

**HARRIET K. STRATIS**  
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**Employment**

*Stratis Fine Art Conservation LLC, Chicago and New York*  
Conservator, Independent Scholar and Museum Consultant  
July 2017 – Present

*New York University, Institute of Fine Arts*  
Adjunct Instructor  
September 2019 – December 2019  
Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies  
September 2018 – December 2018

*The Getty Research Institute, Los Angeles*  
J. Paul Getty Museum Guest Research Scholar  
April 2019 – June 2019

*The Art Institute of Chicago, Chicago*  
Senior Research Conservator of Prints & Drawings, July 2013 – June 2017  
Senior Conservator of Prints & Drawings, Head of Paper Conservation, July 2011 – June 2013  
Conservator of Prints & Drawings, Head of Paper Conservation, May 1995 – June 2011  
Associate Conservator of Prints & Drawings, May 1992 – April 1995  
Andrew W. Mellon Fellow in Paper Conservation, May 1989 – April 1992  
Advanced Intern in Paper Conservation, September 1988 – April 1989

**Education**

*Institute of Fine Arts, New York University, New York*  
M.A. in Art History and Certificate in Conservation

*School of General Studies, Columbia University, New York*  
Concentration: Chemistry

*Barnard College, Columbia University, New York*  
B.A., cum laude with honors, in Art History and Visual Arts

**Publications**

"Paul Gauguin's *Noa Noa* prints: Multi-analytical characterization of the artist's printmaking techniques and materials," Céline Daher, Ken Sutherland, Harriet Stratis, Francesca Casadio, *Microchemical Journal*, 2018, <https://doi.org/10.1016/j.microc.2017.12.014>

"Cast in a New Light: Surface Topographies of Paul Gauguin's Transfer Drawings," Mary Broadway, Harriet Stratis and Marc Walton, for the *Journal of the Institute of Conservation*, London, October 2018

"Martín Ramírez's Creative Compulsions: The Composition, Construction & Conservation of His Monumental Collaged Drawings," Harriet K. Stratis, Mary Broadway, and Ken Sutherland, in *The Book and Paper Group Annual* of The American Institute for Conservation of Historic and Artistic Works 37:143–148, 2018

"Disrupting Convention: Gauguin's Unique Multiples and Transfers," and "A Brief Chronology of Gauguin's Methods and Materials," in *Gauguin: Artist as Alchemist*, ed. Gloria Groom, The Art Institute of Chicago, 2017

"A Practiced Touch: Edgar Degas and the Art of Pastel," for *Drawn in Colour*, ed. Christopher Riopel, National Gallery London, 2017

"Creative Compulsions: Piecing Together Martin Ramirez's Monumental Drawings," for *Martin Ramirez: His Life in Pictures, Another Interpretation*, ed. Elsa Longhauser, Institute of Contemporary Art, LA, 2017

"Challenging the Myths Surrounding Paul Gauguin's 'Little Marvels,'" in *The Book and Paper Group Annual* of The American Institute for Conservation of Historic and Artistic Works 36: 7–11, 2017

"Drawing Insight: Observations on Gauguin's Use of Sketchbooks;" "Drawing Conclusions: A Methodology to Reconstruct Gauguin's Disbound Sketchbooks" (with M. Broadway); "Graphic Ingenuity: Gauguin's Later Printmaking Innovations;" 125 technical studies in *Gauguin Paintings, Sculpture, and Graphic Works at the Art Institute of Chicago*, ed. Gloria Groom and Genevieve Westerberly, Art Institute of Chicago, 2016

"Surface Shape Studies of the Art of Paul Gauguin," Oliver Cossairt, Jack Tumblin, Xiang Huang, Harriet Stratis, Mary Broadway et al., *Institute of Electrical and Electronics Engineers (IEEE) Digital Heritage*, 2015

"Challenges to Preserving our Hellenic Past for the Future," *National Hellenic Museum Commemorative Magazine*, May 2014

"Under a Watchful Eye: The Conservation of Soviet TASS-Window Posters," in *Conservation at The Art Institute of Chicago*, Museum Studies, 31, 2, 2005

"Whistler's Printers and their Transfer Papers: A Technical Study," in *The Whistler Review, Studies on James McNeill Whistler and Nineteenth-Century Art* 2: 18–26, 2003

*The Broad Spectrum: Studies in the Materials, Techniques, and Conservation of Color on Paper*, eds. Harriet K. Stratis and Britt Salvesen. London, 2002

Book Review of *Watermarks in Rembrandt's Prints* by Nancy Ash and Shelley Fletcher, in the *Journal of the American Institute for Conservation of Historic and Artistic Works* 39 (2), Summer 2000, pp. 287-289

The Art Institute of Chicago. *The Lithographs of James McNeill Whistler*. Vol. 1, *A Catalogue Raisonné*, eds. Harriet K. Stratis and Martha Tedeschi. Chicago, 1998

"Whistler's Papers: Their Appearance, Selection, and Use," "Watermarks in Whistler's Papers: Methods of Identifying Lifetime and Posthumous Lithographs," and "Compilation of Lifetime and Posthumous Watermarks," in The Art Institute of Chicago, *The Lithographs of James McNeill Whistler*. Vol. 2, *Correspondence and Technical Studies*, ed. Martha Tedeschi. Chicago, 1998

"Innovation and Tradition in Mary Cassatt's Pastels: A Study of Her Methods and Materials," in The Art Institute of Chicago, *Mary Cassatt: Modern Woman*, pp. 213-26. Exh. cat. by Judith Barter et. al. Chicago, 1998

"A Technical Investigation of Odilon Redon's Pastels and Noirs," in *The Book and Paper Group Annual* of The American Institute for Conservation of Historic and Artistic Works 14: 87–103, 1995

"Beneath the Surface: Redon's Methods and Materials," in *Odilon Redon: Prince of Dreams*, pp. 353-77, 427-31. Exh. cat. ed. by Douglas Druick. Chicago, 1994

"The Technical Aspects of Pontormo's *Christ before Pilate*," *The Art Institute of Chicago Museum Studies* 17(1):46-51, 1991

## Talks

"The Medium is the Message: The Rise of Drawing in 19<sup>th</sup> Century France," presented in conjunction with the Judith Praska Distinguished Visiting Professorship at New York University, Institute of Fine Arts, October 2018

"Martín Ramírez's Creative Compulsions: The Composition, Construction & Conservation of His Monumental Collaged Drawings," presented at the American Institute for Conservation Conference, June 2018

"On Drawing: The Materials and Techniques of the Impressionists," presented in conjunction with the opening of *Degas to Picasso: Creating Modernism in France*, at the Milwaukee Art Museum, November 2017

“Strategic Planning: Incorporating Edgar Degas’s Pastels into an Exhibition Narrative,” for the National Gallery of Art, Washington, Centenary Tribute to the Artist, September 2017

“Challenging the Myths Surrounding Paul Gauguin’s “Little Marvels,” presented at the American Institute for Conservation Conference, June 2017

“There’s More to the Story: Integrating Paul Gauguin’s Artistic Practice into an Exhibition Narrative,” Distinguished Scholars Lecture for the Association of Print Scholars, May 2017

“Traced, Transferred and Transformed Imagery in Paul Gauguin’s Graphic Works,” for the Symposium and Scholar’s Day *A New Lens on 19th-Century Art*, co-organized by the Art Institute of Chicago and NU/ACCESS, April 2016

“In Dialogue: Preservation and Presentation of Martin Puryear’s Works on Paper,” with Mary Broadway and Mark Pascale for the Art Institute of Chicago, Sustaining Fellows Opening of *Martin Puryear: Multiple Dimensions*, February 2016

“The Graphic Works of Paul Gauguin: Unraveling the Mysteries of His Studio Practice,” for the Northwestern University Symposium *Art and Science: Traversing the Creative Spectrum*, May 2015

“Decoding Form, Discovering Process: Imaging Technologies for Surface Shape Studies of the Art of Paul Gauguin,” Oliver Cossairt, Jack Tumblin, Xiang Huang, Harriet Stratis, Mary Broadway et al., presented at the *Annual Meeting of the American Association for the Advancement of Science*, San Jose, California, February 2015

“Boxes of Colors: Cassatt and Degas as Pastellists,” for the National Gallery of Art Symposium *Degas and Cassatt: Different Perspectives*, October 2014

“The State of the Art: Insights into the Conservation of Prints and Drawings,” for the Block Museum of Art, Northwestern University, May 2012

“Confronting Stenciled Posters: The Discovery, Conservation and Display of Soviet TASS World War II Stenciled Posters,” presented at the American Institute for Conservation Conference, May 2012

“Cassatt to O’Keefe, Moran to Prendergast: The Watercolor and Pastel Techniques of the Americans,” presented in conjunction with the exhibition *West to Wesselmann: American Drawings and Watercolors in the Princeton University Art Museum*, for the Princeton University Art Museum, November 2004

“Beyond the Bench: The Role of Museum Conservation Today” and “The Dilemma of Media Identification: Charcoal, Chalk, or Pastel,” for the State University College at Buffalo, Art Conservation Program, December 2000

“The Lithographs of James McNeill Whistler: Methods of Identifying Lifetime and Posthumous Impressions,” for the symposium, *Looking at Paper: Evidence and Interpretation*, held at the Royal Ontario Museum, Toronto, May 1999

“Whistler’s Printers and their Transfer Papers – A Technical Study,” for the symposium, *New Light on James McNeill Whistler*, held at The Art Institute of Chicago, June 1998

“Pastels and Charcoal Drawings in Traveling Exhibitions: Guidelines for their Preparation, Transport and Installation,” for the Institute for Paper Conservation Conference, *Rediscovering Pastels*, held at the Tate Gallery, London, June 1997

## Exhibitions

*The Broad Spectrum: Color on Paper, Past and Present*, September 12 – October 31, 1999, Print and Drawing Galleries, The Art Institute of Chicago

**Service**

Art on Paper Discussion Group 2019: "Expanding the Toolbox: Making Artists' Materials Reference Collections Relevant to Conservation Practice." Co-chaired with Rebecca Pollak; summarized in *The Book and Paper Group Annual* of The American Institute for Conservation of Historic and Artistic Works 38(ii): 81–89, 2019

"Pastel Roundtable: A Study Day at the National Gallery London." Co-organized with Lynne Harrison, National Gallery London and Leila Sauvage, Rijksmuseum, Amsterdam, April 2018

Reviewer, FAIC Kress Conservation Fellowship Grants, 2018

Art on Paper Discussion Group 2017: "Multiple Perspectives on the Treatment of Multiples." Co-chaired with Rachel Freeman and Cyntia Karnes; summarized in *The Book and Paper Group Annual* of The American Institute for Conservation of Historic and Artistic Works 36: 115–127, 2017

Steering Committee Member, The Northwestern University – Art Institute of Chicago Center for Scientific Studies in the Arts (NU-ACCESS), 2013-2017

Book Editor, *The Journal of the American Institute for Conservation*, 2005-2015

Reviewer, *Reviews in Conservation*, 2007

Principle organizer of *The Broad Spectrum: The Art and Science of Conserving Colored Media on Paper*, an international conference held at The Art Institute of Chicago, 1999

Reviewer, Getty Grant Program, 1998

Reviewer, *Journal of the American Institute for Conservation of Historic and Artistic Works*, 1998, 2018

**Professional Memberships**

American Institute for Conservation, Professional Associate  
Association of Print Scholars  
International Institute for Conservation  
Print Club of New York  
Print Council of America