

RICHARD MCCOY

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EDUCATION

New York University Conservation Center of the Institute of Fine Arts: New York, NY.
M.A. in Art History with an Advanced Certificate in the Conservation of Works of Art (2004). In concert with this degree, courses on metal, wood, and stone completed in the architectural conservation program in the *Columbia University Graduate School of Architecture, Planning, and Historic Preservation*.

J. William Fulbright Scholar, Madrid, Spain. September 1998 – May 1999.
Designed and completed a program of study that included apprenticing with bookbinder Angel Gómez Pinto and attending courses at *Universidad Complutense, Madrid*.

Indiana University: Bloomington, IN.
B.A. in Journalism and Political Science, and a minor in Spanish (1998). Wrote many front page articles for the *Indiana Daily Student*; winner of the English Department's *Myrtle Armstrong Fiction Prize for Best Short Story*; and winner of the Political Science department's *Distinguished Debater* during the Midwest Mock European Union.

SELECTED EXPERIENCE

Conservation & Culture Consultant: *McCoy + Associates*, Indianapolis, IN
(2007 – present). Created consulting practice to provide expertise in preservation, conservation, digital culture, and contemporary projects. With a specialty in project planning, public art, and historical preservation, consults on a variety of projects and collections, performs conservation treatments, and develops and participates programs in Indiana around culture, heritage, and history.

Conservator of Objects & Variable Art: *Indianapolis Museum of Art*, Indianapolis, IN (2003 – present; previously Associate Conservator, Assistant Conservator, Kress Fellow, and Graduate Intern). Charged with all aspect of conservation of “objects” throughout the museum’s curatorial departments, including the many outdoor artworks, contemporary artworks, design collections, and historic properties. Coordinates, conserves, installs, and maintains IMA-created and hosted exhibitions. Developed a nationally-recognized training program for pre-program conservators, and graduate students of conservation and collections care.

Curated the 2013 exhibition, *Robert Indiana: By the Numbers*, which for the first time tells the history, context, and restoration process of Indiana’s iconic “Numbers” sculptures at the Indianapolis Museum of Art.

Adjunct Faculty Instructor: *Johns Hopkins University Online Museum Studies Program*, Baltimore, MD (2013 – present). Developing the graduate course, Core Aspects of Conservation: A 21st Century Approach.

Contributing Writer: *Art 21 Blog*, New York, NY (2009 – present) Developed the monthly column, *No Preservatives: Conversations on Conservation*. This column explores the role of the conservator, curator, artist, and other shareholder within the context of caring for modern and contemporary art. Interviews completed with many leading figures, including artists Ball-Nogues, Tara Donovan, Theaster Gates, Ben Osaghe, and Andrea Zittel, conservators Tim Bechtold, Karen te Brake-Baldock, Tom Learner, Jeff Martin, Jorge Otero-Pailos, Eleanora Nagy, Carol Stingari, and Glenn Wharton, and curators Daniel Ostroff and Rebecca Uchill.

Adjunct Faculty Instructor: *Indiana University-Purdue University Indianapolis Museum Studies Program*, Indianapolis, IN (2009 – 2012). Taught MSTD A416/A516: Collections Care and Management, a core-curriculum course introduces students to a variety of skills through readings on professional practice, hands-on projects, museum visits, and case studies. Co-founded the WikiProject Public Art to globally document artworks using Wikipedia and Flickr. Taught MSTD A560, Collections Survey & Research, a course that privileges the collection and facilities of The Madame Walker Theatre Center, a National Historic Landmark in Indianapolis.

SELECTED PROFESSIONAL SERVICE

Senior Grant Reviewer: *The Institute of Museum and Library Services, Samuel H. Kress Foundation, Indiana Arts Commission*, and others.

ConservationReel.org Advisory Committee Member, Balboa Park Online Collaborative. (2012 - present). This Kress-funded project is built to share the knowledge to preserve and conserve works of art, cultural objects, and historical artifacts through video content developed by museums and conservation organizations internationally to educate one another. My role has been to shape the categories of the content to be produced and to produce representative examples of each.

Time-Based Media Art Initiative Advisory Committee Member, Smithsonian Institution, Washington, D.C. (2012 – present). This committee is part of the larger Smithsonian-wide effort to create guidelines and documents around the care of Time-Based art; associated with this committee have been two conferences dedicated to this topic.

Senior Advisory Committee Member, Public Art Archive, Denver, CO (2012 – present). The overall task of the committee is to guide the development of a multi-year project whose initial goal is to collect public art images and text for public art in the United States and Canada and eventually around the world.

Program Committee Member, *International Network for the Conservation of Contemporary Art – North America*, New York, NY (2010 - 2012). Helped develop and launch the first three programming streams for the organization, The Artist Research Project, The Artist Interview Methodology Workshop, and the Voice of the Artist Panel Discussions. Worked in the launch of the organization's web page, and development of social media presence.

Developed many aspects of the inaugural Artist Research Project, which focuses on Tony Smith, and includes an effort to document all of his outdoor sculptures using Wikipedia.

Advisory Committee Member on the Future of the Conservation Center, *The Conservation Center of the Institute of Fine Arts*, New York, NY (2011) The overall aim of the committee was to identify possible challenges and opportunities for the Conservation Center in graduate-level education in both near and long term, and to submit those ideas to the IFA's Mellon-funded research initiative.

Secretary and Treasurer, *Midwest Regional Conservation Guild (MRCG)* (2005 – 2009). Assisted in the hosting and development of four Annual Meetings, including the 25th Anniversary Meeting at the Indianapolis Museum of Art, and the 2007 AIC co-sponsored workshop: Mastering Fills at the Campbell Center; responsible for producing the Directory of Members; developed and maintain the organizations first website and current one.

SELECTED AWARDS, FELLOWSHIPS, AND DISTINCTIONS

Creative Renewal Arts Fellow, *Indianapolis Art Council*, Indianapolis, IN (June 2011– December 2012). Awarded \$10,000 to pursue personal creative projects in an effort to find renewal in professional activities.

Concurrent Resolutions from the Indiana Senate and House of Representatives, *State of Indiana*, Indianapolis, IN (2011). Resolutions awarded to my IUPUI graduate course that documented all of the artworks in and on the grounds of the Indiana Statehouse.

Samuel H. Kress Fellow in Objects Conservation, *Indianapolis Museum of Art*, Indianapolis, IN (September 2004 – August 2005). Researched and conserved the museum's porcelain collection, produced a set of educational gallery didactics, and researched the IMA's collection of Antoine-Louis Barye sculptures

I.U. School of Journalism Ross Hazeltine Traveling Scholar (Summer 1998). Visited many national libraries, museums, conservation labs, bookbinderies, and places related to book and paper conservation in Great Britain, France, Germany, Italy, and Spain

SELECTED PUBLICATIONS, PRESENTATIONS, AND PROJECTS

“Moving Responsibilities: The Care of Performance-Based Sculpture,” with Lisa Freiman, Sadie Wilhelmi, and Glenn Wharton; The Contemporary in Conservation, AIC Annual Meeting, Indianapolis, IN, May 2013.

“Working Together Through Hard Truths: The Conservation and Exhibition of Thornton Dial’s Complex Artworks,” with Kathleen Kiefer, Laura Kubick, Brittany Minton, and Brose Partington; The Contemporary in Conservation, AIC Annual Meeting, Indianapolis, IN, May 2013.

“A Hands-Off Approach to Controlling Media-Based Artworks,” with Brad Dilger; The Contemporary in Conservation, AIC Annual Meeting, Indianapolis, IN, May 2013.

“The Great Debate at AIC,” The Contemporary in Conservation, AIC Annual Meeting, Indianapolis, IN, May 2013.

“Imagining the Future of Indiana Avenue”, with Malina Jeffers; The Walker Theatre, Indianapolis, IN, November 2012.

“Making New Connections to Collections Care” (an Ignite Talk), The Museum Unbound: Shifting Perspectives, Evolving Spaces, Disruptive Technologies, MCN Annual Meeting, Seattle, WA, November 2012.

“Preserving Digital Art: A Case Study,” The Museum Unbound: Shifting Perspectives, Evolving Spaces, Disruptive Technologies, MCN Annual Meeting, Seattle, WA, November 2012.
< http://youtu.be/uuLP_rTmTr4 >

“The Importance of the Artist’s Voice (panel/workshop),” The Power of Public Space, Commission on Public Art, Louisville, KY, September 2012.

“Exposing Hidden Dangers: Heavy Metal Testing on Plant and Animal-Based Artifacts (panel),” Civic Engagement and Public Discourse; The Role of Museums in the 21st Century, AMM Annual Meeting, Indianapolis, IN, July 2012.

“The Great Debate at AIC,” Connecting to Conservation: Outreach and Advocacy, AIC Annual Meeting, Albuquerque, NM, May 2012.

“WikiProject Public Art: Documentation, Research, and Advocacy,” Connecting to Conservation: Outreach and Advocacy, AIC Annual Meeting, Albuquerque, NM, May 2012.

“From ATMs to Island: A Conservator’s Perspective on Commissions by Allora & Calzadilla, Robert Irwin, and Adrea Zittell at the IMA,” Contemporary Art Museum St. Louis, April 2012

Gallery Talk and Guest Juror for the “Annual Juried Show”, Low Road Gallery, Greencastle, IN, November 2011

“Use Degradation, and Patina: A Case Study at the Miller House & Garden of Charles and Ray Eames Furniture,” with Tricia Gilson *Future Talks 011*, Munich, November 2011

“Internal Anatomy Revealed: Looking Inside Songye Power Objects,” with Tricia Gilson, *Arts Council of the African Studies Association 15th Triennial Symposium on African Art*, Los Angeles, March 2011

“Advocacy, Education, and Action: The Wikipedia Saves Public Art Case Study,” *Museum Computer Network Annual Conference*, Austin, October 2010

“Leveraging New Online Resources,” *Indiana State Historic Records Board (SHRAB)*, Spring Conference, Indianapolis, April 2010

“Modelling the Team Approach while Caring for Time-Based Media at the IMA,” *Collaborations in Time-Based Art*, *Hirshhorn Museum and Sculpture Garden* and the *Lunder Conservation Center*, March 2010 . < <http://www.ustream.tv/recorded/5538883>>

Invited 2009 & 2010 Team Member of ConservationSpace, an *Andrew W. Mellon Foundation* funded project for the creation of an open source software application to support conservation documentation, workflow, and scientific data. *Metropolitan Museum of Art*, New York, NY; *National Gallery of Art*, Washington, D.C.

Invited participant to the 2009 *Salzburg Global Seminar: Connecting to the World’s Collections: Making the Case for the Conservation and Preservation of our Cultural Heritage*. For this IMLS-funded seminar, daily blogs were written for the International Institute for Conservation of Historic Art News Blog (IIC). <<http://www.iiconservation.org/wpress/?p=502>>

Monthly column on *Art 21 Blog*, *No Preservatives: Conversations on Conservation* (2009-present). This project serves to position the conservator within the broader framework of contemporary art <<http://blog.art21.org/author/richard-mccoy/>>

Law, A., Aliaga, D., Yeung, Y. McCoy, R., McKune, A., Zimmerman, L. (2009) “Projecting Restorations in Real-Time for Real-World Objects.” Demonstration and paper presented at *Museums and the Web 2009 Annual Meeting*, Indianapolis, IN <<http://www.archimuse.com/mw2009/papers/law/law.html>>

McCoy, R. (2009). “Collaborating with the Public’s Interest.” CerOArt; Conservation, Exposition, Restauration D’Objects D’Art. <<http://ceroart.revues.org/>>

Bennett, J., McCoy, R., Wood, E. (2009) Presented “The Object and Not-Object: Exploring Differences in Viewing,” at the *2009 AASLH and AIM Annual Meeting*, Indianapolis, IN. Additionally this talk was selected to be presented as a live webinar.