

## Matthew Hayes

Conservation Center, Institute of Fine Arts, New York University, New York, NY.  
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### Education

Institute of Fine Arts, New York University, New York, NY.

PhD in Art History. May 2017.

Dissertation: *What Burckhardt Saw: Restoration and the Invention of the Renaissance, ca.1840-1904.*

Conservation Center, Institute of Fine Arts, New York University, New York, NY.

Advanced Certificate in the Conservation of Historic and Artistic Works and MA in Art History.  
September 2003.

Cornell University, Ithaca, NY.

BA *magna cum laude* in Art History. May 1999.

College Scholar. Concentrations in Chemistry and Studio Art. Junior year coursework at University College, London in Art History and at the Slade School of Fine Art.

### Employment

Assistant Professor of Paintings Conservation and Co-Chair of the Conservation Center.

Institute of Fine Arts, New York University, New York, NY. 2023 – present.

Kress Post-Doctoral Associate in Paintings Conservation; Institute Lecture for the Conservation Center, Institute of Fine Arts, New York University, New York, NY. 2022 – 2023.

- Teaching the Kress Class and mentoring students each semester
- Supervision of student research and M.A. theses
- Co-organization of the Kress Program in Paintings Conservation at the CC
- Research, conservation, and publication of Kress Collection
- Management of the activities of the Kress Fellow

Freelance Paintings Conservator, New York, NY. 2011 – present.

Founding Director, The Pietro Edwards Society for Art Conservation LLC 2017 – present.

- Conservation treatment of Old Master and traditional paintings and painted objects
- Specialization in the structural problems of paintings on canvas, such as tear repair
- Clients include individuals, institutions, galleries, auction houses, and churches
- Condition reporting and evaluation for loan, purchase, and sale
- Exhibition and collection advisory
- Technical studies of art objects, with accompanying publications
- Object photography

Freelance Translator and Proofreader, Vienna and New York. 2007 – present.  
- Translation of art history and conservation texts from German into English

Freelance Paintings Conservator, Vienna, Austria. 2007 – present.  
- Treatment of Old Master, modern, and contemporary paintings and painted objects  
- Clients include museums, galleries, churches, and private individuals  
- Installation of exhibitions and advisory at the Austrian Gallery Belvedere; Albertina; Jewish Museum, Vienna; Museum auf Abruf (City of Vienna); Residenzgalerie, Salzburg  
- Collection consulting and courier trips

Adjunct Instructor, Institute of Fine Arts/Conservation Center, New York, NY. Spring 2021.  
- Adjunct faculty for the graduate course *Persistent Pictures: Easel Paintings and their Conservation*  
- Conception and development of the course

Consulting Conservator, Albertina, Vienna, Austria 2008 – 2011.  
- Conservation advisory of the Batliner Collection of modern paintings on long-term loan  
- Treatment of works by Picasso, Beckmann, Kirchner, Goncharova, Larianov, etc.  
- Condition reporting for exhibition and loan  
- International courier trips  
- Re-framing

Paintings Conservator, Liechtenstein Museum, Vienna, Austria. 2004 – 2006.  
- Conservation of Old Master paintings from the Collections of the Prince of Liechtenstein  
- Treatments with substantial structural and aesthetic problems as well as remedial treatments  
- Advisory and installation of the permanent collection  
- Installation and de-installation of temporary exhibitions  
- Preparation of works for transport and loan  
- Monitoring and preventive care of galleries and storage  
- Coordination of contract conservators  
- Courier trips

Paintings Conservation Fellow, Kunsthistorisches Museum, Vienna, Austria. 2002 – 2004.  
- Structural, aesthetic, and remedial treatment of Old Master paintings  
- Technical examination and analysis of paintings via x-ray radiography, infrared reflectography, and cross-section  
- Participation in the photographic inventory of the entire Gemäldegalerie in Vienna and Innsbruck

## **Publications**

“Wilhelm von Bode’s Technical Art History: the 1909-1912 investigation of the bust of Flora attributed to Leonardo da Vinci.” In *Connoisseurship*, edited by Christina Anderson and Peter Stewart, 130-161. Oxford: Oxford University Press, 2023.

“The (Un)Communicative Painting.” *Conserving Active Matter* online exhibition, Bard Graduate Center, 2022. [https://exhibitions.bgc.bard.edu/cam/files/2022/04/Matthew-Hayes\\_The-UnCommunicative-Painting.pdf](https://exhibitions.bgc.bard.edu/cam/files/2022/04/Matthew-Hayes_The-UnCommunicative-Painting.pdf)

*The Renaissance Restored: Paintings conservation and the birth of modern art history in nineteenth-century Europe*. Los Angeles: Getty Conservation Institute, 2021.

Eze, Anne-Marie, Matthew Hayes, Ian Kennedy, and Ian Versteegen. *Titian, the Della Rovere Dynasty, and his portrait of Guidobaldo II*. London: Paul Holberton Publishing, 2021.

With Karen E. Thomas. “The Materials and Making of Botticelli’s Young Man Holding a Roundel.” Sotheby’s, 21 December 2020. <https://www.sothebys.com/en/articles/the-materials-and-making-of-botticellis-young-man-holding-a-roundel?locale=en>

“Titian’s Portrait of Guidobaldo II della Rovere and his son Francesco Maria II: Technique, Change, and Conservation.” *Kermes* 32, no. 114-115 (April-September 2019): 109-18.

“Is lining inevitable? Tear repair of a seventeenth-century canvas on its original strainer.” Poster for the 2019 *Conserving Canvas Symposium*, Yale University Art Gallery, 14-17 October 2019.

“On the origins of Alois Riegl’s conservation theory.” *Journal of the American Institute of Conservation* 58, no. 3 (2019): 132-143. <https://doi.org/10.1080/01971360.2018.1558639>

“‘A higher reality, born of the mind’: notes for a philosophy of transfer.” In *Conservation in the Nineteenth Century*, ed. Isabelle Brajer, 45-53. London: Archetype, 2013.

### Forthcoming:

“Is Lining Inevitable? Tear Repair of a Seventeenth-century Canvas on its Original Strainer.” In *Conserving Canvas Conference Postprints*. Los Angeles: Getty Conservation Institute, 2023.

Koester, Christian Philipp. *On the Restoration of Old Oil Paintings*. Translated and with an introduction by Matthew Hayes. Los Angeles: Getty Conservation Institute, 2025. (In contract).

### **Teaching**

Co-instructor (with Dianne Modestini). *Easel Paintings I. The Kress Class: Technical Examination and Conservation of Old Master Paintings*. Conservation Center, Institute of Fine Arts, New York University, Fall 2022; Spring 2023.

*Persistent Pictures: Easel Paintings & Their Conservation*. Graduate seminar, Institute of Fine Arts, New York University, Spring 2021.

Co-instructor (with Hannelore Roemich) responsible for teaching aspects of paintings conservation, condition surveying, and art handling to conservation students. *Samuel H. Kress Foundation Summer Training Project*, Schloss Leopoldskron, Salzburg, Austria, July 2014.

Graduate Course Assistant for Michele Marincola, *Issues in Conservation: Historical and Ethical Considerations in the Development of a Discipline*, Institute of Fine Arts, New York University, Spring 2012.

### **Lectures, Symposia, and Workshops**

Panelist and prerecorded talk for “Celebrating Conservation: A Series of Conversations on Its Past, Present, and Future,” Center for Advanced Studies in the Visual Arts, National Gallery Washington, 14 November 2022.

“Considering a Career in Paintings Conservation.” History of Art and Visual Studies Department, Cornell University, 20 September 2022.

With Karen Thomas. “Our Experience Mist Lining.” SRAL Mist Lining Virtual Workshop, 17 November 2021.

“The Renaissance Restored.” Book presentation and talk (virtual), Conservation Center, Institute of Fine Arts, 4 November 2021.

Panel organizer and co-chair (with Annika Finne), “Renaissance Objects in Time.” Renaissance Society of America conference (virtual), April 2021.

“On Cleaning Controversies.” Guest Lecture for Dianne Modestini, *Easel Paintings II*, Conservation Center, Institute of Fine Arts, New York University, 29 April 2020.

“Charles Eastlake and Restoration at the National Gallery, London.” Guest lecture for Sarah Nunberg, *Technical Considerations for Art Historians*, Pratt Institute, 8 April 2020.

“Reflections on writing nineteenth-century conservation history.” *Reflecting on Theory, History, and Ethics in the Conservation of Paintings: from Sources to the Wider Social Context*, ICOM-CC Interim Meeting, Paintings and Theory, History, and Ethics of Conservation Working Groups, FCT NOVA, Caparica, Portugal, 6-7 February 2020.

“Writing Technical Art History.” *Summer Institute for Technical Studies in Art (SITSA)* summer workshop, Institute of Fine Arts, 11 July 2017.

“From ‘What Burckhardt Saw, Restoration and the Invention of the Renaissance.’” *Works-in-progress* talk, Institute of Fine Arts, 4 April 2017.

“Conservation in the Nineteenth Century.” *Conservation Center Matters* talk for current students, Conservation Center, 2 March 2016.

“Conservation at the National Gallery, London under Charles Eastlake.” For Alexander Nagel and Noémie Etienne, seminar *Proto-Histories of Art: Art Conservation as Embedded Theory*, Institute of Fine Arts, 15 April 2015.

With Francisco Chaparro. “Distant Strokes, the Surface and the Painter in *Las Meninas*.” *Surfaces (15th–19th Centuries)*, Mellon Research Initiative Symposium, Institute of Fine Arts, 27 March 2015.

“Piero della Francesca and conservation history.” Discussion group for Michele Marincola, lecture *Issues in Conservation*, Institute of Fine Arts, 6 March 2014.

“Albrecht Dürer: painting technique and infrared reflectography.” For Colin Eisler, seminar *Albrecht Dürer*, Institute of Fine Arts, 8 November 2013.

“The Postmodern Turn in Contemporary Conservation.” *Conservation and Its Contexts*, Mellon Research Initiative Symposium, Institute of Fine Arts, 7 December 2013.

“‘A higher reality, born of the mind’: notes for a philosophy of transfer.” *Conservation in the Nineteenth Century*, National Museum Copenhagen, Denmark, 13 May 2013.

### **Other Conservation Experience**

Metropolitan Museum of Art, New York, NY. March – October 2012.

Research Assistant for *Goya Connoisseurship Project* with curator Xavier Salomon, reviewing literature and technical data for contested works by Goya in the museum’s collection.

The Cloisters, Metropolitan Museum of Art, New York, NY. February – August 2002.

Intern. Consolidation and stabilization of fifteenth- and sixteenth-century polychrome sculptures; cleaning of the alabaster altar predella and socle of Archbishop Don Dalmau de Mur y Cervelló by Francí Gomar (ca. 1456–1458); loss compensation and retouching to stone in the Saint-Guilhem Cloister (12<sup>th</sup>–13<sup>th</sup> century).

Archaeological Exploration of Sardis, Sardis, Turkey. June – August 2001.

Special Projects Conservator for Wall Paintings. Stabilization and restoration of Roman wall painting fragments, treatment of wall paintings in-situ, mosaics, stone sculptures, and other objects.

Central Park Conservancy, New York, NY. June – August 2000.

Kress Intern. Conservation and maintenance of outdoor bronze and stone sculptures.

University of Georgia Excavation, Yasmina Necropolis, Carthage, Tunisia. May – June 2000.

Conservation Student. Drawing, cleaning, and conservation of Roman funerary monuments.

Rustin Levenson Art Conservation Associates, New York, NY. February – May 2000.

Intern. Conservation of modern paintings.

Cornell University Library, Conservation Department, Ithaca, NY. August 1998 – June 1999.  
Student Technician. Treatment of Second World War-era painted Russian TASS news posters.

Aegean Dendrochronology Project, Cornell University, Ithaca, NY. 1998-1999, 1996-1997.  
Lab assistant. Preparation of ancient and modern wood samples, measurement, and statistical analysis for a project developing a master tree-ring chronology for the Aegean and Near East.

UCL Painting Analysis, London, England. October 1997 – May 1998.  
Factotum. Collection and analysis (stratigraphic, microchemical, polarized-light microscopic) of paint samples from paintings, objects, architectural sources.

Steppingstone Museum, Havre de Grace, MD. May – August 1997.  
Guide. Prepared and led tours at an early-American farm museum.

J. M. Huber Corporation, Chemicals Division, Havre de Grace, MD. May – August 1997.  
Lab technician. Analytical, quality-control, and product research testing.

University of Delaware Library, Preservation Department, Newark, DE. May – August 1996.  
Assistant. Remedial paper conservation for the Delaware Newspaper Project, the archival microfilming of historic periodicals funded by the National Endowment for the Humanities.

Winterthur Museum, Garden and Library, Wilmington, DE. May – August 1996.  
Education Intern. Projects for youth education and Yuletide displays.

### **Selected Skills**

Facility with Mac and PC computer systems and software including Microsoft Office, Adobe Creative Suite (Photoshop etc.), Filemaker Pro, TMS.

Object photography.

Adept in art investigative techniques including infrared reflectography, optical microscopy, cross-section analysis, technical photography, x-radiography, x-ray fluorescence. Familiarity reading analyses via FTIR, FORS, GC-MS, Raman, SEM-EDS.

### **Languages**

Fluent in German.

Reading and intermediate spoken Italian.

Reading knowledge of French and Spanish.

## **Honors and Academic Awards**

- 2019 Summer Guest Scholar, Paintings Conservation, J. Paul Getty Museum / Getty Research Institute
- 2018-2019 Foundation of the American Institute of Conservation Samuel H. Kress Conservation Publication Fellowship
- 2011-2016 Kaplan-Fisch Fellowship, Institute of Fine Arts
- 2002-2003 Samuel H. Kress Fellowship in Paintings Conservation, Kunsthistorisches Museum
- 2002 Travel Grant, Leon Levy Foundation
- 2000-2002 Lila Acheson Wallace Fellowship, Conservation Center
- 2000-2002 Mellon Foundation Conservation Fellowship, Conservation Center
- 2000-2002 Myron S. Falk, Jr. Scholarship, Conservation Center

## **Professional Memberships**

Professional Associate, American Institute for Conservation (AIC)

Member, International Institute for Conservation (IIC)

Member, International Council of Museums and its Committee for Conservation (ICOM and ICOM-CC)

Member, Renaissance Society of America (RSA)