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## CURRICULUM VITAE

### POSITIONS HELD

- Professor, Art History 2019 - Present  
Professor, Conservation of Material Culture  
Chair, UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials  
University of California, Los Angeles
- Clinical Professor, Museum Studies, New York University 2017 - 2019  
Clinical Associate Professor, Museum Studies, New York University 2013 - 2017
- Time-Based Media Conservator, Museum of Modern Art 2007 - 2013  
Established media and performance conservation program for MoMA. Oversaw digitization of 2,000 analog works, creation of repository for digital collections, and documentation of performance and media collections
- Founding Executive Director, Voice in Contemporary Art <http://www.voca.network/> 2006 - 2010  
Established 501 (c)-3, established board of directors, raised funds to hire executive director, served on board of directors
- Research Scholar, Museum Studies, New York University 2005 - 2013  
Seminars on conserving museum collections and managing contemporary art in museums
- Assistant Professor/Faculty Fellow in Museum Studies & The Conservation Center  
at the Institute of Fine Arts, New York University 2002 - 2005
- Director of Conservation, Japanese Institute for Anatolian Archaeology 1991 - 2004  
Coordinated courses, symposia, publications, research and field conservation for an archaeological research institute in central Turkey. The facility is located adjacent to the Kaman-Kalehöyük excavation
- Glenn Wharton & Associates 1986 - 2003  
Art Conservation Private Practice. Consulting, technical research, lectures, and other services for museums and art institutions  
Selected clients: Brooklyn Museum, California Museum of Science and Industry, California Department of Parks and Recreation, City of San Francisco, Dallas Museum of Art, Dia Art Foundation, Douglas Cramer Foundation, Fowler Museum of Cultural History UCLA, Huntington Library, Los Angeles County Museum of Art, Museum of Contemporary Art Los Angeles, Metropolitan Museum of Art, Museum of Modern Art, Oakland Museum of California, San Francisco Arts Commission, San Francisco Asian Art Museum, Santa Monica Arts Foundation, Stanford University, State Foundation on Culture & the Arts Hawai'i, U.S. Navy, & Walt Disney Imagineering

### EDUCATION

- Institute of Archaeology Ph.D. Conservation / Archaeology 2005  
University College London

State University College of New York Cooperstown Graduate Programs	M.A. Art Conservation	1981
University of California, Santa Barbara Phi Beta Kappa, Dean's Scholar List	B.A. Art History B.A. Combined Social Sciences	1977 1977

#### **AWARDS, HONORS & FELLOWSHIPS**

Digital Pedagogy Grant, Faculty of Arts & Science, New York University		2018
Getty Conservation Institute Guest Scholar Fellowship		2017
Pasold Research Fund, <i>Fashion, 84<sup>th</sup> Anglo-American Conference of Historians</i> University College London / Victoria & Albert Museum Conference Participation		2015
College Art Association / Heritage Preservation Award for Distinction in Scholarship and Conservation		2014
Historic Hawai'i Foundation Preservation Media Award for <i>The Painted King: Art, Activism &amp; Authenticity in Hawai'i</i>		2012
Visiting Scholar, New York University, Museum Studies Program		2002- 2003
Visiting Scholar, New York University, Metropolitan Studies Program		2001 - 2002
Heritage Foundation <i>Save Outdoor Sculpture!</i> Achievement Award		2001
Association of Hawaiian Civic Clubs Commendation for honoring the original Statue of King Kamehameha		2000
Visiting Scholar, Stanford University, Department of Cultural and Social Anthropology		1999 – 2000
Samuel H. Kress Conservation Publication Fellowship		1998
California Preservation Foundation Design Award in Recognition of Outstanding Achievement in the Field of Historic Preservation		1998
Research Fellow, The Getty Conservation Institute		1985-1986
Andrew Mellon Fellow, Los Angeles County Museum of Art		1982-1986
Conservation Fellow, Harvard University, Fogg Art Museum, Center for Conservation and Technical Studies		1981-1982

#### **RECENT GRANTS**

Polonsky Foundation – NYU Digital Humanities Internship Program		2016, 2017, 2018
Center for Humanities Research Collaboration Grant, New York University. <i>Artist Archives Initiative – Joan Jonas Knowledge Base</i>		2017
Visual Initiatives Grant, New York University. <i>Artist Archives Initiative – Joan Jonas Knowledge Base</i>		2017
University Research Challenge Fund, New York University		2016

- Center for Humanities Research Collaboration Grant, New York University. *Artist Archives Initiative – David Wojnarowicz Knowledge Base* 2015
- Center for Humanities Initiative Grant, New York University. *Conservation of Computer-Based Art* 2010

#### **CURRENT PROGRAM ADVISING & PARTICIPATION**

- Bard Graduate Center *Cultures in Conservation Program*- Advisory Committee
- Conservation Center, Institute of Fine Arts, New York University – Advisor to development of time-based media conservation degree
- Grey Art Gallery, New York University – Advisory Committee
- Independent Media Arts Preservation – Advisory Council
- Metropolitan Museum of Art – Managing survey of time-based media collections and collections management practices
- Museum of Modern Art – Media Conservation Initiative – Advisory Committee
- New Approaches in the Conservation of Contemporary Art (NACCA) – *External Advisor* to European Union Program for 15 PhD students at European Universities
- New York University Digital Humanities Master’s Program Committee
- New York University Information Technology & Library Services Committee

#### **PROFESSIONAL AFFILIATIONS**

- Archivist Round Table of Metropolitan New York – Professional Member
- American Alliance of Museums (AAM) – Professional Member
- American Institute for Conservation (AIC) –Fellow
- College Art Association – Professional Member  
Current Chair, CAA/AIC Award for Distinction in Scholarship and Conservation Committee
- International Council of Museums – Professional Member
- International Institute for Conservation (IIC) - Fellow
- International Network for the Conservation of Contemporary Art (INCCA)  
Former Steering Committee for international organization
- Voices in Contemporary Art (VoCA)  
Founder of not-for-profit organization  
Emeritus Board member
- Western Association for Art Conservation (WAAC)  
Former President of Board of Directors

#### **SELECTED PUBLICATIONS**

##### **BOOKS**

- Wharton, Glenn. 2012. *The Painted King: Art, Activism, & Authenticity in Hawai’i*. Honolulu: University of Hawai’i Press.

Scholte, Tatja and Glenn Wharton (eds.) 2011. *Inside Installations: Theory and Practice in the Care of Complex Artworks*. Amsterdam: University of Amsterdam Press.

Naudé, Virginia and Glenn Wharton. 1992. *Guide to the Maintenance of Outdoor Sculpture*. American Institute for Conservation, Washington D.C.

#### PhD DISSERTATION

Wharton, Glenn. 2004. *Heritage Conservation as Cultural Work: Public Negotiation of a Pacific Hero*. PhD dissertation. Institute of Archaeology, University College London.

#### SELECTED ARTICLES & BOOK CHAPTERS

Van Saaze, Vivian, Glenn Wharton, & Leah Reisman. July 2018. "Adaptive Institutional Change: Managing Digital Works at the Museum of Modern Art." *Museums & Society*. 16:2. 220-239.

Wharton, Glenn & Deena Engel. 2018. "Museum/University Collaboration in Media Conservation Research." *The Electronic Media Review*. Washington D.C.: American Institute for Conservation. 3. 2013-2014. <http://resources.conservation-us.org/emg-review/volume-three-2013-2014/wharton/>

Wharton, Glenn. 2018. "Bespoke Ethics and Moral Casuistry in the Conservation of Contemporary Art." *Journal of the Institute of Conservation*. *Journal of the Institute of Conservation*. 41:1. 58-70.

Engel, Deena & Glenn Wharton. Fall 2017. "Managing Contemporary Art Documentation in Museums and Special Collections." *Art Documentation Journal*. 36:2. 293-311.

*Pacific Studies*. December 2016. Book Review Forum featuring Wharton, Glenn. *The Painted King: Art, Activism, and Authenticity in Hawai'i*. Reviews by Stacy L. Kamehiro, University of California, Santa Cruz; Aaron Glass, Bard Graduate Center; Karen Stevenson, University of Canterbury; Author Response by Glenn Wharton. 39:3. 375-417.

Wharton, Glenn & Harvey Molotch. 2016. "The Challenge of Installation Art." Reprinted for Symposium: "Fixing What Isn't Broken: What is Reconstruction in Contemporary Art?" Riga: Latvian Centre for Contemporary Art.

Wharton, Glenn. 2016. "Artist Intentions and the Conservation of Contemporary Art." *Objects Specialty Group Postprints, Volume Twenty-Two*. Washington D.C.: American Institute for Conservation. <http://resources.conservation-us.org/osg-postprints/wp-content/uploads/sites/8/2015/05/osg022-01.pdf>

Wharton, Glenn, Deena Engel, & Marvin J. Taylor. 2016. "The Artist Archives Project – David Wojnarowicz." *Studies in Conservation*. London: International Institute for Conservation. Vol. 61. S2-241-247. <http://www.tandfonline.com/doi/full/10.1080/00393630.2016.1181350>

Wharton, Glenn. 2016. "Reconfiguring Contemporary Art in the Museum." In Erma Hermens (ed.) *Authenticity in Transition: Changing Practices in Art Making and Conservation*. London: Archetype Publications. 27-36.

Wharton, Glenn. 2016. "Conserving Computer-Based Art at The Museum of Modern Art." *Arte Contemporáneo en (sala de) Guardia*. Buenos Aires: Fundación Telefónica. <https://www.teseopress.com/typamuseos/>

Wharton, Glenn. 2015. "Public Access in the Age of Documented Art." *Revista de História da Arte - Série W*. Lisbon: Instituto de História da Arte. 180-191. <http://revistaharte.fcsh.unl.pt/rhaw4/RHAW4.pdf>.

Wharton, Glenn & Deena Engel. 2015. Source Code Analysis as Technical Art History. *Journal of the American Institute for Conservation*. 54:2. 91-101.

Molotch, Harvey & Glenn Wharton. 2014. "An Art of Social Studies." In Kataoka Mami (ed.) *Lee Mingwei and His Relations: The Art of Participation*. Tokyo: Mori Art Museum. 121-128.

Wharton, Glenn. September 2014. "Conserving *L'Idée del Cavaliere* by Marino Marini at the San Diego Museum of Art." *Boletim Seminário Interno de Conservação de Escultura Moderna*. El Museo de Arte Contemporáneo en la Universidad de São Paulo. <http://www.mac.usp.br/mac/conteudo/academico/boletim/index.html>

Engel, Deena & Glenn Wharton. 2014. "Reading Between the Lines: Source Code Documentation as a Conservation Strategy for Software-Based Art." *Studies in Conservation*. London: International Institute for the Conservation of Historic and Artistic Works. 59:6. 404-415.

Wharton, Glenn. 2013. "Disrupted Circuits: Managing a Nam June Paik Video Sculpture at the Museum of Modern Art." In *Nam June Paik Art Center Interviews*. Seoul: Nam Jun Paik Art Center. 150-169.

*Nam June Paik Center Interviews: Hanna Hölling, Bernhard Serexhe, & Glenn Wharton*. Soul: Nam June Paik Art Center. 2013.

Mack, Barbara & Glenn Wharton. 2011. "A Case for Digital Conservation Repositories." *The Electronic Media Review*. American Institute for Conservation. Vol. 1. 37-58.

Wharton, Glenn, Sharon Blank, & Claire Dean. 2011. "Sweetness and Blight: The Conservation of Chocolate Works of Art." in C. Caple (ed.) *Preventive Conservation in Museums*. 1995. Reprint. *From Marble to Chocolate: the Conservation of Modern Sculpture*. London: Tate Gallery. London and New York: Routledge. 456-468.

Wharton, Glenn. 2010. "Research and Training in a Field Conservation Laboratory: Kaman-Kalehöyük." In E. Williams & C. Peachey (eds.) *The Conservation of Archaeological Materials: Current Trends and Future Directions*. Oxford: Archaeopress. 33-39.

Wharton, Glenn. 2010. "Collaboration and Community Involvement in Archaeological Conservation." In E. Williams & C. Peachey (eds.) *The Conservation of Archaeological Materials: Current Trends and Future Directions*. Oxford: Archaeopress. 201-204.

Wharton, Glenn & Harvey Molotch. 2010. "The Challenge of Installation Art." In A. Bracker & A. Richmond (eds.) *Conservation: Principles, Dilemmas, and Uncomfortable Truths*. London: Elsevier. 210-222.

Wharton, Glenn. 2008. "Dynamics of Participatory Conservation: The Kamehameha Sculpture Project." *Journal of the American Institute for Conservation*. Vol. 47. 159-173.

Wharton, Glenn. 2006. "The Challenges of Conserving Contemporary Art." In B. Altshuler (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 164-178.

Wharton, Glenn. 2005. "Indigenous Claims and Heritage Conservation: An Opportunity for Critical Dialog." *Journal of Public Archaeology*. Vol. 4. 199-204.

Wharton, Glenn. Spring 2005. "Planning Physical and Conceptual Longevity in Public Art Commissions." *Public Art Review*. Vol. 32. 36-37.

Wharton, Glenn. 2001. "The Role of Conservation in the Design of Conceptual Monuments." In *Monuments & the Millennium Proceedings of a joint conference organized by the Stone and Metal Sections of UKIC and English Heritage. 20-22 May 1998*. London: English Heritage.

Wharton, Glenn, Susan Lansing Maish, & William S. Ginell. 1990. "A Comparative Study of Silver Cleaning Abrasives." *Journal of the American Institute for Conservation*. 29:1. 13-32.

Wharton, Glenn & Tina Oldknow. 1987. "The Conservation of an Eighteenth Century Medallion Beaker by Johann Joseph Mildner." *The Conservator*. London: United Kingdom Institute for Conservation. Vol. 11. 42-45.

Wharton, Glenn. 1984. "Technical Examination of Renaissance Medals: The Use of Laue Back Reflection X-Ray Diffraction to Identify Electroformed Reproductions." *Journal of the American Institute for Conservation*. Vol. 23. 88-100.

#### BOOK REVIEWS

Wharton, Glenn. 2017. "Re-Collection: Art, New Media, and Social Memory, by Richard Rinehart and Jon Ippolito." *Journal of the American Institute for Conservation*. Vol. 56(3-4). 247-248.

Wharton, Glenn. 2012. "Theory and Practice in the Conservation of Modern and Contemporary Art: Reflections on the Roods and the Perspectives, by U. Schädler-Saub and A. Weyer (eds.)." *Studies in Conservation*. 57:1. 60-62.

#### RECENT PUBLIC LECTURES

*Time-Based Media Conservation Surveys*. Museum of Modern Art Workshop: "Caring for Time-Based Media Collections." New York. June 2018

*Materiality and Immateriality in Conserving Contemporary Art*. American Institute for Conservation Annual Conference. Houston. May 2018

*Acquisition, Management, Display, and Preservation of Time-Based Media*. Rice University Lecture. Houston. May 2018

*Designing a Conservation Strategy for Time-Based Media at The Metropolitan Museum of Art*. Museum Lecture. May 2018

*Take a Deep Breath: A Case Study of Authenticity in Installation Art*. Dedalus Foundation panel discussion. New York. 2018

*Teaching Time-Based Media Collections Management to Non-Conservation Students*. It's About Time! Building a New Discipline in Time-Based Media Art Conservation. Conservation Center, Institute of Fine Arts Conference. New York University. New York. May 2018.

*The Artist Archives Initiative: Researching and Developing New Models for Digital Art Information Preservation and Delivery*. Is This Permanence: Preservation of Born-digital Artists' Archives. Yale University Conference. New Haven. May 2018

*The Artist Archives Initiative*. Curating Performance Symposium – Curation as Collaboration. Performance Studies Department, New York University. April 2018

*The Artist Archives Initiative – The Case of David Wojnarowicz*. Body of Work Symposium. School of Visual Arts. New York. April 2018

Organized Panel Discussion: *The Artist's Resource: Building Documentation Systems for Artists*." CAA Conference. Los Angeles. February 2018

*Active Matter in the Conservation of Contemporary Art.* Cultures in Conservation symposium. Bard Graduate Center. November 2017. <https://www.bgc.bard.edu/events/755/27-nov-2017-symposium-conserving>

*Changing Approaches to Conservation: Revisiting the Restoration of Classical Sculpture.* Presentation in Cayetano Ferrer's seminar titled "Facsimiles and Prosthetics." UCLA. Los Angeles. October 2017

*The David Wojnarowicz Knowledge Base: A Wiki-based Solution for Conservation and Exhibition Documentation.* American Institute for Conservation Annual Conference. Chicago. June 2017

*Mortality.* Presentation in Professor David Joselit's seminar titled "The Lives of Objects." CUNY Graduate Center. New York. April 2017

*Artist Archives Initiative – David Wojnarowicz.* Artist Archives Initiative Symposium. New York University. April 2017

*Media Conservation Documentation: Emerging Trends and Public Access.* Ludwig Museum MAPS Workshop. Ludwig. March 2017  
<https://ludwigmuseum.jegy.hu/program/maps-2017-workshop-75867>

*The Artist Archives Initiative – David Wojnarowicz.* Digital Humanities Series, NYU Center for the Humanities. New York. March 2017

*The Artist Archives Initiative – David Wojnarowicz.* International Institute for Conservation Conference. Crossing Boundaries: Saving the Now: Crossing Boundaries to Conserve Contemporary Art. Los Angeles. September 2016

*Conserving Conceptual Art: Keyword Panel Discussion.* Bard Graduate Center. New York. February 2016

*Protecting and Preserving Your Creative Legacy. Roundtable for Professional Development.* New Jersey State Arts Council . Newark Museum. February 2016

*Planning Workshop for European Union Ph.D. program New Approaches in the Conservation of Contemporary Art (NaCCA).* Maastricht. January 2016

*Gallery Talk with Artist Cayetano Ferrer.* Santa Barbara Museum of Art. January 2016.

*The Documentation of Artists' Source Code as a Preservation Tool.* TechFocus III conference. Guggenheim Museum. New York. September 2015

*Between Objects and Performance: Translating Artworks at the Contemporary Art Museum.* Revisions: Object-Event-Performance Since the 1960s conference. Bard Graduate Center. New York. September 2015. [https://www.youtube.com/watch?v=W\\_ViObHFWXs](https://www.youtube.com/watch?v=W_ViObHFWXs)

*Participatory Practice in Cultural Heritage Preservation: The Kamehameha I Sculpture of Hawai'i.* Museum of Contemporary Art, University of Sao Paulo, Brazil. August 2015

*The Conservation of Software-Based Art.* Museum of Contemporary Art, University of Sao Paulo, Brazil. August 2015

*The King Kamehameha Sculpture's Painted Clothes: Considering Authenticity, Community and Conservation Choices.* Fashion, 84<sup>th</sup> Anglo-American Conference of Historians. London. July 2015

*Artist Intentions in the Conservation of Contemporary Art.* American Institute for Conservation Annual Conference. Miami. May 2015

*Repositioning the Archive*. Panel discussion on changing role of archives in contemporary art. Center for Book Arts. New York. March 2015

*Authorship & Intentionality*. Network for the Conservation of Contemporary Art Research (NeCCAR) Conference: Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation. The Glasgow School of Art. December 2014

*Conserving the Performance Art of Lee Mingwei*. Mori Art Museum Symposium “Lee Mingwei and His Relations: The Art of Participation.” Tokyo. November 2014

*Art in Public Places - Working With Communities*. Tourism and Culture Authority Hewan Al Shahr lecture. Abu Dhabi. October 2014

*Acquisition and Management of Time-Based Media Art*. Tourism and Culture Authority Staff Professional Development lecture. Abu Dhabi. September 2014

*Acquisition and Management of Time-Based Media Art*. J. Paul Getty Museum. July 2014

*Museum/University Collaborations in Media Conservation Research*. American Institute for Conservation Annual Conference. San Francisco. May 2014

*The Painted King: Art, Activism, and Authenticity in Hawai'i*. Indigenous Arts in Transition Lecture Series. Bard Graduate Center. New York. April 2014

*The Conservation of Contemporary Art*. Sotheby's Institute of Art. New York. March 2014

*Documenting the Contingent Object of Contemporary Art*. Estrategias de Conservacion Arte Contemporaneo. Symposium at Jumex Museum. Mexico City. March 2014

*The Conservation of Contemporary Art*. Buffalo State College Conservation Program. March 2014

*Knowledge Production & the Unstable Conservation Object*. Symposium: *Conservation & Its Contexts*. Institute of Fine Arts, New York University. December 2013

*Community-based Conservation in Hawai'i: the King Kamehameha I Statue*. North Carolina Preservation Consortium Symposium. Charlotte. November 2013

*Media in the Museum*. Panel Discussion. International Center of Photography. New York. October 2013

*Archiving Performance for the Future: A Roundtable Discussion with Lorraine O'Grady*. Organized discussion on archiving performance art. New York University. October 2013

*The Physical Infrastructure of Digital Art*. Presentation with Fernando Dominguez. Infrastructures of Digital Culture Workshop. Open University. London. June 2013

*Public Access in the Age of Documented Art*. Keynote presentation at conference: *Performing Documentation in the Conservation of Contemporary Art*. Calouste Gulbenkian Foundation. Lisbon. June 2013

*Moving Responsibilities: The Care of Performance-Based Sculpture*. Panel discussion about works by Allora & Calzadilla. Annual meeting of the American Institute for Conservation. Indianapolis. May 2013

*Technical Documentation of Source Code at the Museum of Modern Art*. Presentation with Deena Engel. Annual meeting of the American Institute for Conservation. Indianapolis. May 2013

*Art at Large: Art Making in the Long View*. Conversation with artist Trevor Paglen. Museum of Modern Art, New York. May 2013



*To Present and Collect Performance, Ephemeral and Interdisciplinary Art.* Armory Show Open Forum panel discussion. New York. March 2013

*Artist Interviews at the Museum of Modern Art.* INCCA-NA Artist Interview Workshop. Solomon R. Guggenheim Museum, New York. March 2013

*Museum Transparency in the Age of Variable Art.* Council of Jewish Museums Conference. New York. March 2013

*Co-Production at MoMA.* College Arts Association Conference. New York. February 2013

*The Conservation of L'Idée del Cavaliere by Marino Marini.* Museum of Contemporary Art of the University of São Paulo. November 2012

*Caring for Time-Based Media in Museums.* Dallas Museum of Art staff lecture. October 2012

*Working With Artists.* Organized session at annual meeting of the American Institute for Conservation. Albuquerque, NM. May 2012

*Caring for Time-Based Media in Museums.* Metropolitan Museum of Art staff lecture. February 2012

*The Museum Life of Nam June Paik Media Sculpture.* Nam June Paik Center conference. Seoul. October 2012

*Caring for Time-Based Media.* Oakland Museum of California. Public lecture. October 2011

*The Conservation of Fluxus Art.* New York University. Panel discussion. October 2011

*The Conservation of Contemporary Art / Caring for Media Installations.* Seminar lectures. Buffalo State College Conservation Program. October 2011

*Caring for Time-Based Media in Museums.* Cleveland Museum of Art. June 2011

*Honoring Integrity in the Face of Obsolescence: Conserving Video Sculpture at the Museum of Modern Art.* Nam June Paik and the Conservation of Video Sculpture. University of Cincinnati Conference. April 2011

*Collaborative Practices: Curating and Conserving Technology-Based Art.* Three seminar lectures. Bard College. April 2011

*The Archive and the Ephemeral.* Seminar lecture. Brown University. February 2011

*Information Management in the Conservation of Computer-Based Art.* Fundación TyPA conference: *Challenges in Contemporary Art Conservation.* Buenos Aires. September 2010

*Conserving the Contingent Object: Emerging Models of Collaboration.* Contemporary Art: Who Cares? Conference. Amsterdam. June 2010

*Capturing the Moment: Conservation Values and the Challenge of Time-Based Media.* American Institute for Conservation annual conference. Milwaukee. May 2010

*The Conservation of Time-Based Media.* Winterthur Art Conservation Graduate Program. University of Delaware. April 2010

*Collaborative Strategies for Conserving Time-Based Works at MoMA.* Smithsonian Institution conference: *Collaborations in Conserving Time Based Art.* Washington DC. March 2010

*Media Conservation at MoMA and the Impact of DOCAM.* DOCAM (Documentation and Conservation of Media Arts Heritage) Annual Summit. Montreal. March 2010

*Modern and Contemporary Art Conservation Education in the USA.* Access2CA: Access to Contemporary Art Conservation – PRACTICS meeting. Ljubljana, Slovenia. December 2009

*Expanding Representation in Conservation: From Hawaiian Public Sculpture to Media Installations at MoMA.* Conference Keynote Address: “New Directions in Museum Ethics”. Seton Hall University, New Jersey. November 2009

*The Future of New Art Technologies.* ArtTable. Museum of Modern Art, New York. November 2009

*Time-Based Media Conservation at the Museum of Modern Art.* American Institute for Conservation annual conference. Los Angeles. May 2009

*Museums – Libraries – Archives: Convergence for Preservation?* Independent Media Archives Preservation (IMAP) panel discussion at New York Public Library. March 2009

*The Future of New Art Technologies.* Lunder Conservation Center at the Smithsonian American Art Museum & National Portrait Gallery. January 2009

*Interview Methodology for Conservators* Workshop organizer and speaker. American Institute for Conservation annual conference. Denver. April 2008

*Integrating Social Science Methodologies into Research Strategies for the Conservation of Contemporary Art.* University of Amsterdam / ICN (Dutch Government’s Conservation Division). Amsterdam. February 2008

*Artist’s Voice – History’s Claim.* Panel discussion. Object in Transition Conference. Getty Conservation Institute / Getty Research Institute. Los Angeles. January 2008

*Conserving New Media.* Organized artist interview panel discussion at Association of Moving Image Archivists annual conference. Rochester. September 2007

Preserving the Future: Innovative Strategies for Saving New Media Independent Media Arts Preservation (IMAP), Electronic Arts Intermix. June 2007

Research and Training in a Field Conservation Laboratory: Kaman-Kalehöyük Columbia. University Center for Archaeology. March 2007

Preserving Nam June Paik’s Video Installations: the Importance of the Artist’s Voice. Museum of Modern Art, New York. Discussant on panel. February 2007