



| Professional Services for the Preservation, Conservation, and Restoration
| of Paintings and Painted Objects

Marla N. Curtis

EDUCATION

Master of Arts and Certificate of Advanced Study in Art Conservation, Sept. 2000
Buffalo State College, Buffalo, New York

Master of Arts in Art History May 1995
Virginia Commonwealth University, Richmond, Virginia

Bachelor of Arts in Art with a concentration in Art History, *magna cum laude*, May 1992
Truman State University, Kirksville, Missouri

PROFESSIONAL EXPERIENCE

Paintings Conservator and Owner, *Curtis Fine Art Conservation, LLC*, Williamsburg, VA, April 2010-present

Treatments have been carried out on traditional and modern paintings for private collectors and local institutions. Paintings treated include works by early American artists Gilbert Stuart, Jeremiah Theus, and Samuel Morse, and modern American artists Adolph Gottlieb and Charles Salis Kaelin. European paintings conserved include works by artists including Caspar Netscher, Bronzino, Guido Reni, and Alessandro Gherardini.

Assistant Conservator, *Museum of Fine Arts*, Boston, MA, February 2004-June 2009

Primary responsibilities included major and minor treatments of modern and traditional paintings for the new American Wing. Other work encompassed treatments of paintings for loan to the museum's satellite institution in Nagoya, Japan, condition reports for those loans, and travel to Nagoya for exhibition installation or de-installation. Condition reports for additional loans, assistance to senior Conservators with installation and de-installation activities for modern and contemporary exhibitions, and various remedial treatments were performed as needed. Paintings treated included works by Gilbert Stuart, Edouard Manet, Mary Cassatt, Georgia O'Keeffe, Stuart Davis, Ilya Bolotowsky, and Frans Pourbus the Elder,.

Conservation Fellow, *The Phillips Collection*, Washington, DC, September 2000-March 2004

Fellowship involved major and minor treatments of modern paintings, condition reports for loans and exhibitions, research, courier and research travel, regular dusting and monitoring of permanent and special exhibitions, supply maintenance, and a painting survey for a nearby collection. Research on Georges Rouault's painting techniques led to a focus exhibition and related activities, including educational programs. Fellow was responsible for Conservation department in the absence of the Conservator. Paintings treated included works by John Sloan, Arthur B. Davies, Jacob Lawrence, and Raoul Dufy.

Conservation Intern, *National Gallery of Art*, Washington, DC, September 1999 – August 2000
Academic year internship consisted of daily gallery condition checks, loan condition checks, major and remedial treatments of modern and traditional paintings, courier and research travel, and participation in the museum's intern program. Paintings treated included works by Nicholaes Maes, André Derain, and Mark Rothko.

Conservation Intern, *Pace Art Conservation*, Honolulu, HI, June 1999-August 1999
Summer internship focused on the treatment of traditional and modern easel paintings, which included problems particular to a tropical environment.

Conservation Intern, *Intermuseum Conservation Association*, Oberlin, OH, June 1998-August 1998
Summer internship was divided between paper and painting treatments. Work was varied and included treatments of a folding screen, a fine art drawing and architectural drawings, an oil painting, a painted sculpture, and an off-site mural.

Conservation Technician, *Richmond Conservation Studio*, Richmond, VA, September 1993-July 1997
Painting conservation work encompassed canvas painting treatments that included surface cleaning, tear repair, lining, overpaint removal, loss compensation, and retouching of American paintings from the Colonial period through the twentieth century. Technician was responsible for the majority of the photographic documentation for the studio.

PRESENTATIONS AND PUBLICATIONS

- **“Presenting a Glimpse into Georges Rouault’s Working Process,”**
Playing to the Galleries and Engaging New Audiences: The Public Face of Conservation, Williamsburg, VA, November 14-16, 2011
- **“Stretcher Labels,”** *Painting Conservation Catalog*, Volume II: Stretchers. Washington, DC: The Paintings Specialty Group of the American Institute for Conservation, 2008.
- **“Painting or Print? Georges Rouault’s Unique Painting Process,”**
New England Conservation Association, September, 2005
- **“The Materials and Techniques of Painting: the 18th century,”**
Museum of Fine Arts, Boston, March 2005
- **“Revelation: Georges Rouault at Work,”** with Mary Hannah Byers.
The Phillips Collection, Washington, DC, 2004
- **“Preventive Conservation for Your Heirlooms,”**
Buffalo and Erie County Historical Society, Buffalo, New York, Sept. 1998
- **“The Political Banner of Henry Clay: From Garage to Museum”**
Virginia Conservation Association, Studio Talks, Nov. 1995

MEMBERSHIPS AND RELATED PROFESSIONAL ACTIVITIES

- **American Institute for Conservation**, Professional Associate, 2008-present
Associate member, 1992-2008
1996 Angels Project, Hampton, Virginia, June 1996
- **International Network for the Conservation of Contemporary Art**, member, 2008-present
- **Virginia Conservation Association**, Vice-President, 2013-2016
Member, 1993-1997, and 2009-present, Treasurer, 1995-1997
- **Western Association for Art Conservation**, Member, 2014-present