

Michele D'Arcy Marincola

Conservation Center of the Institute of Fine Arts
New York University
14 East 78th Street
New York, N.Y. 10021
(212) 992-5949
e-mail: michele.marincola@nyu.edu

120 Cabrini Blvd.
Apt. 82
New York, N.Y. 10033
(212) 740-6298

Education

- | | |
|------------|--|
| 9/86-9/90 | Institute of Fine Arts, Conservation Center, New York University
M.A. and Certificate of Conservation, October 1990 |
| 1/79-1/81 | Brown University, Providence, RI
B.A. Ancient Studies, January 1981 |
| 9/76-12/78 | Rhode Island School of Design, Providence, RI |

Employment

- | | |
|-------------------|---|
| 9/1/02 - present | Sherman Fairchild Chairman and Professor of Conservation,
Conservation Center, Institute of Fine Arts, New York University

Conservator, The Cloisters (part-time), Metropolitan Museum of Art |
| 9/1/09 – 12/31/09 | Deputy Director for Faculty and Administration, Institute of Fine Arts,
New York University |
| 6/01/08 – 8/31/09 | Interim Director, Institute of Fine Arts, New York University |
| 9/1/08 – 5/31/08 | Deputy Director for Administration and Buildings, Institute of Fine
Arts, New York University |
| 7/01 – 9/1/02 | Conservator for The Cloisters, The Metropolitan Museum of Art |
| 7/95 - 7/01 | Associate Conservator for The Cloisters, The Metropolitan Museum of
Art |
| 2000 - 2002 | Adjunct Professor of Conservation, Institute of Fine Arts, New York
University |
| 1995 - 2000 | Adjunct Assistant Professor, Museum Studies Program, New York
University |
| 11/90 - 6/95 | Assistant Conservator for The Cloisters, The Metropolitan Museum of
Art |
| 1992 | Adjunct Lecturer, Williams College, Williamstown, MA |
| 9/90-11/90 | Intern, Laboratorio di Barbara Schleicher, Florence, Italy
treated Italian polychrome sculpture |

8/90	Conservation Assistant, Objects Conservation Department, The Metropolitan Museum of Art, New York treated architectural reliefs in painted stucco
10/89-8/90	Intern, Sculpture and Painting Conservation Laboratory, Bayerisches Nationalmuseum, Munich, Germany treated South Germany polychrome sculpture
9/88-9/89	Conservator's Apprentice, Objects Conservation Department, The Metropolitan Museum of Art, New York treated South German monochrome sculpture
6/88-7/88	Intern, Conservation Laboratory, The Menil Collection, Houston, TX
2/87-6/88	Part-time Intern, Conservation Laboratory, The Brooklyn Museum of Art, Brooklyn, NY
4/81-7/86	Department Assistant, Department of European Decorative Arts and Sculpture, Museum of Fine Arts, Boston, MA

Research Interests

Technical art history, objects conservation, technology and conservation of medieval wood and stone sculpture, conservation history, conservation ethics, conservation of modern sculpture

Excavations Participated in

2007- present	NYU-IFA Excavations at Selinunte, Sicily
2006	NYU-IFA Excavations at the Sanctuary of the Great Gods, Samothrace
2005	NYU Excavations at Aphrodisias, Turkey

Professional Service and Affiliations

2010 - 2011	Senior Advisor, Andrew W. Mellon Foundation, Conservation Science and Museum Conservation
2009 - 2012	Jurist (2009), Chair (2010-2012), CAA Heritage Preservation Award Committee
2009	External Reviewer, faculty promotion, The Courtauld Institute of Art
2007	External member, Search Committee for Chief Conservator, Yale University Art Gallery
2006	External Reviewer, Head of Conservation and Technology search, The Courtauld Institute of Art
2005	External Reviewer, faculty promotion, The Courtauld Institute of Art

2004 Academic Program Reviewer, University of Delaware,
Art Conservation Department

2004 Getty Grant (Guest Scholar) Panelist

2003 Grant Proposal Reviewer, Getty Grant Program

2002 Panel Reviewer, Institute of Museum and Library Services,
Conservation Project Support

1997 Kress Publications Committee Reviewer, American Institute for
Conservation; Panel Reviewer, Institute of Museum and Library
Services, Conservation Project Support

1995 Field Reviewer, Institute of Museum and Library Services,
Conservation Project Support

1993 - Professional Associate, American Institute for Conservation

1993-95 Co-Chair, Objects Specialty Group, American Institute for
Conservation

Member, American Institute for Conservation, International Institute
for Conservation, College Art Association, ICOM-CC

Grants Awarded

2009 Co-author, Andrew W. Mellon Foundation grant for Teaching
Fellowships at the Conservation Center, IFA

Co-author, Leon Levy Foundation grant for visiting scholars to the
Conservation Center, IFA

2008-2010 Principle Investigator, National Endowment for the Humanities grant
for Graduate Education in the Conservation of Cultural Property, Core
Curriculum and Specialized Instruction, awarded to the Conservation
Center of the Institute of Fine Arts, NYU.

12/07 Primary author, Andrew W. Mellon Foundation and Sherman Fairchild
Foundation grants for endowed chair in conservation science, awarded
to the Conservation Center of the Institute of Fine Arts, NYU.

Primary author, Eugene V. Thaw Charitable Trust grant for an
endowed chair in paper conservation, awarded to the Conservation
Center of the Institute of Fine Arts, NYU.

2002- Principle Investigator, Samuel H. Kress Foundation grants for paintings
conservation program; archaeological programs; student summer
travel; student internships; joint NYU-Historic House Trust summer
projects, awarded to the Conservation Center of the Institute of Fine
Arts, NYU.

Primary author, Dedalus Foundation grants for student fellowships in
modern art conservation education, awarded to the Conservation Center
of the Institute of Fine Arts, NYU.

- Primary author, Hagop Kevorkian Fund grants for student fellowships in archaeological conservation, awarded to the Conservation Center of the Institute of Fine Arts, NYU.
- 2002-2004, 2006-2009 Principle Investigator, National Endowment for the Humanities grant for specialized training in the conservation of objects, awarded to the Conservation Center of the Institute of Fine Arts, NYU.
- 2001 Primary author, Sherman Fairchild Foundation grant for the construction of an objects conservation laboratory at The Cloisters, The Metropolitan Museum of Art.
- 1995 Primary author, Conservation Project Support Grant, Institute of Museum Services, for funding to conduct condition survey at The Cloisters, The Metropolitan Museum of Art.

Recent Selected Public Lectures

“Making Mistakes in Conservation,” Rijksmuseum Conservation Department, October 22, 2010.

“Blink Twice: Making Mistakes in Conservation,” General Session, Annual Meeting of the American Institute for Conservation, Milwaukee WI, May 13, 2010.

“Understanding Medieval Polychrome Sculpture: Technical Studies of Twelfth-Century Italian and Spanish Crucifixes,” Villa La Pietra Graduate Studies Seminar, February 16, 2010, Florence, Italy

Moderator, CAA-AAA Panel on Authentication of Art, Levin Institute, New York, January 20, 2010.

“The Cloisters’ Spanish Romanesque Crucifix (not) from Astudillo,” Fulda Crucifix Conference, Museum of Fine Arts, Boston, October 17-18, 2008.

“Issues in Conservation: Guiding Principles in Conservation Practice at Villa la Pietra,” Italian Art at Villa La Pietra, NYU-Florence, March 17-19, 2008.

“Introductory Remarks: Cognitive Error and Conservation,” Art of the Matter: Doing Technical Art History, Smith College, October 26-27, 2007.

“Brandi in America: Thoughts towards a History,” Brandi Oggi, Istituto Centrale di Restauro, Rome, May 26, 2007.

Recent Symposia Organized

Preserving Destruction: ANAGPIC Professional Day Talks, April 19, 2008, Institute of Fine Arts, NYU.

Conservation Legacies of L’Alluvione: A Symposium Commemorating the 40th Anniversary of the Florence Flood, November 10-11, 2006, NYU-Florence, Villa la Pietra, Florence, Italy.

Cesare Brandi, October 4, 2006, Italian Cultural Institute, NY.

Publications

Michele Marincola and Sarah Maisey, "To Err is Human: Understanding and Sharing Mistakes in Conservation Practice," ICOM-CC Lisbon Preprints, forthcoming 2011.

Lucretia Kargère and Michele Marincola, "The Conservation of Polychrome Wood Sculpture in the United States: An Historical Overview 1870-1970," ICOM-CC Lisbon Preprints, forthcoming 2011.

Julien Chapuis und Michele Marincola, "Bemerkungen zum Meister der Biberacher Sippe und zu einem hl. Rochus in The Cloisters," in Nicht die Bibliothek, sondern das Auge: Westeuropäische Skulptur und Malerei an der Wende zur Neuzeit, Berlin, Michael Imhof Verlag, 2008, pp. 66-75.

Michele Marincola, "Brandi in America: Thoughts towards a History," Brandi Oggi, Prime ricognizioni (Atti del Convegno, May-June 2007) Istituto Centrale di Restauro, Rome, 2008.

Michele Marincola, "Riemenschneider's Use of the Decorative Punch," *Tilman Riemenschneider: A Late Medieval Master Sculptor*, Studies in the History of Art 65, Washington, D.C. 2004.

-, "Polychromy," *Encyclopedia of Sculpture*, Fitzroy Dearborn, Chicago, IL 2003.

R. Stein, J. Kimmel, F. Klemm, M. Marincola, "Observations on Cyclododecane as a Temporary Consolidant for Stone," *Journal of the American Institute for Conservation*, Vol. 39, No. 3 (Spring 2001), pp. 355-369.

Michele Marincola, "Tilman Riemenschneider: New Thoughts on a Late Medieval Sculptor's Techniques," *met objectives*, The Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, Fall 2000, Treatment and Research Notes, Volume 2, No. 1. pp. 1-3.

-, "A Technical Investigation of the Dumbarton Oaks *Virgin and Child* by Tilman Riemenschneider," *The Sculpture Journal* IV (2000), pp. 24-34.

-, "The Surfaces of Riemenschneider's Sculpture," in *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages* (exhibition catalogue), Washington, D.C. and New York, 1999, pp. 100-116.

-, "A *Standing Virgin* in The Cloisters: The Conservation and Restoration of a Medieval Alabaster," *The Metropolitan Museum of Art Bulletin*, Winter 1997/98, pp. 38-45.

Michele Marincola, Jack Saultanian, and Richard Newman, "Die Untersuchung eines Nicht-polychromierten Holzbildwerks in The Cloisters," *Zeitschrift für Kunsttechnologie und Konservierung* (11) 1997, pp. 238-248.

Michele D. Marincola and Jack Saultanian, "Monochromy, Polychromy and Authenticity: The Cloisters' Standing Bishop Attributed to Tilman Riemenschneider," in *Painted Wood: History and Conservation*, Proceedings of the 1994 Symposium, Williamsburg VA, The Getty Conservation Institute, 1998, pp. 278-286.

eds. Ellen Pearlstein and Michele Marincola, *Loss Compensation: Technical and Philosophical Issues*, Proceedings of the Objects Specialty Group Session, Vol. 2, 1994 (American Institute for Conservation).

Pamela Hatchfield and Michele D. Marincola, "Compensating Losses: Tissue Paper Fills for Sculpture," in *Loss Compensation: Technical and Philosophical Issues*, Proceedings of the Objects Specialty Group Session, Vol. 2, 1994 (American Institute for Conservation), pp. 57-71.

Michele D. Marincola, "The Examination and Treatment of a Pre-Columbian Scale," *Art Conservation Training Programs Conference, May 7-8, 1987*, Kingston, Ontario, 1988.

Michele D. Marincola, Anne L. Poulet, and Stephen K. Scher, "Gothic, Renaissance and Baroque Medals from the Museum of Fine Arts, Boston," *The Medal*, No. 9 (Special Issue 1986), pp. 79-105.