

#### EDUCATION

1992–1995 State University College at Buffalo, New York  
*Master of Arts and Certificate of Advanced Studies in Art Conservation*  
Emphasis of study: Paintings Conservation

1985–1989 University of California, Berkeley, California  
*Bachelors of Arts in Fine Arts*

#### CONSERVATION EXPERIENCE

January 2005–present

*Alina Remba, Paintings Conservation, Oakland, California*

Private practice in the conservation of traditional and modern paintings. Provide consultation on proper handling, transit and storage of artworks, exhibition and collection surveys.

November 1999–present

*San Francisco Museum of Modern Art, California*

Treatment of modern and contemporary artworks, technical examinations, exhibition and environmental monitoring activities. Perform on-site treatments and condition surveys for private collections and local museums. Have assisted the Berkeley Art Museum with the examination, treatment and traveling recommendations for their Hans Hofmann collection.

March–June 2008

*Oakland Museum of California, California*

Examination and treatment of California paintings in preparation for museum renovation and expansion.

April 1999–June 2000

*The Fine Arts Museums of San Francisco, California*

Technical analysis and treatment of easel paintings. Consultation with museum professionals concerning the maintenance of the permanent collection and during the mounting of in-house and traveling exhibitions. Provide conservation information to the public, outside client consultation and estimation of treatment costs.

January 1997–March 1998

*Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain*

Participated in routine studio activities including treatment of contemporary artworks, technical examinations, exhibition and loan activities.

## TEACHING EXPERIENCE

1999–2007

*John F. Kennedy University, School of Liberal Arts, Berkeley, California*

Instructed graduate students of Museum Studies Program on collections care. Lectures included presentations on climate control, light, handling, transit, pollution control and pest management as well as hands-on preservation techniques. Ethical issues concerning conservation were discussed.

July 2006

*Instituto Superior de Conservación y Restauración YachayWasi, Lima, Perú*

Fulbright Senior Specialists Grant. Assignment included lectures and workshops on art conservation techniques and current materials used for the preservation of present-day paintings.

February 2006

*Universidade Católica Portuguesa, Porto, Portugal*

Instructed a two-week course including lectures on conservation of contemporary art as part of the post-graduate course.

February 2001–March 2001

*Fundación Antorchas, Buenos Aires, Argentina*

Fulbright Scholar/Antorchas Foundation Award. Lectured on preventive conservation and conservation of contemporary paintings in a museum environment. Courses included hands-on activities, visiting lecturers and field trips to other museums.

Spring 1997

*Universidad Complutense de Madrid, Madrid, Spain*

Lecture and workshop on linings and synthetic resins.

## GRANTS AND AWARDS

Fulbright Senior Specialists Grant

*Instituto Superior de Conservación y Restauración Yachay Wasi, Lima, Perú—July 2006*

Fulbright Scholar Program Award

*Fundación Antorchas, Buenos Aires, Argentina—February –March 2001*

Samuel H. Kress Foundation Fellowship

*Instituto del Patrimonio Histórico Español, Madrid, Spain—1996–1997*

## PROFESSIONAL AFFILIATIONS

American Institute for Conservation of Historic and Artistic Works, *Professional Associate*Western Association for Art Conservation, *Member*