



AH 312 REPAIRING THE PAST: CONSERVATION, THEORY AND PRACTICE

IES Abroad Rome

DESCRIPTION:

This course proposes the illustration of the various approaches, techniques and ethical values involved in the process of conserving a work of art, from the archaeological object to monumental architecture. Through the illustration of the main traditional artistic techniques which will include: archaeological artefacts, stone masonry, mosaic, marble and bronze sculpture, fresco and easel painting, the course will focus on the physical complexity of an work of art and the different causes of deterioration of its constituent materials through time and environmental changes. Technical and practical aspects of conservation will be privileged topics, but attention will also be dedicated to the theoretical and historical aspects of the discipline. By tracing the main stages of the historical development of today's preservation culture, the second part of the course will focus on the foundation of the ethical and scientific principles that govern today's conservation decisions, policies and practices. All subjects discussed will be followed by field trips to conservation laboratories and examples of major works of art in Rome that have been recently restored.

Conservation laboratory: During a specific practice seminar (16 extra hours, 1 extra credit), students will actively participate in conservation work on a worksite or on artefacts made available by the instructor and the Department of Antiquities. Artefacts can include: coins or metal objects, pottery, painted plaster (or fresco painting), sculpture and mosaics.

CREDITS: 4 (lecture course: 3; conservation laboratory: 1)

CONTACT HOURS: 36 for the course, 16 additional for the lab

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: This course is recommended for students who already have a basic knowledge of western Art History from Antiquity to XIX century and have a major in Art History. Other students are welcome, but an extra effort – including additional reading – is required.

ADDITIONAL COST: \$200.00 (fee includes materials and technical equipment such as: cleaning agents, lime mortar, pigments, glues, scalpels, brushes etc. for the practical conservation in the lab component of the course)

METHOD OF PRESENTATION:

- Lectures
- Slides
- Videos
- Course-related trips to restoration worksites and laboratories (scheduled visits may change according to availability), museums and archaeological sites

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation (10%)
- Midterm exam (25%)
- Research paper (20%)
- Final exam based on lectures and readings (30%)
- Fresco lab (15%)

*Details of required work:

Both midterm and final (cumulative) exams are composed of : multiple choices, picture identifications, short essays.

Research paper will be on the conservation theories developed during class time (4/5 pages). The precise topic will be discussed and agreed with the instructor.

Grading Rubric for student participation

A	Excellent participation The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
B	Very good participation The student's contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	Regular participation The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	Insufficient participation Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others' ideas.

HOME ASSIGNMENTS AND READINGS:

The required reading materials are in three different forms: excerpts from '*Historical and Philosophical Issues in the Conservation of Cultural Heritage*' on Moodle, photocopies (*course reader*), other pdf copies (*pdf on Moodle*). In the calendar below, you find precise indication of the readings that are required each week, which you are expected to read **before** class, in order to actively participate in the lectures.

Students will also be required to write a short paper on their experience in practical conservation (weeks 10-12), explaining the principal methods, technical solutions and principles behind their intervention.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- identify the basic artistic and manufacturing techniques of main artifacts;
- recognize the principal processes of alteration and deterioration;
- trace the historical developments of conservation ethics and practice;
- outline the most important conservation methods and procedures;
- develop a critical approach to present-day conservation issues.

ATTENDANCE POLICY:

Attendance is mandatory for all IES classes, including field studies. If a student misses more than two classes in this course, 2 percentage points will be deducted from the final grade for every additional absence. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical emergencies or family emergencies. IES will only consider extreme emergency cases and will strictly adhere to this policy.

CONTENT:

Week	Content	Readings
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Week 1	From Artefact to Art. Presentation of the main topics of the course. Introduction to material culture.	<u>Marguerite Yourcenar</u>, pp. 212-215 (Available on Moodle, Extract from: “Historical and Philosophical Issues in the Conservation of Cultural Heritage”, ed. by Nicholas Stanley Price, M. Kirby Talley Jr., Alessandra Melucco Vaccaro, The Getty Conservation Institute, Los Angeles 1996); Course Reader: <u>Cesare Brandi</u>, in <i>Encyclopaedia of World Art</i>, vol. XII, pp. 179-184
Week 2	Archaeological sites: From monumental architecture to objects of everyday use. Course-related trip 1: The Palatine and the Roman Forum, visit to the Palatine Museum and Santa Maria Antiqua (or the House of Livia)	Course Reader: <u>Martha della Torre and Margaret Mac Lean</u>, in: <i>The Conservation of the Archaeological Sites in the Mediterranean Region</i>, pp. 5-14; <u>Kate Foley</u>, in: <i>Conservation on Archaeological Excavations</i>, pp. 11-19
Week 3	Art and architectural decoration during the Roman Period: Fresco, mosaic and stone carving techniques. Course-related trip 2: Palazzo Massimo alle Terme.	Course Reader: <u>Laura Mora, Paolo Mora, Paul Philippot</u>, <i>The conservation of wall paintings</i> pp. 10-16; 63-66; <u>Ernst Kitzinger</u>, <i>Mosaic technique</i>, in <i>Encyclopaedia of World Art</i>, vol. X, McGraw-Hill publ., London 1965, pp. 324-27
Week 4	The evolution of easel painting techniques: from panel to canvas Course-related trip 3: Visit to the Basilica of San Clemente.	Course reader: <u>Jill Dunkerton</u>, pp. 152-204 <u>Laura Mora, Paolo Mora, Paul Philippot</u>, <i>The conservation of wall paintings</i> pp.138-157;
Week 5	Stone carving and sculpture from the Roman period to the Renaissance. Course-related trip 4: Visit to Peter Rockwell’s studio.	<u>Peter Rockwell</u> (on Moodle) Course reader: <u>Antonella Fuga</u>, pp. 153-157
Week 6	Review and Midterm exam	
	Fall Break!	
Week 7	The historical and cultural influences behind the concept of preservation Course-related trip 5: Museo Nazionale Romano – Palazzo Altemps;	• John Ruskin, pp.42-43 (Available on Moodle, Extract from: “Historical and Philosophical Issues in the Conservation of Cultural Heritage”, ed. by Nicholas Stanley Price, M. Kirby Talley Jr., Alessandra Melucco Vaccaro, The Getty Conservation Institute, Los Angeles 1996) • Paul Philippot, pp. 268-274 (Available on Moodle, Extract from: “Historical and Philosophical Issues in the Conservation of Cultural Heritage”, ed. by Nicholas Stanley Price, M. Kirby Talley Jr., Alessandra Melucco

		<i>Vaccaro, The Getty Conservation Institute, Los Angeles 1996</i>);
Week 8	The evolution of conservation approaches and the present concept of “Scientific Conservation”. The employment and use of science in determining techniques and damaging factors. Course-related trip 6: Visit to ICCROM	• Giovanni Urbani, pp. 445-450 (Available on Moodle, Extract from: “Historical and Philosophical Issues in the Conservation of Cultural Heritage”, ed. by Nicholas Stanley Price, M. Kirby Talley Jr., Alessandra Melucco Vaccaro, The Getty Conservation Institute, Los Angeles 1996) • Giorgio Torraca, (on Moodle)
Weeks 9-12	This part of the course will be dedicated to the visit of conservation worksites and conservations laboratories in Rome. Monday lessons will be dedicated to the introduction of the main conservation techniques with which the students will be confronted by participating during the Thursday visits. The materials include: archaeological artefacts (pottery and metal objects), fresco or stucco work, marble, mosaics and easel paintings.	
Week 13	Review and Final Exam	

REQUIRED READINGS:

Historical and Philosophical Issues in the Conservation of Cultural Heritage, ed. by Nicholas Stanley Price, M. Kirby Talley Jr., Alessandra Melucco Vaccaro, The Getty Conservation Institute, Los Angeles 1996. **READINGS AVAILABLE ON MOODLE**

Course Reader and PDFs:

- **Martha Della Torre and Margaret Mac Lean**, *The Archaeological Heritage in the Mediterranean Region*, in: *The Conservation of the Archaeological Sites in the Mediterranean Region*, ed. By Martha della Torre, The Getty Conservation Institute, Los Angeles 1997, pp. 5-14;
- **Kate Foley**, *The Role of the Objects Conservator in Field Archaeology*, in: *Conservation on Archaeological Excavations*, ed. Nicholas Stanley Price, ICCROM 1995, pp. 11-19
- **Jill Dunkerton, Susan Foister, Dillian Gordon, Nicholas Penny**, *Giotto to Dürer. Early Renaissance Painting in The National Gallery*, Yale University Press, New Haven and London in association with National Gallery Publications Ltd, 1991, pp. 152-204
(ISBN: 0-300-05070-4; 0-300-05082-8 pbk)
- **Antonella Fuga**, *Artists' Techniques and Materials*, The John Paul Getty Museum, Los Angeles 2006, pp. 153-157
(ISBN-13: 978-0-89236-860-0; ISBN-10: 0-89236-860-8)
- **Cesare Brandi**, *Restoration and Conservation: general problems*, in *Encyclopaedia of World Art*, vol. XII, McGraw-Hill, New York, Toronto, London 1966, pp. 179-184
(no ISBN code)
- **Laura Mora, Paolo Mora, Paul Philippot**, *The conservation of wall paintings*, Butterworth Publishers, London 1984 (pp. 10-16; 36; 63-66; 138-157)

Moodle:

- **Peter Rockwell**, *Stoneworking technology*, ICCROM Handout, 14th International Course on the Technology of Stone

Conservation, 2001;

- **Giorgio Torraca**, *Processes and Materials used in Conservation*, ICCROM Handout, 1980 (unpublished)
- **Ernst Kitzinger**, *Mosaic technique*, in *Encyclopaedia of World Art*, vol. X, McGraw-Hill publ., London 1965, pp. 324-27
- **Marguerite Yourcenar**, pp. **212-215**, from “Historical and Philosophical Issues in the Conservation of Cultural Heritage”, ed. by Nicholas Stanley Price, M. Kirby Talley Jr., Alessandra Melucco Vaccaro, The Getty Conservation Institute, Los Angeles 1996
- **John Ruskin**, pp. **42-43**, from “Historical and Philosophical Issues in the Conservation of Cultural Heritage”, ed. by Nicholas Stanley Price, M. Kirby Talley Jr., Alessandra Melucco Vaccaro, The Getty Conservation Institute, Los Angeles 1996
- **Paul Philippot**, pp. **268-274**, from “Historical and Philosophical Issues in the Conservation of Cultural Heritage”, ed. by Nicholas Stanley Price, M. Kirby Talley Jr., Alessandra Melucco Vaccaro, The Getty Conservation Institute, Los Angeles 1996
- **Giovanni Urbani**, pp. **445-450**, from “Historical and Philosophical Issues in the Conservation of Cultural Heritage”, ed. by Nicholas Stanley Price, M. Kirby Talley Jr., Alessandra Melucco Vaccaro, The Getty Conservation Institute, Los Angeles 1996

The Course Reader is prepared by IES, and may be purchased at Happy Service in piazza Pasquale Paoli. PDF files will be posted on Moodle.

RECOMMENDED READINGS: further readings may be added during the course