



Nora Kennedy gives a tour at The Met, ca. 1997

Time-Based Media Symposium at NYU

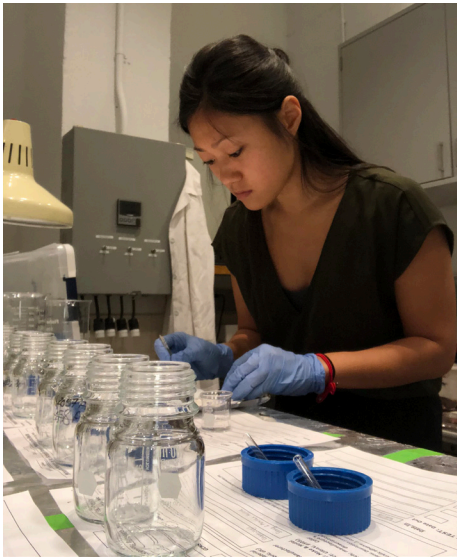
This past May, the Institute of Fine Arts, New York University hosted the symposium, *It's About Time! Building a New Discipline: Time Based Media Conservation*, the first international conference of its kind and a milestone in the development of a new conservation specialization in the United States. Nora Kennedy moderated an afternoon of talks and delivered one of her own, entitled "Pioneering New Conservation Specializations: One Museum's Story." Nora's talk explores her journey promoting photograph conservation as a distinct area of expertise at The Met, from being hired as a part-time photograph conservator within the Department of Paper Conservation in 1990, to establishing Photograph Conservation as an independent department in 2015,

thanks to early lead support from the Andrew W. Mellon Foundation and the Sherman Fairchild Foundation. Many lessons from the history and development of photograph conservation can be applied to the nascent field of time-based media conservation, which is currently being developed as the latest area of conservation specialization at The Met. Watch Nora's lecture [here](#), and view the complete list of recorded talks from the symposium [here](#).

Early Cased Images from The Costume Institute Collection

This summer, NYU conservation graduate student Bryanna Knotts joined us to work on a group of cased images from the [Charles James papers](#), an archival collection held by the Irene Lewisohn Costume Research Library that provides scholars with background on the influential fashion designer's clothing in The Costume Institute collection. These daguerreotypes and ambrotypes displayed significant condition issues when they arrived in our lab. Working closely with Assistant for Archival Processing Caitlin McCarthy and Assistant Archivist Celia Hartmann, Knotts began a thorough condition assessment, scientific analysis, and rehousing of the objects to safeguard their condition and make them more accessible. Bryanna's treatment included replacing the objects' original deteriorating cover glass with a new borosilicate glass. The daguerreotypes and ambrotypes were rehoused with good-quality materials, replicating their original framing. These early photographs can now be safely examined to study Charles James' fascinating ancestry. Bryanna is finishing up her final year at the [Conservation Center of the Institute of Fine Arts, NYU](#) with an internship at the Art Institute of Chicago.





Girault de Prangey Exhibition Preparations

With the technical chapter of the exhibition catalog complete, work for the forthcoming exhibition [*Monumental Journey: The Daguerreotypes of Girault de Prangey*](#) is focused on final testing for materials to be used in the objects' new housing design. All plates will be housed between two sheets of borosilicate glass, bound on four sides with archival tape, revealing the entirety of each plate front and back, while keeping them protected from the environment. Our testing has been focused on a spacer material to replace traditionally-used matboard to keep the glazing out of contact with the daguerreotype surface. Research Assistant Natasha Kung (pictured) hopes to present the results of this research at the upcoming meeting, "[How and Why: Photograph Conservation Today](#)," held jointly by the American Institute for Conservation and the International Council of Museums, Conservation Committee in New York City in February 2019.

E.J. Bellocq Research Continues

Research Scholar Elsa Thyss recently traveled to Rochester, NY to conduct further research on the glass plate negatives of E.J. Bellocq. While in Rochester, she consulted primary literature in the Kenneth Mees Archive, met with photographic process historians at the [George Eastman Museum](#), and conferred with scientists at the [Image Permanence Institute](#). Over the last several months Elsa has been working closely with Talas, an archival and conservation materials supplier, to create custom housings for the E.J. Bellocq glass plate negatives in The Met's collection, some of which are fractured in irregular patterns and missing pieces. These custom housings will allow the negatives to be viewed safely and studied further by future generations of scholars.



Nikhil Ramesh examines Adolf de Meyer's direct carbon print, [Josephine Baker \(1987.1100.16\)](#).

2018 ICFP Fellowship Concludes

In late August we bid farewell to Nikhil Ramesh, who spent three months in Photograph Conservation as part of the [Indian Conservation Fellowship Program](#) (ICFP). Among a number of projects, Nikhil assisted with preparations for the exhibition [Jewelry: The Body Transformed](#), and reviewed the Museum's holdings of the French photographer Eugène Atget to update process information. Nikhil has returned to his home institution, the [CSMVS Mumbai](#), to apply the knowledge and skills gained at The Met to meet the particular conservation needs of the CSMVS collection. He will be missed, but this is not the last we will see of him – Nora Kennedy will visit India this October to reunite with other former ICFP Fellows, visit conservation labs to meet with Indian colleagues, and also to take part in ICFP's annual seminar, where Nikhil will give a presentation about his time at The Met. Many thanks to the Andrew W. Mellon Foundation and the Ministry of Culture, Government of India, for supporting this program that is so enriching for us and our Indian colleagues.

Currently on View

Be sure to catch these exhibitions before they close:

[On the Ropes: Vintage Boxing Cards from the Jefferson R. Burdick Collection](#)

On view at The Met Fifth Avenue until October 21, 2018

[African American Portraits: Photographs from the 1940s-1950s](#)

On view at The Met Fifth Avenue until November 6, 2018

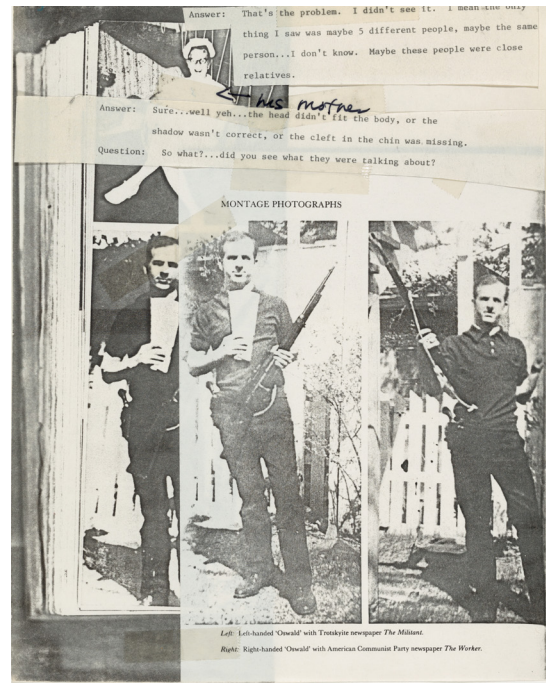
[Everything is Connected: Art and Conspiracy](#)

On view at The Met Breuer until January 6, 2019

Robert Wood Johnson Gallery Rotation

On view at The Met Fifth Avenue until January 15, 2019

Right: Lutz Bacher (American, born 1943). *The Lee Harvey Oswald Interview*, 1976. Collage in 18 parts, 11 x 8 ½ in. (27.9 x 21.6 cm) each. The Metropolitan Museum of Art, New York, Purchase, The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel and Anonymous Gift, 1999. Courtesy of the artist and Greene Naftali, New York (1999.387e). © Lutz Bacher



Coming Soon...

[Jewelry: The Body Transformed](#)

Opens at The Met Fifth Avenue on November 12, 2018

Robert Wood Johnson Gallery Rotation

Opens at The Met Fifth Avenue on January 16, 2019

[Monumental Journey: The Daguerreotypes of Girault de Prangey](#)

Opens at The Met Fifth Avenue on January 30, 2019

Left: Joseph-Philibert Girault de Prangey (French, 1804-1892). *Aleppo, taken from the Antioch Gate* (detail), 1842-44. Daguerreotype. Purchase, Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family, 2016 (2016.612).

Support the Department of Photograph Conservation

With steadfast commitment and support from our friends, The Met's evolving Department of Photograph Conservation can continue to thrive and be a crucial resource for the preservation of works of art, as well as a vibrant center for research. Many thanks to you all for making our important work possible.

To learn more about how you can become involved and support this critical area at The Met, please contact the Office of Development at 212-650-2352 or by email at Marilyn.Hernandez@metmuseum.org.

You also may contribute online at: <https://secure.metmuseum.org/secure/donation/donate>.

Click on 'Tell us About Your Donation' and note 'For Department of Photograph Conservation'.

To learn more about the Department, visit our [website](#).

Follow us on Instagram [@metphotoconservation](#).

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African American Portraits: Photographs from the 1940s-1950s is made possible by the Alfred Stieglitz Society.

Everything is Connected: Art and Conspiracy is made possible by Andrea Krantz and Harvey Sawikin.
Additional support is provided by James and Vivian Zelter.

Jewelry: The Body Transformed is made possible by the Albion Art Co., Ltd.
Additional support is provided by Ming Chu Hsu, Lulu and Anthony Wang, the Diane W. and James E. Burke Fund, Diane Carol Brandt, the Druckemiller Foundation, and Galerie Magazine.

Monumental Journey: The Daguerreotypes of Girault de Prangey is made possible by the Arête Foundation/Betsy and Ed Cohen.
It is organized by The Metropolitan Museum of Art, New York, and the Musées d'Orsay et de l'Orangerie, Paris, in collaboration with the Bibliothèque nationale de France, Paris

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