

## **ANNE TURNER GUNNISON**

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### **PROFESSIONAL EXPERIENCE**

- 9.2019 – present      **Senior Associate Conservator of Objects**
- 9.2015 – 8.2019      **Associate Conservator of Objects**
- 2.2013 – 8.2015 **Assistant Conservator of Objects**
- 10.2010 – 1.2013      **Conservation Fellow (Objects)**  
**Yale University Art Gallery, New Haven, CT**  
Responsibilities: research, document, and conserve objects from eleven curatorial departments in YUAG collection; consult with curators on appropriate treatments, and exhibition staff on display methods and conditions; prepare and courier loans to borrowing institutions; consult with conservation scientists to identify appropriate analytical techniques for examination and materials identification; provide guidance in IPM protocols; assist in hiring process of and supervise interns and postgraduate fellows; assist in teaching undergraduate and summer courses; participate in YUAG's Time-Based Media Working Group with members of registrar, IT, imaging, and curatorial departments; organize and participate in interviews of contemporary artists about work in the collection; train student employees and staff in object handling and dusting protocols.
- 2.2013 – 6.2015      **Assistant Conservator of Objects**  
**Yale Center for British Art, New Haven, CT**  
Responsibilities: conserved marble bust of Alexander Pope by Louis-François Roubiliac; collaborated with the curator, members of the Yale Digital Collections Center Imaging Lab and the Department of Computer Science on a project to 3D laser scan this and other portrait busts of Pope by Roubiliac in an effort to better understand working process of early 18<sup>th</sup> C sculptors; collaborated with conservation scientists to undertake appropriate analysis of the marble bust; treated a group of 20<sup>th</sup> century British bronze sculptures for exhibition.
- 10.2008 – 9.2010      **Andrew W. Mellon Conservation Fellow**  
**National Museum of the American Indian, Washington, DC**  
Responsibilities: conserved objects of a variety of materials, intended for exhibition and loan; served as assistant conservation liaison for *An Infinity of Nations* and the *Brian Jungen: Strange Comfort* exhibits; wrote blog posts documenting conservation aspects of installation; researched and assisted in identification of plastics from contemporary art acquisition; participated in consultations with Native community constituent groups.
- 6.2008 – 9.2008      **Museum Intern in Conservation (as required for MSc)**  
**Royal Albert Memorial Museum, Exeter, United Kingdom**  
Responsibilities: conserved objects of a variety of materials, including wood, ceramics, and fossils, in permanent collections; assisted in wrapping infested and susceptible natural history specimens for freezing during the moth infestation.

- 4.2008 – 5.2008 **Museum Intern in Conservation (as required for MSc)**  
**Ethnological Museum, National Museums Berlin, Germany**  
 Responsibilities: researched and rehoused painted hide robes from North American Indian collections.
- 10.2007 – 3.2008 **Museum Intern in Conservation (as required for MSc)**  
**Pitt Rivers Museum, Oxford University**  
 Responsibilities: conserved objects of a variety of materials in permanent collections; coordinated, prepared, and conserved objects for Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures research and tribal visit to the museum; assisted in monitoring of Integrated Pest Management program.
- 2.2002 - 9.2005 **Assistant Museum Scientist**  
 Conservation Treatment Division, Doe Library, University of California, Berkeley  
 Responsibilities: sorted materials from collections of UC Berkeley libraries and determined appropriate treatments; participated in disaster-response for salvage of wet and/or moldy materials; assisted in move of special collections to off-site storage by packing collections and monitoring handling of library materials by movers.

## EDUCATION

- 9.2006 – 9.2008 **University College London, Institute of Archaeology**  
 MSc Conservation for Archaeology and Museums
- 9.2005 - 9.2006 **University College London, Institute of Archaeology**  
 M.A Principles of Conservation
- 9.1997 - 6.2001 **Stanford University, Palo Alto, California**  
 B.A. Art History; Archaeology Minor

## PUBLICATIONS

Passeri, I., A. Gunnison, & E. Mysak "The Examination of Flesh Tones on an Ancient Painted Shield from Dura Europos" Manuscript in preparation for the conference publication for: "*Inkarnat und Signifikanz - Das menschliche Abbild in der Tafelmalerei von 200 bis 1250 im Mittelmeerraum (ISIMAT)*" 7-8 October 2016 at Zentralinstitut für Kunstgeschichte, Munich.

McHugh, K. & A. Gunnison 2016. "Finding common ground and inherent differences: Artist and community engagement in cultural material and contemporary art conservation" in *Studies in Conservation*, vol. 61 Iss. Sup 2 (2016), pp. 126-129.

Schwarz, C. and A. Gunnison 2016. "Marcel Duchamp's "Little" Large Glass: An Investigation into Degraded Cellulose Acetate Multiples" in CESMAR7: Colore e Conservazione, Poster 2015, Postprints 2016.

Gunnison, A, S. Heald, J.A. Tsang, Y. Lee, & J. Giaccai 2010. "Preventive Conservation and Identification of Plastics of a Recent Acquisition at the National Museum of the American Indian" in *Objects Specialty Group Postprints (American Institute for Conservation of Historic and Artistic Works. Objects Specialty Group)* 17 (2010), pp. 21-32.

McHugh, K., D. Boxley, & A. Gunnison 2010. "Taking Care of the National Museum of the American Indian's Collection" in *The Ethnographic Conservation Newsletter of the Working Group on Ethnographic Materials of the ICOM Committee for Conservation*, no. 31 (2010 Feb.), pp. 10-12.

Gunnison A., H. Tello, P. Bolz & N. Fonicello 2009. "Disrobing: Research and Preventive Conservation of Painted Hide Robes at the Ethnological Museum, National Museums Berlin, Germany" in *Objects Specialty Group Postprints (American Institute for Conservation of Historic and Artistic Works. Objects Specialty Group)* 16 (2009), pp. 55-71.

Gunnison, A., H. Tello, & N. Fonicello 2009. "Disrobing: Research and Preventive Conservation of Painted Hide Robes at the Ethnological Museum, National Museums Berlin, Germany" in *The Ethnographic Conservation Newsletter of the Working Group on Ethnographic Materials of the ICOM Committee for Conservation*, no. 30 (2009 Jan.), pp. 8-10.

Gunnison, A 2008. Extended Poster Abstract: "Indian Gaming and Casinos and the Preservation and Resurgence of Native American Cultural Heritage" in *Preserving Aboriginal Heritage: Technical and Traditional Approaches: Proceedings of Symposium 2007*, eds: Carole Dignard, Helwig, K.; Mason J.; Nanowin, K.; Stone, T., Canadian Conservation Institute, Ottawa, 24-28 September, 2007, p. 369.

Richardson, H and A. Gunnison 2008. "M'Chigeeng Calling: Virtual and Material Worlds Converge at Pitt Rivers Museum" in *ICON News: the Magazine of the Institute of Conservation* no. 16 (2008), pp. 26-29.

Gunnison, A. 2007. "The Impact of Indian Gaming and Casinos on the Preservation and Resurgence of Native American Cultural Heritage" in *The Ethnographic Conservation Newsletter of the Working Group on Ethnographic Materials of the ICOM Committee for Conservation* no. 28 (2007 Feb.), pp. 12-13.

## TALKS & PRESENTATIONS

- 5.2018                      APPEAR (Ancient Panel Paintings: Examination, Analysis, and Research) Conference  
Getty Villa, Los Angeles, CA  
Poster "Three Painted Wood Shields from Dura-Europos" co-authored with Irma Passeri, Erin Mysak, and Lisa Brody, and moderator of a session
- 4.2017                      Center for Advanced Study in the Visual Arts (CASVA) Safra Colloquy: *Rodin, Maillol, Degas*  
Washington, DC  
Invited Participant
- 10.2016                      *Inkarnat und Signifikanz - Das menschliche Abbild in der Tafelmalerei von 200 bis 1250 im Mittelmeerraum (ISIMAT)*  
Munich

Co-author of talk presented by Irma Passeri "The Examination of Flesh Tones on an Ancient Painted Shield from Dura Europos"

- 9.2016 IIC Congress 2016: *Saving the Now: Crossing Boundaries to Conserve Contemporary Works*  
Los Angeles, CA  
Co-presenter with Kelly McHugh of talk "Finding common ground and inherent differences: Artist and community engagement in cultural material and contemporary art conservation"
- 2.2015 College Art Association 103rd Annual Conference  
New York, NY  
Co-chair with Molleen Theodore of session "Preserving the Artistic Legacies of the 1960s and 1970s"
- 5.2014 American Institute for Conservation 42<sup>nd</sup> Annual Meeting: *Conscientious Conservation – Sustainable Choices in Collection Care*  
San Francisco, CA  
Poster "An Investigation of Painted Wood Shields from 3<sup>rd</sup> Century Dura-Europos"  
co-authored with Irma Passeri
- 3.2013 Center for Advanced Study in the Visual Arts (CASVA) A. W. Mellon  
Curatorial/Conservation Colloquy in Modern and Contemporary Art: *Conservation of Modern and Contemporary Outdoor Sculpture*  
Washington, DC  
Invited Participant
- 6.2010 Foundation for the Conservation of Contemporary Art and the Netherlands  
Institute for Cultural Heritage in Collaboration with the University of Amsterdam  
Symposium: *Contemporary Art: Who Cares?*  
Amsterdam, Netherlands  
Presented poster "Transfigurations: A Collaborative Installation with Contemporary Artist Brian Jungen at the National Museum of the American Indian" co-authored with Susan Heald, Jia-Sun Tsang, and Paul Chaat Smith.
- 5.2010 American Institute for Conservation 38th Annual Meeting: *Conservation Continuum—examining the past, envisioning the future*  
Milwaukee, WI  
Presented paper "Preventive Conservation and Identification of Plastics of a Recent Acquisition at the National Museum of the American Indian" co-authored with Susan Heald, Jia-Sun Tsang, and Yoonjo Lee.
- 11.2007 Rathgen-Forschungslabor & Staatliche Museen zu Berlin Conference: *Cultural Heritage between Conservation and Contamination: the issue of biocidal products in museum collections and monuments*  
Berlin, Germany

Presented poster: "Collecting Versus Culture: Pesticide Contamination of Repatriated Cultural Materials and Methods to Re-establish Object Use Within Tribal Communities"

9.2007 Canadian Conservation Institute Symposium: *Preserving Aboriginal Heritage: Technical and Traditional Approaches*  
Ottawa, Canada  
Presented poster: "Indian Gaming and Casinos and the Preservation and Resurgence of Native American Cultural Heritage"

4.2007 American Institute for Conservation 35th Annual Meeting: *Fakes, Forgeries and Fabrications*  
Richmond, VA  
Presented Poster: "The Impact of Indian Gaming and Casinos on the Preservation and Resurgence of Native American Cultural Heritage"

## WORKSHOPS

5.2017 The Museum of Modern Art's Media Conservation Initiative  
Workshop: *Getting Started: Caring for Time-Based Media Artworks in Collections*  
New York, NY

9.2015 Electronic Media Group of the American Institute for Conservation Workshop:  
*TechFocus III: Caring for Software-based Art*  
New York, NY

3.2013 INCAA: *Artist Interview Methodology Workshop*  
New York, NY

4.2012 Electronic Media Group of the American Institute for Conservation Workshop:  
*TechFocus II: Caring for Film and Slide Art*  
Washington, DC

3.2010 Hirshhorn Museum and Sculpture Garden and the Lunder Conservation Center, in  
Conjunction with the Smithsonian Art Museums: *Collaborations in Conserving  
Time-Based Art*  
Washington, DC

## GRANTS & AWARDS

11.2008 The lone Gedye Prize  
Awarded by the UCL Institute of Archaeology to no more than three outstanding students working in the field of conservation.

9.2007 UCL Institute of Archaeology Awards  
Awarded by the UCL Institute of Archaeology to defray expenses of participation in Canadian Conservation Institute Symposium 2007.

3.2007 George Stout Grant

Awarded by the Foundation of the American Institute for Conservation of Historic and Artistic Works to defray expenses of attending the American Institute for Conservation 35th Annual Meeting.