

CURRICULUM VITAE

MARGARET HOLBEN ELLIS,
FAIC · FIIC · FAAR · ACR - ICON

PROFESSIONAL EXPERIENCE

Conservation Center, Institute of Fine Arts, New York University, New York, NY

2007 – Present Eugene Thaw Professor of Paper Conservation
2002 - 2007 Professor of Conservation
1998 - 2002 Sherman Fairchild Chairman and Professor of Conservation
1995 - 1998 Chairman and Professor of Conservation
1987 - 1995 Chairman and Associate Professor of Conservation
1985 - 1987 Adjunct Associate Professor of Conservation

The Morgan Library & Museum, New York, NY

2001 - Present Director, Thaw Conservation Center
1998 - 2001 Director of Conservation Planning

The Metropolitan Museum of Art, New York, NY

1987 - 1998 Consulting Conservator of Prints and Drawings
1982 - 1987 Associate Conservator of Prints and Drawings
1978 - 1982 Assistant Conservator of Prints and Drawings
1977 - 1978 Senior Restorer of Prints and Drawings
1976 - 1977 Assistant Restorer

The Newark Museum, Newark, NJ

1996 - 1998 Consulting Conservator

EDUCATION

1979 **Institute of Fine Arts, New York University, New York, NY**
M.A. in Art History; Advanced Certificate in Conservation
1975 **Barnard College, Columbia University, New York, NY**
B.A. in Art History; *magna cum laude*, Honors in Art History,
Elected to *phi beta kappa*

ACADEMIC AND PROFESSIONAL SERVICE

1976 - Present **American Institute for Conservation of Historic and Artistic Works**
Fellow, 1986-Present; Professional Associate, 1982-1985; Associate,
1976-1981; Board of Directors, 1985-1988; Book and Paper Group,
1980-Present; Committee on Education and Training, 1992-1995;
Nominating Committee, 1995-1998, Chair, 1998; Awards Committee
2005-2008, Chair, 2007
1976 - Present **International Institute for Conservation of Historic and Artistic Works**
Fellow, 1987-Present; Associate, 1976-1986; Council Member 1997-
2000, 2000-2003
1976 - Present **Institute of Conservation** (formerly Institute of Paper Conservation),
Certified Conservator/Restorer, 2000- Present; Associate, 1976-2000

1993 - Present	ArtTable , Member
1994 - Present	Arts Advisory Committee of the 14th Congressional District , New York, NY
1996 - Present	Villa La Pietra , Florence, Italy, Conservation Consultant
1998 - Present	International Foundation for Art Research , Advisory Council
2006 - Present	Library of Congress , Washington, DC, National Preservation Strategy: Preservation – Future Directions Symposia series; invited external partner
2006 - Present	Reviews in Conservation , (IIC), London, Editorial Board
2008 – Present	Print Council of America , Elected member
2006	Rockefeller Brothers Fund , Tarrytown, NY, “A Vision for Pocantico, Invited participant
2005	Netherlands Institute for Cultural Heritage (ICN) , Amsterdam, Training and Education in Paper Conservation
2004	National Heritage Board, Heritage Conservation Centre , Singapore, Consultant, Malay Manuscript Collection ICCROM/EU Leonardo Project , Rome, “Paper and Water,” Invited external evaluator University of Paris 1, Sorbonne , Paris, Training and Education in Paper Conservation
2003, 2004, 2008	The Getty Foundation , J. Paul Getty Trust, Grant Application Reviewer
1992 – 2004	Harvard University Art Museums , Collections Committee, Chair 1994
2003	Northumbria University , Newcastle upon Tyne, Training and Education in Paper Conservation
2002	Getty Conservation Institute, J. Paul Getty Trust , Museum Lighting Experts Panel: Old Master Drawings GCI Scholars Selection Committee, 2002 Conservation Education for the New Millennium, 1998 Symposium on Conservation Training Excellence, 1988 Seminar on Didactic Materials and Curricula Design, 1987
2002	National Endowment for the Humanities , Grant Application Reviewer
1987 – 2002	Association of North American Graduate Programs in Conservation , Secretary/Treasurer
1987 - 2002	Heritage Preservation (National Institute for the Conservation of Cultural Property) , Nominating Committee, 1989, 1992, 1995
1985, 1987, 2002	Institute of Museum and Library Services , SOS Grant Application Reviewer
2001	FAIC/Samuel H. Kress Foundation , Conservation Publication Review Committee
1998 - 2000	Columbia University , “Heritage Conservation: Priorities and Conflicts”, Seminar Associate
1998 - 2000	College Art Association/Heritage Preservation , Award Committee, 1999 Chair
1995 - 2000	Williamstown Art Conservation Center , Trustee
1999	Queen’s University , Academic Review Panel
1994, 1997, 1999	American Academy in Rome , Juror
1992 - 1998	Harvard University , Board of Overseers, Committee to Visit the Art Museums
1997	Samuel H. Kress Foundation , Grant Reviewer
1995 - 1996	University of Delaware , Academic Review Panel, Ph.D. Program

1996 **The Israel Museum/Hebrew University**, Conservation Education Consultant

1995, 1996 **International Fine Art Fair**, Old Master Drawings Honorary Vetting Committee

1990, 1996 **The Getty Grant Program**, Conservation Training Advisory Committee; Grant Reviewer

1993 **New York City Board of Education**, “Public Art for Public Schools,” Review Panel

1989 - 1992 **National Endowment for the Arts**, Grant Review Panelist, 1989; Museum Programs Overview Panelist, 1990-1992

1990, 1991 **Foundation of the American Institute for Conservation of Historic and Artistic Works**, Fellowship Application Reviewer

ACADEMIC AND PROFESSIONAL EXPERIENCE

Institute of Fine Arts, New York University, New York, NY

These courses are scheduled on a regular basis: Technical Connoisseurship of Prints and Drawings; Readings in Paper Conservation; Individual Problems in Examination and Treatment; Techniques of Paper Conservation; The Conservation Treatment of Prints and Drawings; Curatorial Studies Program; Seminars in Conservation Technology and Collections Care, Summer Program

Kunsthistorisches Institut in Florenz, Florence, Italy

“The Application of Imaging Techniques to Titian’s *St. Theodore and the Dragon*,” with Eliza Spaulding, 2008

Boston College, Chestnut Hill, MA

“To See Art or To Save It – A Century of Addressing the Dilemma,” 2008

The Morgan Library & Museum, New York, NY

Co-hosted with National Gallery of Art, an NEH/FAIC funded Master Studies workshop, “Modern Drawing and Painting Media,” 2007

College Art Association, New York, NY

94th Annual Conference, Boston, “Not Just Turkey Basters and Duco: Pollock’s Works on Paper,” 2006

Peggy Guggenheim Collection, Venice, Italy

“Materials, Tools, and ‘Technics’: Works on Paper by Jackson Pollock,” 2005

Heritage Conservation Center, National Heritage Board, Singapore

“A Century of Conservation Challenges: Modern Works of Art on Paper,” 2004

Calouste Gulbenkian Foundation, Lisbon, Portugal

Centro de Arte Moderna José de Azeredo Perdigão, “The Day Before Yesterday – Materials and Techniques of Twentieth Century Works on Paper,” 2003

Koninklijke Bibliotheek, den Hague, Netherlands

VAR Symposium Colored or Discolored, “Today’s Watercolors – Magic Markers, Day-Glo, and Dr. Martin’s Synchromatic Transparent Watercolors,” 2001

New York University, New York, NY

American Drawings, Pastels, and Watercolors, School for Professional and Continuing Studies, “Today’s Watercolors – Magic Markers, Day-Glo, and Dr. Martin’s Synchromatic Inks,” 2001

Museum of Fine Arts, Boston, MA

3rd Annual Francis W. Dolloff Lecture, “Now You See It, Now You Don’t: Documenting Day-Glo,” 1999

Friends of Conservation and Collections Management, "Sharpening Your Eye: Is It Real... or Not?" 2002

The Art Institute of Chicago, Chicago, IL
The Broad Spectrum, "Daylight Fluorescent Colors as Artistic Media," with Christopher W. McGlinchey and Esther Chao, 1999

Smithsonian Center for Materials Research and Education, Washington, DC
"Materials of 20th Century Works of Art on Paper," 1999

American Institute for Conservation of Historic and Artistic Works, Washington, DC
25th Annual Meeting, San Diego, "Wax-Based Drawing Media: History, Technology, and Identification," with M. Brigitte Yeh, 1997
23rd Annual Meeting, St. Paul, "The Shifting Function of Artists' Fixatives," 1995
14th Annual Meeting, Chicago, "An Approach to the Conservation Treatment of Paul Klee Drawings," with Antoinette King and Elizabeth K. Schulte, 1986

American Association of Museums, Washington, DC
90th Annual Meeting, Philadelphia, "The Role of Museums in the Education of Conservators," 1995

The Drawing Center, New York, NY
Workshops in Paper Conservation, 1984, 1985, 1986, 1989, 1990, 1992

The University of Delaware, Art Conservation Training Program, Winterthur, DE
"Twentieth Century Materials in Works of Art on Paper," 1984, 1985, 1986, 1995, 1997, 1998, 1999, 2001, 2002, 2003, 2004, 2006

Seton Hall University, South Orange, NJ
Curatorial Studies Program, 1996, 1997

College Art Association, New York, NY
82nd Annual Conference, "Creative Collaborations," Session Co-Chair, 1994
"Art Talk," 2001, 2002, 2003

Institute of Paper Conservation, London, England
"Drawings in Fibre-Tipped Pen - New Conservation Challenges," 1994

Williamstown Art Conservation Center, The Equitable Gallery, New York, NY
The Mortality of Things: Issues in the Conservation of Works of Art
"The Impact of Technology on the Production & Preservation of Twentieth-Century Art," 1994

The Print Club of New York, New York, NY
"Conservation for Print Collectors," 1994

The Metropolitan Museum of Art, New York, NY
"Looking at Drawings," Education Department, Teacher Institute, two day course, 1993
"Care of Works of Art on Paper," Patrons Lecture, 1990

The Drawing Society, New York, NY
Managing and Caring for Your Drawings: A Symposium for Collectors, Curators, and Dealers, "New Art: New Conservation Challenges," 1993

Bark Frameworks, Inc., New York, NY
"Collections Management, An Interdisciplinary Approach to the Care of Private and Public Art Collections," 1993

ICOM/CC Working Group on Training, London, England
"Academics Versus Practice - An Uneasy Balance in Conservation Training," 1992

Institute of Paper Conservation, Manchester, England
"The Porous Pointed Pen as Artistic Medium," 1992

New York Conservation Association, New York, NY
"The Porous Pointed Pen as Artistic Medium," 1992

Sotheby's Educational Studies Program, New York, NY
"History of Watercolor Technique," co-taught with Marjorie Shelley, 1992

- “Conservation Problems Associated with the Materials and Techniques of Prints and Drawings,” 1988
- Williams College Museum of Art**, Williamstown, MA
 Watercolors and Conservation: Turn of the Century Materials and Techniques, “The Sketchbook as Safe Haven,” 1991
- The Conservation Analytical Laboratory**, The Smithsonian Institute, Washington, DC
 “The Paper Suction Table: Treatments, Techniques, Fabrication and Theory,” 1989, 1990, Instructor, one week course
 “Techniques, Uses, Differences and Operating Parameters of Current Suction Tables,” 1985, Instructor, one week course
- National Association for Corporate Art Management**, New York, NY
 “Conservation Issues: Paintings and Works on Paper,” Conference on Corporate Art Collecting, 1990
- National Academy of Design**, School of Fine Arts, New York, NY
 “Conservation for Artists - FAQs,” 1990
- Institute of Fine Arts, New York University**, New York, NY
 The Artist’s Sketchbook: Art or Artifact? “The Sketchbook Defined,” 1990
- ICOM/CC Working Group on Training**, den Hague, Netherlands
 “The Conservation Training Program, Institute of Fine Arts, New York University: Past and Future Directions,” 1989
- Symposium 88 - Conservation of Historic and Artistic Works on Paper**, Ottawa, Canada
 “The Conflict between Conservation Treatment and the Preservation of Artists’ Materials and Intent,” moderator, 1988
- Brookhaven National Laboratory**, Stonybrook, NY
 “Twentieth Century Drawings: Conservation Challenges for Everyone,” 1987
- Artists Talk on Art**, New York, NY
 “Working with Paper: The Art of Creation and Its Aftermath,” panelist, 1983

PUBLICATIONS

- Readings in Conservation: Issues in the Conservation of Works on Paper. The J. Paul Getty Trust, In press.
- “To See Art or to Save It – A Century of Addressing the Dilemma,” IFAR Journal, In press.
- “The Application of Imaging Techniques to a Drawing Attributed to Titian, *Landscape with Saint Theodore Overcoming the Dragon*,” with Eliza Spaulding, Mitteilungen des Kunsthistorischen Instituts, September/November, 2009.
- “Descriptions of the Manuscripts,” Vincent van Gogh: Painted with Words. Leo Jansen, Hans Luijten and Nienke Bakker. New York: Rizzoli, 2007.
- “The Samuel H. Kress Program in Paintings Conservation at the Conservation Center of the Institute of Fine Arts, New York University,” Studying and Conserving Paintings: Occasional Papers on the Samuel H. Kress Collection. London: Archetype Publications, 2006.
- “Materials, Tools, and ‘Technics’: Works on Paper by Jackson Pollock,” No Limits, Just Edges Jackson Pollock Paintings on Paper, Deutsche Guggenheim, Berlin, 2005.
- Book Review, “Dear Print Fan: A Festschrift for Marjorie B. Cohn,” eds. Bowen, Dackerman, Journal of the American Institute for Conservation, Vol. 42, No. 1, Spring, 2003, pp. 131 - 134.
- “Watercolors Today – Dr. Ph. Martin’s Synchromatic Transparent Watercolors, Magic Markers and Day-Glo Colors,” Gekleurd of Verkleurd, VAR, Koninklijke Bibliotheek, den Hague, Netherlands, 2003.
- “Daylight Fluorescent Colors as Artistic Media,” The Broad Spectrum, Archetype Books, London, 2002.

- "Fugitive Modern Media (Porous Pointed Pen, Ball Point Pen)," AIC News, Vol. 24, No. 3, May 1999, pp. 4 - 5.
- Book Review, "Historical and Philosophical Issues in the Conservation of Cultural Heritage," eds. Price, Talley, Vaccaro, Journal of the American Institute for Conservation, Vol. 37, No. 2, Summer 1998, pp. 223 - 235.
- "The History, Use, and Characteristics of Wax-Based Drawing Media," with M. Brigitte Yeh, The Paper Conservator, Vol. 22, 1998, pp. 48 - 55.
- "Guidelines for the Care of Prints and Drawings," The Appraiser, First Quarter, 1998, pp. 2ff.
- "The History and Use of Wax-Based Drawing Media," The Appraiser, Second Quarter, 1997, pp. 1ff.
- "Wax-Based Drawing Media," WAAC Newsletter, Vol. 19, No. 3, September 1997, pp. 16 - 17.
- "The Shifting Function of Artists' Fixatives," Journal of the American Institute for Conservation, Vol. 35, No. 3, Fall/Winter 1996, pp. 239 - 254.
- "Storia ed Evoluzione del Pennarello come Strumento d'Arte," CAB Newsletter: Conservazione negli Archivi e nelle Biblioteche, Vol. 4, 1995, pp. 1 - 4.
- "The Fiber-Tipped Pen as a Drawing Tool," Drawing, Vol. XVI, No. 6, March-April 1995, pp. 126 - 129.
- "Documenting the Introduction of the Fibre-Tipped Pen as an Artistic Medium," Paper Conservation News, No. 72, December 1994, p. 7.
- "Drawings in Fibre-Tipped Pen - New Conservation Challenges," Modern Works – Modern Problems? Conference Papers, Leigh: The Institute of Paper Conservation, 1994, pp. 114 - 121.
- Book Review, "American Artists in Their New York Studios: Conversations about the Creation Of Contemporary Art," by Stephan Gotz, Drawing, Vol. XV, No. 6, March-April 1994.
- "Glass or Plastic? Glazing Options for Framing Prints and Drawings," The Journal of Museum Management and Curatorship, Vol. 13, 1994, pp. 280 - 294.
- "Works of Art on Paper," Caring for Your Collections, New York: Abrams, 1992.
- "The Porous Pointed Pen as Artistic Medium," Conference Papers Manchester, Leigh: The Institute of Paper Conservation, 1992, pp. 11 - 18.
- "The Conservation Training Program, Institute of Fine Arts, New York University: Past and Future Directions," The Graduate Conservator in Employment: Expectations and Realities, ed. Nicholas Stanley Price. Paris: ICOM Committee for Conservation, 1990.
- "Conservation Notes on Thymol Fumigation," with Norbert S. Baer, The International Journal of Museum Management and Curatorship, Vol. 7, 1988, pp. 185 - 188.
- The Care of Prints and Drawings, Nashville, TN: The American Association for State and Local History, 1987; Reprinted, Altimira Press, 1997.
- "The Survival of Washi," Japan Society Newsletter, Vol. XXXII, #11, June-July 1985, pp. 2 - 5.
- "Discovering Washi," Friends of the Dard Hunter Paper Museum Newsletter, Vol. IV # 2, June -July 1985, pp. 2 - 3.
- "The Precarious Life of Drawings," Art News, Vol. 84, No. 10, 1985, pp. 81 - 85.
- "In Search of Sialkoti Paper," Craft International, Vol. II, No. 4, April 1982, pp. 38, 40ff.
- "Watermarks and the Stories They Tell," Drawing, Vol. III, No. 6, March - April 1982, pp. 128 - 131.
- "The pH of Drawings and Its Implications," Drawing, Vol. III, No. 4, November – December 1981, pp. 84 - 47.
- "An Annotated Bibliography on the Care of Drawings," Drawing, Vol. III, No. 1, May – June 1981, pp. 9 - 10.
- "Conservation Updates," Drawing, Vol. II, No. 6, March-April 1981, p. 127.
- "Drawings on Parchment - Special Conservation Problems for Collectors," Drawing, Vol. II, No. 4, Nov - Dec. 1980, pp. 85 - 87.
- "Metalpoint Drawings - Special Conservation Problems for Collectors," Drawing, Vol. II, No. 3,

- Sept. - Oct. 1980, pp. 59 - 61.
- "The Process of Framing," Drawing, Vol. II, No. 2, July - August 1980, pp. 32 - 34.
- "Matting Drawings for Storage and Exhibition," Drawing, Vol. II, No. 1, May - June 1980, pp. 7 - 10.
- Matting Drawings for Storage and Exhibition," Drawing, Vol. II, No. 6, March - April 1980, pp. 132 - 134.
- "A Practical Approach to Drawings Storage," Drawing, Vol. I, No. 6, March -April 1980, pp. 132 - 134.
- "Watercolors - Special Conservation Problems for Collectors," Drawing, Vol. I, No. 5, Jan. -Feb. 1980, pp. 101 - 102.
- "Charcoal, Chalk, and Pastel Drawings - Special Problems for Collectors: Parts I and II," Drawing, Vol. I, No. 3 - 4, Sept. - Oct. 1979, Nov. - Dec. 1979, pp. 56 - 58, pp. 79 - 80.
- "A Conservation Checklist for Drawings Collectors," Drawing, Vol. I, No. 2, July-August 1979, pp. 29 - 31.

PERSONAL GRANTS AND AWARDS

- Sheldon and Caroline Keck Award**, American Institute for Conservation of Historic and Artistic Works, 2003. In recognition of a sustained record of excellence in the education and training of conservation professionals.
- Lifetime Achievement Award**, Haddonfield Memorial High School, 1999.
- Rutherford John Gettens Merit Award**, American Institute for Conservation of Historic and Artistic Works, 1997. In recognition of outstanding service to the conservation profession.
- American Academy in Rome/National Endowment for the Arts Fellowship in Conservation and Historic Preservation**, 1994. To revise and expand The Care of Prints and Drawings and to develop other publications.
- Curricular Development Challenge Fund**, New York University, 1989 (with Frances B. Goodwin). To develop a graduate-level Summer Program at the Institute of Fine Arts.
- Professional Travel Stipend**, The Metropolitan Museum of Art, 1984. To study the effects of air pollution on The Hours of Etienne Chevalier by Jean Fouquet.
- Samuel H. Kress Foundation Grant**, 1984. To research papermaking in Japan.
- Hagop Kevorkian Fund Grant**, 1981. To research Sialkoti papermaking in Pakistan.
- Professional Travel Stipend**, The Metropolitan Museum of Art, 1980. To study and formulate plans for a suction device especially designed for the treatment of prints and drawings.

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