



ARCS

ASSOCIATION OF REGISTRARS
AND COLLECTIONS SPECIALISTS

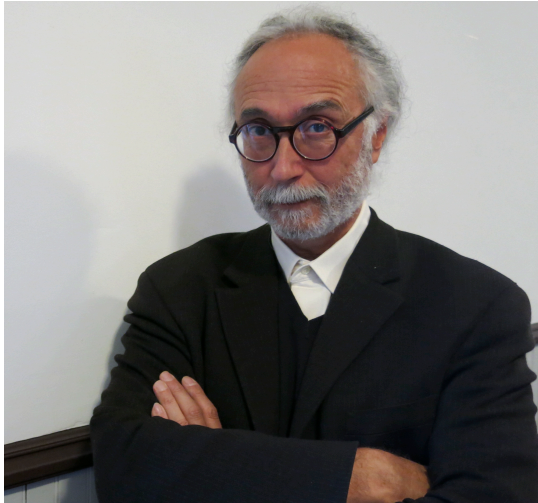
ARCS PhotoSynthesis Workshop

25 April 2017

Museum of the Moving Image, Astoria, New York



Nora Kennedy, the *Sherman Fairchild Conservator in Charge* of the Department of Photograph Conservation at The Metropolitan Museum of Art, New York City, has worked on over one hundred photography exhibitions and continues to expand the Museum's initiatives in education, research and advocacy. Kennedy is an adjunct faculty member of New York University's Institute of Fine Arts Conservation Center. She currently is collaborating with colleagues internationally to provide preservation training for collection keepers throughout the Middle East. In 2003 the University of Delaware awarded her a *Presidential Citation for Outstanding Achievement*. In 2006 she was awarded the American Institute for Conservation's *Sheldon and Carolyn Keck Award* recognizing a sustained record of excellence in the education and training of conservation professionals. In 2011 she received the HP Image Permanence Award for her work with continuing professional development for conservators, the *Digital Sample Sets*, and the establishment of the *Photograph Information Record*.



Peter Mustardo began his career at the George Eastman Museum in 1978. In 1985 he took a position as conservator with the NYC Municipal Archives where he became responsible for their Preservation Section, overseeing the conservation laboratory and the duplication division of the largest municipal archive in the USA. From that position he moved to the National Archives in Washington, DC where he worked as their Preservation Coordinator, disseminating official preservation policy across the country from NYC to Texas, California to Alaska.

In 1991 with Nora Kennedy, he formed The Better Image, a private practice devoted to the conservation and preservation of art and historic photographs. The Better Image serves the conservation treatment needs of a diverse clientele and focuses on institutional, corporate and individual collectors. TBI has studios in western New Jersey, on West 34th Street in New York City and in Emeryville, California

Peter has authored a number of articles on photography conservation and has taught and lectured on the topic in the USA and abroad.

In 2016 The Better Image celebrated its twenty-fifth year in operation.



John French oversees workflow, design, color management and long-term archiving of images and image data at Yale University Art Gallery. He supervises the creation, quality control, asset management, distribution of and rights related to images of works of art for publication, study, documentation, educational programs, promotion and other uses. He has been actively involved in the development of the YUAG/Yale Campus DAM and the creation of Yale University's Open Access policy. He worked at the Denver Art Museum in collections management for 10 years before coming to the YUAG in 1999 to create the digital imaging studio. He also oversees the rights and reproductions staff responsible for clearing rights for internal publications and publicity campaigns at YUAG. On campus he founded and leads the Digital Coffee Group, a campus-wide organization established to create core standards, develop resources and provide guidance and support for digital imaging related technology, projects and professionals on campus.



Jared Bark began designing and making frames for fellow artists in his SoHo loft in 1969. From early on, his company, Bark Frameworks, set a high standard for framing practices and materials, focusing on the preservation of art, and receiving essential support in this pursuit from conservators, museums, and artists. Bark has written and spoken extensively on frame design and on framing conservation topics. He now works for the company on special projects, having sold Bark Frameworks at the end of last year to its employees.



Nick Marshall is the Manager of Exhibitions and Programs at George Eastman Museum in Rochester, NY. He has taught various photography courses at Alfred University and Rochester Institute of Technology and is currently teaching photo and exhibition management courses at Visual Studies Workshop. In addition to teaching and overseeing the exhibitions at Eastman Museum, Marshall is also a practicing artist. He received his BFA from Columbus College of Art and Design and a MFA from Rochester Institute of Technology.