

# 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

### *Administrative Positions*

9/1/19 - 9/1/20; 9/1/21 - 9/1/24	Chair, Conservation Center, Institute of Fine Arts, New York University
9/1/02 - 9/1/14	Sherman Fairchild Chairman, Conservation Center, Institute of Fine Arts, New York University
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
9/1/07 - 5/31/08	Deputy Director for Administration and Buildings, Institute of Fine Arts, New York University

### *Academic Positions*

9/1/14 - present	Sherman Fairchild Distinguished Professor of Conservation, Conservation Center, Institute of Fine Arts, New York University
9/1/02 - 9/1/14	Professor of Conservation, Conservation Center, Institute of Fine Arts, New York University
9/1/00 - 9/1/02	Adjunct Professor of Conservation, Institute of Fine Arts, New York University

1995 - 2000      Adjunct Assistant Professor, Museum Studies Program, New York University

1992      Adjunct Lecturer, Williams College, Williamstown, MA

### *Conservation Positions*

7/1/15 - 7/1/16      Research Scholar, Objects Conservation, Metropolitan Museum of Art (part-time)

9/1/02 - 9/1/23      Coordinating Conservator, Acton Collection, Villa la Pietra (NYU), Florence, Italy

9/1/02 - 6/30/15      Conservator, The Cloisters (part-time), Metropolitan Museum of Art

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

11/90 - 6/95      Assistant Conservator for The Cloisters, The Metropolitan Museum of Art

9/90 - 11/90      Intern, Laboratorio di Barbara Schleicher, Florence, Italy

10/89 - 8/90      Intern, Sculpture and Painting Conservation Laboratory, Bayerisches Nationalmuseum, Munich, Germany

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

## Publications

### *Books:*

Michele D. Marincola and Lucretia Kargère, The Conservation of Medieval Polychrome Wood Sculpture: History, Theory, Practice. Getty Publications, 2020.

Michele D. Marincola, ed., Johannes Taubert, Polychrome Sculpture. Meaning, Form, Conservation. Los Angeles: Getty Publications, 2015. (English translation and new edition).

### *Articles:*

Michele Marincola and Anna Serotta, "Riemenschneider's Marienaltar in Herrgottskirche, Creglingen: A Review of its Restoration History and the Application of a New Examination Method," in eds. Katherine Boivin and Gregory Bryda, Riemenschneider in Situ, Proceedings of a Conference, June 21-23, 2017. Brepols/Harvey Miller, 2021.

Michele Marincola, "The Cloisters' Romanesque Crucifix from Northern Spain: A Reconstruction and Interpretation," in: eds. Lutz, G. and Fozi, S., Christ on the Cross and the Emergence of Medieval Monumental Sculpture, Brepols/Harvey Miller, 2020, pp. 264-81.

Lucretia Kargère and Michele D. Marincola, "Conservation in Context: The Examination and Treatment of Medieval Polychrome Wood Sculpture in the United States," Metropolitan Museum Studies in Art, Science and Technology 2 (2014), pp. 11-49.

Aimée Ducey-Gessner, Claudia Beyer, Jean Dommermuth, Michele Marincola, Deborah Lee Trupin, Costanza Perrone Da Zara, "Building an Effective Decision-Making Model for Conservation of the Acton Collection, Villa La Pietra, New York University in Florence," The Artifact, its Context, and Their Narrative: Multidisciplinary Conservation in Historic House Museums, A Joint Conference of ICOM-DEMHIIST and three ICOM-CC Working Groups: Sculpture, Polychromy, & Architectural Decoration; Wood, Furniture, & Lacquer; and Textiles, The Getty Research Institute, Los Angeles, CA, November 6-9, 2012. GRI: Los Angeles, pp. 1-16.

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.

-, "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 (Autumn, 2000), 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, 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.

## Courses Taught

### *Graduate:*

Technology and Structure I: Organic Materials  
Introduction to Objects Conservation  
Polychromy and Monochromy: The Conservation of Wood Sculpture  
Conservation of Organic Decorative Objects: Ivory, Bone, Horn, Tortoiseshell and Hair  
Conservation Treatment of Stone Sculpture  
Issues in Conservation: Historical and Ethical Considerations in the Development of a Discipline  
Material, Recipe, Reconstruction: An Introduction to New Methods in Technical Art History  
Applying Values in Decision-making in Objects Conservation

### *Undergraduate:*

Conservation Controversies

### ***Summer Courses Designed, Organized and Taught:***

#### Summer Teachers Institute in Technical Art History (STITAH)

The Materials and Methods of Old Master Paintings (2011)  
The Structures of Art (2014)

#### Summer Institute in Technical Art History for Doctoral Students (SITAH)

Replication and Its Processes (2012)  
Theoretical Subjectivities and the Critical Eye (2013)  
The Artist's Book: Materials and Processes (2014)  
Material Movement: Global Artistic Interdependencies and Exchanges (2015)  
Manifestations of the Model (2016)

## Doctoral Dissertations Supervised

2013 - 2017	Matthew Hayes, PhD, Institute of Fine Arts, NYU. "Restoration and the Invention of the Renaissance, 1850-1904." Co-supervised with Prof. Patricia Rubin, Institute of Fine Arts
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## Doctoral Dissertation Committees & Orals

December 2008	Mark Abbe (Orals: Ancient art technology, materials, and processes. Dissertation: The Polychromy of Ancient Roman Sculpture, 2013), IFA
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April 2010	Peter J. Bell (Orals: Northern Late Gothic sculpture, pre-modern artistic processes, especially replication processes), IFA
December 2013	Jeffrey Uslip (Orals: modern and contemporary art conservation), IFA
December 2013	Anne Wheeler (Orals: variable media conservation), IFA
May 2013	Matthew Hayes (Orals: conservation theory and paintings conservation history), IFA
2014 - 2016	Kristen Kausland, PhD candidate, University of Oslo, Norway. Working Title: "The Physical Histories of Late Medieval Altarpieces in Norway". Co-supervised with Prof. Tine Frøysacker, University of Oslo
February 2019	Annika Finne (Orals: conservation history and theory, particularly easel paintings), IFA
2020-	Emily Frank (Comprehensive Exams, January 2021, conservation history), Institute for the Study of the Ancient World, NYU.
2020-	Cristina Aldrich (Dissertation prospectus defense, 2020), IFA

### **Masters Theses Supervised**

2022	Felice Robles, M.A. candidate, Institute of Fine Arts, NYU, "Distributed Identity in Contemporary Photographic Works"
	Ameya Grant, M.A. candidate, Institute of Fine Arts, NYU, "Life after Death: The Case Study of Nancy Graves' <i>Calendar Series</i> "
	Isabelle Lobley, M.A. candidate, Institute of Fine Arts, NYU, "Grand Jeté: Documenting the Leap from Page to Stage with a Digital Repository"
2021	sasha arden, M.A. candidate, Institute of Fine Arts, NYU, "Temporal Instability in Incandescent Light-Based Artworks"
	Adrienne Gendron, M.A. candidate, Institute of Fine Arts, NYU, "Collective Memory Theory and Objects of Trauma: Case Studies from the 9/11 Memorial & Museum"
2020	Taylor Healy, M.A. candidate, Institute of Fine Arts, NYU. "Potential Futures: Preserving the Physical, Digital and Conceptual Integrity of 3-D Printed Artworks"
2017 - 2018	Chantal Stein, M.A. candidate, Institute of Fine Arts, NYU. "The Use of Naturalia in Late Medieval Treasury Objects"

2015 - 2016	Zhuxi Wang, M.A. candidate, Institute of Fine Arts, NYU. "A Portrait of Charles VII of France Attributed to Jean Perréal and Workshop"
2014 - 2015	Amy Lynn Brost, M.A. candidate, Institute of Fine Arts, NYU. "From 'Certificates of Authenticity' to Authentic Iterations in Variable Media Art." (awarded Distinction)
	Annika Finne, M.A. candidate, Institute of Fine Arts, NYU. "Narrative Arcs in a Rococo Altar Model." (awarded Distinction)
	Caroline Barnett, M.A. candidate, Institute of Fine Arts, NYU. "A Gray Area: Giving Context to the Work of Cy Twombly, 1966-1968."
	Kathryn Kerl Brugioni, M.A. candidate, Institute of Fine Arts, NYU. "Damage and the Restoration of Value: The Study and Treatment of a Third-Intermediate-Period Coffin Lid."

*A complete list of Masters Theses supervised since 2002 is available upon request.*

#### **Excavations Participated in**

2007 - 2013	NYU-IFA Excavations at Selinunte, Sicily
2006	NYU-IFA Excavations at the Sanctuary of the Great Gods, Samothrace
2005	NYU Excavations at Aphrodisias, Turkey

#### **Invited Lectures (since 2007)**

Michele Marincola, "Objects of Memory, Monuments to Trauma: Conservation and Preservation Issues," Warnock Lecture Series, Northwestern University, February 23, 2022.

Michele Marincola and Lucretia Kargère, "Collaborative Research and Writing of *The Conservation of Medieval Polychrome Wood Sculpture*," CESMAR7 IX Congresso Internazionale, Colore e Conservazione, Knocking on Wood: Materiali e Metodi per la Conservazione delle Opere in Legno, November 19, 2021 (online conference).

Michele Marincola, "Cultural Heritage Conservation as a Human Practice: Ethics and Decision Making in an Unstable World," SUNY New Paltz (via Zoom), October 21, 2021.

Michele Marincola and Lucretia Kargère, Book Publication Webinar for *The Conservation of Medieval Polychrome Wood Sculpture*, March 18, 2021, Institute of Fine Arts (virtual).

Michele Marincola and Anna Serotta, "Riemenschneider's Marienaltar in Herrgottskirche, Creglingen: A Review of its Restoration History and the Application of a New Examination Method," *Riemenschneider in Situ*, June 22, 2017, Rothenburg ob der Tauber, Germany.

Michele Marincola, "Spanish medieval polychrome sculpture in American collections: history and conservation," *El Esplendor del Pórtico de la Gloria: Conservación, Policromía y la Transfiguración de la Materia*, Santiago de Compostela, Spain, July 7, 2016.

-, "What does the support tell us about a work of art? The construction method of a group of reliquary busts," *Making and Knowing Project 2016: Colormaking*, Columbia University, New York, May 28, 2016.

-, "Reconstructing Medieval Polychromies," *2015 Making and Knowing Reconstruction Workshop*, Chemical Heritage Foundation, Philadelphia, PA, October 10, 2015.

Claudia Kavenagh and Michele Marincola, "Complex Problems, Realistic Solutions: Devising a Treatment for the Sculpture of St. Paul on St. Paul's Chapel, New York City," *AIC Annual Meeting, Architecture and Wooden Artifacts Joint Session*, May 14, 2015.

Michele Marincola, "Partnering with Conservators for Object-based Study and Learning," *Object-centered Learning: Experiencing the Authentic in the Digital Age*, Columbia University, February 17, 2015.

-, "Do Books on Conservation Practice Still Have Value? Information Dissemination in an Accelerating Context," *Archaeology of the Object: Conservation, Material Culture and the Creation of Historical knowledge for Pre-Reformation Church Inventories*, University of Oslo, October 16, 2014.

-, "Teaching Technical Art History at the Graduate Level: The Summer Institute in Technical Art History at the Institute of Fine Arts," *College Art Association*, New York City, February 15, 2013.

Aimée Ducey-Gessner, Claudia Beyer, Jean Dommermuth, Michele Marincola, Deborah Lee Trupin, Costanza Perrone Da Zara, "Building an Effective Decision-Making Model for Conservation of the Acton Collection, Villa La Pietra, New York University in Florence," *The Artifact, its Context, and Their Narrative: Multidisciplinary Conservation in Historic House Museums, A Joint Conference of ICOM-DEMIST and three ICOM-CC Working Groups: Sculpture, Polychromy, & Architectural Decoration; Wood, Furniture, & Lacquer; and Textiles*, The Getty Research Institute, Los Angeles, CA, November 6-9, 2012.

Michele Marincola, "Modes of Replication and the Loss of the Original: Processes of Art Making in pre-Modern Europe," Courtauld Institute of Art, London, October 30, 2012.

-, "In Pursuit of Original Intention: the Context and Practice of Overpaint Removal in the Restoration of Medieval Polychrome Sculpture," Courtauld Institute of Art, London, October 26, 2012.

-, "The Making and Meaning of Polychrome Sculpture," J. Paul Getty Museum, November 9, 2011.



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, Amsterdam, 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.

-, "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.

## Symposia Organized

Teaching Technical Art History, Session Co-Chair, February 15, 2013, College Art Association, New York City

Leonardo da Vinci: Recent Technical Findings and Discoveries, February 18, 2012, Wood Auditorium, Avery, Columbia University.

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.

## Academic Service and Affiliations

2022 - 2023	Chair, Search Committee, Assistant or Associate Professor of Paintings Conservation
2021 - 2022	Chair, Search Committee, Visiting Associate Professor in Paper Conservation; Visiting Assistant Professor in Conservation Science
2020 - 2022	COVID IMT Committee; Academics Working Group, NYU
2019 - 2020	Chair, Visiting Committee, Getty Conservation Institute  Chair, Search Committee, position in conservation imaging, Institute of Fine Arts, NYU
2017 - 2018	Member, Search Committee, position in Ancient Greek or Roman art, Department of Art History, NYU
2017	Member, Round Table on Teaching Archaeology and Conservation, Getty Conservation Institute
2016	Member, Director's Search Committee, Institute of Fine Arts, NYU  Member, Publications Committee, Getty Conservation Institute
2015 -	Member, Visiting Committee, Getty Conservation Institute
March 2015	Discussion Moderator, <i>Surfaces (15<sup>th</sup>-19<sup>th</sup> Centuries)</i> , Mellon Research Initiative, Institute of Fine Arts, NYU
February 2015	Panel Moderator, <i>Field/Work: Conservation and the Future of Art</i> , College Art Association, New York
November 2014	Academic Program Reviewer, Queens University, Ontario, Canada, Art History and Art Conservation Departments
2014 - 2017	External Critic and PhD Supervisor, <i>After the Black Death</i> research project, University of Oslo and Kulturhistorisk Museum, Norwegian Research Council, Oslo, Norway
January 2014	Jurist and Jury Chair, American Academy in Rome, Rome Prize in Preservation and Conservation
May 2013	Panel Moderator, "Innovative Conservation Collaborations," <i>Association of Art Museum Curators Annual Meeting</i> , New York City  Session Chair, <i>Conservation in the Nineteenth Century</i> , National Museum of Denmark, Copenhagen

January 2013	Jurist, American Academy in Rome, Rome Prize in Preservation and Conservation  Session Co-Chair, College Art Association, New York City
October 2012	Visiting Conservator, The Courtauld Institute of Art, London
2010 - 2011	Senior Advisor, Andrew W. Mellon Foundation, Conservation Science and Museum Conservation
January 2010	Moderator, <i>CAA-AAA Panel on Authentication of Art</i> , Levin Institute, New York
2009 - 2011	Jurist (2009), Chair (2010-2011), CAA Heritage Preservation Award Committee
2009	External Reviewer, faculty promotion, The Courtauld Institute of Art
2008 - 2009	Member, Director's Search Committee, Institute of Fine Arts, NYU
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 – 1995	Co-Chair, Objects Specialty Group, American Institute for Conservation
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*Member: American Institute for Conservation, ICOM-CC, International Institute for Conservation*

### **Diversity Education and Training**

2021- 2022	Distance Learning Introduction to Practical Conservation (DIP-C) for HBCU undergraduate students, University of Delaware (taught in course)
2020	Inclusive Teaching in Conservation Education (ANAGPIC)
	Inclusive Teaching Workshop (Office of Global Inclusion and Diversity, NYU)
	Distance Learning Introduction to Practical Conservation (DIP-C) for HBCU undergraduate students, University of Delaware (taught in course)

### **Honors, Awards and Grants**

2021	AIC Sheldon and Carolyn Keck Award for Excellence in Teaching
2021 - 2023	Principle Investigator, Getty Foundation Grant for Conserving Canvas (lining adhesives research)
2018	Fellow, International Institute for Conservation
2015	FAIC-Samuel H. Kress Publication Award for book on the conservation of medieval wood sculpture, with co-author Lucretia Kargère.
2014	Primary author, Andrew W. Mellon Foundation Challenge Grant for student stipends, awarded.
2013	Primary author, Andrew W. Mellon Foundation grant for 3-year extension for program in technical art history for doctoral students in art history, Summer Institute in Technical Art History, awarded.
	Primary author, Samuel H. Kress Foundation extension grant for program for art history faculty, Summer Teachers Institute in Technical Art History, 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, awarded.

- 2011 Primary author, Samuel H. Kress Foundation grant to run pilot program for art history faculty, Summer Teachers Institute in Technical Art History, awarded.
- 2009 Co-author, Andrew W. Mellon Foundation grant for Teaching Fellowships at the Conservation Center, IFA, awarded.
- Co-author, Leon Levy Foundation grant for visiting scholars to the Conservation Center, IFA, awarded.
- 2008 - 2015 Principle Investigator, National Endowment for the Humanities grants 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 - 2014 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 - 2008 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, awarded.
- 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, awarded.

