

# Michele D'Arcy Marincola

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## *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  Coordinating Conservator, Acton Collection, Villa la Pietra (NYU), Florence, Italy  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***

October 2012	Visiting Conservator, The Courtauld Institute of Art, London
2010 - 2011	Senior Advisor, Andrew W. Mellon Foundation, Conservation Science and Museum Conservation
2009 - 2011	Jurist (2009), Chair (2010-2011), 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, College Art Association, ICOM-CC*

#### ***Grants Awarded***

2012	Primary author, Andrew W. Mellon Foundation grant for 2-year pilot program in technical art history for doctoral students in art history, Summer Institute in Technical Art History.
2011	Primary author, Samuel H. Kress Foundation grant to run pilot program for art history faculty, Summer Teachers Institute in Technical Art History.
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.
2007	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***

Michele Marincola and Sarah Maisey, "To Err is Human: Understanding and Sharing Mistakes in Conservation Practice," ICOM-CC, 16<sup>th</sup> Triennial Conference, Lisbon, Portugal, 19-23 September 2011.

Lucretia Kargère and Michele Marincola, "The Conservation of Polychrome Wood Sculpture in the United States: An Historical Overview 1870-1970," ICOM-CC, 16<sup>th</sup> Triennial Conference, Lisbon, Portugal, 19-23 September 2011.

Michele Marincola, "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 16<sup>th</sup> Triennial Conference, Lisbon. Preprints, 2011, paper 1911.

Lucretia Kargère and Michele Marincola, “The Conservation of Polychrome Wood Sculpture in the United States: An Historical Overview 1870-1970,” ICOM-CC 16<sup>th</sup> Triennial Conference, Lisbon. Preprints, 2011, paper 1703.

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 Soutanian, 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 Soutanian, "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.