



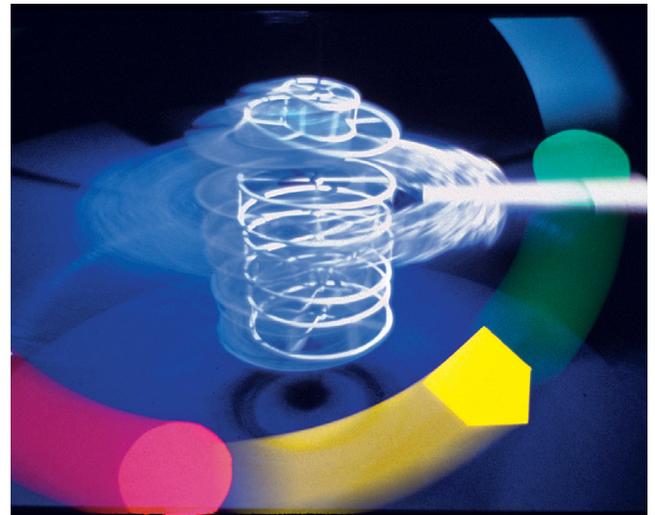
Moving with the Times in Osaka, Japan

Nora Kennedy was honored to be invited to present a keynote address at the symposium *Preservation of Cultural Heritage in a Changing World*, organized by the National Museum of Ethnology or [MINPAKU](#) in Osaka, Japan. The first day of the meeting centered on climate change and the museum environment with a keynote by James Reilly, the founder and retired director of the [Image Permanence Institute](#). Nora opened the second day on the topic of digital transformations with a talk entitled “Moving with the Times: Conservation’s Evolving Role within Museums.” Digital technology has had a significant impact on preservation in terms of new imaging possibilities, online cataloging, information sharing, monitoring

environments, and reducing handling of collections. Challenges presented by time-based media, including analog and digital video, slide-based works, and software-based works were touched upon, as well as the irony that all of the conservation records—whether images, databases, or Word documents—all require active attention to be preserved over the long term. Conservators are taking on more leadership roles within institutions and are increasingly the trailblazers for new policies and procedures, expanding public outreach, energizing advocacy, and refreshing fundraising approaches. Bilingual postprints of the meeting are in progress. Above, MINPAKU Director-General Mr. Kenji Yoshida, at the head of the table, and Professor Naoko Sonoda at far left, welcome colleagues from Japan, Europe, and the USA for a beautiful formal Japanese luncheon.

Time-Based Media Working Group on Metmuseum.org!

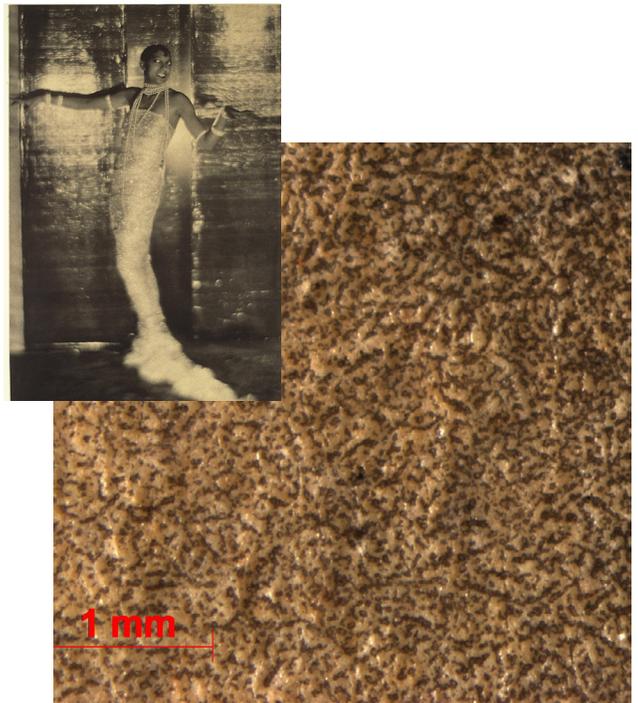
We are proud to announce that the Time-Based Media Working Group now has an [official homepage](#) on The Met website. The site will be a hub for all time-based media art (TBMA)-related activities at the Museum, including recent TBMA acquisitions, upcoming events, external resources, and more. Visit the webpage to learn about the activities of the Working Group, the history of collecting TBMA at The Met, and the unique challenges that set TBMA apart from traditional media. Stay tuned for new content in the coming months!



Right: Ericka Bechman (American, born 1951). Still from *You the Better* (detail), 1983. Single-channel digital video, transferred from 16mm film, color, sound, 32 min. The Metropolitan Museum of Art, New York, Purchase, Vital Projects Fund Inc., Gift, through Joyce and Robert Menschel, 2012 (2012.95). © Ericka Beckman.

Process Identification of Works by Adolf de Meyer

Exhibitions compel conservators and scientists to confirm the identification of photographic processes, both for the fundamental goal of accurate labels, and to provide critical information for conservation treatment and preservation. The photographs in the current exhibition *Quicksilver Brilliance: Adolf de Meyer Photographs* fall within one of the trickiest time periods for process identification. One remarkable discovery was that de Meyer's portrait of [Josephine Baker](#) from 1925-26 (pictured right), previously believed to be a gum dichromate over platinum print, is in fact a direct carbon print. X-ray fluorescence (XRF) analysis by Andrea Schlather, Annette de la Renta Fellow in the Department of Scientific Research, combined with Lisa Barro's visual analysis of the matte surface and the morphology of the reticulated gelatin under the microscope (shown in the image detail at right) confirmed the medium. Fortuitously, direct carbon, a relatively rare fine art commercial paper process found notably in The Met's collection in works by Edward Steichen, is one of Nora Kennedy's prior areas of research.



Adolf de Meyer (American [born France], 1868)–1946). *Josephine Baker*, 1925-26. Direct carbon print. Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddell, 1987. (1987.1100.16)



Installation view: Adolf de Meyer (American [born France], 1868–1946). *Le Prelude à l'Après-Midi d'un Faune*, 1914. Collotypes. Gilman Collection, Museum Purchase, 2005. (2005.100.1299)

Le Prelude à l'Après-Midi d'un Faune

Also for *Quicksilver Brilliance: Adolf de Meyer Photographs*, book conservator Georgia Southworth has conserved de Meyer's bound volume, *Le Prelude à l'Après-Midi d'un Faune*, published in Paris in 1914 by designer and artist Paul Iribe. The album contains 30 marvelous images of Vaslav Nijinsky and the Ballets Russes dancing to the "Afternoon of the Faun" in 1912. The dance was choreographed by Nijinsky, set to a score by Claude Debussy and conceived as a prelude to a tone poem by the Symbolist writer Stéphane Mallarmé. Planned in an edition of 1,000, only six copies are known to exist. The Met's copy is printed on Hollande Van Gelder paper, and 1/4 bound in white cloth with paper sides. Six of the 30 extremely delicate collotype images had detached from the pages over time due to the embrittlement of their original adhesive. Simultaneously displaying seven images from the album (the six detached collotypes along with the open volume showing a seventh) is a rare and welcome opportunity to provide visitors access to multiple original images at once—images which, during an exhibition, are usually hidden within the textblock of a book opened to a single page spread. Conservation treatment will be completed following the exhibition with the reattachment of these collotypes back into the volume in their original locations. Curator Beth Saunders and Georgia Southworth will publish an article about the production, the history, and the conservation of this remarkable album.

Katie Sanderson in India

Katie Sanderson represented Photograph Conservation as part of the Annual [Indian Conservation Fellowship Program](#) (ICFP) Seminar in November 2017, where she attended seminars and visited many cultural sites and conservation and research laboratories in New Delhi. In doing so, Katie gained a deeper understanding of Indian culture and cultural heritage preservation practice. She also visited Vikram Singh Rathore, a 2014 ICFP Fellow, working at the [Mehrangarh Fort](#) in Jodhpur, Rajasthan, who remains closely connected to our staff. The ICFP, funded by the Andrew W. Mellon Foundation and the Ministry of Culture, Government of India, aims to nurture and promote a wider conservation culture throughout India. The program, designed for Indian conservators in the early stages of their career, provides three- to six-month fellowships at The Met and three other partner institutions in the US and Europe.



Left to right: 2017 ICFP Fellows Merrin Anil, Vandana Singh, Vipin Joshi, and Pareet Nagamurthi field questions following their presentations.

Currently on View

Be sure to catch these exhibitions before they close:

[Quicksilver Brilliance: Adolf de Meyer Photographs](#)

On view at The Met Fifth Avenue until March 18, 2018

[David Hockney](#)

On view at The Met Fifth Avenue until February 25, 2018

[Modernism on the Ganges: Raghubir Singh Photographs](#)

On view at The Met Breuer until January 2, 2018

Right: Adolf de Meyer (American [born France], 1868–1946). *Etienne de Beaumont* (detail), ca. 1923. Gelatin silver print. The Metropolitan Museum of Art, New York, Gift of Paul F. Walter, 2008 (2009.460.7)



Coming Soon...

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

Opens at The Met Fifth Avenue on January 17, 2018

[William Eggleston: Los Alamos](#)

Opens at The Met Fifth Avenue on February 14, 2018

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

Opens at The Met Fifth Avenue on March 12, 2018

Left: 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

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 'Provide additional information about your gift' and note 'For Department of Photograph Conservation'.

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

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



Kumbhalgarh Fort, Rajasthan, India

Photo Credits: Katie Sanderson, Georgia Southworth

David Hockney is made possible in part by The Horace W. Goldsmith Foundation, The Jay Pritzker Foundation, the Jane and Robert Carroll Fund, and the Aaron I. Fleischman and Lin Lougheed Fund.

It is supported by an Indemnity from the Federal Council on the Arts and the Humanities.

It is organized collaboratively by Tate Britain, London; the Centre Pompidou, Paris; and The Metropolitan Museum of Art, New York.

Modernism on the Ganges: Raghbir Singh Photographs is made possible by Nita and Mukesh Ambani and the Reliance Foundation.

It is organized by The Metropolitan Museum of Art with the cooperation of Succession Raghbir Singh.

The catalogue is made possible by the Samuel I. Newhouse Foundation, Inc.

William Eggleston: Los Alamos is made possible by Deborah and Jonathan Klein.

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. The catalogue is made possible by the Janice H. Levin Fund and the Doris Duke Fund for Publications.

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