

THE WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION CLASS OF 2011



LEEANN BARNES

LeeAnn hails from the Great Plains and is proud to claim Fargo, North Dakota, as her hometown. She studied Archaeology as an undergraduate at the University of Minnesota and received her Bachelor of Arts degree in Anthropology with a minor in Classical and Near Eastern Archaeology. Sponsored by the National Science Foundation, she participated in the Athienou Archaeological Project (AAP)

in Cyprus, where she encountered her first conservation laboratory on a tour of The Cyprus Museum. After graduating, she conducted archaeological fieldwork in the American Midwest and the Near East. Through a fortuitous meeting with private conservator Kristen Cheronis, she was re-introduced to conservation. LeeAnn was immediately hooked and excited to have found a career in which she can combine her enthusiasm for art, history, cultural resources and preservation. In the summer of 2007 she returned to AAP in Cyprus as an intern to objects conservator Margaret Breuker. At AAP, LeeAnn worked on a variety of materials, including terracotta and limestone sculptures dating to the Cypro-Archaic through Hellenistic periods, Roman glass beads, and a Victorian-era colonial coin. She has also completed internships in conservation at the Science Museum of Minnesota, the Midwest Art Conservation Center, and most recently at the Cincinnati Art Museum.



LAUREN BRADLEY

A museum exhibition in Munich, Germany, showcasing the wonders of art conservation introduced Lauren to the field. Although the label copy was written entirely in German, she did not need a translation to get excited about the visual content. Intrigued by the hands-on nature of conservation work, Lauren decided to pursue art conservation as an undergraduate at the University of Delaware. She gained

experience working on a variety of projects, including a condition survey of the Ohr-O'Keefe Museum's collection of George Ohr ceramics, which were evacuated during Hurricane Katrina, and the first conservation survey of the Walters Art Museum archives. Lauren also worked with Joyce Hill Stoner in the Winterthur Paintings Conservation Studio, where she treated a number of easel paintings, including a copy of a 19th-century French Barbizon painting and a portrait by Charles Willson Peale. Most recently, Lauren interned at the Shelburne Museum with Nancie Ravenel, where she conserved a Gustav Dentzel carousel horse. Lauren graduated Phi Beta Kappa from the University of Delaware in 2008 with an honors Bachelor of Arts degree in Art Conservation and Art History with minors in Studio Art and Ancient Greek and Roman Studies. Aside from conservation, Lauren enjoys practicing yoga, reading, and traveling.



ALISHA CHIPMAN

Originally from Las Vegas, Nevada, Alisha studied commercial photography before graduating from the University of Nevada Las Vegas (UNLV) with Bachelor of Arts degrees in Art History and Studio Art. In 2005, she moved to New York City, where she completed coursework for a Master of Arts degree in Art History from Hunter College and then wrote her thesis on 19th-century photography in Japan. While living in New York, Alisha decided to further investigate conservation, which she had first learned of in 2003 while working as an art handler for the Guggenheim in Las Vegas. Alisha's pre-program experience began with an internship at the

Thaw Conservation Center of The Morgan Library & Museum. At Thaw, Alisha performed several treatments under the direction of Reba Fishman-Snyder, and it was at this point that she decided conservation was absolutely the career for her. Alisha then moved to Washington, DC, and began working at the Lunder Conservation Center with Rosemary Fallon, paper conservator for The National Portrait Gallery. She also gained experience in the objects laboratory of the Lunder Conservation Center under the direction of Helen Ingalls and Hugh Shockey of the Smithsonian American Art Museum. In addition to art and conservation, Alisha also enjoys reading, traveling, exercising, watching movies, and perusing the stacks in libraries!



ROSE DALY

Rose first encountered conservation while she was working in a general museum internship at the Peggy Guggenheim Collection in Venice. She enjoyed working directly with the objects in the collection and performing general maintenance of the house and sculpture garden. She had another internship in Marfa, Texas, at the Chinati Foundation. This experience, warning visitors not to touch Donald

Judd's aluminum boxes and changing light bulbs in Dan Flavin's installation in the Texas desert, galvanized her decision to pursue conservation as a career. She returned home to Houston to work at the Museum of Fine Arts, Houston (MFAH) with Toshiaki Koseki as a photography conservation preparator, a position funded by an Institute of Museum and Library Services (IMLS) grant. She worked with Toshi and two conservation assistants to complete a survey of 9,000 photographs in a 2-year grant period. She also began working with Jane Gillies at the MFAH in objects and sculpture conservation. She has been working for the past year at the Smithsonian Institution's National Museum of the American Indian (NMAI) on ethnographic and archaeological objects and textiles. In her free time, Rose enjoys visiting her parents or any of her 5 siblings in Texas, New York City, or San Francisco.



EMILY MACDONALD-KORTH

Since childhood, Emily knew her life would be spent in the arts. At the Pratt Institute of Art and Design in Brooklyn, New York, Emily earned a Bachelor of Fine Arts degree in Printmaking and for several years worked with New York City artists as a printmaker and studio assistant. Emily first learned of art conservation during her senior year at Pratt in a museology course, and immediately the

seed of her new career was planted. Over time, Emily's idea of conservation as a perfect union of observation, dexterity, science, and history grew into a desire to become a program-trained conservator. After a few years of gaining experience in restoration, Emily began her focus on full-time conservation and was fortunate to be involved in such significant projects as the conservation of Charles Willson Peale's Portrait of William Paca at the Winterthur paintings studio under Joyce Hill Stoner, the cleaning of the Vice Presidential Ceremonial Office at the Eisenhower Executive Office Building with Canning Conservation, the complete conservation of Regnault's Pomegranates at the Chrysler Museum under Mark Lewis and the inpainting of Tiffany and Co.'s mural by James Wall Finn at the National Museum of American Illustration. Emily has also worked with numerous private conservators and museum laboratories, including the Smithsonian Institution, the Chrysler Museum and the Barnes Foundation. Emily also enjoys making art and music, playing tennis, and spending time with her dog Matilda.



AMANDA MALONEY

Amanda received her Bachelor's degree from New York University in the Philosophy and Sociology of Art with a concentration in Photography. As an undergraduate, she interned at The Museum of the City of New York in the Exhibitions Design Department and the Toy and Painting Collections. She pursued her interest in photography with internships for the American Masters documentary

Alfred Stieglitz and American Modernism, and in the Curatorial Department at the International Center of Photography. After graduating, she worked as an Assistant for Administration in the Director's Office of The Metropolitan Museum of Art. While working at the Met, she continued to explore her interest in photographic techniques with classes at the School of Visual Arts. Following her growing interest in the preservation of photographic materials, Amanda entered the graduate program at Ryerson University and The George Eastman House in Photographic Preservation and Collections Management. While attending this program, she interned in the conservation laboratories at The Gatineau Preservation Center for the Library and Archives of Canada. This experience further strengthened her dedication to the field and encouraged her to pursue a degree in art conservation. In addition to photography, Amanda is passionate about cinema, music, cooking, and knitting.



GWEN STEWART MANTHEY

Gwen was introduced to the field of art conservation at a young age, when her grandmother gave her a copy of *National Geographic* detailing the cleaning of the Sistine Chapel. Gwen began her undergraduate studies and dabbled in several fields, but it wasn't until a life drawing class that her interest in conservation was re-awakened. She then transferred to the University of Delaware (UD) to obtain her

Bachelor's degree in Art Conservation with a minor in American Material Culture Studies. While at UD, Gwen interned with Joyce Hill Stoner in the Paintings Studio at Winterthur and with Jae Gutierrez in photograph conservation. Gwen received the R. Finkel American Material Culture Scholarship over the summer of 2005 to allow her to intern in the Paintings Conservation Laboratory at the Museum of Fine Arts, Houston (MFAH), where she examined and helped treat a collection of Frederic Remington grisailles. Upon graduation, Gwen was invited to return to the MFAH to help prepare paintings for the Hélio Oiticica retrospective, and also interned in the Decorative Objects Laboratory. Gwen also worked for 2 years at Whitten and Proctor Fine Art Conservation in Houston, assisting in all aspects of painting conservation. In her spare time, Gwen enjoys rough housing with her husband and two dogs, cooking, home repair, and convincing plants to grow.



CAROLINE ROBERTS

Carrie learned about art conservation when she was in high school, where a project led her to interview a conservator at the Stanford Art Museum. She enrolled at Smith College, intent on gaining pre-program experience in conservation. There she assisted in frame conservation projects at the Smith College Museum of Art and interned at the Center for Research and Restoration at the Louvre during her junior

year abroad in Paris. Carrie graduated from Smith cum laude with degrees in Art History and French. After graduating, she worked at the Boston Museum of Fine Arts as a conservation assistant in the furniture and frame department. There she carried out frame treatments, analyzed the gilding of a 16th-century altarpiece frame, and

helped design a photography booth for the frame studio. Eager for more experience with a wider variety of art objects, Carrie moved on to the Isabella Stewart Gardner Museum to work as a technician for the objects laboratory. She performed treatments on a number of objects in the collection and assisted in environmental monitoring projects in the museum's galleries. Carrie enjoys reading, running, making art, listening to music, playing with other people's dogs, and, above all, learning new things.



KIRSTEN TRAVERS

After graduating from Purchase College in 1997 with a degree in Fine Arts, Kirsten spent 4 years working as a decorative painter while assisting conservators in private practice in New York and New Orleans. In 2001, she began to work as a technician with Evergreene Painting Studios, conserving murals and historic decorative interiors, including the Essex Country Courthouse in New Jersey

and the Grand Opera House in Meridian, Mississippi. Since 2002, Kirsten has also worked for Conservation Solutions, Inc., where she participated in the conservation of outdoor sculpture, monuments, and industrial artifacts nationwide, notably the 367-foot Saturn V rockets in Alabama and Texas, where she served as Technician Team Leader in 2006. Kirsten's most involved work has been exposing and researching Civil War soldier graffiti, which led to her 2007 American Institute for Conservation (AIC) presentation "Removing Coatings to Reveal Civil War Graffiti in a Historic House in Fairfax, Virginia," and brought her to Winterthur later that year to participate in the Fluorescence Microscopy class taught by Richard Wolbers and Susan Buck. Her recent experience includes an internship at the American Museum of Natural History, where she surveyed the fluid-preserved invertebrate collection as part of the museum's risk assessment initiative. Kirsten enjoys medieval art, climbing scaffolding, and historic house museums.



RENÉE WOLCOTT

A high school interest survey predicted that Renée would be happy working as a book restorer, a suggestion she found intriguing but set aside in favor of a writing career. In 1995, she graduated summa cum laude from the University of North Carolina at Chapel Hill with a degree in English and a minor in Creative Writing. In 1999, she earned a Master's degree in English from North

Carolina State University. She spent the next 7 years as a journalist and editor, writing for various magazines, standardized-test developers, and public-relations departments. Interviews with staff at the North Carolina Museum of Natural History piqued her interest in museum careers, and she soon began looking seriously at art conservation, a field that catered to her strengths in communication, science, art, and history. In 2006, she relocated to Philadelphia with her husband, Derek Elin, and began fulfilling her pre-program requirements at Temple University. On Fridays, she dusted the collections at the Philadelphia Museum of Art as a gallery maintenance technician. She also interned with objects conservator Julie Baker on projects including Victorian gas chandeliers from the Merchant's House Museum in New York, tugboat nameplates from the Independence Seaport Museum in Philadelphia, and antique farm implements from the Daniel Boone Homestead near Reading—experiences that confirmed her interest in solving conservation problems. When Renée isn't studying, she enjoys reading, knitting, traveling, good conversation, exotic food, and playing with her dog and two cats.