



Welcome Nikhil!

In June we extend a warm welcome to Nikhil Ramesh of Mumbai who will spend three months in our midst as part of the [Indian Conservation Fellowship Program](#) (ICFP), a collaborative initiative funded by The Andrew W. Mellon Foundation and the Ministry of Culture, Government of India. Nikhil joins us from the Museum Art Conservation Centre at the [Chhatrapati Shivaji Maharaj Vastu Sangrahalaya](#) (formerly the Prince of Wales Museum), where he works with objects across a variety of media. During his time at The Met, Nikhil will build on his knowledge of historic photographic processes, learn about the preservation of photographic materials, follow the procedures for acquisitions, exhibitions and loans, and observe approaches to conservation treatment that can be shared with his colleagues in India upon the completion of his Fellowship.

...And Josephine!

This month we are also delighted to welcome Josephine Ren, our [MuSe intern](#) for summer 2018. Josephine joins us from Scripps College in Claremont, California, where she is a rising senior majoring in Art Conservation. Josephine recently spent a semester abroad in Florence, Italy, where she studied the conservation of paintings, murals, and archaeological artifacts, and has interned at the Pomona College Museum of Art, the Brooklyn Museum's conservation department, and the Ruth Chandler Williamson Gallery in Claremont. This summer Josephine will work on a variety of projects and take part in everyday activities around the lab, gaining firsthand experience working in an active conservation department within a large institution. When not in Photograph Conservation, Josephine will participate in a weekly seminar series and lead public tours with her fellow MuSe interns in other departments, gaining a more holistic perspective of how The Met operates both internally and for a broad public. We look forward to having Josephine in the lab this summer!



African American Portraits

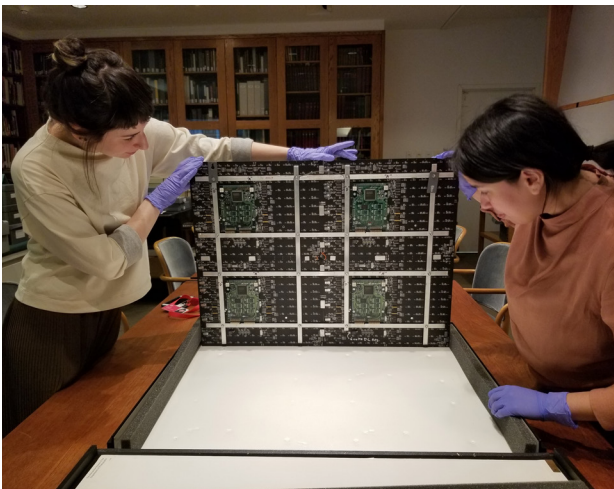
Conservator Katie Sanderson and Research Scholar Elsa Thyss have been busy preparing photographs for the upcoming exhibition [African American Portraits: Photographs from the 1940s and 1950s](#), which opens at The Met Fifth Avenue at the end of June. The exhibition comprises about 180 anonymous portraits. To prepare for the show, they have spent weeks at the microscope, meticulously treating 87 of the prints, delicately securing lifting edges, mending tears and toning image losses. The portraits were made with a singular type of camera – also on view in the exhibition – containing a roll of photographic paper and a developing tank. They were processed directly inside the camera without the use of a negative, a practice that required a direct-positive photographic paper, which has a stiff slippery coating on the back, making the paper somewhat water-resistant. Julie Arslanoglu in the Department of Scientific Research is carrying out analysis on some paper samples with the hope of identifying the material used to coat the paper. These touching portraits have been both a treatment challenge and a fascinating technical investigation.



Left: Before treatment. Unknown (American). [*Studio Portrait*], 1930s-50s. Gelatin silver print. Twentieth-Century Photography Fund, 2017. (2017.590)



Right: After treatment. Unknown (American). [*Studio Portrait*], 1930s-50s. Gelatin silver print. Twentieth-Century Photography Fund, 2017. (2017.590)



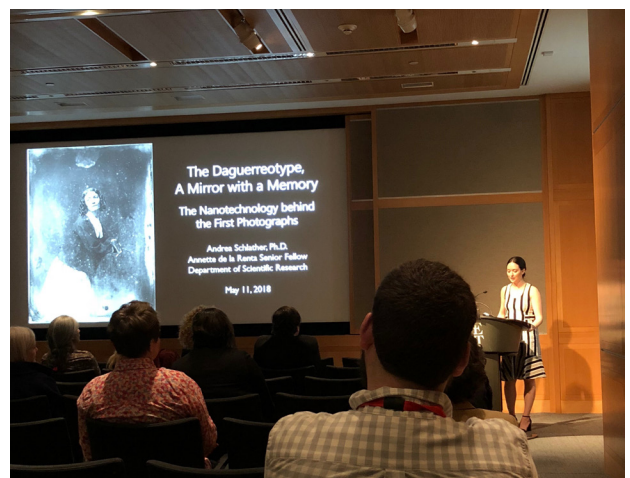
Above: Lia Kramer (left) and Lorena Ramírez-López examine a component of [Motion and Rest #2](#) by Jim Campbell (2004.105).

Time-Based Media Collections Assessment

This winter and spring, the Department of Photograph Conservation initiated a conservation assessment of The Met's time-based media artworks (TBMA). Calling upon the expertise of Glenn Wharton, Clinical Professor in Museum Studies at NYU and former Media Conservator at MoMA, the survey addresses the condition of each of over 200 TBMA works in our collection and provides a detailed overview of our current policies and procedures, as well as recommendations for a future TBMA conservation program at the Museum. Glenn has been working on the assessment with research assistants Lia Kramer and Lorena Ramírez-López (pictured left), two emerging TBMA conservation professionals, and the team recently presented their findings in a public lecture on May 24. The lecture was recorded and is now available for viewing on the Met's website [here](#).

Spring Fellows Colloquia

We are proud of our 2017-2018 Fellows, who recently presented their research at The Met's annual Spring Fellows Colloquia series. Elsa Thyss, Alexandra Nichols, and Andrea Schlather have all made significant contributions to the Museum through their highly specialized research, which spans the conservation of a collection of glass plate negatives by New Orleans photographer E.J. Bellocq, the myriad challenges of acquiring, exhibiting, and preserving time-based media art, and the ways in which nanotechnology can provide a deeper understanding of daguerreotypes and protect them from deterioration. A full list of current Met Fellows with descriptions of their research can be found [here](#).



ICOM-CC Board Meeting in Paris

Nora Kennedy joined colleagues from around the world in Paris in March for an International Council of Museums Conservation Committee ([ICOM-CC](#)) Directory Board meeting. An ICOM member for decades and a Photographic Materials Working Group Assistant Coordinator for two terms, this new role on the DB is an exciting opportunity to give back to the organization that does so much to support and promote museum professionals around the world. The three-day meeting in Paris included the coordinators of the [21 working groups](#) who focus on particular aspects of conservation including Theory and History of Conservation: Education and Training; Natural History collections; Art Technological Source Research; Objects from Indigenous and World Cultures; Murals, Stone and Rock Art; Modern Materials and Contemporary Art; Wet Organic Archaeological Materials; and of course Photographic Materials, [among others](#). Gathering with this group of international innovators and organizers is an incredibly invigorating and inspiring experience. The Museum is grateful to our friends Ali and Jay Klein for their contribution that supports this and other activities at The Met.

Currently on View

Be sure to catch these exhibitions before they close:

[Before/On/After: William Wegman and California Conceptualism](#)

On view at The Met Fifth Avenue until July 15, 2018

[Like Life: Sculpture, Color, and the Body \(1300-Now\)](#)

On view at The Met Breuer until July 22, 2018

[Public Parks, Private Gardens: Paris to Provence](#)

On view at The Met Fifth Avenue until July 29, 2018

Right: William Wegman (American, born 1943). *Before/On/After* (detail), 1972. Gelatin silver prints. The Metropolitan Museum of Art, New York, Purchase, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, 2016 (2016.598a-g). © William Wegman, Courtesy of the Artist



Coming Soon...

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

Opens at The Met Fifth Avenue on June 26, 2018

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

Opens at The Met Fifth Avenue on July 2, 2018

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

Opens at The Met Breuer on September 18, 2018

Left: Unknown, American, [Studio Portrait]. Gelatin silver print. The Metropolitan Museum of Art, New York. Twentieth-Century Photography Fund, 2017. (2017.560)

Support the Department of Photograph Conservation

With steadfast commitment and support from our friends, The Met's evolving Photograph Conservation Department 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 may also 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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Like Life: Sculpture, Color, and the Body (1300-Now) *is supported in part by the Jane and Robert Carroll Fund and The Modern Circle.*

Public Parks, Private Gardens: Paris to Provence *is made possible by the Sam and Janet Salz Trust, the Janice H. Levin Fund, and The Florence Gould Foundation.*

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

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