (WAAC)*. 17:3. 1995. 15-18.
- Johnson, J. Heald, S, McHugh, K, Brown, E. and Kaminitz, M. "Practical Aspects of Consultation with Communities." In *Objects Specialty Group Postprints. Vo. 10*. Washington DC: American Institute for Conservation. 43-48.
- Levinson, J. and L. Nieuwenhuizen. "Chiefly Fiests: A Collaborative Effort." In E. Pearlstein and M. Marincola (eds.) *Loss Compensation: Technical and Philosophical Issues*. Proceedings of the Objects Specialty Group Session. 1994. Washington DC: American Institute for Conservation. 1994. 9-21.
- Mellor, S. P. "The Exhibition and Conservation of African Objects: Considering the Nontangible." *Journal of the American Institute for Conservation*. 31 (1992): 3-16. http://aic.stanford.edu/jaic/articles/jaic31-01-002_indx.html
- Stovel, H., Stanley-Price, N., & Killick, R. (eds.) 2005. *Conservation of Living Religious Cultural Heritage Papers from the ICCROM 2003 Forum on Living Religious Heritage: Conserving the Sacred*. Rome: ICCROM.
http://www.iccrom.org/pdf/ICCROM_IC303_ReligiousHeritage_en.pdf

October 29

Paper and Photograph Conservation

Guest Lecturers: Valerie Faivre, Assistant Paper Conservator; Katie Sanderson, Assistant Photography Conservator

Location: Metropolitan Museum of Art

Weekly Readings:

- Mustardo, P and Kennedy, N. "Photograph Preservation: Basic Methods of Safeguarding Your Collections." Technical Leaflet Series No.9. Mid-Atlantic Regional Archives Conference.
- Ellis, M. H. "Works of Art on Paper." In A.W. Schultz (Chairman) *Caring for Your Collections*. National Committee to Save America's Cultural Collections. New York: Harry N. Abrams Inc. 1992. 41-51. (on reserve at Bobst)
- Hamburg, D.A. "Library and Archival Collections." In A.W. Schultz (Chairman). *Caring for Your Collections*. National Committee to Save America's Cultural Collections. New York: Harry N. Abrams Inc. 1992. 53-63. (on reserve at Bobst)
- Hess Norris, D. "Photographs." In A.W. Schultz (Chairman) *Caring for Your Collections*. National Committee to Save America's Cultural Collections. New York: Harry N. Abrams Inc. 1992. 65-74. (on reserve at Bobst)
- Image Permanence Institute. <http://www.imagepermanenceinstitute.org/>. Familiarize yourself with this terrific website. Check out their Graphics Atlas <http://www.graphicsatlas.org/> and their Digital Sample Book <http://digitalsamplebook.com/compare.asp>
- Lavédrine, B. "Types of Deterioration." In Lavédrine, B. *Photographs of the Past, Process and Preservation*. Los Angeles: Getty Conservation Institute. 2009. 274-299.

Additional reading:

- Baldwin, A. "The Wayward Paper Object: Artist's Intent, Technical Analysis, and Treatment of a 1966 Robert Rauschenberg Diptych." *Journal of the American Institute for Conservation*. 38 (1999). 411-428.
- Ellis, M.H. *The Care of Prints and Drawings*. Lanham: Altamira Press. 1995.
- Gascoigne, B. *How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Ink Jet*. New York: Thames and Hudson. 1986.
- James, C. [et al.]. *Old Master Prints & Drawings: A Guide to Preservation & Conservation*. Amsterdam: Amsterdam University Press. 1997.
- Ivins, W. M., Jr. *How Prints Look: Photographs with a Commentary*. Boston: Beacon Press, fourth printing. 1967.
- Northeast Document Conservation Center. *Preservation Leaflet: 2.4 Protection from Light Damage*. <http://www.nedcc.org/free-resources/preservation-leaflets/2.-the-environment/2.4-protection-from-light-damage>
- Wilhelm Imaging Research <http://www.wilhelm-research.com/> Good source for digital printing technologies and permanence.

November 5 Technical Art History / Authenticity Studies / Illicit Trade
Location: Museum Studies

Weekly Readings:

- Newman, R. "Authenticating Your Collections." In A.W. Schultz (Chairman). *Caring for Your Collections*. National Committee to Save America's Cultural Collections. New York: Harry N. Abrams Inc. 1992. 173-179. (on reserve at Bobst)
- Craddock, P. and S. Bowman. 1991. Chapter 8 "Spotting the Fakes." In *Science and the Past*. S. Bowman (ed). London: British Museum Press. 141-157.
- Brodie, N. "Stolen History: Looting and Illicit Trade." *Museum International*. 2003. 55-10-22.
- Tubb, K. W. and Sease, C. "Sacrificing the Wood for the Trees: Should Conservation Have a Role in the Antiquities Trade?" In *Archaeological Conservation and its*

Consequences. Preprints of the Contributions to the Copenhagen Congress, 26-30 August 1996. London: International Institute for Conservation. 1996:193-197.

Additional reading:

Technical Art History

- Brinkmann, V. "Research in the Polychromy of Ancient Sculpture." In *Gods in Color: Painted Sculpture of Classical Antiquity*. Munich: Stiftung Archaeologie Glyptothek. 2007: 21-27.
- Khandekar, N. "Technical Analysis of Three Paintings Attributed to Jackson Pollock" <http://www.youtube.com/watch?v=dSLO3IRCXbs> (You Tube video). (Also see R. Kennedy "Drip Wars: A Pollock, in the Eyes of Art and Science" *New York Times*. 4 February 2007, Week in Review Section.
- Getty Conservation Institute. <http://www.getty.edu/conservation/institute/>. Check out this website to gain familiarity with the GCI. Read "Science Department." Scroll down and read "New Analytical Technologies and Protocols." Read pdf "New Portable X-Ray Diffraction/X-Ray Fluorescence Instrument (XRD/XRF)."
- Harding, E. and A. Oddy. "Leonardo da Vinci's Cartoon The Virgin and Child with St Anne and St John the Baptist" In A. Oddy (ed.) *The Art of the Conservator*. London: The British Museum. 1992. 28-41.
- McClure, I. "*Henry Prince of Wales on Horseback by Robert Peake the Elder.*" In Oddy, A. (ed.) *The Art of the Conservator*. London: British Museum Press. 1992. 59-72. (ask Glenn to see the color images).
- Schorsch, D. and Frantz, J. H. "A Tale of Two Kitties." *The Metropolitan Museum of Art Bulletin, New Series* 55:3 (Winter, 1997-1998): 16-29. (Available on JSTOR.)

Authenticity Studies

- Blumenthal, R. August 16, 2001. *New York Times*: "FBI Investigates Complaints Against Lewis Hine Prints." <http://query.nytimes.com/gst/fullpage.html?res=9F06E2D8173EF935A2575BC0A9679C8B63>
- Galbally, A., A. Kerry, and R. Sloggett. "Art Conservation and Art Fraud: Dissecting the Thin Blue Line." In *Tradition and Innovation. Advances in Conservation*. A. Roy and P. Smith (eds.) London: International Institute for Conservation. 2000: 73-76.

Illicit Trade

- Brodie, N. "Introduction." In Brodie, N. & K.W. Tubb (eds.) *Illicit Archaeology: The Theft of Culture and the Extinction of Archaeology*. London & New York: Routledge. 2002. 1-22.

November 12 Research and Conservation at MoMA
Guest Lecturer: Chris McGlinchey, Conservation Scientist; Ellen Moody, Sculpture Conservation Fellow + MoMA paintings and sculpture conservators
Location: Museum of Modern Art, 25 W. 53rd St.

Weekly Readings:

- Museum of Modern Art / The Collection / Conservation
<http://www.moma.org/explore/collection/conservation/index>
Click "About" and watch the Video: *Behind the Scenes Conservation*.

Click “Tours” and watch the Media, Paintings, Science, and Sculpture videos. Skim through case studies under “Projects” tab and “Related Resources” section on the left section of the screen.

Basilio, M., Briggs, S., and R. Griffith. “Impermanence and Entropy: Collaborative Efforts Installing Contemporary Art.” *Journal of the American Institute for Conservation*. Spring 2008. 47:1.3-13.

Zycherman, L. “Back(I), Back (II), Back (III).” In D’Alessandro, Stephanie. *Matisse: Radical Invention 1913-1917*. New York: MoMA. 2010. 102-103, 158-163, 300-303.

November 19 Conservation of Modern & Contemporary Art

Location: Museum Studies

Weekly Readings:

Wharton, G. “The Challenges of Conserving Contemporary Art.” In Altshuler, B. (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 2005. 163-178.

Hummelen, I. “The Conservation of Contemporary Art: New Methods and Strategies.” In M.A. Corzo (ed.) *Mortality Immortality? The Legacy of 20th-Century Art*. The Getty Conservation Institute: Los Angeles. 1999. 171-174. (on reserve at Bobst)

International Network for the Conservation of Contemporary Art (INCCA)
<http://www.incca.org/> and INCCA-NA <http://incca-na.org/>. Familiarize yourself with these organizations.

Additional reading:

Modern and contemporary art

Berwick, C. “Screen Savers: How to Preserve an Artwork that Depends on Electronic Parts that Might be Obsolete in a Few Years? They’re working on it” *ArtNews*. September 2002. 124-125.

Bracker, A. “Oh, the Shark has Pretty Teeth, Dear.” *Conservation*. 35 (Summer) 2000.
http://www.vam.ac.uk/res_cons/conservation/journal/issue35/shark35/index.html

Buskirk, M. “Planning for Impermanence.” *Art in America*. April 2000. 113-120.

Coddington, J. “The Case Against Amnesia. In M.A. Corzo (ed.) *Mortality/Immortality? The Legacy of 20th-Century Art*, (Los Angeles: Getty Conservation Institute) 1999: 19-24. (on reserve at Bobst)

Guldemon, J., Beerkens, L., Berndes, C. & Hummelen, I. “Tony Cragg One Space, Four Places” (Individual articles on conserving this sculpture). In I. Hummelen and D Sillé. (eds.) *Modern Art: Who Cares? An interdisciplinary research project and an international symposium of the conservation of modern and contemporary art*. The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage: Amsterdam. 1999. 79-91. (on reserve at Bobst)

Mancusi-Ungaro, C. “Material and Modern Art: A Collaborative Challenge.” In *Scientific Examination of Art: Modern Techniques in Conservation and Analysis, Sackler NAS Colloquium*. Washington, DC: Smithsonian. 2005: 152-162.

Stitger, S. “How Material is Conceptual Art?” In T. Scholte & G. Wharton (eds.) *Inside Installations: Theory and Practice in the Care of Complex Artworks*. Amsterdam: Amsterdam University Press. 2011. 69-80.

Stringari, C. “Installations and Problems of Preservation.” In Hummelen, I. & D. Sillé (eds.) *Modern Art: Who Cares?* Amsterdam: The Foundation for the

- Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. 1999. 272-281. (on reserve at Bobst)
- Sussman, E. (ed.) *Hesse: San Francisco Museum of Modern Art*. (Exhibition catalog). New Haven and London: Princeton University Press. 2002. (Skim 79-95, read 313-319 and then 291-311.)
- Temkin, A “Wear and Care.” *Artforum*. Summer 2004. 204-208, 289.
- Zirlewagen, T. & F. Tykwer. “Fabrizio Plessi’s Liquid Time II at ZKM Center for Art and Media: (Part I) The Ravages of (Run) time – Maintenance of Electronic Hardware During Long-term Presentation. (Part II) Technical Options and Limitations for an Authentic Reinstallation. In T. Scholte & G. Wharton (eds.) *Inside Installations: Theory and Practice in the Care of Complex Artworks*. Amsterdam: Amsterdam University Press. 2011. 43-54.

Digital Art and Time-Based Media

- Besser, H. “Longevity of Electronic Art,” paper delivered at *International Cultural Heritage Informatics* (conference, 2001), available from <http://besser.tsoa.nyu.edu/howard/Papers/elect-art-longevity.html>
- Laurenson, P. “The Conservation and Documentation of Video Art.” In Hummelen, I. & D. Sillé (eds.) *Modern Art: Who Cares?* Amsterdam: The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. 1999. 263-271. (on reserve at Bobst)
- Laurenson, P. and A. Wagner. “Nauman’s Edge.” Podcast from Object in Transition Conference. Day One: January 25, 2008.
http://www.getty.edu/conservation/publications_resources/videos/object_in_transition.html
Click on “Videos from Conference Day One / Nauman’s Edge
- Phillips, J. “The Reconstruction of Video Art.” In Irene Schubiger (ed.) *Reconstructing Swiss Video Art from the 1970s and 1980s*. Lucerne: JRP/Ringier. 2010. 158-165.
- Viola, B. “Permanent Impermanence”, In M.A. Corzo (ed.) *Mortality/Immortality? The Legacy of 20th-Century Art*, (Los Angeles: Getty Conservation Institute) 1999: 85-94. (on reserve at Bobst)
- Inside Installations.
<http://www.inside-installations.org/home/index.php>
Familiarize yourself with this project and its website. Information is deeply buried. Some case studies are published in T. Scholte & G. Wharton (eds.) *Inside Installations: Theory and Practice in the Care of Complex Artworks*. Amsterdam: Amsterdam University Press. 2011.
- Guggenheim
<http://www.guggenheim.org/new-york/collections/conservation/time-based-media>. Familiarize yourself with the time-based media sections of the Guggenheim Conservation site
- Packed. Centre of Expertise in Digital Heritage. SCART website.
<http://www.packed.be/en/projects/readmore/scart/>
- Tate. “Inside Installations: The Preservation and Presentation of Installation Art. Mapping the Studio II.”
http://www2.tate.org.uk/nauman/home_1.htm. Explore this presentation of preserving Bruce Nauman’s work. Read about the Inside Installations project, then work through all sections of the site.
- “Variable Media Approach.” Guggenheim Museums
http://www.variablemedia.net/e/preserving/html/var_pub_index.html Read:

Depocas, A. "Goals of the Variable Media Network."
Hanhardt, J. G. "Nam June Paik, TV Garden."
"Matters in Media Art." New Art Trust, MoMA, SFMOMA, Tate.
<http://www.tate.org.uk/about/projects/matters-media-art>. Read the general introduction and the introductory texts for Acquisitions and Loans. Familiarize yourself with the process diagrams for each section.

November 26 Conservation and the Community / Public Art
Location: Museum Studies

Weekly Readings:

Rainer, L, C. Stavroudis, D. Williams, and A. Zebala. "Where to Start When the City is Full of Art – The Los Angeles Mural Assessment and Conservation Project." In H. Yngvason (ed.). *Conservation and Maintenance of Contemporary Public Art*. Cambridge MA: Cambridge Arts Council and London: Archetype Publications. 107-113.

Additional reading:

Public Art

Lessick, H. "Ground Work: Restoring Robert Morris's Untitled Earthwork." In H. Yngvason (ed.). *Conservation and Maintenance of Contemporary Public Art*. Cambridge MA: Cambridge Arts Council and London: Archetype Publications. 59-62.

Wharton, G. Dynamics of Participatory Conservation: The Kamehameha Sculpture Project. *Journal of the American Institute for Conservation*. Vol. 47, 2008, pp. 159-173.

Working with Artists

Beunen, A. "Moral Rights in Modern Art." In Hummelen, I. & D. Sillé (eds.) *Modern Art: Who Cares?* Amsterdam: The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. 1999. 222-232. (on reserve at Bobst)

Stable, C. "Maximum Intervention: Renewal of a Māori Waka by George Nuki and National Museums of Scotland." *Journal of Conservation and Museum Studies*. 10:1. 2012. 8-18.

Conservation and the Public

McCoy, R. "Collaborating in the Public's Domain." *Conservation, Exposition, Restauration D'Objets D'Art*. <http://ceroart.revues.org/index1159.html>

Communicating Conservation to the Public

American Institute for Conservation *PR Toolkit*

http://www.conservation-wiki.com/w/?title=Public_Relations_and_Outreach_Resources

Lunder Conservation Center. National Portrait Gallery / Smithsonian American Art Museum <http://americanart.si.edu/lunder/index.cfm>

Conservation Projects

High Museum. "Verrocchio's David Restored" <http://www.high.org/david/index.html>

Smithsonian Institution. “Star-Spangled Banner”

<http://amhistory.si.edu/starspangledbanner/preservation-project.aspx>

Museum Conservation Department sites

MoMA <http://www.moma.org/explore/collection/conservation/index#about>

National Museum of the American Indian

<http://nmai.si.edu/explore/collections/conservation/>

Tate <http://www.tate.org.uk/conservation/>

V&A http://www.vam.ac.uk/res_cons/conservation/index.html

Nelson-Atkins Museum <http://www.nelson-atkins.org/art/ConsIntro.cfm>

Exhibitions

SFMOMA “Art in Technological Times”

http://www.sfmoma.org/exhib_events/exhibitions/2

Yale University Art Gallery. “Time Will Tell: Ethics and Choices in Conservation”

<http://opa.yale.edu/news/article.aspx?id=6741>

Yale University Art Gallery. “The Art of Conservation”

<http://www.artistsforconservation.org/virtual-exhibit>

Conservation Blogs

Art 21 conservation column: <http://blog.art21.org/?s=conservation>

Critical Issues in Art Conservation:

<http://www.criticalissuesinartconservation.blogspot.com/>

Museum of Modern Art

http://www.moma.org/explore/inside_out/category/conservation

University of Delaware Art Conservation:

<http://www.artcons.udel.edu/public-outreach/student-blogs>

Individual Blogs:

Ellen Carrlee: <http://ellencarrlee.wordpress.com/>

Rose Cull: <http://dalyconservation.com/>

Scott Haskins: <http://www.saveyourstuff.com/blog/tag/art-conservation/>

Beth Heller: <http://bethhellerconservation.wordpress.com/>

December 3 & 10 Student Presentations