

# Glenn Wharton

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## CURRICULUM VITAE

### POSITIONS HELD

Clinical Associate Professor, <i>Museum Studies, New York University</i>	2013 - present
Time-Based Media Conservator, <i>Museum of Modern Art</i>	2007 - 2013
Research Scholar, <i>Museum Studies, New York University</i>	2003 - 2013
Founding Executive Director, <i>Voice in Contemporary Art</i> <a href="http://www.voca.network/">http://www.voca.network/</a>	2006 - 2010
Director of Conservation, <i>Japanese Institute for Anatolian Archaeology</i> 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	1991 – 2004
<i>Glenn Wharton &amp; Associates</i> Art Conservation Private Practice. Consulting, technical research, lectures, and other services for museums and art institutions: 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	1986 - Present

### EDUCATION

Institute of Archaeology University College London	Ph.D. Conservation / Archaeology	2005
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, RECENT GRANTS**

Pasold Research Fund, <i>Fashion, 84<sup>th</sup> Anglo-American Conference of Historians</i> University College London / Victoria & Albert Museum Conference Participation	2015
Humanities Initiative Grant, New York University. <i>Artist Archives Project – David Wojnarowicz</i>	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
Humanities Initiative Grant, New York University. <i>Conservation of Computer-Based Art</i>	2010
Visiting Scholar, New York University, Museum Studies Program	2002- 2003
Visiting Scholar, New York University, Metropolitan Studies Program	2001 - 2002
Association of Hawaiian Civic Clubs Commendation for honoring the original Statue of King Kamehameha	December 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	February 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

## **PROFESSIONAL AFFILIATIONS**

American Alliance of Museums (AAM)

American Institute for Conservation (AIC) – Fellow

College Art Association

International Council of Museums – US

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

*The Painted King: Art, Activism, & Authenticity in Hawai'i*. Honolulu: University of Hawai'i Press. 2012.

*Inside Installations: Theory and Practice in the Care of Complex Artworks*. (edited with Tatja Scholte). Amsterdam: University of Amsterdam Press. 2011.

*Guide to the Maintenance of Outdoor Sculpture*. (with Virginia Naudé). American Institute for Conservation, Washington D.C. 1992.

### ARTICLES & BOOK CHAPTERS

Public Access in the Age of Documented Art. *Revista de História da Arte*. Lisbon: Universidade Nova de Lisboa. (in press)

Museum/University Collaboration in Media Conservation Research. (with Deena Engel.) *The Electronic Media Review*. American Institute for Conservation. (in press)

Conserving Computer-Based Art at The Museum of Modern Art. *Arte Contemporáneo en (sala de) Guardia*. Buenos Aires: Fundación Telefónica. (in press)

Source Code Analysis as Technical Art History. (with Deena Engel.) *Journal of the American Institute for Conservation*. 2015. 54:2. 91-101.

An Art of Social Studies. (with Harvey Molotch). In Kataoka Mami (ed.) *Lee Mingwei and His Relations: The Art of Participation*. Exhibition Catalog. Mori Art Museum. Tokyo: Mori Art Museum. 2014. 121-128.

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. September 2014.

<http://www.mac.usp.br/mac/conteudo/academico/boletim/index.html>

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

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

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

A Case for Digital Conservation Repositories. (with Barbra Mack). *The Electronic Media Review*. American Institute for Conservation. Vol. 1. 2011. 37-58.

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

Research and Training in a Field Conservation Laboratory: Kaman-Kalehöyük. In Williams, E & C. Peachey (Eds.) *The Conservation of Archaeological Materials: Current Trends and Future Directions*. Oxford: Archaeopress. 2010. 33-3.

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

The Challenge of Installation Art. (with Harvey Molotch). In (A. Bracker & A. Richmond eds.) *Conservation: Principles, Dilemmas, and Uncomfortable Truths*. London: Elsevier. 2009. 210-222.

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

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

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

Planning Physical and Conceptual Longevity in Public Art Commissions. *Public Art Review*. 32. Spring 2005. 36-37.

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. English Heritage. London. 2001.

A Comparative Study of Silver Cleaning Abrasives. *Journal of the American Institute for Conservation*. Vol. 29, 1990. 13-32.

The Conservation of an Eighteenth Century Medallion Beaker by Johann Joseph Mildner. *The Conservator*. London: United Kingdom Institute for Conservation. 11:1987. 42-45.

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. 1984. 88-100.