

CURRICULUM VITAE

DAISY CRADDOCK

www.craddockpaintingconservation.com

EDUCATION

University of Georgia, Athens, Georgia, MFA in Painting, 1973

Rhodes College, Memphis, Tennessee, BA Fine Arts, 1971

University College, Oxford, England, seminars in Medieval Art History and Architecture, 1970

Universidad Ibero-Americano, Mexico City, DF, 1969

PROFESSIONAL REGISTRATIONS

American Institute for Conservation (AIC), Professional Associate Member

International Council of Museums (ICOM), Member, Conservation Committee

International Institute for Conservation (IIC) Member

International Network for the Conservation of Contemporary Art (INCCA) Member

PROFESSIONAL EXPERIENCE

Established Craddock Painting Conservation, New York, NY, January, 2005 - present. DBA Craddock Painting LLC. Painting Conservator, with over twenty years experience in the field, focusing on the examination and treatment of 19th C, early modern and contemporary paintings. Examination and treatment for various public institutions has included The Museum of Modern Art, New York, NY; Studio Museum in Harlem, New York, NY; Rutgers University, Mason Gross School of Art; Morristown NHP Collection, Morristown, NJ; Edison National Historic Site, West Orange, NJ; Memphis College of Art, Memphis TN; and SCAD, The Walker Evans Collection, Savannah, GA

Principal Conservator for Craddock Painting LLC, 2005 - present. Examination, documentation and treatment of paintings for private collections, galleries and auction houses, including works by:

Benny Andrews, Milton Avery, Jo Baer, George Baselitz, Mark Bradford, Mark Chagall, Judy Chicago, Allen D'Arcangelo, Roy DeForest, Jean Dubuffet, Marsden Hartley, Hans Hoffman, Al Leslie, Wilfredo Lam, John Marin, Joan Mitchell, Juan Miro, Alice Neel, Richard Prince, Paul Resika, Diego Rivera, Mark Rothko, Theodore Stamos, Hedda Sterne, Gilbert Stuart, Antoni Tapies, Andy Warhol, and John Wesley.

Collaborations with Paper Conservator Daria Keynan, New York, NY, 2005 - present. Examination and aesthetic reintegration of painted works on paper by early modern and contemporary masters, including Romare Bearden, Wilhelm DeKooning, Henry Darger, Lucio Fontana, Helen Frankenthaler, Philip Guston, Bryan Hunt, Jacob Lawrence, Rene Magritte, Robert Motherwell, Fairfield Porter, Richard Serra, Frank Stella, Mark Rothko, and Andy Warhol.

Assembly of allied conservators in the field for treatment of large scale paintings, murals and historic decorative finishes under the auspices of Craddock Painting Conservation, 2005 - present. On site projects include:

Federal Hall National Monument, New York, NY. Led conservation of interior painted bronze finishes including treatment of fourteen double leaf doors, balcony and stair handrails and balusters. A joint project with AM Art Conservation, 2010 - 2011.

Weir Farm NHS, Branchville, CT. Conservation treatment, including consolidation and inpainting of local damage to eaves in the Weir Studio, 2011. Conservation of local damage to ceiling of the Young Studio, 2009

Zane Grey Museum, Upper Delaware Scenic and Recreational River, Lackawaxen, PA. Assembled and led conservation treatment of Lillian Wilhelm Friezes, 2008

National Park Service, Northeast Cultural Resources Center, "Glenmont Project": Carried out inpainting and aesthetic reintegration of stenciled walls and ceiling in the Pedder Library, Thomas Edison House at Glenmont, West Orange, NJ, 2005. Thomas Edison House at Glenmont, West Orange, NJ, Conservation treatment of second floor stippled walls, March, 2007.

First Presbyterian Church in the City of New York. Led conservation of *The Te Deum Reredos* murals by Tabor Sears. A joint project with Rustin Levenson Art Conservation Associates, LTD, February, 2007

West Point, US Military Academy, Washington Hall, West Point, NY. Assisted with inpainting of "Panorama of Military History" by Thomas Loftin Johnson; large scale egg tempera emulsion on plaster. Rustin Levenson Art Conservation Assoc., 2006

Collaborations with Decorative painter Georgia Elrod, New York, NY: 2005 - present: Recent projects include: Olmsted NHS, Brookline, MA, Faux finish of 19C pebble-dash stucco in the Plant Room at Fairsted, for the National Park Service under the auspices of Craddock Painting LLC, 2012; Hampton National Historic Site; recreation of missing historic decorative finishes in the Great Hall of the Mansion and in Slave Quarters B for the National Park Service under the auspices of CPC Inc, February, 2009.

PREVIOUS CONSERVATION WORK EXPERIENCE

Paintings Conservator, Cranmer Art Conservation, Inc., New York, New York, September, 1995-2005. Examination and treatment of 19th C, early modern and contemporary paintings for various public and private collections including Dedalus, the Robert Motherwell Foundation, the Wilhelm de Kooning Foundation, and the Fisher Landau Center for Art. Treatment of paintings in public collections included works from The Stedlijk Museum, Amsterdam, Solomon R. Guggenheim Museum, New York, NY, and the Whitney Museum of American Art, NY, NY.

Associate Paintings Conservator, Rustin Levenson Art Conservation Associates (formerly New York Conservation Associates), 1989-1995. Examination and treatment of paintings for numerous public institutions: Whitney Museum of American Art, New York, NY; ongoing examination and conservation of paintings in the permanent collection, 1989-1995; treatment of works for exhibitions organized by the museum, including the Frederick Keisler exhibition, 1988; Edward Hopper exhibition, 1989; David Park exhibition, 1989; paintings survey, 1992. Milwaukee Museum of Art, Milwaukee, WI; survey and treatment of paintings in the permanent collection, 1993-1995 Newark Museum, Newark, NJ; ongoing examination and treatment of paintings in the permanent collection, 1993-1995. Treatment of works from the Works Progress Administration era in the collection of the New York City Public Schools, 1992-1993. Studio Museum in Harlem, New York, NY, examination and treatment of paintings in the Romare Bearden exhibition, 1991; treatment of paintings for the Wilfredo Lam exhibition, 1992. Carnegie Museum of Art, Pittsburgh, PA; examination and treatment of Andy Warhol "Black and White Ads," 1991 (destined for the Andy Warhol Museum, Pittsburgh) Haggerty Museum of Art, Marquette Univ., Milwaukee, WI, survey of conditions with recommendations for conservation treatment and improvement of collections care (with Rustin Levenson), 1990

Associate conservator with Florida Conservation Associates, Miami, Florida, 1989-1995. Consultation and treatment of paintings in numerous private and public collections, including the Samuel H. Kress and Cintas collections, Lowe Art Museum, Coral Gables, FL; treatment of paintings in private collections damaged in Hurricane Andrew, 1992-1995. Fort Lauderdale Museum of Art, Ft. Lauderdale, FL, survey of conditions with recommendations for conservation treatment and improvement of collections care (with Rustin Levenson and J Maseman) 1994

SELECTED PREVIOUS LARGE SCALE PAINTING AND MURAL EXPERIENCE

American Express Corporate Headquarters, World Financial Center, New York City; assisted with decontamination and cleaning of "Harbors of the World," a 365 foot mural cycle in the lobby, composed of ten large scale oil on canvas paintings by Craig McPherson; with Cranmer Art Conservation, 2003.

Grant's Tomb, New York, NY; participated in treatment of WPA Civil War Mural in the West Flag Room; under the auspices of the National Park Service in association with Rustin Levenson Art Conservation Assoc., 1995.

South Beach Post Office, Miami, FL, treatment of wall mural and ceiling in the rotunda, "Dome of Heaven," Charles Hardman, with Florida Conservation Associates, 1994.

US Custom House, New York, NY, participated in treatment of sixteen fresco secco murals painted by Reginald Marsh in the rotunda, and decorative ceiling and wall paintings by Elmer Garnsey in side halls and rooms; led inpainting of Garnsey decorative ceiling. Under the auspices of the General Services Administration and in association with the New York Conservation Associates and Perry Huston, 1992.

“Cultural Development of Art in Civilization,” by Geoffrey Norman, Bayard Rustin High School of the Humanities, New York, NY; preliminary examination and treatment proposal prior to request for proposals; under the auspices of Public Art in Public Schools, 1993.

CONSERVATION TRAINING

Apprenticeship with Rustin Levenson and Harriet Irgang, Rustin Levenson Conservation Associates (formerly New York Conservation Associates,) 1985-1989

Hunter College, New York, New York, Organic and Inorganic Chemistry, 1989- 1990

Stiching Kollectief Restauratieatelier, Amsterdam, Netherlands, conservation work exchange, 1994

ADDITIONAL COURSEWORK & WORKSHOPS

New Cleaning Methods in the Cleaning of Paintings Workshop, Richard Wolbers, 1990

New York Microscopical Society, New York, New York, Principles and Theory of Microscopy, 1990

New York University, Conservation Center of the Institute of Fine Arts, Microscopy for Conservators, 1991

Records Management for Conservation, FAIC Workshop, 2005

Marketing for Conservation, FAIC online, 2006

Professional Responsibility in Conservation, FAIC online, 2007

Mitigating Risk: Contracts and Insurance for Conservation; FAIC online, 2008

Digital Photography 101 for Conservation, FAIC online, 2009

Modular Cleaning Workshop, Chris Stavroudis, NYU Conservation Center of the Institute of Fine Arts, 2009

CAPS2 Workshop, sponsored by the Getty Conservation Institute, Museum of Modern Art, 2011

SELECTED BIBLIOGRAPHY

Gomez, Edward M, “Creation and Conservation,” Art & Antiques Magazine, April 2011, pp. 70 - 79.

Meadows, Gail, “Neither strain nor heat will stray these staffers,” The Miami Herald, March 7, 1995, 2E, (Illus.)

Satterwhite, C.J., “Go Gentle on Giving That Special Ancestor a Face Lift,” The New York Times, January 11, 1992

The Lab Notebook, Edison NHS, Spring 2007, Vol. 2, Issue 1, p.2 “Conservation work at Glenmont,” (2 Illus.)

State of the Park Report , Upper Delaware Scenic and Recreational River, 2008, p.7, (Illus.)

LECTURES AND PUBLICATIONS

“The Reconstruction of Andy Warhol’s Portrait of Roy Lichtenstein,” presented to the Midwest Regional Conservation Guild Annual Meeting, at the Andy Warhol Museum, Pittsburgh, PA, Fall, 1994

“An Approach to the Reconstruction of Andy Warhol’s Portrait of Roy Lichtenstein,” presented to the American Institute for Conservation Annual Meeting, St. Paul, MN, June, 1995, published in the AIC Paintings Specialty Group Postprints, 1995, pp 26-35.

REFERENCES UPON REQUEST