

TAYLOR HEALY

EDUCATION EXPERIENCE

**New York University
Institute of Fine Arts
Conservation Center**
New York, New York

MA History of Art and Archaeology
MS Conservation of Historic and Artistic Works
2017-2021

Virginia Commonwealth University
Richmond, Virginia
BFA Sculpture + Extended Media
Minors in Chemistry, Art History
2011-2015

AFFILIATIONS

The Institute of Conservation (ICON)
Member

American Institute for Conservation (AIC)
Member

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

AIC Contemporary Art Network (CAN)
Specialty Group Webmaster

Emerging Conservation Professionals Network
Former EMG Specialty Group liaison

CONTACT

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pw: Conservation 2020

Smithsonian Institute, Washington DC
Conservation Fellow, October 2021 - October 2022
Supervisor: Briana-Feston Brunet, Dan Finn

Focused on neon light units in the Smithsonian American Art Museum and the Hirshhorn Museum and Sculpture Garden collections. Created documentation and deliverable workflows for incoming acquisitions and existing collection items. Advised on installations and loans of neon artworks at both museums. Analyzed, treated, restored, and created preservation protocols for neon artworks and their components and historical objects for the Smithsonian and other collections. Developed hazardous material exposure and mitigation protocols for mercury and asbestos-containing objects.

Virginia Museum of Fine Art, Richmond, VA
Contract Conservator, May 2021-May 2022

Performed condition assessment for born-digital video installations, kinetic sculptures, and their dedicated components. Made recommendations for time-based media collection storage and executed treatment.

Hirshhorn Museum and Sculpture Garden, Washington, DC
Conservation Intern, September 2020 - September 2021
Supervisor: Briana-Feston Brunet

Conducted research on time-based media collection items. Treated and restored a malfunctioning kinetic sculpture. Documented, preserved, and created a backup computer for a computer-based artwork. Updated and created documentation for video and audio works that were virtually exhibited. Conducted loan requests, assessed incoming acquisitions. Managed administrative responsibilities during supervisor's maternity leave. Interviewed artists for incoming acquisitions and ongoing treatments.

Solomon R. Guggenheim Museum, New York City
Conservation Intern, June - September 2020
Supervisor: Agathe Jarczyk

Researched and identified the behavior of the software components of Sarah Sze's installation, *Timekeeper*, as a Polonsky Fellowship recipient. Analyzed the artist-provided source code and created software-based documentation tools. Created restored copies of the code for future exhibition. Identified technological and social dependencies to ensure that the intended functionality of *Timekeeper* is preserved.

Whitney Museum of American Art, New York City
Conservation Research Fellow, March - September 2019
Supervisors: Farris Wahbeh, David Neary

Collaborated with researchers, conservators, digital preservation, registrars, curators, information technology, audio/visual, and exhibitions departments. Created templates for the documentation of artworks as they enter the collection and are exhibited or loaned for use by conservators, curatorial and registration. Integrated strategies to safeguard works from media loss, equipment obsolescence, misinterpretation of conceptual or display aspects, and artist intent.

National Galleries of Scotland, Edinburgh, Scotland
Time-Based Media Conservation Fellow, June – July 2019
Supervisors: Brian Castriota, Kirsten Dunne

Applied theory-based practice to develop documentation practices for time-based media works in the Modern Art collection including film, video, installation, and performance artworks. Revised the acquisition process line for incoming media works. Installed a film artwork and created a new installation artwork. Documented a performance artwork that was recently acquired. Proposed conservation recommendations for the care of outdoor light-based artworks.

Barbara Goldsmith Preservation & Conservation Department *Graduate Research Assistant*, October 2018-May 2019
Supervisor: Jessica Pace

Conducted archival research, condition assessments and scientific analysis to identify a deteriorating unknown material used in a flexible mold that was used in the creation of David Wojnarowicz's *Metamorphosis*. 3D scanned the object to create a 3D model that were CNC milled from archival foam and create a more stable storage support.

Artist Archive Initiative, New York University, New York, New York
***Research Assistant*, January-May 2018**

Supervisors: Glenn Wharton, Barbara Clausen, Deena Engel

Conducted research on performance artist Joan Jonas to develop information regarding the future curation and conservation of her work by connecting directly with the artist, her archive, and those familiar with her artistic production. This research responded to the growing need for an artist-specific resource and stimulation of discussions based on variability and authenticity in the display of contemporary art through symposia, workshops, and publications.

Presentations:

- 2022** ICOM-CC Modern Materials Contemporary Art – Emerging Professionals Zoom Event on Time Based Media, Plastics, and Modern Paints (Virtual), November 7th
“Preserving, Documenting, and Exhibiting Siebren Versteeg’s Computer-Based Artwork”
Reflections and Projections: Time-Based Media Art Conservation Education and Outreach (Virtual), June 30th
“Balancing Objects & Time-Based Media Conservation”
- 2021** INCCA Café: Light Art (Virtual), December 17th
“Gas Identification and Color Characterization of “Neon Light Units”
CAN Conversations: Conservation and Fabricators Moderated Panel (Virtual), December 11th
Smithsonian Fellows Symposium (Virtual), July 14th
“Time-Based Media Conservation from the Couch”
Asian Creative Collective, ARTAZION: NFT for Dummies (Virtual), May 6th
“Art Conservation Considerations for Collecting NFTs”
AIC Contemporary Art Network (CAN!) Session, AIC’s 49th Annual Meeting (Virtual), May 29th
“I See What I See: Spectral Measurements of “Neon” Lights in Artworks for the Identification of Gas Composition and Color Characterization”
- 2020** Virtual Project Showcase for NYU GSAS-Polonsky Internships in Digital Humanities Sponsored by the Graduate School of Arts and Sciences and the Polonsky Foundation, September 15th
“Preserving Software-Based Artworks at the Solomon R. Guggenheim Museum: Analyzing Flickr API’s in Sarah Sze’s Timekeeper”
- 2019** The Conservation of Modern and Contemporary Art Symposium, Dedalus Foundation, New York City, October 24
“Inside Out: Investigation of a David Wojnarowicz Sculpture Mold”
“Looking Closer” Student Presentations, NYU Institute of Fine Arts Conservation Center, October 21
“Acquisition and Documentation of Performance Art at the National Galleries of Scotland”
NYU Institute of Fine Arts Donor Luncheon, April 25
“Making Headway: Investigation of a David Wojnarowicz Sculpture Mold”
45th Annual ANAGPIC Student Conference, UCLA Getty, Los Angeles, California, March 12
“Making Headway: Investigation of a David Wojnarowicz Sculpture Mold”
- 2018** La Dolce Villa Student Presentations, NYU Institute of Fine Arts Conservation Center, October 22
“Stone Conservation at Villa La Pietra” co-presented with Andy Wolf
“La Dolce Villa” Student Presentations, NYU Institute of Fine Arts Conservation Center, October 22
“Tapestry Conservation at Villa La Pietra” co-presented with Sarah Montonchaikul
“Looking Closer” Student Presentations, NYU Institute of Fine Arts Conservation Center, September 24
“Time-Based Media Conservation at the Hirshhorn Museum and Sculpture Garden”
- 2017** Conservation Center Matters, NYU Institute of Fine Arts Conservation Center, December 4, 2017
“3D Scanning to Create Custom Storage Forms for the Charles James Collection in the Costume Institute, Metropolitan Museum of Art” co-presented with Sarah Scaturro
AIC Textile Specialty Group, AIC’s 45th Annual Meeting, Chicago Illinois, June 1, 2017
“3D Scanning to Create Custom Storage Forms for the Charles James Collection in the Costume Institute,

Metropolitan Museum of Art” co-presented with Sarah Scaturro

Publications:

- 2022 (Upcoming) Smithsonian Institution Scholarly Press (SISP)
“Examination, Analysis, Storage Issues and Display Trials for the only Glass Hologram in the Hirshhorn Museum Collection”
- 2018 “TBM Symposium 2018, Round Table: Consultants on Contract – Part of the Team” by Taylor Healy. Voices of Contemporary Art (VoCA) Blog. 2018.
- 2017 “3D Scanning to Create Custom Storage Forms for the Charles James Collection in the Costume Institute, Metropolitan Museum of Art” by Taylor Healy, Sarah Scaturro. 191-206. Textile Specialty Group Postprints Volume 27, 2017.
- 2016 Metropolitan Museum of Art, Now at the Met, “Creating Custom Storage Forms for Charles James Masterpieces, Part I” by Taylor Healy, October 20, 2016