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PROFESSIONAL EXPERIENCE

- 2021-Present Grant Research Project Director, J. Paul Getty Foundation.
- 1986 - Present Adjunct Professor of Conservation Science and Research Scholar, Conservation Center, Institute of Fine Arts, New York University, New York.
- 1999 - 2020 Sally and Michael Gordon Conservation Scientist (2008), Department of Conservation, Museum of Modern Art, New York.
- 2014 Distinguished Research Professor, Instituto de Investigaciones Estéticas and Instituto de Quimica, Mexico National University (UNAM).
- 2012 Conservation Resources for Architectural Interiors/Furniture and Training (CRAFT) program instructor on adhesives in decorative arts. Palace Museum and Tsingua University, Beijing, China.
- 2005 - 2009 Foundation for the American Institute for Conservation (FAIC) Short-Course Instructor: 'Conservation adhesives refresher for mid-career professionals' Omaha, NE (2005); Shepherdstown VA (2007); New York, NY (2009).
- 1984 - 1999 Associate Research Chemist, Paintings Conservation Department, Metropolitan Museum of Art, New York.
- 1982 Conservation science summer internship, Brookhaven National Laboratory, Upton, NY.

SELECT OUTREACH & MEDIA

- 2018-2020 Conceived the education series "*In Lieu of the Hand*" for the Education Department at the Museum of Modern Art.
- 2018 Slate Podcast "*Working at MoMA: How Does a Conservation Scientist Do His Job*".
- 2003- 2008 Curriculum development for MoMA's High School Education Program "*The Art and Science of Conservation*" an afterschool program juniors and seniors.

ACADEMIC DEGREES and AWARDS

- 2009 The College Art Association and Heritage Preservation Award for Distinction in Scholarship and Conservation, Los Angeles, CA.
- 1988 Masters in Polymer Science and Engineering, Polytechnic University, Brooklyn, NY.
- 1983 Bachelors in Chemistry (Major) & Art History (Minor), Boston University, Boston, MA.

SELECT PRESENTATIONS

Something Has to Give: Reworking Science Curriculum in Conservation Training (2020) AIC 46th Annual Conference Plenary Session, Salt Lake City, Utah (virtual).

Contextualizing Tania Bruguera's Havana 2000 (Untitled). 2019 Active Matter Symposium. Bard Graduate Center, NY, NY.

Characterizing RC Papers and Testing Adhesives Suitable for Their Hinging (2016) AIC 42nd Annual Conference, Montreal, Canada.

Teaching Science for the benefit of conservation hand-skills (2016) Conservation Science and Education, Harvard Art Museums, Cambridge.

Colorizing Maurice Tabard's 'Test for the Film "Culte Vaudou," Exposition 1937' with Tinted Cellophane (2016) Plastics Associated with Photographic Materials, Center for Creative Photography, Tucson AZ.

Structure – Property relationships of painting conservation adhesives (2015) Rijksmuseum, Amsterdam and Getty Conservation Institute, Los Angeles.

Research in conservation; Evidence of the artist's hand; Science at the service of modern and contemporary Art. (2014) Three separate venues: The Chemistry Institute (UNAM), National Museum of Mexico (MUNAL), Contemporary Art Museum (MUAC), Mexico City.

Lasting effects derived from rheological properties of artist's paint: some observations related to appearance and preservation. (2013) The Levich Institute for Physico-Chemical Hydrodynamics, The City University of New York.

Lining and consolidating adhesives: some new developments and areas of future research (2011) Canadian Conservation Institute, Ottawa.

David A. Siqueiros: revolutionary discoveries from a can of paint (2011) From Can to Canvas, CICRP Marseille & Picasso Museum, Antibes.

The Role of Science in the Examination and Preservation of Contemporary Art (2011) The Latvian National Museum of Art, Riga.

Science for the research and preservation of museum collections (2011) Virginia Tech, Blacksburg, Virginia.

Heat-seal adhesives as consolidants for paintings (2010) CESMAR7 conference, Trento.

SELECT PUBLICATIONS

McGlinchey, C., (expected 2024) *The Science of Craft in Conservation*. Routledge.

McGlinchey, C. (2022) *Contextualizing Tania Bruguera's Havana 2000 (Untitled)* in *Conserving Active Matter*, Peter N. Miller and Soon Kai Poh, eds. pp. 311-319.

McGlinchey, C., C. McCabe, E. Murphy (2019) "Satista prints and fading" and "Reflective sheen in mercury-processed platinum prints" in *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation* C. McCabe (editor). Foundation of the American Institute for Conservation, Washington, DC.

McGlinchey, C. (2018) "Polymers in Conservation" entry for *The SAS Encyclopedia of Archaeological Sciences*. Wiley-Blackwell.

Kokkori, M., J.Boon, A. Burnstock, C. McGlinchey, P. Mandt, "From the Streets to the Canvas: on the Use of Bituminous Asphalt in Early Soviet Constructivist paintings." *Painting Techniques*, 5th International Symposium, Rijksmuseum 18-20 September 2013. R. van Langh, A.Wallert, A. Zwart (editors) 2017.

C. McGlinchey, "A Critical Look: How Science Cast Doubt on a Sculpture Attributed to Gustav Klutis." November 9, 2016. <https://stories.moma.org/a-critical-look-how-science-cast-doubt-on-a-sculpture-attributed-to-gustav-klutis>, <https://medium.com>

Cimino, D., O. Chiantore, E.R. de la Rie, C.W. McGlinchey, R. Ploeger, T. Poli, and J.A. Poulis. (2016) "Binary mixtures of ethylene containing copolymers and low molecular weight resins: a new approach towards specifically tuned art conservation products." *International Journal of Adhesion and Adhesives*. 67: 54-62.

Martins,A., C. Albertson, C.McGlinchey, J. Dik, (2016) "Piet Mondrian's Broadway Boogie Woogie: non invasive analysis using macro X-ray fluorescence mapping (MA-XRF) and multivariate curve resolution-alternating least squares (MCR-ALS)" *Heritage Science*, 4: 22.

Ploeger, R., C. McGlinchey, E.R. de la Rie, (2016) "Original and reformulated BEVA 371: composition and assessment as a consolidant for painted surfaces." *Studies in Conservation*, 60: 54-62.

Ploeger, R., E.R. de la Rie, C. McGlinchey, M. Palmer, C.A. Maines, and O. Chiantore, (2014) "The long-term stability of a popular heat-seal adhesive for the conservation of painted cultural objects." *Polymer Degradation and Stability*, 107: 307-313.

McGlinchey, C., A. Aviram, S. Zetina, E. Arroyo, J.L. Ruvalcaba-Sil, M.E. Espinosa-Pesqueira, (2013) "David A. Siqueiros: his modification of oil and cellulose nitrate based paint and his advocacy for innovation, 1931-1949." *Journal for the American Institute for Conservation*.

McGlinchey, C. "Handheld XRF for the examination of paintings: proper use and limitations", in *Handheld XRF in Art and Archaeology*. A. Shugar and J. Mass (2013) Leuven University Press – Studies in Archaeological Sciences.

Martins, A., L.A. Daffner, A. Fenech, C. McGlinchey, M. Strlič, "Non-destructive dating of fiber-based gelatin silver prints using near-infrared spectroscopy and multivariate analysis" *Analytical and Bioanalytical Chemistry* (2012) 402:1459–1469.

McGlinchey, C., R. Ploeger, A. Colombo, R. Simonutti, M. Palmer, O. Chiantore, R. Proctor, B. Lavédrine, E.R. de la Rie, (2011) "Lining and consolidating adhesives: some new developments and areas of future research." *Adhesives and Consolidants for Conservation: Research and Applications*. Ottawa.

Namowicz, C., K. Trentelman, and C. McGlinchey, (2009) "XRF of cultural heritage materials: round-robin IV - paint on canvas." *Powder Diffraction* 24: p. 124-129.

McGlinchey, C., (2008) "Science in the service of contemporary art" *Imageless: The Scientific Study and Experimental Treatment of an Ad Reinhardt Black Painting*". Stringari, C (editor) AXA Art, NY.

McGlinchey, C., K. Buchberg, (2008) "The examination of drawings by Georges Seurat using Fourier transform infrared (FTIR) microscopy" *IRUG 8: The eighth biennial Infrared and Raman User's Group*. The Academy of Fine Arts, Vienna.

McGlinchey, C., K. Trentelman, (2008) "Portable XRF for the examination of artist's materials and cultural heritage" *Conservation Science 2007: Papers and Posters Held at Politecnico di Milano, 10- 11 May*. J. Townsend, ed., Institute for Conservation.

McGlinchey, C., editor (2006) *Proceedings of IRUG 7: The seventh Infrared and Raman User's Group*. The Museum of Modern Art, NY.

McGlinchey, C., C. Maines, (2005) "Chemistry and analysis of coatings on photographs." *Coatings on Photographs: Materials, Techniques, and Conservation*. McCabe, C. (editor) American Institute for Conservation, Washington D.C., 2005, pp. 22-49.

McGlinchey, C., B. Yuan, (2005) "The development of ultra-cool melt adhesives for mounting resin coated (RC) photographic papers." *Materials Issues in Art and Archaeology VII*, Vandiver, P., J.L. Mass, A. Murray, eds., Materials Research Society, Warrendale, PA, pp. 321-329.

Daffner, Lee Ann, C. McGlinchey, (2004) "The Big Picture: conservation research program for contemporary color photographs." *Modern Art, New Museums*, Roy, A., P. Smith, eds., The International Institute for Conservation, London, pp. 109-113.

Stringari, Carol, E. Pratt, C. McGlinchey, (2004) "Reversal versus retirement: study and treatment of Black Painting, 1960-66 by Ad Reinhardt." *Modern Art, New Museums*, Roy, A., P. Smith, eds., The International Institute for Conservation, London, pp.165-169.

Yuan, B., C. McGlinchey, E. Weil, E., Pearce, (2004) "Viscoelastic properties of amorphous polyolefin based pressure sensitive adhesives." Proceedings of the 228th ACS National Meeting, Philadelphia, PA.

McGlinchey, C., B. Yuan, E. Pearce, (2003a) "The physical properties of amorphous polyolefin PSAs and their influence on adhesives for conservation application." Pressure Sensitive Tape Council TECH XXVI Seminar, Washington, DC.

Yuan, B., C. McGlinchey, E. Weil, E. Pearce, (2003b) "The effect of tackifiers on the viscoelastic and tack properties of polyolefin based pressure-sensitive adhesives." Proceedings of the 226th ACS National Meeting, New York, NY.

Baumeister, M., C. McGlinchey, A. Wilmering, (2003) "Technical examination of furniture." *The Conservation of Furniture and Related Objects*. Eds. S. Rivers, N. Umney, Butterworths, London.

McGlinchey, C., (2002) "Boundaries of the Teas solubility concept." *Western Association for Art Conservation Newsletter 24*, no. 2, pp. 17-19.

Ellis, M.H., C. McGlinchey, E. Chao. (2002) "Daylight fluorescent colors as artistic media." *The Broad Spectrum: studies in the materials, techniques, and conservation of color on paper*. Stratis, H.K., B. Salvesen, Archetype Publications Ltd.

Duffy, M., C. McGlinchey, (2001) "Weeping cadmium paint: a case study." *Deterioration of Artists' Paints: Effects and analysis*, ICOM-UKIC joint meeting, London.

McGlinchey, C., R. Griffith, (2001) "The formation of calcium formate on a rigid phenolic foam." ICOM-CC Modern Materials Working Group, Cologne.

McGlinchey, C., "Color and light in the museum environment." (1994) *The Changing Image*, Metropolitan Museum of Art Bulletin.

McGlinchey, C., (1993) "The physical aging of amorphous materials." *Saving The Twentieth Century*, Grattan, D., ed., Canadian Conservation Institute, Ottawa, pp. 113-119.

McGlinchey, C., (1992) "A note on some alternatives to ethylene glycol ethers." *Studies in Conservation* 37, No. 4, pp. 275-278.

McGlinchey, C., (1991) "Thermal analysis of fresh and mature oil paint films: the effect of pigments as driers and the solvent leaching of mature paint films." *Materials Issues in Art and Archaeology II*, Vandiver, P., J. Druzik, G. Wheeler, eds., Materials Research Society 185, pp. 93-103.

de la Rie, E.R. and C. McGlinchey, (1990a) "The effect of a hindered amine light stabilizer on the aging of dammar and mastic varnish in an environment free of ultraviolet light." *Cleaning, Retouching and Coatings*, Mills, J.S., P. Smith, eds., International Institute for Conservation, London, pp. 160-165.

de la Rie, E.R., and C. McGlinchey, (1990b) "New synthetic resins for picture varnishes." *Cleaning, Retouching and Coatings*, Mills, J.S., P. Smith, eds., International Institute for Conservation, London, pp. 168-173.

McGlinchey, C., (1990) "The industrial use and development of low molecular weight resins: an examination of new products of interest to the conservation field." *ICOM Committee for Conservation, 9th Triennial Meeting VII*, Dresden, Grimstad, K., 1990, pp. 563-567.

de la Rie, E.R. and C. McGlinchey, (1989) "Stabilized Dammar Picture Varnish." *Studies in Conservation* 34, no. 3, pp. 137-147.