

THE WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

CLASS OF 2010



JESSICA ARISTA

Jessica graduated from Smith College in 2005, where she was a pre-med, Neuroscience major, with a concentration in Art History. While at Smith, she worked in the Education Department of the Smith College Museum of Art for three years, and it was there that she first learned of art conservation. A native of the Boston area, Jessica's pre-program work included a job in the Analytical Laboratory

at the Straus Center for Conservation, under the direction of Narayan Khandekar and Jens Stenger, and a summer internship in the Objects Conservation Laboratory at the Museum of Fine Arts, Boston, under the direction of Pamela Hatchfield. Outside of Boston, Jessica has participated in archaeological fieldwork in Belize and, in January 2007, traveled to Peru to take part in a pre-Columbian textile conservation workshop. Most recently, Jessica has worked at the Worcester Art Museum in Worcester, Massachusetts, as a pre-program intern. There she gained a valuable variety of experience working on Roman floor mosaics, Paul Revere silver, and Japanese prints and books. Jessica enjoys traveling and learning about animals and baseball.



LIESL CHRISTMAN

Originally from Kansas City, Missouri, Liesl studied Computer Science before deciding to pursue a more artistic education, graduating magna cum laude from the University of Missouri — Saint Louis with a Bachelor of Fine Arts in Graphic Design and a Minor in Art History. During her education, Liesl was one of six students invited to study abroad in Tambacounda, Senegal, documenting and

producing promotional materials for the TGD4 International Arts Festival, as well as creating an artist's book on the influence of American advertising in West Africa. She spent the following summer studying Art History in Vienna, Austria, focusing on the Jugendstil and on the works of Egon Schiele. After graduating, Liesl worked as a designer and letterpress printer for Firecracker Press in Saint Louis until 2005, when she met Richard Baker, a book and paper conservator in private practice. As assistant conservator at Baker's studio, she helped to treat diverse objects ranging from a 1540's first printing of Copernicus to a 1950's Barnum & Bailey Circus billboard. In her free time, Liesl enjoys studying French and Japanese, reading comic books, and playing roller derby.



ANGELA DUCKWALL

Angela has always been passionate about museums, material culture, and their value to society. This led her to earn a B.A. in Anthropology, concentrating in Archaeology, from Indiana University. Traveling in Europe and visiting many museums reaffirmed her desire to work in a museum. Some soul searching and a conversation with Judith Sylvester, conservator at the Indiana

University Mathers Museum, confirmed for Angela that conservation would fulfill her desire to work with material culture in a satisfying way. She interned at the Indiana State Museum with Gaby Kienitz in textile conservation. At the Indianapolis Museum of Art (IMA), she interned with Dorothy Stites Alig and Joanne Hackett

in textile conservation, and Hélène Gillette-Woodard in objects conservation. These internships have provided a variety of experiences, including preparing for normal gallery rotations; environmental monitoring; constructing storage mounts, display mounts, and historic undergarments; dressing mannequins; and generally preparing exhibits. One specific project that was particularly exciting was Asian Visible Storage at the IMA, for which she surveyed, treated, organized, and constructed mounts for the objects being placed in the Asian Visible Storage Gallery. Angela is married, enjoys cooking, sewing, and being dog mom to a St. Bernard, and is learning to knit.



LAUREN FAIR

Lauren grew up in a small town in central Pennsylvania. While attending the University of Delaware as an Art History and Spanish Studies major, she first encountered art conservation during a semester abroad in Spain. Lauren was intrigued by the visual, mental, and physical challenges that the world of art conservation presents. She began working in the Paintings Conservation Laboratory at

Winterthur under the supervision of Dr. Joyce Hill Stoner. The time spent at Winterthur confirmed Lauren's passion for the field, and she went on to work with private objects conservator Julie Baker in treating the Centennial model in Philadelphia's Fairmount Park. In September 2005, Lauren moved to Baltimore and began working with gilded objects conservators William Lewin and Davida Kovner. With them she worked on projects such as a 20' x 30' carved wood and gilt frame from the US Capitol and four 18th-century gilded French chairs from the White House. Lauren also volunteered in the Paintings Conservation Laboratory at the Walters Museum of Art. There she helped launch a frame survey project, and treated a 15th-century Dutch panel painting. Beyond conservation, she loves spending time with friends and family, camping, traveling, and playing softball.



SHARRA GROW

Sharra grew up determined to become an artist, and fulfilled her dream of going to art school in New York City when she entered the Pratt Institute of Art after high school. After two years of fine arts training, Sharra realized that her growing interest in Art History was pulling her in a new direction. Sharra found art conservation to be the perfect solution, combining fine arts hand

skills with history and scientific analysis. Sharra completed her bachelor's degree at NYU in 2005, majoring in Art History and minoring in Chemistry. Sharra interned with private conservation practices and museums, including the Hirshhorn Museum and Sculpture Garden and the Brooklyn Museum of Art. During internships with two private conservators in New York City, Sharra gained a passion for contemporary art and had the opportunity to work directly with artists and their studios, including Matthew Barney and Robert Gober. Most recently, Sharra interned at the Winterthur Museum under Dr. Joyce Hill Stoner. In addition to several treatment projects, Sharra interviewed for and organized the FAIC Oral History files and participated in a microscopy course taught by Dr. Susan Buck. Aside from studying, Sharra enjoys running in races and camping with her husband.



GRETCHEN GUIDESS

Gretchen holds a B.A. in History from the University of Connecticut and a graduate certificate in Museum Studies from Harvard University's Extension School. While studying Italian at the Società Dante Alighieri in Florence, she became intrigued by the ever-present conservator's scaffolding that seemed to envelop nearly every collection in Tuscany.

While working full-time in MIT's Department of Chemistry, she completed the requisite course work and internships for graduate work as a conservator. As an intern, she worked at the Captain Forbes House Museum in Milton, Massachusetts, and the Textile Conservation Center in Lowell, Massachusetts. At the John F. Kennedy Library and Museum, she helped care for Mrs. Kennedy's White House-era wardrobe while it was on exhibition as part of *Jacqueline Kennedy: The White House Years*. At the exhibition's close, she was hired by the Isabella Stewart Gardner Museum as a collections care technician. For the last three years, she has been a pre-program intern in upholstery conservation with Elizabeth Lahikainen and Associates in Salem, Massachusetts, helping to treat furniture in both private and public collections. When time allows, she enjoys visiting her family, who still live in western Connecticut.



SARAH KLEINER

Sarah graduated with honors from Colorado College in 2000. She credits her last class, taught by Professor Marvin Eisenberg, as the catalyst for her entry into art conservation. Prior to entering graduate school, Sarah spent seven years working at the Seattle Art Museum (SAM). In that time, she garnered a variety of experiences through the Education, Development, and Conservation

Departments. Under the tutelage of Chief Conservator Nicholas Dorman, Sarah worked on such notable projects as SAM's Italian wood-paneled *Interior Room with Ceiling* (circa 1600), and *The Triumph of Valor Over Time* (1755–1760) by Giovanni Battista Tiepolo. Her tenure at SAM encompassed a transformative time in the museum's history, spanning the construction of the Neukom Conservation Studio to the creation of its Olympic Sculpture Park and expansion of its downtown gallery spaces. In the summer of 2004, Sarah interned at the National Gallery of Art in frame conservation. She learned a variety of traditional gilding techniques and constructed frame samples. In October 2006, she traveled to Mississippi to rehouse works of art damaged during Hurricane Katrina for the Beauvoir Collection and Ohr-O'Keefe Museum of Art. Outside of work, Sarah enjoys cooking, salsa dancing, and playing soccer.



LAURA KUBICK

Laura graduated magna cum laude from the University of Minnesota in 2002 with a B.A. in Cultural Studies and Comparative Literature and a minor in Studio Art. After working in the Twin Cities for a humanitarian non-profit organization and assisting with the creation of public art mosaic projects in her free time, Laura discovered art conservation in 2004 during a visit to the

Minneapolis Institute of Arts, where conservators were treating a painting in the gallery as part of a special exhibit. She immediately recognized that conservation was the career for her, as it would combine her interest in the arts with her abilities in science

and allow her to work in a field that makes a contribution to the world. A few months later, Laura began an internship position with Kristin Cheronis, an objects conservator in private practice. She also gained experience as an intern with the Midwest Art Conservation Center (MACC), a regional conservation laboratory. During her time there, Laura helped to complete MACC's disaster plan and worked in the Objects Laboratory with conservators Donna Haberman and Nicole Grabow. Laura enjoys good food, traveling, listening to music, reading, and knitting.



BETH RYDZEWSKI

Born and raised in Baltimore, Maryland, Beth began her undergraduate career as a Studio Art major. Drawn to the rich culture of ancient civilizations, she shifted paths and graduated summa cum laude with a Bachelor of Arts degree in History from Towson University. She discovered the field of conservation while working in the Microfilm Preservation Laboratory at the

National Archives and Records Administration (NARA). Drawn to the perfect blend of history, art, and skill, she returned to school to complete course work in Art History and Chemistry. After several years of work in microfilm preservation, most significantly reformatting the records of the Freedmen's Bureau, Beth began working as a technician in the Paper and Book Conservation Laboratories at NARA, assisting with the treatment and housing of various records, including World War I-era drawings and posters, a Confederate binding, and records of the 10th Congress. She also volunteered in the Paper and Book and Paintings Conservation Laboratories at the Walters Art Museum in Baltimore as well as Alexandria Conservation Services in Annandale, Virginia, working with archaeological objects, specifically iron and copper artifacts. Outside of conservation, Beth enjoys road trips and traveling, history — the older, the better — art, reading, movies, and laughing with family and friends.



MARIE STEWART

In 2006, Marie graduated summa cum laude from Wheaton College in Massachusetts with a Bachelor's degree in Art History and Chemistry. Her first introduction to the field of conservation came from taking a class at the Boston Museum of Fine Arts (MFA) on the materials and techniques of art, taught by both MFA conservators and curators.

During Marie's senior year in college, she interned in the Objects Conservation Laboratory at the Isabella Stewart Gardner Museum, with conservators Valentine Talland and Holly Salmon. Throughout this year, Marie gained experience with the general proceedings of a conservation laboratory, the daily care of a permanent art collection, and more specific treatments of objects and furniture. After graduating from college, she began working part-time at the Gardner Museum in a pre-program position in the Objects Laboratory. In the fall of 2006, Marie also began working part-time for Harvard University Art Museums in the Straus Center for Conservation. She primarily worked with conservator Angela Chang, helping to re-house a number of works of art, including a large collection of Asian prints. In addition, she worked for Gianfranco Pocobene at his private paintings conservation studio in Malden, Massachusetts. Outside of conservation, Marie enjoys riding and competing with horses, cooking, and reading.