

CLARA LIVINGSTON BAILIN

EDUCATION

SUNY Buffalo State College

Patricia H and Richard E Garman Art Conservation Department

Buffalo, NY

M.A. and C.A.S. in Art Conservation

September 2020

Masters Project: "Rigging Stereoscopic Reality: The Fabrication that Enthused, Amused, Confused and Provoked an Era"

Wellesley College

Wellesley, MA

B.A., Major: Art History, Minor: Chemistry, Concentration: Mathematics

May 2013

CONSERVATION AND RELATED EXPERIENCE

Detroit Institute of Arts, Objects Conservation Lab

Detroit, MI

Assistant Objects Conservator in Objects Conservation

January 2023 – Present

Supervisor: Elizabeth Homberger

Perform exhibition, loan, and acquisition-driven written and photographic documentation, examination and technical analyses, condition assessments, and treatments on a range of organic and inorganic materials (including but not limited to: fiberglass, marble, leather, wood, ceramic, polychrome, and metal) spanning a broad range of cultures and time periods from ancient to contemporary in the DIA's encyclopedic collection. Collaborate and coordinate intra- and inter-departmentally to maintain and improve the condition of collection material in galleries and storage through environmental monitoring and case conditioning, vendor interactions, gallery cleaning, and safe handling recommendations. Oversee packing of loans and serve as virtual or in-person courier as needed to ensure the security of DIA collection material. Assist in the supervision and instruction of interns; participate in outreach activities such as lab tours, informational interviews, and digital content creation. Conducts and presents on original research on collection material for the advancement of institutional and conservation understanding.

Detroit Institute of Arts, Objects Conservation Lab

Detroit, MI

Andrew Mellon Fellow in Objects Conservation

September 2020 – January 2023

Supervisor: Elizabeth Homberger

Perform exhibition, loan, and acquisition-driven written and photographic documentation, examination and technical analyses, condition assessments, and treatments on a range of organic and inorganic materials (including but not limited to: fiberglass, marble, leather, wood, ceramic, polychrome, and metal) spanning a broad range of cultures and time periods from ancient to contemporary in the DIA's encyclopedic collection. Collaborate and coordinate intra- and inter-departmentally to maintain and improve the condition of collection material in galleries and storage through environmental monitoring and case conditioning, vendor interactions, gallery cleaning, and safe handling recommendations. Oversee packing of loans and serve as virtual or in-person courier as needed to ensure the security of DIA collection material. Assist in the supervision and instruction of interns; participate in outreach activities such as lab tours, informational interviews, and digital content creation. Presented collaborative technical and material research at the ACerS Pan American Ceramics Congress 2022 and am conducting original research into empowerment messaging in Harriet Hosmer's neoclassical bust, *Medusa*, from the DIA collection with the intention to publish in peer-reviewed professional publication.

Philadelphia Museum of Art, Objects Conservation Lab

Philadelphia, PA

Third-year Graduate Intern

September 2019 – August 2020

Supervisors: Sally Malenka, Melissa Meighan, Kate Cuffari

Proposed and carried out treatments on objects in a range of scale, condition, and function from the Philadelphia Museum of Art and the Rodin Museum collection including, but not limited to, outdoor sculpture cleaning and hot waxing; European metal, enamel, and ceramic; functional and decorative American wood, fiber, porcelain, and earthenware. Performed silver polishing in preparation for

catalogue photography as well as other minor cleaning and stabilization of collection material. Performed exhibit installation and deinstallation condition reporting, documentation, and in situ treatment while working with multiple museum departments to meet exhibition goals. Responded to gallery incident reports. Provided condition and treatment documentation, and safe-housing recommendations through an on-going construction campaign. Participated in public outreach and advocacy through lab tours, donor interaction, and teaching primary school students.

Saint Louis Art Museum, Objects Conservation Lab

Summer Graduate Intern

Supervisor: Raina Chao

Saint Louis, MO

June 2019 - August 2019

Cleaned and polished a selection of eighteenth-century European silver objects from the Museum's encyclopedic collection in preparation for exhibit. Established and developed written and photographic documentation prior to treatment. Treatment included object disassembly/reassembly, operating a CO₂ snow machine, and documentation photography. Performed sculpture garden cleaning and maintenance.

Isabella Stewart Gardner Museum, Objects Conservation Lab

Summer Graduate Intern

Supervisors: Holly Salmon, Jessica Chloros, Ellen Promise

Boston, MA

June 2018 - August 2018

Proposed and carried out treatment and documentation of polychrome wooden and metal furniture, polychrome stone sculpture, and ceramics from the Isabella Stewart Gardner Museum collection. Performed a laser cleaning treatment on a stone column using the Nd:YAG laser. Prepared examination reports for upcoming in-situ laser cleaning treatment and helped with maintenance in the galleries. Created a custom housing for a complex, multi-component object.

Weissman Preservation Center, Harvard Library

Conservation Technician for Special Collections

Supervisors: Erin Murphy, Debora Mayer, Alan Puglia

Cambridge, MA

July 2013 – July 2017

Treated books, works of art on paper, and photographs from Harvard Library Special Collections. Performed technical and historical research and rehousing of 19th and 20th century weapons from the Harvard University Archives and Theater collections. Participated in both large-scale collection and single-item projects requiring a variety of treatments, including, but not limited to, tape removal, surface cleaning, and custom housing. Many of these responsibilities required offsite, unsupervised work while still working to coordinate with team and library goals and practices. Major projects included flattening large-scale Chinese rubbings, surveying and treating brittle Asian documents, exhibition preparation and installation of collection materials from Harvard University Archives and Loeb Music Library, and participation in emergency response and salvage of library collections.

Wellesley College, Special Collections, Archives, and Conservation Lab

Historic Collections Intern

Supervisors: Ruth Rodger and Emily K. Bell

Wellesley, MA

May 2013 – July 2013

Performed a range of treatment and housing construction on collection material. Assisted in an extensive triage and condition survey of the Wellesley Shakespeare Society's historic library.

The Frick Art Reference Library

Summer Intern

Supervisor: Kelli Piotrowski

New York City, NY

June – August 2012

Constructed housings and treated rare 18th and 19th century auction catalogs in preparation for digitization. Assisted in digitization and conversion of original negatives and interpositives.

Wellesley College Chemistry Department

Research Assistant

*Supervisor: Michael Hearn***Wellesley, MA**

September 2012 – May 2013

Worked as research assistant on a project to produce a new tuberculosis antimicrobial design through synthetic organic chemistry. Helped to build a reference library of sulfur-based compounds with possible applications to future tuberculosis treatment developments. Synthesized and prepared material samples. Performed a variety of chemical tests and analytical techniques, including NMR, HNMR, FTIR, GC/MS, melting point analysis, and examination under the microscope, on the samples in order to collect and interpret the physical properties results. Researched and compiled anti-tubercular drug therapy literature for an unpublished academic article.

Wellesley College, Conservation Facility

Student Assistant

*Supervisor: Emily K. Bell***Wellesley, MA**

September 2008 - May 2010, September 2011 – May 2013

Constructed housings for circulating collections and performed a range of book treatments, including rebacking, rebinding, shrink wrapping, pamphlet binding, custom clamshell construction and hinge tightening for circulating collection material.

Arkansas History Commission, Conservation Lab

Conservation Technician

*Supervisor: Jane Thompson***Little Rock, AR**

Summers and Winters Breaks 2009 – 2012

Worked independently to meet deadlines and department goals; participated in triage of the collection; taught and supervised a summer intern. Built sink mats and 200 drop-spine clamshell boxes; treated hundreds of photographs and papers from political and architectural collections.

Laws Sculpture Studio

Fine Arts Studio Assistant

*Supervisor/Artist: Holly Laws***Mayflower, AR**

Summer 2011

Followed the artist's vision and specifications to create scale models. Constructed silicon molds of the models and cast over one hundred and fifty replica houses for Artist's Axis Mundi exhibit. Worked with alum, resin, silica, silicon, HydroCal, and plaster, as well as built three-dimensional wooden and paper models from architectural plans.

SPECIALIZED TECHNICAL AND TECHNOLOGICAL SKILLS

Scientific Equipment: X-ray Fluorescence, Fourier-Transform Infrared Spectroscopy, RAMAN, SEM, Gas/liquid Chromatography-Mass Spectroscopy, Fiber Optics Reflectance Spectroscopy, X-Radiography, Confocal Microscopy, Digital Photography to AIC standards, analytical imaging to AIC standards, NMR, HNMR

Computer Programs: TMS (The Museum System), ACORN (Harvard's proprietary conservation documentation software), Photoshop, Adobe Bridge, Windows, Microsoft Office Suite (SharePoint, OneDrive, and Outlook included), Sketch-up, specialized programs associated with XRF and FORS

Metalsmithing: coldwork fabrication (bushing, rivets, solder joins, jeweler's saws, etc.), welding, forging, sand casting, applied patina work, annealing, temper coloring, metal lathe, angle grinder, sand blasting, polishing equipment

Leatherwork: hand and machine paring, hot tooling, cold stamping (including making stamps), cold leather sculpting

Traditional Woodwork: lathe turning, marquetry, compote fills, wood joining, chisels, planes, hand saws, bandsaw, table saw, circular saw, plank milling, tack gun, nail gun, electrical sanding equipment

Bookbinding: Sewn and woven endbands, book construction and various binding materials and structures

Other: Oil gilding, box making

PRESENTATIONS/TEACHING AND COMMUNITY ENGAGEMENT OPPORTUNITIES

53rd Annual AIC Conference

Minneapolis, MN

Gorgonized By Her Monsterful Snoutfair Visage:

May, 2025

Harriet Hosmer's Medusa in Context

Abstract: To be strong and powerful, a woman must be monstrous, dangerous, other. That has for centuries been the take-away message behind the Medusa myth. To label a woman a Medusa or Gorgon has been to rationalize or demean her power by making her threatening, inhuman, and therefore deserving of attack and ridicule. This was true in 2016 when Presidential candidate, Hillary Clinton was called Medusa in media, is still true eight years later, and was very much true when Harriet Hosmer carved *Medusa* in 1854. In context, this piece is a commentary on the status of women in the period of change leading into the American Civil War and a subtle juxtaposition of mythological and artistic tropes to empower women through the subversion of both. Hosmer placed the Medusa and her message as the subject of an art trope that marketed woman's bodily suffering and subservience to faith and man as feminine virtues. In so doing, strength and power are shown as regalia a woman may carry with grace and pride, if not freedom. The 1850's were an early time of change toward a more modern valuation of women's education and societal contribution; however, American women were still second-class citizens stuck largely in traditional roles without legal autonomy—a contradiction exposed in Hosmer's *Medusa*. In this regard, the kiss strikes me as a sign of Hosmer's success—a crowned Medusa is shown approachable, sympathetic, her innocence returned and blessing conferred all wrapped in a blatant act of violation.

ACerS Pan American Ceramics Congress

Virtual Lecture

Vis-NIR Reflectance Spectroscopy of Plastics in Contemporary Art

July 26, 2022

Collaborative investigation into the practical potential of rapid, non-invasive plastic identification using a vis-NIR spectrometer (350-2500 nm) with a fiber optic probe for providing insight into the preservation needs of modern and contemporary art collections.

Weissman Preservation Center, Harvard Library Preservation Services

Virtual Lecture

Rigging Stereoscopic Reality: The Fabrication that Enthused, Amused, Confused and Provoked an Era.

May, 2020

Abstract: "Stereography captured the Victorian imagination with shocking intensity. In a matter of years, it had infiltrated all levels of society, changed the way scientists and philosophers understood human perception, and contributed to modern entertainment in ways we are still discovering today. This talk covers the study and treatment of an object at the center of the stereo viewer craze, an Alexander Beckers' Sweetheart Stereoviewer circa 1870."

ANAGPIC 2020 (Chosen Speaker for Buffalo)

Cancelled due to COVID

Rigging Stereoscopic Reality: The Fabrication that Enthused, Amused, Confused and Provoked an Era

April, 2020

DELPHI After Arts Program at the Philadelphia Museum of Art

Philadelphia, PA

Lecture and Practical Demonstration

January 2020

Yearly partnership with local schools to introduce primary and secondary school students to museum careers. Wrote a lesson plan and co-taught two one-hour classes with a lecture component on the history and responsibility of conservators and a practical section demonstrating ceramic repair and then supervising a reassembly.

Pre-made Repair Tissue Workshop, SUNY Buffalo State College

Buffalo, NY

Lecture and Practical Demonstration

November 2019

Designed and led a workshop on the preparation and use of re-moistenable and solvent set tissues for paper and book students in the art conservation department.

Pre-made Repair Tissue Workshop, Weissman Preservation Center
Practical Demonstration

Cambridge, MA
Numerous 2014-17

Co-taught workshops on the preparation of re-moistenable and solvent set tissues for colleagues and interns at the WPC 2-3 times a year.

EMERGENCY RESPONSE EXPERIENCE

Harvard Observatory Flood – Initial Response Team and Subsequent Workflow Development **Cambridge, MA**
Conservation Technician
January 2016
Supervisor: Erin Murphy and Elena Bulat

American Institute for Conservation – Emergency Response Team **Brooklyn, NY**
Hurricane Sandy Recovery Volunteer
January 2013
Supervisor: Hallie Halpern, Painting Conservator, Hallie Halpern Painting Conservation

Arkansas River Flooding – Multi-Institution post-response analysis and planning meeting **Little Rock, AR**
Conservation Technician
Summer 2010
Supervisor: Jane Thompson

CONTINUING EDUCATION/PROFESSIONAL DEVELOPMENT

ACerS Pan American Ceramics Congress **Virtual (Presenter)**
July 24-28, 2022

American Institute for Conservation of Historic and Artistic Works

53rd Annual Meeting

Minneapolis, MN (Presenter) May 2025

52nd Annual Meeting

Salt Lake City, UT May, 2024

50th Annual Meeting

Los Angeles, CA May 14 – May 17, 2022

49th Annual Meeting

Virtual May – July, 2021

48th Annual Meeting

Virtual May – July, 2020

46th Annual Meeting

Houston, TX May 30 – June 2, 2018

Conservation Making Art History

Virtual

Clark Conference: Research and Academic Program

April 8-9, 2021

Parchment Manufacture and Conservation

SUNY Buffalo State, NY

Patricia H and Richard E Garman Art Conservation Department

January 15-18, 2018

Instructors: Abigail Quandt

History of Bookbinding: Description and Connoisseurship

Columbia University, NY

New York University

January 8-12, 2018

Instructors: Consuelo Dutschke, Morgan Adams, Alexis Hagadorn

Tape Removal Workshop

Cambridge, MA

Weissman Preservation Center

December 2015

Instructor: Christopher Sokolowski

Wooden Board Long Stitch Workshop

Boston, MA

North Bennet Street School

March 2015

Instructor: Jim Croft, Medieval bookbinder and papermaker, Santa, Idaho

Bone Tool Shaping Workshop **Boston, MA**

North Bennet Street School

March 2015

Instructor: Jim Croft, Medieval bookbinder and papermaker, Santa, Idaho

Emergency Response & Collections Salvage Workshop

Cambridge, MA

Weissman Preservation Center

October 2014

Instructor: Harvard Library Conservators

Annual IRUG Conference

Museum of Fine Arts

Boston, MA

November 2014

PROFESSIONAL AFFILIATIONS

Sigma Xi: The Scientific Research Society

Member since 2013

American Institute for Conservation of Historic and Artistic Works

Member since 2013

The American Ceramics Society

2022