***RESEARCH*  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Research interests include:

* Technical studies of organic materials used in fabrication, ceremonial or household service of cultural objects, and implications toward defining appropriate stewardship
* Effects of environmental agents such as temperature and light on the preservation of natural materials incorporated into cultural objects
* Sustainable environmental control of collections
* Tribal museums and cultural preservation
* Conservation education and curriculum development
* Unifying conservation terminology for digital access

***EDUCATION\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

* Advanced certificate in conservation, Conservation Center, Institute of Fine Arts, New York University
* M.A. Art history and archaeology, Columbia University
* 8/75- Idyllwild School of Music and the Arts, Idyllwild, CA. Pueblo black painted pottery techniques and Hopi silversmithing techniques with acclaimed Native artists Maria Martinez and Fred Kabotie
* Summer 1972, Skowhegan School of Painting and Sculpture, Skowhegan, ME
* 9/69-6/73- Bachelor of Arts, Brooklyn College, Brooklyn, NY, summa cum laude and art department honors

***CURRENT ACADEMIC POSITIONS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

* Professor, Information Studies (50%)
* Professor, UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials (50%)
* Core faculty member, Cotsen Institute for Archaeology
* Core faculty member, UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials
* Affiliated Faculty Member in the UCLA Interdepartmental Program in American Indian Studies

***OTHER CURRENT PROFESSIONAL POSITIONS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

* Associate editor, Journal of the American Institute for Conservation
* Board member, Connecting Cultures Mobile Museum
* Fellow, American Institute for Conservation
* Jury Member, College Art Association/Heritage Preservation Award, 2013-2017
* Vice-President, Association of North American Graduate Programs in Conservation, 2011-present

***PREVIOUS ACADEMIC AND EDUCATIONAL POSITIONS \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

* Associate Professor, Information Studies (50%), UCLA, UCLA/Getty Master's Program in Archaeological and Ethnographic Conservation (50%), 8/1/09-8/1/2016
* Assistant Professor, Information Studies (50%), UCLA, UCLA/Getty Master's Program in Archaeological and Ethnographic Conservation (50%), 7/30/2008-7/29/09.
* Academic Coordinator (50%), Adjunct Asst. Professor (50%), UCLA/Getty Program in Archaeological and Ethnographic Conservation 4/15/05- 7/30/09.
* UCLA Extension, Collections Care, fall 2011, instructor and coordinator for multi-instructor course taught by UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials faculty and staff.
* UCLA Extension, Tribal Learning Community for Education and Exchange, designed and delivered blended live and online learning on collections care for tribal communities, summer 2008.
* American Research Center in Egypt, Fall 2007-09, Egyptian Antiquities Project, Cairo, Luxor, designed and delivered instruction about adhesives for use in conservation as part of 9 month conservation training program for Egyptian conservators.
* American Institute for Conservation, 9/11-9/15/06 Co-instructor with C. Velson Horie of professional 5 day course, “Adhesives for Conservation.”
* The Conservation Center of the Institute of Fine Arts, New York University, 1991-2004 -Adjunct Professor of Conservation; Designed and co-instructed advanced graduate electives, including Deterioration and Conservation of Archaeological and Ethnographic Inorganic Materials (ceramics, metals, stone), and Exhibitions and Conservation; reader of graduate student Qualifying Papers; assisted in grant writing to support courses and colloquia in archaeological and ethnographic conservation.
* Conservation Center of the Institute of Fine Arts, New York University, 2004-2005

Chair of Curriculum Review committee: coordinated faculty, student, and professional member review of graduate conservation core curriculum. Program recommendations have been implemented by then Conservation Center Chair, Michele Marincola.

* American Institute for Conservation, 12/03-7/05, Coordinated curriculum and teaching materials for “Adhesives for Conservation,” funded by the Getty Trust and NEH.
* UCLA/Getty Master’s Program in the Conservation of Ethnographic and Archaeological Materials, Curriculum planning for new graduate degree program, December 2004.
* Netherlands Cultural Institute, Amsterdam 2003, 2004 Instructor of two one week intensive courses in conservation of ethnographic objects made from varied materials, for metals specialist students at the Netherlands Cultural Institute, Amsterdam. Objects from the Rijksmuseum für Völkerkunde in Leiden (2003), and the Tropenmuseum in Amsterdam (2004), were analyzed, documented and treated by students.
* American Research Center in Egypt and the Supreme Council of Egyptian Antiquities, 1/26-2/18/99, developed, coordinated and co-instructed with George Wheeler (Columbia University and Metropolitan Museum of Art) a four week course in the conservation of stone monuments for Egyptian conservators. The course took place on site and in the lab at the Giza plateau, Cairo, and on the east and west banks of Luxor.

***PREVIOUS PROFESSIONAL POSITIONS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

* Chair, American Institute for Conservation Nominating Committee, May, 2012-June 1, 2015
* Brooklyn Museum of Art, Brooklyn N.Y., 1983-2005- position upon departure was Senior Conservator
* Developed preservation policies and procedures for storage, exhibition, and travel of museum collections
* Carried out technical and analytical examination, documentation, and treatments for thousands of objects
* Developed project, internship, and fellowship budgets
* Co-authored successful grants:
* Institute of Museum and Library Services, Conservation Project Support

1985, Survey of Latin American Colonial Furniture

1987, Automated Museum - Wide Conservation Survey - Planning Phase

1988, Conservation Environnemental Improvement; Archival Storage Materials

1990, Conservation survey of ethnographic textiles

1998, $ 50,000 to purchase new archival storage drawers to re-house 19,000 works of art in the Museum's collections of Asian Art, Decorative Arts, and Arts of Africa, the Americas and the Pacific.

1999, $ 50,000 to implement a two-year advanced internship in object conservation, focusing on stabilizing and conserving 155 Egyptian objects in preparation for their reinstallation in the Museum’s Egyptian Middle Kingdom and Early 18th Dynasty galleries.

2004, $ 43,948 to re-house the Museum's collection of 710 works from its permanent Asian art collections, including 185 ceramics and metalwork, 425 smaller textiles and carpet fragments, and 100 oversize carpets and rugs, in new storage furniture.

* Museums of America

2004, $ 62,099, contributed conservation sections of grant for the preparation of Pre- Columbian and Native American collections for public installation in "Living Legacies: The Arts of the Americas," and “Ceremonies and Social Traditions.”

* National Endowment for the Humanities

1988, Conservation Survey of Stewart Culin Collection of Ethnographic American Indian

Objects

1989, Conservation Survey of Objects for Exhibition: "Colonial American Art"

* National Endowment for the Arts

1988, Conservation survey of European furniture

1992, Conservation treatment of Hiram Brigham stained glass window

* Project director for the conservation of objects in over 50 special exhibitions, including The Machine Age in America; Objects of Myth and Memory, Native American Art at the Brooklyn Museum; Cleopatra’s Egypt; Converging Cultures: Art & Identity in Spanish America; Royal Persian Paintings, The Qajar Epoch, 1785-1925; and Sensation: Young British Artists from the Saatchi Collection. This included designing and conducting collections surveys and data analysis, project administration as lead conservator, coordination with curators, designers, mount fabricators and registrars, and conducting conservation treatments.
* Developed and coordinated preventive policies for environmentally sensitive collections in the Brooklyn Museum, including materials testing program and increased rotations for light sensitive media
* Co-curated and created didactics about technology and conservation for exhibitions, such as Converging Cultures: Art & Identity in Spanish America (1996), for the museum website and archaeological dig diary (2000-2005), and for museum’s interactive hand held device (2004).
* Served as a courier supervising packing and travel for more than a hundred loans.
* Supervised and mentored graduate conservation interns and fellows from institutions including Buffalo State College; University of Delaware; New York University; Queens University (Kingston, ON); Conservation-restauration du Patrimoine, Paris; Conservation and Restoration Program, University of Applied Sciences, Erfurt (Germany); Netherlands Institute for Cultural Heritage; Institut of Conservation at the University of Applied Science and Arts, Hildesheim (Germany); Coptic Museum, Cairo (Egypt); Aswan Museum, Aswan (Egypt).
* Served on the Brooklyn Museum’s interdisciplinary committee (between 1990-2005) convened to respond to NAGPRA legislation, making recommendations to the museum Director
* Temple Precinct for the Goddess Mut, Luxor, Egypt, 1990-2005-Conservator
* First Brooklyn Museum conservator to participate in the museum’s excavation at the Temple Precinct of the Goddess Mut at Luxor, Egypt.
* Developed and equipped laboratory for treating ceramics, stone, and metal finds.
* Performed surveys, documentation, site management, and conservation and storage for registered finds for 6 seasons
* Supervised Egyptian conservators
* University of Chicago, Oriental Institute Epigraphic Survey 3/1998, 1/1999
* -Special projects conservator
* Responsible for examination, documentation, cleaning and reconstruction of over-life size 18th dynasty limestone dyad in Luxor Temple

***FELLOWSHIPS AND HONORS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

* Spring 2011, Spring 2017 sabbatical, UCLA
* 2009, Sheldon and Caroline Keck Award, American Institute for Conservation, for distinguished teaching and mentoring in the field of Conservation.
* 9/82-8/83 First recipient of the L.W. Fröhlich Fellow in Objects Conservation, Metropolitan Museum of Art; project undertaken was characterization of fatty films and their temperature dependent changes found on wood sculpture from Mali, Africa
* Summer 1972- Skowhegan School of Painting and Sculpture, Skowhegan, ME, attended on scholarship granted by Brooklyn College

***COURSES***

Current

* Issues in the Preservation of Heritage Materials, aimed at students earning Masters in Library and Information Studies (MLIS)
* Managing Collection for museums, libraries and archives, MLIS and Conservation students
* Environmental Protection for Collections in Museums, Libraries and Archives, MLIS and Conservation students
* Conservation and ethnography
* Deterioration and Conservation of Organic Materials I
* Deterioration and Conservation of Organic Materials II
* Deterioration and Conservation of Organic Materials III
* Multiple supervised independent and field studies (in disciplines of Information Studies, Conservation, Archaeology, and master’s thesis and doctoral dissertation writing in these same disciplines, designed to support both museum work and independent academic research)

Previous

* Preservation of cultural materials in tribal collections (blended online and in-person)
* Deterioration and Conservation of Archaeological and Ethnographic Inorganic Materials
* Exhibitions and Conservation

***MASTERS THESIS COMMITTEES CHAIRED\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

Lesley Day, 2016, “Analytical techniques for the documentation of tortoiseshell patterning before and after light aging.”

Heather White, 2016, “An analysis of unidentified dark materials between inlaid motifs on Andean wooden qeros”

Alex Kosztowny, 2015, “Preservation of physical fashion forecasts”

Geneva Griswold, 2014, “Treatment of a Tuscarora headdress:  Consultation and material selection”

Caitlin Mahony, 2014, “Examining two novel consolidants for the treatment of powdering leather suffering from the acidic deterioration commonly referred to as ‘red rot'”

Casey Mallinckrodt, 2014, co-chair, “The technical analysis of an ancient Egyptian/Ptolemaic sarcophagus lid from the collection of the San Diego Museum of Man”

Nicole Marie Loya Talamantes, 2013 “The conservator's compass: navigating a more collaborative future for the care of objects of indigenous patrimony”

Nora Bloch, 2012, “UCLA's folklore monographs: an examination of how to handle the multitude of scarcity”

Lily Doan, 2012, “From ethnographic to contemporary: how an artist interview may direct the study and conservation treatment of a Balinese Cili figure”

Nicole Ledoux, 2012, “An investigation of loss compensation materials for the conservation of coiled basketry”

Robin Ohern, 2012, “On the surface: a cultural and scientific analysis of two western African Komo masks’ surfaces”

Melanie Tran, 2012, “Institutional knowledge sharing of museum records”

Lauren Horelick, 2010, “The occurrence and detection of gunpowder in Haitian Vodou charms

Siska Genbrugge 2010“Research and treatment of the flaking arsenic containing paint layers on a Ptolemaic mummy cartonnage”

Linda Lin 2010, “Technical study of two Japanese masks: investigating their attribution as a pair”

Molly Gleeson, 2008, “Conservation approaches and needs of Southern California tribal museums”

Allison Lewis, 2008, “The characterization of archaeological amber using ultraviolet fluorescence”

***EXTERNAL DOCTORAL EXAMINER\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

External doctoral examiner for Marcelle Scott, dissertation topic: *Tradition, innovation and education: building the professional discipline of cultural materials conservation in Australia*, University of Melbourne, Australia, 2015-16.

Doctoral examiner and viva participant for Renata Peters, dissertation topic *Conservation as a champion for South American indigenous minorities’ aspirations,* University of College London, December 7, 2014

***EXTERNAL TENURE EXAMINER***

External research examiner in the tenure case of Dr. Vicki Cassman, University of Delaware, August 27, 2011

***PUBLICATIONS*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Books in preparation**:

Pearlstein, E., ed. *Readings in Conservation: Conservation and Stewardship of Indigenous Collections: Changes and Transformations*, Los Angeles: Getty Conservation Institute (in preparation).

Pearlstein, E. ed. *Conservation of featherwork from Central and South America* (tentative title) London: Archetype Publications (in preparation).

**Invited book chapters**:

Pearlstein, E., The behavior of pigments in Andean qeros, in *Materia Americana. The “body” of Spanish American images (16th to mid-19th centuries),* 2 volume work in Spanish and English edited by Gabriela Siracusanoand Agustina Rodriguez Romero (in preparation).

Clavir, Miriam and **Ellen** **Pearlstein**. Museum Conservation, *International Encyclopedia of Anthropology*, edited by Hilary Callan, Hoboken, NJ: John Wiley & Sons (in press).

**Pearlstein**, E. 2015, Restoring Provenance to an American Indian Feathered Blanket in

*Preserving our Heritage: Perspectives from Antiquity to the Digital Age*, edited by Michele Valerie Cloonan, Chicago: ALA Neal-Schuman, 555-565.

**Pearlstein**, E., Mark Mac Kenzie, Emily Kaplan, Ellen Howe, Judith Levinson 2015, Tradition and Innovation, Cochineal and Andean Keros, in *A Red Like No Other: How Cochineal Colored the World*, edited by Carmella Padilla and Barbara Anderson, Rizzoli, NY and Museum of International Folk Art, Santa Fe, New Mexico, 44-51

**Pearlstein, E**., 2015, Displaying feathers, what history tells us, in *Images Take Flight; Feather Art in Mexico and Europe*, edited by Alessandra Russo, Gerhard Wolf, Diana Fane, Chicago: University of Chicago Press in collaboration with the Kunsthistorisches Institut-Max-Planck Institut in Florence and the Museo Nacional de Arte (MUNAL) in Mexico City (in press).

**Peer reviewed publications:**

**Pearlstein, E.** Teaching sustainable collection care, *Journal of the American Institute for Conservation,*(accepted for publication).

**Pearlstein,** **E.,** 2016, Conserving ourselves; embedding significance into conservation decision-making in graduate education, *Studies in Conservation* (in press).

O'Hern, R**., Pearlstein, E.** and S. Gagliardi, 2016, Beyond the Surface: Where Cultural Contexts and Scientific Analyses Meet in the Conservation of Komo Helmet Masks in Museum Collections, *Museum Anthropology*, 39:1, 70-86.

**Pearlstein, E.**, Melissa Hughs, Joy Mazurek, Christel Pesme, Renée Riedler, Molly Gleeson 2015, Ultraviolet induced visible fluorescence and chemical analysis as tools for examining featherwork, *Journal of the American Institute for Conservation* 54:3.

**Pearlstein, E**., M. Hughs, J. Mazurek, K. McGraw, C. Pesme, and M. Garcia-Garibay, 2014, Correlations between photochemical damage and UV fluorescence of feathers, *ICOM-CC 17th Triennial Conference, Melbourne, Australia September 15-19, 2014, Preprints*, 1-8.

Riedler, R., C. Pesme, J. Druzik, M. Gleeson, and **E. Pearlstein**, 2014, A review of color producing mechanisms in feathers and their influence on preventive conservation strategies, *Journal of the American Institute for Conservation*, 53:1, 44-65.

**Pearlstein, E.,** and D. Lohnas, 2013, Conservation outreach materials for a tribal museum without conservators, *Playing to the Galleries and Engaging New Audiences: the public face of conservation*, London: Archetype Publications, 222-231**.**

Kaplan, E., Howe, E. **Pearlstein, E**., and J. Levinson, J., 2013, The Qero Project: Conservation and Science Collaboration Over Time, *Postprints of the Research and Technical Studies Group, American Institute for Conservation.*

O'Hern, R. and **E. Pearlstein**, 2013, Label removal from deteriorated leather-bound books, *Journal of the Institute of Conservation*, 36:2, 109-124.

Gleeson, M., **Pearlstein, E**., Marshall, B., and R. Riedler, 2012, California featherwork: considerations for examination and preservation. *Museum Anthropology*, 35 (2) 101–114.

**Pearlstein, E**. and Gleeson, M., 2012, Developing a technical and condition database for California Native American featherwork, *Sharing Conservation*, Eds. Cristina D'Andrea,  
Ufficio Pubblicazioni Musei Vaticani, and Daniela Rullo, Gruppo Italiano dell’International Institute for Conservation (IGIIC).

de Alarcon , T., Ohern, R., Pearlstein, E. 2012, Case Studies in Basketry Repair: Two Abenaki Splint Baskets, *Journal of the American Institute for Conservation*, 51:123–143.

Riedler, R., **Pearlstein, E**., Gleeson, M. 2012 Featherwork- Beyond decorative, Contributions to the Vienna Congress, *Studies in Conservation* 57: s1, S244-S249.

**Pearlstein, E.**, Gleeson, M., Riedler, R., 2012, Developing a technical and condition database for California Native American featherwork, *Collection Forum*, 26 (Issues 1/2) 12-30.

-------------------2011, The Archival Education and Research Institute (AERI), Pluralizing the Archival Curriculum Group, “Educating for the Archival Multiverse”, *The American Archivist*, 74, 69–101.

**Pearlstein, E**., Riedler, R., Gleeson, M., Druzik, J., Pesme C., 2011, Collaborations in the study of Native California featherwork, *ICOM-CC 16th Triennial Conference, Lisbon, Portugal, September 19-23, 2011, Preprints*, London: James and James.

**Pearlstein, E**., Gleeson, M., Riedler, R., Fall 2011, Collaborating in the study of California featherwork, *News From Native California*, 25:1, 7-11.

Druzik, J., Gleeson, M., **Pearlstein, E.** and Pesme, Ch., Riedler, R., 2011, Das Museum, die Vogelfeder und der Streit ums Licht Aktuelle Entwicklungen in der Farbmessung und künstlichen Lichtalterung von Federfarben, *Restauro*, 7, 30-35.

Horelick, L. A.; **Pearlstein, E**.; Larson, H. R., April 2011, Seeing Versus Saving; Recommendations For Calculating Long-Term Light Damage To Library Special Collections, *Library Resources and Technical Services* 55:2, 82-91.

Druzik, J., Gleeson, M., **Pearlstein, E**. and Pesme, Ch., Riedler, R., 2010, Can feather colors fade? *Neue Methoden der Farbwertmessung in ethnographischen Sammlungen, "Farbe", Konservieren Restaurieren, Band 13, 22. Tagung des Österreichischen Restauratorenverbandes*, 12-13 November 2010, Museum Moderner Kunst.

**Pearlstein, E.** and Keene, L., 2010 Evaluating color and fading for flicker feathers; technical and cultural considerations, *Studies in Conservation* 55:10, 1-14.

**Pearlstein, E.** and Keene 2010 Fading behavior of red shafted flicker feathers, *Feather and Gut: Current Perspectives, Research and Treatments,* ICON, The Institute of Conservation, London (peer reviewed e-publication) <http://www.icon.org.uk/index.php?option=com_content&task=view&id=112&Itemid=>

**Pearlstein, E**.2010, Restoring Provenance to a Native American Feather Blanket, *Museum Management and Curatorship*, 24:2.

**Pearlstein, E.,** 2010 Conservation and Preservation of Museum Objects, *Encyclopedia of Library and Information Sciences,* Dr. Marcia J. Bates and Dr. Mary Niles Maack, editors, New York: Taylor and Francis Group LLC.

.

**Pearlstein, E.,** L. Brostoff, K. Trentelman, February 2009, A Technical Study of the Rosebud Winter Count, *Plains Anthropologist*, 54, no. 209.

**Pearlstein, E.,** De Brer, C., Gleeson, M., Lewis, A., Pickman, S., Gencay-Ustun, O, Werden, L., Fall/Winter 2008, An Examination of plant fibers used for Cahuilla baskets from Southern California, *Journal of the American Institute for Conservation*, 47:3*.*

**Pearlstein, E**., Summer 2008, Collaborative Conservation Education: The UCLA/Getty Program and the Agua Caliente Cultural Museum, publication of proceedings of *Symposium 2007: Preserving Aboriginal Heritage – Technical and Traditional Approaches.*

**Pearlstein, E. J**. (Fall/Winter 2005) Introduction for Special Issue dedicated to Carolyn Rose, *Journal of the American Institute for Conservation* 44:3, 157-8

**E. Pearlstein**, E. Kaplan, E. Howe, and J. Levinson, 1999, Technical Analyses of Painted Inka and Colonial Qeros, *Objects Specialty Group Postprints*, American Institute for Conservation Annual Meeting.

E. Kaplan, **E. Pearlstein**, E. Howe, and J. Levinson, 1999, Analisis tecnico de qeros pintado de los Periodos Inca y Colonial, in *Iconos*, No. 2.

**E. Pearlstein**, 1999, Conservation of Three New Kingdom Statues in the Colonnade Hall in Luxor Temple, Egypt, in *Festschrift in Honor of Lawrence J. Majewski’s 80th Birthday.*

**E. Pearlstein,** 1996 , “Safe Travel for Fragile Objects: Solutions for American Indian Art at the Brooklyn Museum”, at *Caring for American Indian Cultural Materials: Policies and Practices , Preprints of Symposium Sponsored Jointly by the National Museum of the American Indian and the Fashion Institute of Technology*, F. I. T., Graduate Division: NY.

**E. Pearlstein**, 1995, Conservation for the New Egyptian Galleries at The Brooklyn Museum, in *Conservation in Ancient Egyptian collections*, London: Archetype Books.

**E. Pearlstein** compiler with Michele Marincola, 1994, *Objects Specialty Group Postprints*, American Institute for Conservation, Volume 2.

**E. Pearlstein** and C. Krumrine, (Spring 1992), Maintaining the Myth and Memory:

The Role of Conservation in a Native American Exhibition at The Brooklyn Museum, *American Indian Art* 17:2, 34-43.

**E.J. Pearlstein**, 1988, Fatty Bloom on Wood Sculpture, *Symposium 86, The Care and Preservation of Ethnological Materials*, Canadian Conservation Institute.

**E.J. Pearlstein**, May, 1986, Fatty Bloom on Wood Sculpture from Mali, *Studies in Conservation,* 31.

**Newsletter/e- publications:**

Invited statement about ‘ETHNOGRAPHIC CONSERVATION’ within Davis, S. March 2015, “Point of View. Objects of Potential: Commentary on ‘Objects’ Conservation”, *AIC News*, 40: 2, 6-9.

**E. Pearlstein**, Molly Gleeson and Renée Riedler - [Developing a descriptive vocabulary for featherwork](http://www.quaibranly.fr/fileadmin/user_upload/programmation/manifestations_scientifiques/colloques/colloque_Plumes/4-Pearlstein_Gleeson_Riedler-Developing_a_descriptive_vocabulary_for_featherwork.pdf), 2015 web publication and audio recording of invited paper presented at *To study, preserve and display the feathers* held at the Musée du Quai Branly, Paris on the 29th and 30th of April 2014,[http://www.quaibranly.fr/fileadmin/user\_upload/programmation/manifestations\_scientifiques/colloques/colloque\_Plumes/4-Pearlstein\_Gleeson\_Riedler Developing\_a\_descriptive\_vocabulary\_for\_featherwork.pdf](http://www.quaibranly.fr/fileadmin/user_upload/programmation/manifestations_scientifiques/colloques/colloque_Plumes/4-Pearlstein_Gleeson_Riedler%20Developing_a_descriptive_vocabulary_for_featherwork.pdf)

**Pearlstein, E.,** Druzik, J., Pesme, C. Riedler, R., Gleeson, M. 2010, Anthropological Preventive Conservation: Fading assessment on works of feathers, *ICOM-CC Ethnographic Newsletter,* 31, 4.

**Pearlstein, E.,** Gleeson, M. 2009 Teaching Preservation of Tribal Collections in a Blended Format, International Council on Museums, Conservation Committee, *Ethnographic Working Group Newsletter* 30, 10-12

**E. Pearlstein**, September 2008, An Interview with Jim Black, founder and principal of Archetype Publications, in *American Institute for Conservation Newsletter*, Vol. 33:5.

***INVITED LECTURES/WORKSHOPS*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

January 2-6, 2017, Taller de Conservación y Restauración, Museo de Arte de Lima, in collaboration with Universidad de Ingeniería y Tecnología, invited participant in planning graduate education in preventive conservation.

September 15, 2016, Riverside Museum and University of CA Riverside, *California Tribal Baskets, Creation, Culture and Conservation*, lecture on caring for basketry directed toward tribal stewardship.

August 22-26, 2016, University of Cape Town and IZIKO Museums, *Sustainable Preventive Conservation,* five day workshop offered to students in Honours in Curatorship Programme, and staff in the IZIKO Museums.

August 24, 2016, South African National Gallery, IZIKO Museums, public lecture, *Assessment of significance and decision-making in object conservation.*

April 3, 2016, panel discussion with Gerhard Wolf, Diana Fane and Diana Magaloni-Kerpel, in honor of *Images Take Flight; Feather Art in Mexico and Europe*, edited by Alessandra Russo, Gerhard Wolf, Diana Fane.

February, 2016, Agua Caliente Cultural Museum, lecture on teaching tribally collaborative conservation of native baskets.

November 2015, Indian Arts Research Center at the School for Advanced Research, Santa Fe, implementing collaborative models for conservation documentation, decision-making, and treatment of indigenous collections. <http://sarweb.org/?iarc_conservation_seminar-p:2013_seminars>.

October 12-16, 2015, Featherwork collections review with conservators at the Cultural Resources Center, National Museum of the American Indian, Suitland, MD.

April 2015, *Defining conservation*, Conservation of Indigenous Collections Seminars, Indian Arts Research Center (IARC) at the School for Advanced Research (SAR).

March 1 - 3, 2015, *What happens after university coursework is completed*?, Arts and Cultural Heritage Workshop; exploring conservation education in South Africa, Andrew W. Mellon Foundation, Pretoria, South Africa.

February 12, 2015, *Feathers and Exhibitions: Lighting for the Birds*, MacMillan Education Center, Smithsonian Museum of American Art.

November 14, 2014, *Significance and preservation of color in featherwork*, Guest lecture for graduate Art History students and faculty, Emory University.

November 13, 2014, 1-4pm, *Ethnographic and its implications for museum conservation*,

Guest lecture in class at Emory University entitled Issues in the Conservation of Art and Cultural Property, Prof. Renee Stein.

November 13, 2014, *Conservation conversation*, Carlos Museum at Emory University, Conservators Robin O' Hern and Ellen Pearlstein, and art historian Susan Gagliardi, discuss ethical issues related to conserving African art objects in a lecture titled Beyond the Surface: Where Secrecy, Science, and Ethics Meet.

July 16, 2014, Represented UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials in Emerging Conservation Professionals Webinar: ‘*Beyond the Pre-requisites: Preparing for Graduate Education in Art Conservation'.*

April 28-29 2014, Musée du Quai Branly, *To study, preserve and display the feathers*, invited papers presented by anthropologists, conservators, curators, scientists. <http://aeaerestaurateur.org/wp-content/uploads/2013/12/Plumes-call_for_paper-14-11-2013.pdf>

March 28, 2014, volunteer presenter about conservation and collection care at Career Fair for high school students, Robert F. Kennedy Schools, organized by the Fulfillment Fund, Los Angeles.

March 2014, International Seminar “Cochineal and qeros”, at *Materiality between art, science and culture in the Viceroyalties (16th – 18th centuries)* focused on “Flores, frutos e insectos colorean América”, sponsored by The Getty Foundation- Universidad Nacional de San Martín, Argentina, March 3-7, 2014.

November 2013/May 2014, Indian Arts Research Center at the School for Advanced Research, Santa Fe, implementing collaborative models for conservation documentation, decision-making, and treatment of indigenous collections. <http://sarweb.org/?iarc_conservation_seminar-p:2013_seminars>

5/2012, *Sources and Resources: collaborating with weavers in basketry preservation*, invited public lecture at Arizona State Museum, University of Arizona, part of a four part lecture series in conjunction with the exhibition “Basketry Treasured.”

4/18/2012, *Deciphering a feathered blanket in the Agua Caliente Cultural Museum*, Agua Caliente Cultural Museum, Palm Springs, CA. invited public lecture.

2/09/2012, *Cultural studies as a component of conservation research; the case of California featherwork*, co-presented with Molly Gleeson, introduction by James Druzik, invited lecture at the Getty Conservation Institute.

10/4/2011, “Developing a technical and condition database for California Native American featherwork”, co-authored with Molly Gleeson, invited paper to represent North America at *Sharing Conservation. Several approaches to the conservation of art made with different materials*, Stefania Pandozy coordinatrice Laboratorio diRestauro Polimaterico Musei Vaticani, Lorenzo Appolonia Presidente Gruppo Italiano dell’International Institute for Conservation (IGIIC).

6/29/11 *Collaborative research in the fading behavior of Native American featherwork*, United States and Wildlife Forensics Laboratory, Ashland, Oregon.

6/2010, ‘Fading behavior of museum featherwork’, lecture and co-instruction of workshop at Canadian Conservation Institute, Ottawa, sponsored by *Canadian Association for Conservation*, and lead by Allyson Rae, formerly Head of Organic Artefacts Conservation Section, British Museum.

5/2010, “Collaborative Museum Partnerships in Collections Stewardship,” panelist at the *American Association of Museums annual meeting*, Los Angeles, panel chair: Meredith Vasta, Mashantucket Pequot Museum.

2/2009, *Making it Stick: Teaching Adhesives in a Conservation Field School in Luxor, Egypt*, Winterthur-University of Delaware Program in Art Conservation, Winterthur, DE.

#### 09/2007 “Preparing for the Future,” *Symposium 2007: Preserving Aboriginal Heritage – Technical and Traditional Approaches*, Canadian Conservation Institute, invited panelist for discussion about how to engage indigenous youth in the preservation of their cultural heritage.

8/2007 Presented two invited lectures on feather composition and coloration as part of an Institute of Museum and Library Services funded project on the conservation of three royal feathered cloaks at Bernice Pauahi Bishop Museum, Honolulu, HI.

9/1986 "Fatty Bloom on Wood Sculpture from Mali," at *Symposium '86, The Care and Preservation of Ethnological Materials, Ottawa.*

***LECTURES\_SELECTED FOR PRESENTATION* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

September 15-19, 2014, “Correlations between photochemical damage and UV fluorescence of feathers.” *International Council of Museums-Conservation Committee 17th Triennial Conference, Melbourne Australia.*

May 28-31 2014, “Ultraviolet induced visible fluorescence and chemical analysis as tools for examining featherwork.” *American Institute for Conservation Annual Meeting*.

5/2012, “The Qero Project: Conservation and Science Collaboration Over Time”, co-presented with Emily Kaplan, Ellen Howe and Judith Levinson, *Annual Meeting of the American Institute for Conservation.*

11/13-17/2011, “Conservation outreach materials for a tribal museum without conservators”, co-presented with Dawn Lohnas at *Playing to the Galleries and Engaging New Audiences: the public face of conservation*, Williamsburg, VA.

9/19-23/2011, “Collaborations in the study of Native California featherwork”, *International Council on Museums-Conservation Committee 16th Triennial Conference, Lisbon, Portugal.*

11/2010, Druzik, J., Gleeson, M., Pearlstein, E., Pesme, C., Riedler, R., “Can feather colors fade?” *Neue Methoden der Farbwertmessung in ethnographischen Sammlungen. Vienna, Austria, 22. Tagung des Österreichischen Restauratorenverbandes (ÖRV), 12-13*. November, Museum Moderner Kunst

4/2010, “UCLA/Getty Master's Program at La Señora and in the Community,” at the workshop Exploring the Cultural Heritage of Santa Monica Canyon, co-hosted by UCLA Cotsen Institute and La Señora.

3/19/2010, Molly Gleeson, Ellen Pearlstein, Allison Lewis, Ozge Gencay Ustun, Elizabeth Werden, Steven Pickman, and Christian DeBrer,“Examination and Documentation of Plant Fibers Used in Southern California Basketry*,” Society for California Archaeology Annual Meeting*, Riverside, CA.

12/09, “Making it Stick: Teaching Adhesives in a Conservation Field School in Luxor, Egypt,” *Cotsen Institute of Archaeology Pizza Talk.,* UCLA, Los Angeles.

10/2009 “Fading behavior of red shafted flicker feathers,” presented at *Feather and Gut: Current Perspectives, Research and Treatments*, York, England.

9/07 “Collaborative Conservation Education: The UCLA/Getty Program and the Agua Caliente Cultural Museum”, *Symposium 2007: Preserving Aboriginal Heritage – Technical and Traditional Approaches*.

5/07, “Technical Study of the Rosebud Winter Count,” *Cotsen Institute of Archaeology Pizza Talk.*

6/98 “Inka and Colonial Period Qeros: A Collaborative Technical Study”, presented at the Objects Specialty Group Session of the *Annual Meeting of the American Institute for Conservation.*

10/19-20/96 “Safe Travel for Fragile Objects: Solutions for American Indian Art at the Brooklyn Museum”, at *Caring for American Indian Cultural Materials: Policies and* *Practices* , Symposium Sponsored Jointly by the National Museum of the American Indian and the Fashion Institute of Technology, NY.

9/94 “Conservation for the New Egyptian Galleries at The Brooklyn Museum” presented at *Conservation in Ancient Egyptian Collections*, conference organized by the IIC-UK and held in London.

5/91 "Preservation and Access: New Egyptian Storage at The Brooklyn Museum", with L. Ransick, at the *Seventeenth Annual Conservation Training Programs Conference, N. Y.*

10/91 and 11/92 Participant in a panel discussion about "Objects of Myth and Memory, American Indian Art from The Brooklyn Museum," held at The Brooklyn Museum and The Heard Museum, Phoenix, AZ.

10/89 "Conservation Problems with Special Exhibitions: A Case Study of 'The Machine Age in America'" with Jane Carpenter, at *Conservation of 20th century Materials*, sponsored by The Decorative Arts Society, NY.

***ORGANIZED EXHIBITIONS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

May 2015, Skye Gomez, Agua Caliente Cultural Museum Oral History Project, Interviewed for an oral history about basketry conservation, to provide an audio transcript for use by researchers, and for use in an exhibition of tribally informed UCLA/Getty student conservation work on the analysis and conservation of native baskets.

2015, Invited to serve as co-curator of an exhibition at the Agua Caliente Cultural Museum featuring tribally collaborative UCLA/Getty conservation student work on the analysis and conservation of native baskets.

Launched 10/2011, “Western Science Seeks Cultural Knowledge,” Agua Caliente Cultural Museum, virtual exhibition of UCLA/Getty Program in Archaeological and Ethnographic Conservation student work on the analysis and conservation of native baskets, <http://www.accmuseum.org/Introduction2>

5-7/2009, Conservation and analysis of organic materials from the Agua Caliente Cultural Museum, UCLA Young Research Library, <http://uclagettyprogram.files.wordpress.com/2010/12/2010-backdirt-exhibit.pdf>

***ORGANIZED MEETINGS/ PANELS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

April 25-27, 2013, Association of North American Graduate Programs in Conservation, arranged for UCLA/Getty Program in Archaeological and Ethnographic Conservation to host the first ever annual meeting on the west coast, a forum for the presentation of student and professional scholarly papers.

Summer 2012, served as liaison between UCLA and the Los Angeles County Museum of Arts (LACMA) Conservation Center for Watts Towers summer diversity internships and graduate fellowships in conservation and archives. Supported by a grant to LACMA by the Ahmanson Foundation.

10/27-30/2011, *California Indian Conference, California State University, Chico*. Co-organizer with Molly Gleeson of panel including native regalia makers, weavers and conservators devoted to California featherwork.

5/26/2011, “Conservation as commodification: Hopi *tithu* in museum collections,” Preserving and Protecting the Cultural Heritage and Intellectual Property of Indigenous Peoples: The case of the Hopi, co-organized with UCLA American Indian Studies Center and the World Indigenous Protection Organization. *Side Events at the Tenth Session of the United Nations Permanent Forum on Indigenous Issues, 16-27 May 2011.*

5/2010, “Incorporating tribal communities into graduate education in ethnographic conservation” at Curation and Conservation for Tribal Collections, Getty Villa, organized and chaired workshop

10/2009 “Tribal Museum Education in Collections Care,” panel co-presented with Molly Gleeson (UCLA/Getty ’08) and Helene Rouvier (Cultural Director, Wiyot Tribe) presentation at *Tribal Libraries, Museums, and Archives Meeting* in Portland, OR

June 7-8, 2008, UCLA/Getty Program in Archaeological and Ethnographic Conservation with the Cotsen Institute of Archeology, hosted the symposium, “Storage: Preservation and Access of Archaeological Collections,” which explored issues surrounding the creation of stable, accessible storage of portable finds from excavations. The worldwide importance of this topic was indicated by attendance by 175 delegates from Canada, England, Greece, New Caledonia, Peru, Turkey, United Arab Emirates, as well as all over the United States. The presence of archaeologists, conservators, collections mangers, archivists, bioanthropologists, cultural resource managers, digital documentation specialists, and imaging scientists reinforces the interdisciplinarity of the topic.

June 17-19, 2004, Feather Creations: materials, production and circulation. New York, Hispanic Society-Institute of Fine Arts.

Co-organized an NEH funded one day colloquium at Institute of Fine Arts for art historians, anthropologists, conservators, and members of the tribal museum community on care practices in tribal museums

***INVITED ADVISORY ROLES***

* April 20, 2016, invited member of working group to explore preventive conservation within the university environment.
* Summer 2015, member of the scientific committee for The ExPres project, which aims to develop App ExPres, an IT tool that will help conservators interpret effects of light on appearance of artwork in order to implement lighting policy for the most vulnerable and valuable collection items, Christel Pesme, PI.
* April 2015, November 2015, Delegate, Conservation of Indigenous Collections Seminars, Indian Arts Research Center (IARC) at the School for Advanced Research (SAR).
* March 1 - 3, 2015, Delegate, Arts and Cultural Heritage Workshop; exploring conservation education in South Africa, Andrew W. Mellon Foundation, Pretoria, South Africa.
* Nov 6-7, 2014, *Preventive Conservation Education: Quo vadis?* Meeting of conservation educators and members of the Getty Conservation Institute’s Managing Collection Environments Initiative to discuss development of shared instructional resources. [Organized follow-up meeting in May 2015 at American Institute of Conservation Annual Meeting to refine project goals.]
* March 6, 2014, External reviewer for Getty Conservation Institute Visiting Scholars Program
* 2011-2012, member of the International Council of Museums-Conservation Committee/Ethnographic Working Group Committee on Name Change
* 2012-13, Program Committee for the American Institute for Conservation Annual Meeting, May 2013.
* Mar 12, 2013 Andrew W. Mellon Foundation, meeting to review progress on education in the conservation of library materials.
* 1/2013, Cultures of Conservation, Bard Graduate Center, dean of Decorative Arts, Design, History, Material Culture, to discuss a new initiative entitled Cultures of Conservation, designed to embed material understanding into the study of material heritage.
* Summer 2010-Summer 2013, Consultant for the initial phase of the university education component of the MOSAIKON Initiative. MOSAIKON is a partnership of four institutions: the Getty Conservation Institute, the Getty Foundation, ICCROM (the International Centre for the Study of the Preservation and Restoration of Cultural Property), and the International Committee for the Conservation of Mosaics (ICCM).
* November 7, 8, 2011, participant for review of Getty Conservation Institute series Readings in Conservation. Committee evaluated readings and identified topics for upcoming titles.
* 2009-2012, The University of Chicago Graham School of Continuing Liberal and Professional Studies, Artifact Collection Care Advisory Board member.
* Winter 2010, participant in meeting hosted by the Mellon Foundation entitled Book and Paper Conservation Training, to evaluate future education initiatives in book conservation.
* 12/05-9/06- Andrew W. Mellon Foundation, member of committee (2 conservators, 1 former graduate conservation program director, 1 American Indian education specialist) to evaluate the Mellon Fellowship Program for Art Conservation Training at the National Museum of the American Indian.
* 3/6-3/10/06-Museum für Völkerkunde, Vienna (now Welt Museum Wien), invited to assist staff conservators in planning symposium of the conservation of Mexican feather work, to accompany exhibition (postponed due to funding).
* 1/1-7/2004- served as conservation consultant to curators Diana Fane (Emeritus, Brooklyn Museum), Alessandra Russo (currently Art History faculty, Columbia University) and Gerhard Wolf (Director of the Kunsthistorisches Institut, Florence) to assist with developing colloquium “Feather creations: materials, production and circulation,” held 6/17-19/2004 at the Institute of Fine Arts, NYU and the Hispanic Society of America, NY.

***GRANTS AND AWARDS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

* 2016, Andrew W, Mellon Foundation, $ 450,000 in funding for “Introducing Conservation through Diversity Internships: A Pilot Program”
* 2015, Andrew W, Mellon Foundation, $ 200,000 in funding for planning a “Masters in Library and Information Studies (MLIS) Conservation Specialization at Graduate School for Education & Information Studies, University of California – Los Angeles.”
* 2015, Yosemite Museum, National Park Service Cooperative Agreement award of

$ 62,000, in support of student research of collections by Conservation and Information Studies students working under my supervision during summers 2016, 2017.

* 2015, Marie Curie Innovative Training Network, $ 25,000, "New Approaches in the Conservation of Contemporary Art" (NACCA); partnership with Museo Novecento in Milan in support of doctoral student research at UCLA, focusing on conservation of contemporary art and ethnographic materials: relationships, similarities and differences.
* 2015, Suzanne Deal Booth, Award of $ 5,325 in support of publication of edited volume about feather identification and conservation.
* 2015, Tulalip Tribal Council, award of $ 12,000 in expenses for UCLA/Getty student and faculty to perform conservation activities at the Hibulb Cultural Center, summer 2015.
* 2014, Transdisciplinary Seed Grant, $ 25,000, Identification and measurement of photochemically induced amino acid changes in bird feathers as early markers of light induced degradation, co PI with Joseph Loo (UCLA), Rachel Loo (UCLA), Joy Mazurek (Getty Conservation Institute), Michael Nshanian (UCLA).
* 2014, Tulalip Tribal Council, award of $ 10,000 in expenses for UCLA/Getty student and faculty to perform conservation activities at the Hibulb Cultural Center, summer 2014.
* 2013, Tulalip Tribal Council, award of $ 9800 in expenses for UCLA/Getty student and faculty to perform conservation activities at the Hibulb Cultural Center, summer 2013.
* 2012, TruVue, Inc., $ 3000 toward expenses for ANAGPIC meeting in Los Angeles, April 2013.
* 2012, Transdisciplinary Seed Grant, $ 14,000, Identification and measurement of chemical and microstructural changes in bird feathers as early markers of light induced degradation, co-PI with Miquel García-Garibay (UCLA), Kevin McGraw (ASU), Melissa Hughs, (UCLA), James Druzik, Christel Pesme (Getty Conservation Institute).
* 2011, Initiated discussions resulting in Andrew W. Mellon Foundation $ 1 million challenge endowment grant to the UCLA/Getty Master’s Program.
* 2011, Principal investigator for UCLA, Andrew W. Mellon Foundation Conservation Education Residency, $ 206,000.
* 2010, Co-Principal investigator UCLA Research Grant Institute of American Cultures, Protecting Cultural and Intellectual Property: The case of the Hopi *tithu* (ceremonial dolls), $ 7500.
* 2010, Principal investigator UCLA Program in American Indian Studies mini-grant, Curation and Conservation for Tribal Collections, $ 4080.
* 2010, Co-Principal investigator Andrew W. Mellon Foundation award for graduate internships and conference attendance, $ 301,000.
* 2009, Principal investigator, NEH Preservation and Access Education and Training Grant for graduate internships and conference attendance, $ 201,512.
* 2009, Principal investigator, Samuel H. Kress Award for graduate conservation internships in Europe, $ 13,500.
* 2008, Getty Conservation Institute, post-graduate Education contract awarded to Molly Gleeson to assist Ellen Pearlstein in teaching tribal collections preservation in a blended format, $ 8000.
* 2008, Principal investigator, Friends of Heritage Preservation for a study trip to Argentina to develop a Cotsen Institute, UCLA field school in museum conservation methods, $ 2427
* 2008, Cotsen Institute of Archaeology funds awarded to Ellen Pearlstein for conference attendance and research about Miwok tribal value placed on coloration of red shafted flicker feathers (*Colaptes cafer*), $ 3000.
* 2008, Principal Investigator, Andrew W. Mellon Foundation for 9 conservation program students, faculty and staff to attend the Association of North American Graduate Programs in the Conservation of Cultural Materials meeting, $ 6,000.
* 2007, Principal Investigator, NEH Preservation and Access Education and Training Grant for educational programs in the UCLA/Getty Master’s Program in the Conservation of Archaeological and Ethnographic Materials. Funds used to support adjunct lecturers, and speaker costs and publication of Cotsen Institute symposium, “Storage: Preservation and Access of Archaeological Collections,” June 7-8, 2008, $ 78,136
* 2007, Cotsen Institute of Archaeology, cost share contribution to NEH grant for publication of symposium proceedings, $ 15,000.
* 2007, Principal Investigator for $ 25,000 award, Sidney Stern Family Trust, toward UCLA/Getty Program endowment.
* 2007, Cotsen Institute of Archaeology funds awarded to Ellen Pearlstein for conference attendance and presentation at Symposium 2007: Preserving Aboriginal Heritage – Technical and Traditional Approaches, $ 3000.
* 2007- FAIC Professional Development Individual Scholarship to attend “Assessing the Skin” Workshop, June 23-25, 2007, Winterthur-University of Delaware Program in Art Conservation
* 2006- FAIC Professional Development Individual Scholarship to conduct research on Lakota winter count (results have been published)
* 2006, Cotsen Institute of Archaeology funds awarded to Ellen Pearlstein for conference attendance and research on Lakota winter count at Smithsonian Institution, $ 3000.
* 2005, Cotsen Institute of Archaeology funds awarded to Ellen Pearlstein for conference attendance used for IDP promotion, $ 3000.
* 2001- FAIC/Kress Publication Fellowship to write a textbook on preventive conservation (in process)
* 2001- National Center for Preservation Technology and Training grant to write a textbook on preventive conservation.
* 1994- Andrew W. Mellon Foundation Conservation/Curatorial award at the Brooklyn Museum of Art to support collaborative technical research between conservators at the American Museum of Natural History, the Brooklyn Museum, the Metropolitan Museum, and the National Museum of the American Indian on Inca and Colonial wooden *qeros* from the Andes
* 1986 and 1994- Samuel H. Kress Foundation funds to present papers in Ottawa and London, respectively

***UNIVERSITY SERVICE\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

**Graduate School of Education and Information Studies**

2014-2017, Member of Diversity Committee

2011-2013, Member of Faculty Executive Committee

2010, 2015, Reviewer of UCLA Library staff position promotions

**Information Studies**

2015-2016, Administrator for department diversity paper award

2015-2016, Member of portfolio process review committee

2013-2014, Member of the faculty search committee for Children’s Librarianship

2014-2016, Member of the Doctoral Programs Committee

2013-2016, Member of the Diversity Committee

2009-2017, Member of the Professional Program Committee

2010-2014, Member of the Committee to Oversee the Inter-Departmental Moving Image Archives Studies Program

2008, Member of the Ad Hoc Committee in the Merit Case of Dr. Ramesh Srinivasan

2011, 2014, 2015, Reader of doctoral qualifying exams

2014, 2014, Reader of Diversity Award papers

2014, 2015, Reader of dissertation prospectus awards

**UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials**

2014-present, Member of UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials faculty to represent at meetings dedicated to developing shared resources in teaching preventive conservation.

2012, Chair of the Search Committee, Andrew W. Mellon Foundation Conservation Education Resident

2005-present, Core faculty in the UCLA/Getty Program in Archaeological and Ethnographic Conservation

2005-present, Member of the Committee to Oversee the Inter-Departmental Conservation Program

2005-present, Member of the Admissions Committee, UCLA/Getty Program in Archaeological and Ethnographic Conservation

***FELLOW MENTORING***

Andrew W. Mellon Conservation Education Fellow, Laleña Vellanoweth, 2015-2016, conservation education and diversity participation within conservation and collections care.

Andrew W. Mellon Conservation Education Fellow Tharron Bloomfield, 2012-2014, conservation education and indigenous views of museums.

***EXTERNAL DOCTORAL REVIEW\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

Doctoral examiner and viva for Renata Peters, “Conservation as a champion for South American indigenous minorities’ aspirations”, University of College London, December 7, 2014.

***GRANT REVIEWER\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

* Institute for Museum and Library Services
* Save Americas Treasures
* National Endowment for the Humanities panelist
* Research proposal reviewer, Federal Department of Economic Affairs, Education and Research EAER State Secretariat for Education, Research and Innovation (SERI), European Cooperation in Science and Technology (COST), Switzerland

***PEER REVIEWER\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

* *Journal of the American Institute for Conservation, Associate Editor*
* *Studies in Conservation*
* *Canadian Association for Conservation Journal*
* *Journal of Conservation and Museum Studies*
* *Collection Forum*
* *Applied Physics A, Materials: Science & Processing*

***PROFESSIONAL MEMBERSHIPS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

Association of North American Graduate Programs in Conservation-Vice President (2009-present)

American Institute for Conservation (AIC)-elected member of Nominating Committee (2012-2015)

American Institute for Conservation- Fellow

Chair of the Objects Specialty Group, AIC 6/93-6/95

Chair of the Objects Specialty Group Publications Committee, AIC 1995-2005

Objects Specialty Group, AIC, Nominating committee, 2008-09

AIC Publications Committee, member 6/99-present, committee chair 2004-2005

AIC Education and Training Committee, member 2005-present

International Institute for Conservation

ICOM Working Group on Indigenous and World Cultures (formerly Ethnographic Conservation)

Western Association for Art Conservation