



International Photograph Conservation Meeting in New York

Photograph conservators from around the world convened in New York in February for the joint meeting of the American Institute for Conservation's Photographic Materials Group ([AIC/PMG](#)) and the International Council of Museums Conservation Committee's Photographic Materials Working Group ([ICOM-CC/PMWG](#)). Hosted by the New York Public Library (NYPL), the conference abounded with fascinating presentations, including several by Met staff and Fellows past and present. At top left, former Met Research Assistant and current New York University graduate conservation student Natasha Kung presents research conducted with Nora Kennedy, Sherman Fairchild Conservator in Charge, Photograph Conservation, and Met scientist Eric Breitung on refining daguerreotype housings for [Monumental Journey: The Daguerreotypes of Girault de Prangey](#). In conjunction with the series of talks at NYPL, The Met hosted supplementary workshops on color monitoring and provided lab tours for conference attendees (pictured left middle), offering a glimpse of some of the incredible objects that pass through our space and the innovative methodologies used to prepare these objects for exhibition. This meeting provided a rare opportunity for past, present, and future [Fellows and Research Scholars](#) in Photograph Conservation to reunite (bottom left) and catch up on some of the pioneering work underway at their current institutions, from the Academy of Fine Arts and Design in Bratislava, Slovakia, to the Museum of Modern Art, the Center for Creative Photography, and the Museum of Fine Arts, Houston. The fellowship program is a proud tradition at The Met and continues to provide a foundation for emerging conservation professionals to develop their careers and make important contributions to the field.



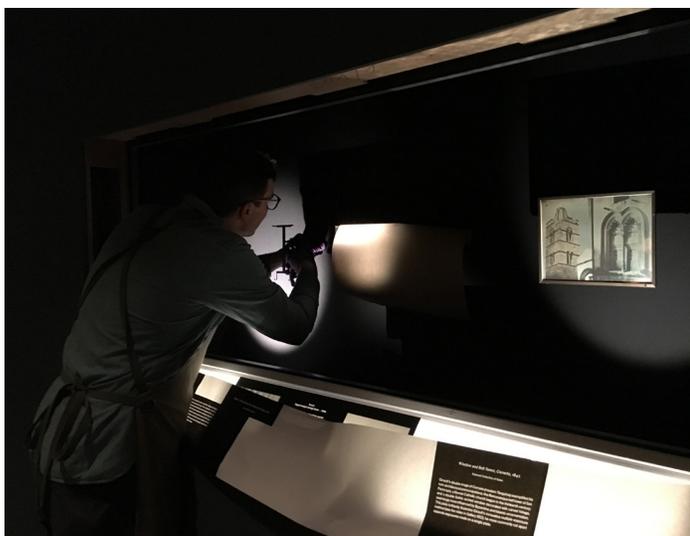
A Hidden Photograph by Julia Margaret Cameron



Julia Margaret Cameron (British (born India), Calcutta 1815-1879 Kalutara, Ceylon), *Beatrice*, 1866. Albumen silver print from glass negative. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1969. 69.607.9. Left image shows visible photograph, while right image shows gold-toned silver print underneath, visible with transmitted infrared (IR) light.

The latest [Met Journal](#) includes an article that describes the recent revelation of a Julia Margaret Cameron albumen print that lay undiscovered beneath a portrait entitled *Beatrice* for 151 years. While preparing for an exhibition of Cameron photographs with former Met curator Malcolm Daniel in 2013, Nora Kennedy noted a tiny sliver of an underlying albumen print peeking out from under *Beatrice*. In a perfect demonstration of interdepartmental collaboration, Met scientist Silvia Centeno, Mellon Fellow Louisa Smieska, and paper conservator Marina Ruiz-Molina used scanning XRF analysis to reveal the presence of the gold-toned silver print underlying the visible photograph. The haunting eyes and beautiful face of the hidden portrait of the same sitter, May Prinseps, were then revealed with transmitted infrared light. Why Cameron went to the trouble of almost perfectly covering the first portrait with the second may never be known. We are on the alert for other such instances among our Cameron holdings.

Daguerreotypes on Display



The exhibition *Monumental Journey: The Daguerreotypes of Girault de Prangey* celebrates some of the earliest photographs taken in the Eastern Mediterranean by one of the earliest practitioners of the medium, Joseph-Philibert Girault de Prangey. The installation has received critical praise for the masterful design in making these highly reflective images clearly visible to the viewer. The efforts behind this achievement were considerable and required the expertise of exhibition designers, conservators, technicians, lighting designers, mount makers, and scientists, all in close collaboration with the exhibition's curator, Stephen Pinson. At left, Assistant Conservation Preparator Jacob Goble installs a custom mount, made specifically to optimize the visibility of the daguerreotype's mirrored surface.

Time-Based Media Documentation Templates Now Available

One of the cornerstones of the conservation profession is a recognition that through sharing our knowledge and practices we contribute to a healthy and strong profession. As we develop our time-based media art conservation program at The Met, we have looked to colleagues internationally for their guidance and support. Most recently this has resulted in the development of new Met templates to be used for the acquisition of time-based media artworks, artist interviews, and identity and iteration reports. We are proud to share these documents on the [Time-Based Media Working Group page](#) on the Met website for all to use as a resource.

Sample Documentation and Templates

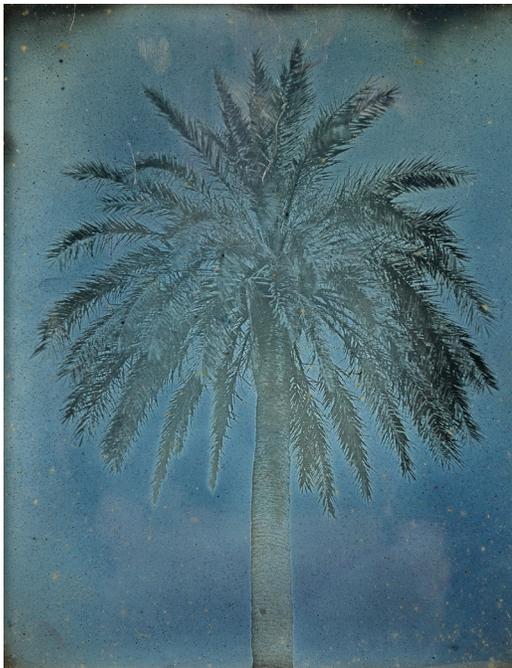
The Met has made the following documents and templates available for artists, organizations, and collectors of time-based media artworks. For further information regarding these documents and templates, please email the Time-Based Media Working Group at tbnwg@metmuseum.org

Acquisition Procedures

The following documents describe The Met's acquisition procedures for time-based media artworks, and provide guidelines for what the Museum may require as part of the acquisition.

Since there are many different sub-categories of time-based media artworks, several documents have been created, each tailored towards the different types the Museum may acquire. These documents are intended to be a starting point in the acquisition process, and can be edited to reflect the needs of a specific artwork.

Animation	Audio
Film	Performance
Slide-Based	Software-Based



Currently on View

Be sure to catch these exhibitions before they close:

[Jane and Louise Wilson: Stasi City](#)

On view at The Met Fifth Avenue until March 31, 2019

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

On view at The Met Fifth Avenue until May 12, 2019

[Artistic Encounters with Indigenous America](#)

On view at The Met Fifth Avenue until May 13, 2019

Left: Girault de Prangey (French, 1804–1892). *Palm Tree near the Church of Saints Theodore, Athens*, 1842. Daguerreotype, 9 1/2 x 7 1/2 in. (24 x 19 cm). Bibliothèque nationale de France, Paris (EG7-750).

Coming Soon...

[Home is a Foreign Place: Recent Acquisitions in Context](#)

Opens at The Met Breuer on April 9, 2019

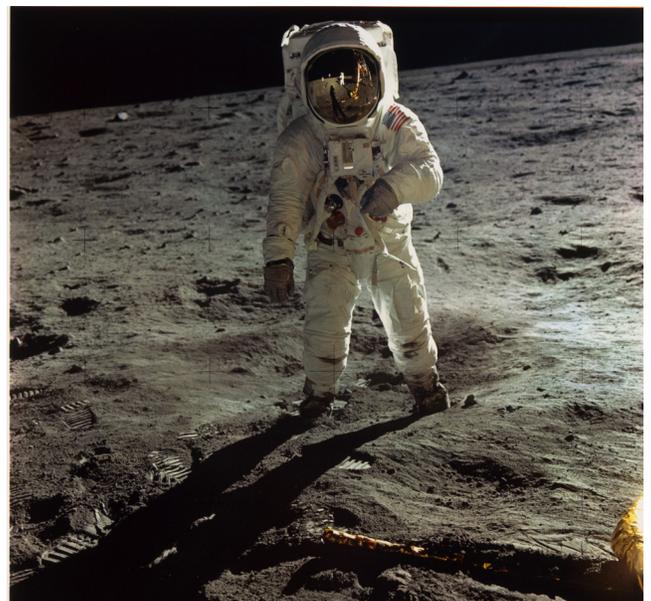
[Ragnar Kjartansson: Death is Elsewhere](#)

Opens at The Met Fifth Avenue on May 30, 2019

[Apollo's Muse: The Moon in the Age of Photography](#)

Opens at The Met Fifth Avenue on July 3, 2019

Right: Neil Armstrong (American, 1930–2012). *Astronaut Edwin E. Aldrin Jr. Walks on the Surface of the Moon, Apollo 11, July 16-24 1969* (detail), 1969, printed later. Dye transfer print, 16 1/8 x 16 3/8 in. (41 x 41.6 cm). The Metropolitan Museum of Art, New York, Purchase, Alfred Stieglitz Society Gifts, 2017 (2017.421)



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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Monumental Journey: The Daguerreotypes of Girault de Prangey is made possible by the Arête Foundation/ Betsy and Ed Cohen.

Additional support is provided by Jennifer S. and Philip F. Maritz and the Alfred Stieglitz Society.

It is organized by The Metropolitan Museum of Art, New York, in collaboration with the Bibliothèque nationale de France, Paris.

The Met's annual *Journal* is made possible by a gift from Assunta Sommella Peluso, Ada Peluso, and Romano I. Peluso, in memory of Ignazio Peluso.

Artistic Encounters with Indigenous America is made possible by the Warner Foundation Fund.

Ragnar Kjartansson: Death is Elsewhere is made possible in part by Ann Tenenbaum and Thomas H. Lee.

Additional support is provided by The Modern Circle.

Apollo's Muse: The Moon in the Age of Photography is made possible in part by the Enterprise Holdings Endowment and The Horace W. Goldsmith Foundation.

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