Rebecca Capua

**Education**

**New York University, New York, NY**

Institute of Fine Arts, Conservation Center;

Advanced Certification in Conservation and Master of Arts in Art History, May 2007

Specialization in conservation of works on paper

**Barnard College – Columbia University, New York, NY**

Bachelor of Arts in Art History, May 2003

Magna cum laude

**Work Experience**

**Metropolitan Museum of Art, Sherman Fairchild Center for Works on Paper and Photograph Conservation, New York, NY**

*Associate Conservator July 2015-present*

*Assistant Conservator July 2010 – July 2015*

*Preservation Assistant –June 1, 2009 – July 2010*

*Fellow, September 2007-June 2009*

*Intern, September 2006 – May 2007*

**Burica Fine Art Conservation, New York, NY**

*Periodic work, May 2002 – September 2007*

Conservation treatment of various objects in private studio specializing in the conservation of modern and contemporary paintings.

**Professional Memberships**

American Institute for Conservation of Historic and Artistic Works (AIC), Professional Associate Member (2013). BPG specialty group.

**Awards and Honors**

Barnard College: *Josephine Paddock Fellowship* for study in art

Institute of Fine Arts, Conservation Center: *Leo and Karen Gutmann Foundation Grant* for study in conservation (2003, 2004, 2005, and 2006); *Shelby White and Leon Levy Fellowship* for travel abroad (2004).

FAIC: *George Stout Grant*, for travel and attendance at the 2007 AIC annual meeting, 2007

Metropolitan Museum of Art and Andrew W. Mellon Foundation,

*Andrew W. Mellon Conservation Fellowship*, 2007 – 2008,

*Andrew W. Mellon Conservation Fellowship,* 2008-2009

FAIC: *Christa Gaehde Fund Grant*, for travel and attendance at the 2009 AIC annual meeting

**Teaching**

Adjunct Professor, NYU-IFA Conservation Center: “Cleaning works of Art on Paper,” Spring 2015

**Publications and Research**

**“The Obscure History of a Ubiquitous Pigment: Phosphorescent Lithopone and Its Appearance on Drawings by John La Farge,”** *The Journal of The American Institute for Conservation*, 2014 vol. 53, No. 2, pp 75-88.

A study of the history of lithopone, its use by artists in the late nineteenth and early twentieth century, and its history of light instability, including examples of phosphorescence found on watercolors by John La Farge in the Metropolitan Museum’s collection.

**“Papyrus-making in Egypt”** *Heilbrunn Timeline of Art History*, metropolitanmuseum.org.

An essay on the material technology of papyrus and papyrus decoration in ancient Egypt.

**“The Gilliéron Paintings on Paper, from a Conservation Perspective”**

*Published online in “Now at the Met”,* [*www.metmuseum.org*](http://www.metmuseum.org)*, May 2011.*

A discussion of the materials and techniques of the Gillieron reproductions of wall paintings at Knossos, Crete, and the conservation of the drawings for exhibition.

**“Material Japonisme in American Art, 1876-1925,” *The Book and Paper Group Annual*, 28 (2009) pp. 11-19.**

An examination of artists’ techniques and their attitudes toward the use of Japanese materials, and a discussion of the history and availability of Japanese art supplies to American artists in the late nineteenth and early twentieth centuries.

**John La Farge’s Works on Paper: Materials and Techniques**

*Presented at Mellon Fellow’s Colloquia in May 2008.*

Technical examination of seventeen watercolors by John La Farge in the museum’s collection and sixty drawings from the Avery Library Drawings and Archives Department of Columbia University. A general assessment of the artist’s materials and technique, with focused discussions of interesting materials found, including a phosphorescent lithopone paint and the artist’s use of non-Western papers using Japanese mulberry and bamboo fibers.

**Materials and Techniques of George Grosz: Late Watercolors**

*Presented as a paper at the 2006 ANAGPIC student conference.*

Exploration of pigments, coatings, and other components of Grosz’s watercolors from the 1930s, utilizing XRF, PLM, analysis under UV light, interviews with the artist’s acquaintances, literature research.

**Drawing Materials of Jackson Pollock**

*Research project conducted at MoMA in collaboration with Margaret Holben Ellis and Christopher McGlinchey, Fall 2005*

Analysis of Jackson Pollock’s personal drawing materials using XRF and FTIR, and comparison with works on paper by the artist.

**Survey at Villa La Pietra, Florence, Italy**

*June 6-10, 2005, in collaboration with Margaret Holben Ellis*

A survey of over 250 works of art on paper in the collection of Villa La Pietra, focusing on assigning treatment priority levels to all objects, assessing need for re-housing, and completing a proposal for future steps in the conservation and preservation of the collection.