Welcome to Art Conservation

Olivia Jaeger creates support fills for a Papua New Guinean gugumbe bowl

Philip de Paola cleans a Bwami crown made of seed pods and elephant hair

Autumn Schrader cleans a taxidermy goose

Hannah Blank and Miriam-Helene Rudd clean a painting at Winterthur Museum

Yuli Colon reassembles a 19th century ceramic
# University of Delaware
## Art Conservation Department
### Freshman Orientation Packet

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Undergraduate Advisors and Useful Numbers

Art Conservation Department
Room 303 Old College
Newark, DE 19716-2515
Fax Number – 302-831-4330

Debbie Hess Norris
Chairperson and Professor
Undergraduate and Master’s Program
Art Conservation – 303 Old College
Phone – 302-831-3696
dhnorris@udel.edu

Note: Owing to COVID-19 the ARTC Offices will be closed and staff will work from home during the Fall 2020 semester. Students should feel free to reach out by email and know that they will have a response as quickly as possible!

Dr. Jocelyn Alcantara-Garcia*
Associate Professor
Undergraduate and Master’s Program
Art Conservation - 315 Old College
Email - joccag@udel.edu

Brian Baade
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Dr. Joelle Wickens*
Assistant Professor of Preventive Conservation
Associate Director of Winterthur/University of Delaware Program in Art Conservation
Art Conservation - 315 Old College
Email - jwickens@udel.edu

*Dr. Stoner, Dr. Alcantara-Garcia and Dr. Wickens spend most of their time in the conservation laboratories at Winterthur Museum.
Bachelor of Arts – Highlights

- Our undergraduates have access to 20 conservators and work closely with at least 6 conservators
- Our undergraduates are encouraged to pursue research and community projects
- 34% of undergraduate alumni are professional conservators with advanced degrees
- Another 35% work in cultural institutions upon graduation

Like Art and Science? This is the major is for YOU!

Art Conservation is an interdisciplinary field requiring chemistry, art, and art history or anthropology

The undergraduate program provides exemplary mentoring and a broad range of courses that help prepare students for graduate work in conservation and museum or library fields.

Check out our website: www.artcons.udel.edu
We Offer:

In-House Internships in many disciplines
Paintings, textiles, objects, books, paper, photographs, ethnographic & archaeological materials, historic homes

External Internships Globally
Including the National Park Service, The Metropolitan Museum of Art, Philadelphia Museum of Art, Walters Art Museum, and cultural institutions in Italy, Germany and Peru

Problem-Based Hands-On Learning
Including working with Tribal Elders from the Amazon or cleaning and protecting on-campus bronze sculptures

Undergraduate Research and Community Outreach
Such as technical analysis of a hidden Picasso, Chinese export lacquer treatment, art and science curriculum for urban youth

History and Technology Studio Courses
Oil paintings, panel paintings, drawings, books, manuscripts and color mixing & matching

www.artcons.udel.edu  |  302-831-3489
Why Major in Art Conservation?

Art conservation combines science and art and puts you at the center of culture, heritage, and stewardship. Art conservation majors often pursue a master's degree to become professional art conservators in museums and in private practice or may choose allied professions in museums, libraries, universities, and art galleries. Our graduates are art and culture advocates on the front line, and they make a difference in this world artifact by artifact and collection by collection! Our students protect cultural resources for present and future generations, and we have offered this major since 1971.

Uniqueness of Our Program

We are the only university to offer courses taught by multiple conservators at the undergraduate level. On average our undergraduates have six conservation professors, and this mentorship is vital for entry into conservation graduate programs. We have specialized courses in both theory and practice. In addition, our undergraduates benefit from the association with our master's- and doctoral-level graduate programs. Our country's museums, libraries, archives and other cultural institutions, as well as individual collectors, rely on trained conservators and collection managers to care for their collections. Our graduates hold vital positions in many institutions throughout the US and abroad.
Our Curriculum
You will design an interdisciplinary degree with your conservation advisor combining studio art, science (chemistry), and material culture (art history &/or anthropology). Art Conservation students double major (or minor) in any of these areas or a language. Other possible minors include fashion history, public policy, area studies, wildlife conservation, interactive media, or museum studies. Our courses are known for their hands-on activities and frequent community outreach projects. We offer nearby internships and help you to find far-flung internships for summer or winter breaks. Also we encourage undergraduate research and study abroad.

Courses include:
- Art Studio
- Color Mixing/Matching
- Preventative Conservation
- Examination/Documentation
- Chemistry
- Material Culture
- Internships
- and more!

Art Conservation Curriculum – A sample schedule for four years at UD
To earn a bachelor’s degree, students must complete 124 credits and meet specific requirements as outlined in the online catalog. The following plan is one example as not every student will take every course in the same order. The average number of credits per semester ranges from 14-17.

FRESHMAN YEAR

FALL
ARTC 101 - Conservation Experience (1 cr.)
ENGL 110 - Critical Reading & Writing (3 cr.)
Intro Art History/Anthropology (3 cr.)
Visual Acuity (3 cr.)
Foreign Language (4 cr.)

SPRING
MATH 114 - University Math Req. (3 cr.)
Intro Art History/Anthropology (3 cr.)
Elective/Breadth Requirement (3 cr.)
Chemistry in Art (3 cr.)
Foreign Language (4 cr.)

A non-credit summer internship in a museum would be a great first experience.

SOPHOMORE YEAR

FALL
CHEM 103 - General Chemistry I (4 cr.)
ARTC 301 - Preservation of Cultural Prop I (3 cr.)
Foreign Language (4 cr.)
Art History/Anthropology (3 cr.)
Elective/Breadth/Minor Requirement (3 cr.)

SPRING
CHEM 104 - General Chemistry II (4 cr.)
ARTC 302 - Preservation of Cultural Prop II (3 cr.)
Art History/Anthropology (3 cr.)
Elective/Breadth/Minor Requirement (3 cr.)
Art 231/281/250/290 - (3 cr.)

Students are encouraged to seek non-credit (or for credit) summer internships.

JUNIOR YEAR

FALL
CHEM 321 - Organic Chemistry (4 cr.)
ARTC 485 - Studio Color Mixing Matching (3 cr.)
ARTC 480/488/489/490 - ARTC Studio (3 cr.)
Art History/Anthropology (3 cr.)
ARTC 464 - Conservation Internship (DLE) (3 cr.)

SPRING
CHEM 322 - Organic Chemistry (4 cr.)
Art 231/281/250/290 - (3 cr.)
Art History/Anthropology (3 cr.)
ARTC 464 - Conservation Internship (3 cr.)
Elective/Breadth/Minor Requirement (3 cr.)
Study Abroad during a winter session would be great! 6 credits.

SENIOR YEAR

FALL
ARTC 495 - Senior Capstone Experience (3 cr.)
ARTC 464 - Art Conservation Internship (3 cr.)
Elective/Breadth/Minor Requirement (6 cr.)
Additional Science (3 cr.)

SPRING
ART 231/281/250/290 - (3 cr.)
ARTC 480/488/489/490 - ARTC Studio (3 cr.)
Elective/Breadth/Minor Requirements (6 cr.)
Art History/Anthropology (3 cr.)
### Art Conservation Major Checklist 2018+

#### ARTC Courses
- ARTC 101 1 F Intro
- ARTC 185 3 S Color Matching
- ARTC 210 4 F Color science
- ARTC 301 3 F Preventive
- ARTC 302 3 S Documentation
- ARTC ___ (280/488/489) 3 Studio**
- ARTC 464 3 Internship DLE
- ARTC 464 3 Internship DLE
- ARTC 495 3 F Sr. Capstone

#### One Intro ANTH/ARTH Course
- _____ _____ _____ 3 100-level

#### Art Courses**
- ART __ 3
- ART __ 3
- ART __ 3

#### CHEM (A) (Honors courses or above are acceptable too)
- Gen CHEM 103 4
- Gen CHEM 104 4
- O-CHEM 321/325 4
- O-CHEM 322/326 4

#### Material Culture 200-400 ***
(ARTC390, ARTH, ANTH, FASH History, etc...)
- _____ _____ 3
- _____ _____ 3
- _____ _____ 3
- _____ _____ 3

#### Group A *
- _____ _____ 3
- _____ _____ 3
- _____ _____ 3

#### Group B *
- _____ _____ 3
- _____ _____ 3
- _____ _____ 3

#### Group C *
- _____ _____ 3
- _____ _____ 3
- _____ _____ 3

#### Group D *
- _____ _____ 4
- _____ _____ 3
- _____ _____ 3

#### Language
- _____ _____
- _____ _____
- _____ _____

#### Math _____ MATH _____ 3 (114 or higher)

#### Writing
- ENGL 110 3
- _____ _____ 3 (2nd after 60 credits)

#### Multicultural _____ _____ 3

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F = Fall semester only & S = Spring semester only

** + Free electives bring total credits to 124 to graduate

* Means those courses must be in at least 2 different departments. This simply means that you cannot have all Art History courses fill your Group B's or all courses from the Chemistry Department fill your Group D requirements and so on.

** A minimum of 5 art studio courses are needed: 2 drawing, 1 painting & 2 others. ARTC studios beyond the one required course can be used in place of art courses.

*** These should represent at least 3 periods or 3 traditions in history and be artifact-based courses.
OFFICE OF ACADEMIC ENRICHMENT

The mission of the Office of Academic Enrichment (OAE) is to empower students to develop the academic skills and strategies that will pave the way for future success.

Every student can benefit from the support we offer—struggling students gain confidence and see great improvement, and high-achieving students become even stronger.

We look forward to seeing you!

Want Better Grades?

Tutoring offers an opportunity to improve your understanding of fundamental concepts. Our services are designed to supplement and reinforce what you are learning. Stop by our Tutoring Center or visit our website (ae.udel.edu) for more details, including schedules for all services offered.

**Individual Tutoring:** You can hire a peer tutor for one-on-one assistance at a nominal fee ($12-$15). Individual tutoring appointments are made through the Blue Hen Success Collaborative System (BHSC). Visit our website to view our tutor profiles to make an informed tutor selection. You will also be linked to BHSC to request an appointment with the tutor.

**Drop-in Tutoring:** No appointment necessary. We have 3 locations on campus offering FREE tutoring Sunday–Friday. Students are seen on a first-come, first-served basis in various subjects. View our subject-specific tutoring schedule online to learn more about the help available for your courses. Walk in right after class or during your free time to seek help with difficult concepts from a peer tutor.

**Study Groups:** We encourage collaborative learning! Do you have a study group? Are you thinking about creating one? Consider adding a FREE tutor visit: one can be provided to your (5- to 15-person) study group at your convenience. The request form is available on our website; identify a leader to make the request on behalf of your group. Note: this is meant to be an occasional service—ongoing weekly sessions are not available.

**Peer Assisted Study Sessions (PASS) Program:** Participate in weekly peer-led review sessions coordinated and established by staff and professors. Courses typically are selected for the PASS program based on their history of student difficulty. Identified courses are listed on our website and promoted in class.

GET INVOLVED: Become a tutor—visit the Student Employment link for details and the application!

Office of Academic Enrichment • 148–150 South College Avenue • Newark, DE 19716 • ae.udel.edu
Sharpen your skills with OAE’s Academic Support Services

- Want to make sure you stay on top of those good grades you’ve been getting? OR...
- Discouraged because you’re not getting the grades you want? OR...
- Does it feel like there’s never enough time to get everything done? OR...
- Does it seem like everyone but you has this figured out?

Let us help you find your answers!

**Classes**

**UNIV113: Study Skills.** Learn new study strategies as you apply them to one of your current courses.

**UNIV114: Critical Thinking.** Strengthen your skill in recognizing and creating a strong argument.

**UNIV115: Problem-Solving.** Discover ways to organize your thinking when facing challenging/new problem sets in your STEM courses.

**Workshop Series**

**In-person:**
- Time Management
- Note-taking
- Reading & Annotating Texts
- Test-Taking
- Preparing for Finals

**Online:**
- Goal-setting
- Time Management
- Note-taking
- Reading & Annotating Texts
- Studying Strategies
- Test-Taking
- Choosing & Declaring a Major (w/UST)

**One-on-One**

**Academic Intake.** Come in for a one-hour meeting to review your current strategies. We will help you make connections with the resources you need to overcome the obstacles in front of you.

**Academic Follow-up.** You are welcome to schedule follow-up appointments as often as weekly as you work to put new study and organizational strategies into practice.
Freshman year is *NOT* grade 13!

It's important to recognize the differences between high school and college expectations. This can make a BIG impact on your first year!

The University of Delaware's Office of Academic Enrichment (OAE) can assist you as you learn about this new environment, helping you strengthen your existing strategies and develop new ones.

Visit our webpage (ae.udel.edu) or stop by our office to learn more about our services:

- Study skills classes
- Study skills workshops, online and in person
- Academic Intake appointments (on-on-one review of your current strategies)
- Tutoring

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<tr>
<td><strong>INSTRUCTORS</strong></td>
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<tr>
<td>Check your completed homework</td>
<td>May not review completed homework, but will assume you have mastered it for exams</td>
</tr>
<tr>
<td>Remind you of incomplete work</td>
<td>May not remind you of incomplete work</td>
</tr>
<tr>
<td>Approach you if they think you need help</td>
<td>Expect you to initiate contact if you need help</td>
</tr>
<tr>
<td>Are often available before/during/after class for questions</td>
<td>You must come to their office hours or set up an appointment</td>
</tr>
<tr>
<td>Have been trained in teaching methods</td>
<td>Are experts in their fields, but may not be trained as teachers</td>
</tr>
<tr>
<td>Provide you with information you miss when absent</td>
<td>Expect you to get notes from others when you’ve missed class</td>
</tr>
<tr>
<td>Present material to help you understand the textbook</td>
<td>May not follow the text; expect you to read it before class, relate to readings</td>
</tr>
<tr>
<td>Often write information on the board to be copied as your notes</td>
<td>Expect you to decide what needs to be written down; PowerPoints, etc., may augment lecture material, but do not cover the detail needed from the lecture itself</td>
</tr>
<tr>
<td>Help you make connections and process material; supply facts</td>
<td>Expect you to think about/synthesize seemingly unrelated topics</td>
</tr>
<tr>
<td>Often remind you of assignments and due dates</td>
<td>Assume you will follow the syllabus (has due dates)</td>
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| **CLASSES**                                      |                                                                         |
| Go from morning through afternoon, one after the other | Class times are different from day to day, often in evenings              |
| 30 hours a week in class                         | 15-18 hours a week in class; schedules may seem lighter than they are   |
| Most of your classes are arranged for you         | You arrange your own schedule, with the help of your advisor             |
| Teachers carefully monitor attendance            | Professors generally do not take attendance                               |
| Usually have no more than 35 students            | Can have as many as 300 students                                        |
| Textbooks are provided                           | You must purchase textbooks; they can be very expensive                  |
| You are generally not responsible for knowing what classes you need to graduate | Graduation requirements are complex and differ from major to major: you are responsible for knowing your requirements |

Office of Academic Enrichment (OAE)
148-150 S. College Ave; 302/831-4555
ae.udel.edu
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<tbody>
<tr>
<td><strong>STUDYING</strong></td>
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<tr>
<td>Usually a few hours a week</td>
<td>Expect to spend 2-3 hours <em>per credit</em> every week</td>
</tr>
<tr>
<td>Knowledge of material is usually not too detailed, hard to remember: one time may be enough</td>
<td>You need to review notes and text material regularly, on an ongoing basis, and do something to make it your own</td>
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<tr>
<td>You are expected to read short assignments that are then discussed (often re-taught) in class</td>
<td>Substantial reading, writing is required; it may not even be brought up in class</td>
</tr>
<tr>
<td><strong>EXAMS</strong></td>
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<tr>
<td>Testing is frequent, covers small amounts of material</td>
<td>Usually only 2-3 exams; may be cumulative; covers large amount of material</td>
</tr>
<tr>
<td>Teachers often prepare you for exams with study sheets, etc.</td>
<td>Professors expect you to organize the material to prepare for exams</td>
</tr>
<tr>
<td>Makeup exams are often available</td>
<td>Makeup exams are rarely available; must be requested</td>
</tr>
<tr>
<td>Teachers frequently rearrange test dates to avoid conflict with school events</td>
<td>Professors usually schedule exams without regard to demands of other courses, activities</td>
</tr>
<tr>
<td>Success on exams depends on remembering facts, providing information as it was provided to you</td>
<td>Success on exams requires applying what you’ve learned to real situations or to solve new kinds of problems</td>
</tr>
<tr>
<td><strong>GRADING</strong></td>
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<tr>
<td>Most assigned work is graded</td>
<td>Grades are limited to major projects, exams</td>
</tr>
<tr>
<td>Extra credit projects can help raise a grade</td>
<td>Extra credit is not generally available</td>
</tr>
<tr>
<td>Guiding principle: effort counts</td>
<td>Guiding principle: results count</td>
</tr>
<tr>
<td><strong>GETTING HELP</strong></td>
<td></td>
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<tr>
<td>Someone sees you need it, and gives it to you (whether or not you want it)</td>
<td>You have to reach out for it; even if someone sees you need it, they respect your choice not to seek it</td>
</tr>
<tr>
<td>You are led to the right resources</td>
<td>You have to find the right resources by asking questions and following leads</td>
</tr>
<tr>
<td><strong>PERSONAL FREEDOM</strong></td>
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<tr>
<td>School is mandatory and free</td>
<td>School is voluntary and expensive</td>
</tr>
<tr>
<td>Time planned by others</td>
<td>You manage your own time</td>
</tr>
<tr>
<td>Parents/teachers remind you of responsibilities, set your priorities</td>
<td>You must balance your responsibilities, set your own priorities</td>
</tr>
<tr>
<td>Parents/teachers correct your behavior, may minimize consequences of bad decisions</td>
<td>You must take responsibility for your actions (or inaction), facing the consequences yourself</td>
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**Office of Academic Enrichment (OAE)**
148-150 S. College Ave; 302/831-4555
ae.udel.edu
Yan Ling graduated from the University of Delaware in 2016 with a BA degree in Art Conservation and minors in Chemistry and Art History. Along with her undergraduate studies, she interned at the Penn Museum and the Barnes Foundation in Philadelphia. She participated in a variety of projects including treating an excavated Nubian ceramic amphora and a late eighteenth-century Philadelphia Windsor chair. In winter of 2014, she interned at the paper laboratory at the Conservation Office in Hong Kong, where she conserved a traditional Chinese woodblock print. In the following summer, she performed treatment on a large-scale nineteenth-century American painting for the Museum of the American Revolution. Yan Ling realized her passion for books and library materials when she began working with Dr. Melissa Tedone in the library conservation laboratory at Winterthur; she treated books and trade catalogues from the Winterthur Library collection. Yan Ling also collaborated with UD engineering students to research and develop a unit that controls relative humidity and oxygen levels in enclosed spaces. In her free time, Yan Ling enjoys hiking, watching movies, reading books, and manga.

Joanna graduated cum laude from Boston University in 2012 with a BA in Art History and a minor in Visual Arts. She was drawn to the field of conservation by a love of both art and science and after graduating moved to the cultural hub of Philadelphia to further pursue her dream career. She has accumulated four years of conservation experience spanning both private practice and institutional work involving textile, paper, objects, furniture, and paintings specialties, as well as collections management. Her pre-program experience included assisting textile conservator Virginia Whelan in a two-year project to treat and install George Washington’s field tent in the newly opened Museum of the American Revolution; she also worked under the supervision of objects conservator Adam Jenkins to clean and cast food-safe replicas of an 18th-century cookie mold to be used for the opening of the museum. Joanna has worked for the last year as a paper conservation technician at the Philadelphia Museum of Art where she has assisted in the treatment of numerous paper objects including several etchings by Francisco Goya and a multi-media sketch for Violet Oakley’s first major mural commission, ‘The Heavenly Host. In her free time, Joanna continues to apply her love of art and science through gardening, crafting, cooking, and creating overly engineered solutions to simple problems.

Melissa graduated in 2010 from the University of Michigan in Ann Arbor with a dual major in History of Art and Communications Studies. She learned about the field of art conservation while studying Renaissance art in Florence in 2009. Since then Melissa has accumulated over seven years of pre-program experience in objects conservation while working at the Kelsey Museum of Archaeology, the 2012 archaeological excavation season at the Gabii project in Italy, the Peabody Museum of Archaeology and Ethnology at Harvard University, the National Park Service, the Museum of Fine Arts in Boston, Historic New England, and for Barbara Mangum in her private practice specializing in outdoor metal and stone sculptures. More recently, she has been learning about paintings and mural conservation through her work with Joyce Hill Stoner in the Winterthur Paintings Studio, Gianfranco Pocobene in his private practice, and the Western Center for the Conservation of Fine Arts in Denver. Melissa is also an entrepreneur and prolific painter specializing in custom pet portraits under the guise of “Pawblo Picasso.” She feels passionately about outreach for the field of conservation, particularly for living artists; she hopes to learn more about best practices and making informed material choices. In early 2017 she organized an event for artists and art conservators in the Boston area.

Tracy graduated with a BS in Chemistry from the University of California at Berkeley in 2010 where she first learned about Conservation Science and Conservation while carrying out research in organic chemistry. After a summer abroad in Bordeaux focusing on Art History, she participated in a summer research fellowship in Conservation Science at Princeton University studying limestone degradation. Upon graduating and prior to the start of her PhD studies, she volunteered in the Department of Scientific Research at the Metropolitan Museum while continuing research at Memorial Sloan-Kettering Cancer Center. From 2012–2017 she conducted doctoral research at Princeton University with Prof. David MacMillan in the area of synthetic organic chemistry and catalysis. During the latter two years, Tracy concurrently got her first hands-on experience in Art Conservation by spending time at the Princeton University Art Museum treating panel and canvas paintings. As a member of the Class of 2020, she is excited to apply her research experiences to further advance ties between Conservators and Conservation Scientists and learn from the extensive experiences of her classmates. Outside of chemistry and conservation, Tracy is a competitive figure skater. Having skated for both Berkeley and Princeton, she will continue to skate, now as a Blue Hen, on the University of Delaware Synchronized Skating Team.

Juliana graduated cum laude, Honors with Distinction from the University of Delaware in 2015, with BA degrees in Art Conservation and Art History. During her undergraduate coursework, she interned at the Centro di Conservazione Archeologica in Sardinia and Rieti, Italy, working on the excavation and treatment of an 8th-century Roman villa; she cleaned a 22,000-ceramic piece, China Wedge, at the Philadelphia Convention Center; and completed her honors senior thesis which proposed a new method for loss compensation on varnished Chinese export lacquerware. Juliana also worked extensively in the paintings conservation studio at Winterthur, treating numerous works by N.C. Wyeth under the direction of Dr. Joyce Hill Stoner. After graduating, Juliana worked on the consolidation of a Louise Nevelson installation in Manhattan, New York; cleaned the ceiling mural tempera paintings in the North Brumidi Corridor of the United States Capitol Building; and assisted in the examination of the Leiden collection which included works by Rembrandt and Vermeer. Most recently, Juliana has worked in both the paintings and paper conservation labs at the Worcester Art Museum where she treated a 19th-century etching and a 15th-century illuminated manuscript and conducted frame treatments.
KARISSA MURATORE
Karissa was born and raised on Long Island, NY, and graduated summa cum laude from Adelphi University with a BFA and honors degree in 2008. Next, while working as a display designer at Anthropologie, she discovered the field of art conservation during a behind-the-scenes tour at New York City’s American Museum of Natural History. Consequently, in 2013, she decided to pursue additional degrees in Art Conservation and Art History at the University of Delaware, which allowed her to immerse herself in the field’s ethics, science, and techniques. Karissa then worked on many projects and materials including: 15-17th-century textiles, ceramics and silver at the Hispanic Society of America in NY; the Giants of Mont’e Prama, ancient Nuragic stone sculptures in Sardinia, Italy; a 6 x 3 foot, 18-room, fully electrified dollhouse containing more than 1,000 objects at Winterthur Museum; 19th-century photographs documenting the exploration of the Arctic with Debra Hess Norris; a 24 x 8 foot Micaarta Mural at the Delaware River and Bay Authority; and a number of 19th- and 20th-century book and flat paper collection materials at the American Philosophical Society of America in Philadelphia. In her free time, Karissa enjoys reading, collecting greeting cards and wrapping paper, building furniture for family and friends, and planning her future tree house.

JENNIFER MYERS
Jennifer earned an MA in Museology from the University of Washington in Seattle, WA in 2009. She had previously earned a BFA in Studio Painting and a BS in Anthropology in 2005 from Northern Kentucky University, near her hometown of Cincinnati, OH. She has had a deep interest in the visual arts, sciences, and cultural preservation since childhood; spending time drawing, cataloguing natural specimens from the backyard, and collecting antiques with her father. After two years working as a Registrar and Membership Manager with the Puget Sound Maritime Historical Society, she realized her desire for a conservation career was growing. She began interning with Nicholas Dorman at the Seattle Art Museum, focusing on modern paintings. She also worked in private practice with paper conservator, Lisa Duncan Goedcede and with paintings conservator, Peter Malarkey. She assisted in treating a variety of media, including a selection of Takuchi Fuji’s watercolors painted at Minidoka and a large oil painting by Pacific Northwest artist, Eustace Ziegler. She learned guilloché (ornamental engine turning) under the instruction of horology conservator Brittnie Nicole Cox and clockmaker David Lindow; she also replicated a partial 19th-century Parisian automaton under Cox’s guidance. When not studying, Jennifer enjoys oil painting, spending too much time at antique shops, and traveling to the ocean with her dog.

NATALYA SWANSON
Natalya graduated cum laude from the University of South Florida in 2014 with a BA in Art History. Her pre-program career began at Gulf Coast Art Conservation with Claudia Deschu, where she obtained invaluable practical experience treating three-dimensional art objects for two years. After graduating, Natalya volunteered at The John & Mable Ringling Museum of Art, where she wrote condition reports and performed preventive treatments on textiles and gilded frames under the supervision of Barbara Ramsay; experience treating gilded surfaces led her to an internship at Kunjey-Berry Associates. Natalya expanded her conservation knowledge to more specialties while participating in a PAIC preventive conservation workshop on Ososaw Island, GA. Pursuing an interest in modern art conservation, Natalya moved to Washington, D.C. to work at Conservation Solutions, Inc., assisting on projects at the Smithsonian National Air and Space Museum’s Udvar-Hazy Center, U.S. Library of Congress, U.S. Department of the Interior, and Kennedy Space Center. In addition to these experiences, Natalya has done conservation outreach through the University of Delaware’s Materials Information and Technical Resources for Artists (MITRA) initiative and as a Regional Liaison for Florida’s Emerging Conservation Professionals Network (ECPN). In her free time, Natalya enjoys reading, painting, hiking, and baking.

YANG XU
Yang graduated from Tsinghua University with his Bachelor’s degree in Architecture, then started a career as an architect. Driven by his curiosity about Chinese ancient architectural history and material culture, he continued his research on wooden structures of Chinese ancient architecture and received a Master’s degree in Architecture from Tsinghua University. While developing his insights into cultural heritage through field investigation and scientific analysis, Yang decided that he wanted to go further and learn to conserve and preserve this heritage. He first learned about conservation science in 2012, in the CRAFT Program (Conservation Resources for Architectural Interior/Furniture, and Training, co-sponsored by the NY-based World Monuments Fund, the Palace Museum, and Tsinghua University). He spent years gaining experience in the Qianlong Garden and the Palace Museum; he has been trained not only in modern conservation science and theory but also in hand skills. Yang retains his enthusiasm for material culture and conservation science and now dedicates himself to becoming a practicing conservator.

LINDSEY ZACHMAN
Lindsey graduated cum laude from Purdue University in 2013 with a BA in Art History, a second major in Fine Arts, and a minor in Classical Studies. She began her conservation journey while at Purdue, studying ceramics conservation in a summer program in Italy. Invigorated from the experience, after graduating she began interning at the Eiteljorg Museum of American Indians and Western Art. There she worked on bronzes, cultural artifacts, and extensively on their katsina collection. Simultaneously she interned at the Indiana Historical Society (IHS), mending documents, manuscripts, and album collections, in addition to minor repairs on photographs and books. Lindsey then interned at a private practice in San Francisco where her largest projects were for the Filoli Estate, including a mold remediation treatment and pest abatement and stabilization for large drapery panels. She returned to the IHS and focused on early 19th-century book repair and in-depth paper treatments, experimenting with and implementing new techniques in paper fills. Concurrently, Lindsey began a second internship at the Indianapolis Museum of Art (IMA) in objects, including outdoor sculpture and treatment of a crèche collection for display at the Miller House. The IMA internship evolved into one in conservation science, studying artists’ pigments for cathodoluminescence with the scanning electron microscope. In addition to conservation, Lindsey adores travelling, reading, and spending time with her Boston Terrier, Penelope.
THE WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

Class of 2021

KATERINA ACUNA (she/her/hers)

Katerina graduated magna cum laude from Binghamton University with a B.A. in Art History in 2013. She began her training in conservation at the age of 16 through an internship with Linda Nieuwenhuizen at GMAB Conservation. Katerina has continued to work periodically with GMAB on a variety of objects, from Pop Art sculpture to Ming Dynasty porcelain. Throughout high school and college, Katerina pursued internships with the Museum of Modern Art and The Metropolitan Museum of Art and broadened her conservation experience at the Frick Art Reference Library stabilizing and digitally scanning the library’s collection of art and rare book sale catalogs. She interned with the private conservator Carolyn Tomkiewicz, cleaning and stabilizing paintings for the exhibition, City as Canvas: Graffiti Art from the Martin Wong Collection at the Museum of the City of New York, and with a private practice in San Francisco concentrating on mold remediation and pest abatement treatments for textiles and furniture. Katerina’s professional experience encompasses training in the conservation of objects, paper, paintings and textiles, as well as gallery administration, youth arts education, archaeological fieldwork, and three years of fundraising for international heritage preservation with the San-Francisco-based non-profit Global Heritage Fund. In her free time, Katerina enjoys true crime documentaries, cooking, and being outdoors.

EMILY BRZEZINSKI (she/her/hers)

Emily graduated cum laude from the University of California, Berkeley in 2012 with a BA in Art History and a minor in Applied Language Studies. She discovered conservation during her last year at Berkeley while interning at the Phoebe Hearst Museum of Anthropology. Under the supervision of Jane Williams, Emily helped to rehouse the Hearst’s collections of Taiwanese puppets, American Kachina dolls, and ancient Egyptian artifacts. After graduation, she worked in Museum Education at several Bay Area museums, and continued her conservation training in both museums and private studios. Emily received the bulk of her pre-program experience at Rowan Geiger’s studio SF Art Conservation, where she completed hands-on treatments in everything from modern cardboard sculptures to ancient stone reliefs, and worked with living artists. She continued her training in objects conservation with Emily Hamilton at the San Francisco Museum of Modern Art, and the SFO Museum (the official museum of the San Francisco International Airport) with Alisa Eagleston-Cielsewicz, where she researched plastic deterioration and treated objects for exhibition. Emily’s early teaching experience has made her committed to outreach and education, and she served on the board of the Bay Area Art Conservation Guild in 2017. Outside of conservation, Emily bakes, backpacks, and tends a growing collection of houseplants.

MADELINE COOPER (she/her/hers)

Madeline graduated with Distinction from the University of Delaware in 2015, with BA degrees in Art Conservation and Chemistry and a minor in Art History. As an undergraduate, she interned with Conservator Abigail Quandt at the Walters Art Museum, assisting in the Book and Manuscript Lab, and completed her honors senior thesis which produced an interactive ebook facsimile of a 15th-century alchemical manuscript from the University of Delaware’s Morris Library. After graduation, Madeline worked for two years as a Conservation Technician at Vizcaya Museum and Gardens in Miami, FL. While at Vizcaya, she assisted UPENN Historic Preservation graduate students in carrying out an in-depth condition survey of 1916 plaster exterior ceiling mural by Robert Chanler and developed skills in collections care and the conservation of stone. Madeline’s experience at Vizcaya gave her an appreciation for preventive conservation and disaster preparedness and response, which led to a Collections Assistant position at the Wofsonian-FIU assisting in a large-scale collections storage move. In her free time, Madeline enjoys painting, horseback riding, and comedy.

MARIE DESROCHERS (she/her/hers)

Marie graduated from the University of Central Arkansas in 2016 with a BA in Art and minors in Chemistry and Interdisciplinary Studies. She began to pursue her interest in conservation with her undergraduate thesis, documenting the conservation of Arkansas’ nineteen federally commissioned Depression-era post office murals. Additionally, she did undergraduate chemistry research with archaeological chemist Dr. Karen Steelman, analyzing painted plaster fragments from Anasazi Kiva murals at Lowry Pueblo in Colorado. She went on to gain pre-program internship experience in multiple specialties at the the Hirschohn Museum and Sculpture Garden, Smithsonian Archives of American Art and National Museum of African American History and Culture. In 2016, she was a Baltimore SCIART conservation science research fellow in a group that investigated the degradation of gilded silver objects. In 2017 she interned at Shumla Archaeological Research Center in rural southwestern Texas, a global leader in rock art research and preservation. Most recently, she worked in the Washington, DC area as a paper conservation contractor at the George Washington University Museum and as a frame technician at GoldenRhodes Gilding and Restoration. When Marie isn’t working, she enjoys cooking vegetarian, adventuring outdoor and spending time with her rescued Havanese dog, Kevin.

AMANDA KASMAN (she/her/hers)

Amanda graduated Phi Beta Kappa, Honors with Distinction, from the University of Delaware with a BA in Art Conservation and Chemistry in 2018. While completing her undergraduate degree, she conserved pre-Roman, Nuragic statuary on the island of Sardinia under the supervision of Roberto Nardi and treated Civil War era books and manuscripts at the Charleston Library Society. Her work at Winterthur began with the documentation, conservation, and assembly of over a thousand miniatures associated with the Nancy McDaniel Dollhouse, now a feature of the museum’s annual Yule tide festivities. The following year, she began training under Dr. Joyce Hill Stoner in Winterthur’s painting conservation studio where she helped to consolidate a Thai devotional painting, surface cleaned water-soluble impasto, and examined a forged Netherlandish icon. She was also challenged by the painted surfaces of a mural installed at the Delaware River and Bay Authority and a mid-twentieth century wood and plaster diorama. The latter became the focus of Amanda’s senior thesis which contributed to an on-going project aimed at preserving the legacy of Emancipation Exhibitions through the hands-on participation of students from historically black colleges and universities in the conservation of African American cultural heritage. When not working, Amanda’s perfect day consists of watercolor painting while listening to public radio.
LAURA MCNULTY (she/her/hers)

Laura spent much of her childhood in libraries and archives in Maryland and Washington, D.C. As the daughter of an archivist, she developed an early love for books and manuscripts, which she parlayed into an independent concentration in conservation at the University of Massachusetts Amherst. While a student, she interned at the National Library of Medicine, where she received her first professional experience in the conservation of art on paper. Following her graduation in 2013, Laura undertook the Willman Spawn Conservation Internship at the American Philosophical Society (APS), where she worked with historic maps, the papers of Sir Isaac Newton, and the Declaration of Independence. Following APS, she interned at both the Library of Congress and the Holocaust Memorial Museum, where she gained experience in three-dimensional objects, photographic materials, and books. In 2016, Laura began a year-long position at Colonial Williamsburg where she worked primarily in the conservation of paper, but also participated in furniture and paintings projects. Prior to her arrival at Winterthur, Laura held positions at the Hirshhorn Museum and Sculpture Garden, where she broadened her paper experience to include three-dimensional paper objects, and the National Library of Medicine, where her career had begun. As a Library and Archives major, Laura looks forward to a career in book and paper conservation.

ISAAC MESSINA (he/him/his)

Isaac earned an MA in Italian Renaissance Art History at Syracuse University in Florence, Italy, after graduating Phi Beta Kappa from Syracuse University in 2014 with a BA in Art History and a minor in Chemistry. He remained in Florence following his graduate studies to teach Art History courses to undergraduate study-abroad students while also interning with private conservators: first in the studio of Antonio Casciani, who specializes in the structural treatment of paintings and frames, and then with Elizabeth Wicks at Conservera, assisting with the conservation of a large-scale chapel fresco decorating the Church of Santa Lucia sul Prato. After his return stateside in the summer of 2017, Isaac continued with on-site conservation work at the Hirshhorn Museum and Sculpture Garden, gaining experience treating a variety of outdoor sculptures and contemporary materials under the supervision of Chief Conservator Gwynne Ryan. Isaac’s pre-program career culminated in the Paintings Department of the Williamsburg Art Conservation Center in Western Massachusetts, where he spent a year treating paintings for private clients and institutions throughout the Northeast, including Bowdoin College, the Arkell Museum, and the Adirondack Experience. His treatments in Williamsburg ranged from an early nineteenth-century American portrait on panel to a monumental modern painting by Elaine de Kooning.

YUNGING SHIN (she/her/hers)

Yunjing graduated from the University of Illinois at Urbana-Champaign in 2012 with a BA in Art History and a minor in Anthropology, and in 2014 with a MS in Library and Information Science. Her love of books led her to work in the library field since her sophomore year in college, specifically in library conservation labs. At the University Library Conservation Lab, she stabilized and repaired Library’s general collection books, learning book structures and basic book repair skills. After graduating, Yunjing moved to New York City for pre-program internships at the Guggenheim Museum Library, the Frick Art Reference Library, and the Jewish Theological Seminary. She worked with a variety of materials, including auction catalogs, blue prints, rare books and manuscripts, and scrolls. In her most recent job as a Collections Care Assistant at the New York Academy of Medicine, Yunjing coordinated a large-scale rehousing project of 19th- to 20th-century Health Pamphlets and created protective enclosures for 17th-century anatomical mannequins and Vesalius’s De Humani Corporis Fabrica Librorum Epitome (1543). She also undertook other conservation and preservation activities, such as the repair of parchment bindings, environmental monitoring of collections spaces, and the condition assessment of State Medical Journals for a digitization project. Besides conservation, Yunjing enjoys reading books, watching movies, baking, crafting, and bookbinding.

JONATHAN STEVENS (he/him/his)

Jonathan graduated from the Rhode Island School of Design in 2006 with a BFA in Painting. Following graduation, he worked with a decorative artist in Philadelphia for several years, becoming increasingly fascinated by traditional arts and architecture and historical craftsmanship. In 2015, he began working at the Philadelphia Museum of Art as a technician in the furniture and woodwork lab and the frames studio, where projects have included the restoration of the shingled roof of the Museum’s Japanese tea house and the treatment and restoration of the gilded frame for Edward Charlemont’s painting The Moorish Chief. He has also volunteered at the Barnes Foundation’s objects lab, where he treated 80 of the 887 historic metalwork objects from the Foundation’s collection. In 2017, he was hired by the Penn Museum to join a team treating an ancient Egyptian Old Kingdom tomb chapel. At Penn he has also treated faience inlay and architectural gilding on monumental elements from the palace of the pharaoh Merenptah and visited Philadelphia public school classes to talk about conservation. Jonathan enjoys visiting antiquites shops and historic houses, caring for four rescued cats, and working with his wife to restore their Philadelphia rowhouse.

SARAH TOWERS (she/her/hers)

Sarah graduated Phi Beta Kappa from Emory University in 2013 with a BA and a double major in art history and anthropology. In her senior year, she discovered the field of conservation and held her first internship at the Carlos Museum under Renée Stein. After graduation, she returned to her native Florida to intern for private practice objects conservator Stephanie Hornbeck, most memorably treating backpacks once owned by the Beatles. She has interned in private practices treating gilded surfaces and wooden artifacts, in two furniture labs at Bilenmore House treating a Portuguese inlaid bureau Mazarin and at the New York State Bureau of Historic Sites at Peebles Island working on painted Hepplewhite parlor chairs, and at the Denver Art Museum maintaining outdoor sculpture. Most recently she was the objects and paintings technician at the Isabella Stewart Gardner Museum for two years under Holly Salmon, Jess Chloros, and Gianfranco Pocobene. Some of her most beloved projects there included a pair of gilt leather-upholstered sgabelli, a glass painting by a follower of Bernardino Luini, and a 15th-century Siennese gilded cassone panel. In her free time, she practices her woodworking skills, lately completing coursework at the North Bennett Street School, and she loves anything related to the outdoors, particularly hiking and gardening.

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RACHEL BISSONNETTE (she/her/hers)

After graduating with High Honors with Distinction from the University of Michigan with a B.A. in Art History, Rachel has been asking tough cultural heritage questions, like “who is responsible for preserving the special collections at the Hogwarts Library?” During her undergraduate studies, she was introduced to the field of conservation when she visited the University of Michigan Library Conservation Lab to study a manuscript painted by master Persian illuminator Mu’in Musawvir. Thereafter, Rachel spent a summer interning at the UM Library Conservation Lab where she gained a richer understanding of the principles that guide the field of conservation. After her time at UM, Rachel moved to Washington, DC, and worked for three years as a conservation technician at the Library of Congress. Her primary responsibility at LC was to treat items slated for digitization. This work provided exposure to a variety of materials spanning across time and continents. Some of her favorite projects were mending insect-eaten rare Persian language manuscripts; stabilizing the iron gall ink on a secular music score composed by Declaration signer, Francis Hopkinson; and treating books for an exhibition to celebrate the centennial anniversary of Women’s Suffrage in the United States. When her brain is not preoccupied with thoughts about books and libraries, Rachel enjoys reciting facts she heard on podcasts, moonlighting as a baker, and playing with her Puerto Rican rescue dog, Ernest.

NYLAH BYRD (she/her/hers)

Nylah graduated with Honors from Stanford University with a B.A. in Archaeology and minors in Studio Art and Chemistry. In her junior year at Stanford she was introduced to the field of Conservation while visiting the Presidio of San Francisco as part of an archaeology course field trip. The following summer she interned under the supervision of Dana Moffett at the National Museum of African Art. Nylah worked with African ethnographic objects such as Adinkra stamps, Kissi pennis, and Akan gold weights. After graduating, she began a six-month internship at the National Museum of American History in the paper conservation lab. While she worked mainly with Janice Ellis, she was given projects in the textile and object labs as well. Her projects included mending century-old papers used in the textile manufacturing process, constructing a head mount for a bonnet, cleaning a Yankee ticket booth, and rehousing a collection of 120 pocket watch papers. She also has archaeological fieldwork experience and developed strong administrative skills in her various short-term jobs during and after undergraduate years. In her free time, she enjoys painting her nails, performing hip-hop and k-pop dance, and is a tiny bird enthusiast.

ANNABELLE CAMP (she/her/hers)

Bellie graduated Phi Beta Kappa with Distinction from the University of Delaware in 2019 with BA degrees in Art Conservation and Anthropology and a minor in Art History. Her senior thesis, which was completed in collaboration with the Lenape Tribe of Delaware, focused on the technical analysis and reconstruction of Native Mid-Atlantic fishing nets. While completing her undergraduate degrees, Bellie interned extensively in the Registration Department, Textile Lab, and Paintings Studio at Winterthur, where she treated objects including an 18th-century Russian icon under the supervision of Joyce Hill Stoner and a miniature pillow under the supervision of Laura Mina. Bellie also completed summer internships at the Peabody Museum at Harvard and the Arizona State Museum. In Arizona, Bellie took part in the systematic treatment of over 70 archaeological ceramics under the supervision of Dr. Nancy Odegaard. Additionally, Bellie has treated over 500 photographs, including significant works from the Explorers Club Collection and Fisk University, under the supervision of Debra Hess Norris and Barbara Lemmen and has served thrice as a teaching assistant in photograph conservation courses. Bellie also serves as an abstractor for AATA online. In her free time, Bellie enjoys cooking and playing with her dogs.

KRISS CHROSSE (they/them/their)

As a child, Kris was encouraged to craft, constructing dollhouses, whittling objects, and designing their own clothing. This love of craft and detail - mixed in with chemistry - led Kris to Conservation in their senior year at Vassar College, where they undertook their first Conservation project: an Independent Study identifying and rehousing a collection of Mediterranean stones. After graduating in 2015 with a BA in Art History, they interned at the Maryland Historical Society preserving and rehousing the extensive costume collection. In October of 2016, Kris moved to Denver, CO to intern in private practice at Mountain States Art Conservation, where Kris treated a range of artworks, including a 30-foot, 49-star American flag, a pair of polychrome candelabra, and a mural painting on canvas by Irwin D. Hoffman. When possible, Kris expanded their knowledge through workshops, covering such topics as Documentation and Imaging, Historic House Preservation, and Electronic Media Salvage. Most recently, Kris received the Outdoor Sculpture Internship at the Toledo Museum of Art, where in August of 2018, Kris was asked to stay on as the Emergency Procedures Intern. In their free time, Kris still crafts, exploring traditional and contemporary embroidery, blacksmithing, and jewelry making.

ALLISON KELLEY (she/her/hers)

Allison graduated Magna Cum Laude from the College of William and Mary in 2016 with a BS in Chemistry and a minor in Art and Art History. Working for three years as an undergraduate research assistant in a physical chemistry lab, Allison applied Nuclear Magnetic Resonance (NMR) and Liquid Chromatography techniques to research projects relating to cultural heritage. These projects led Allison to the field of Conservation and to a two-year internship with the Colonial Williamsburg Foundation. As an intern she worked in the Objects, Archaeology, and Paper labs completing treatments on 18th-century silver, ceramics, and arms; a 19th-century cast iron stove, and a fragment of 19th-century wallpaper that was found in situ in an historic home. Most recently, Allison spent a year working as a conservation assistant in the San Francisco area at both the SFO Museum in the SFO International Airport and with the private studio Preservation Arts. In these roles she has treated objects ranging from the 17th to the 21st centuries and has worked on numerous outdoor sculptures such as the Rodin collection at Stanford. In her free time, she enjoys knitting, musical soundtracks, and visiting museums of all kinds.
JESS ORTEGON (they/them/their)

Jess graduated from the University of Connecticut with a BFA in Fine Arts and a BS in Chemistry in 2019. During their undergraduate studies, Jess worked in the University Conservation Lab located in Homer Babbidge Library under the supervision of now retired Head Conservator Carole Dyal, and then Special Collections Conservator Natalie Granados. They began their work on the library’s general collections with stabilization and minor repairs, gradually learning more about book structures and repair techniques as they took on further responsibilities. By their third year in the lab, Jess was involved in the bulk of the general collections stabilization and repairs in addition to a growing collection of special-handling materials, including brittle books and preparing University Archives and Special Collections papers for digitization. It was at this time that Jess realized their interest in conservation was becoming more than just a job and began pursuing personal research projects alongside continued lab work to further their knowledge of historical and artistic bookbinding techniques. Over nearly five years of pre-program conservation experience, Jess has worked on a wide variety of materials from 19th-century German manuscripts to contemporary textbooks.

ABIGAIL RODRIGUEZ (she/her/hers)

Abigail graduated from Scripps College in 2016 with a BA degree in Art Conservation and a minor in Art History. During her undergraduate coursework, she interned at a variety of institutions in Los Angeles and Washington, D.C. where she gained experience treating a wide array of materials. These institutions include the Huntington Library, Art Collections, and Botanical Gardens; the Natural History Museum of Los Angeles County, and the Smithsonian National Air and Space Museum. She also completed work with private practice conservator Donna Williams in Hollywood, California. After graduating, Rodriguez returned to the National Air and Space Museum (NASM) where she has worked in both the Collections and Conservation departments. At NASM, Rodriguez has worked on several large-scale conservation projects including treating parts from a World War II bomber, Flak Bait, and a flight-qualified spare of a TIROS Meteorological Satellite. Over the course of her pre-program work, Rodriguez has developed an interest in modern and industrial materials and hopes to continue to explore this interest at the Winterthur/University of Delaware Program in Art Conservation. In her free time, Rodriguez enjoys baking, listening to murder mystery podcasts, and thrift shopping.

KATELYN ROVITO (she/her/hers)

As a child, Katie could not leave a museum without getting reprimanded by the guard for standing too close to a painting. This intense need to figure out how art was made eventually earned her a BFA in Painting and Art History from Tyler School of Art. Katie has worked at Winterthur Museum since 2012, when she began volunteering in the Paintings Conservation Studio with Dr. Joyce Hill Stoner. In addition to treating paintings and frames at Winterthur, Katie has also worked as a technician in both furniture and objects. She treated Chinese export lacquer, and completed the painting on reconstructions ranging from a 17th-century painted book box to the faux woodgrain on a 19th-century drawer face. In the Metals Lab, she and her coworker conserved 500 silver objects in Winterthur’s collection and presented a poster at AIC on the results of their investigation into methods to clean plated silver. Katie has, on occasion, stepped outside of Winterthur. She spent a year in San Francisco working on modern paintings with private conservator Ria German-Carter. She conserved the roof of the Japanese Tea house in the Philadelphia Museum of Art, and traveled to Houston to assist in the treatment of a Henriette Wyeth mural. Katie is looking forward to learning more and continuing to build a career around standing too close to art.

MARGALIT SCHINDLER (they/them/their)

Margalit graduated summa cum laude from Kent State University in 2014 with a BA in Art History and Metalsmitching. They began working in museums in 2013, rehousing the Balto Archives at the Cleveland Museum of Natural History. Margalit has worked in several conservation labs in the Cleveland area, including the Cleveland Museum of Art (CMA), ICA Art Conservation, and private practice studios including Racht Ryan Conservation and Jamison Art Conservation. Some project highlights include treating a 17th-century Ching Dynasty tortoiseshell box, filling a loss in a French pochoir print, assisting in the disassembly of a 16th-century Cambodian sandstone figure of Krishna, documenting and analyzing two Egyptian funerary portraits as part of the Getty APPEAR Project, and maintaining the exhibition Yayoi Kusama: Infinity Mirrors during its time at the CMA. Margalit has worked with accessibility endeavors, helping to design and facilitate Touch Tours, a museum experience for the visually impaired. They have served as the Cleveland regional liaison for ECPN and have enjoyed building and celebrating an emerging community. Margalit enjoys drinking coffee, going to drag shows, tending to a growing collection of cacti, and snuggling with their cat, Bryce.

MAGDALENA SOLANO (she/her/hers)

Magdalena received a BA in Art History from the University of California, Los Angeles in 2015. As an undergraduate, Magdalena worked for museums and institutions in Los Angeles where she gained experience in museum education, marketing, and art installation. After graduation, she interned at the Getty Research Institute and focused on the research of Pre-Colonial Mesoamerican art. In 2016, Magdalena joined the J. Paul Getty Museum as a Conservation Assistant for Decorative Arts and Sculpture where she gained the bulk of her conservation pre-program experience under the mentorship of Jane Bassett, Julie Wolfe, and Arlen Heganbotham. At the Getty, she assisted with research on the coating of outdoor sculpture and treated works ranging from modern outdoor sculpture to French Decorative Arts. She continued her training with Tatyana Thompson, a paintings conservator in private practice based in Santa Monica, CA, where she treated modern and contemporary paintings for various museums, living artists, and collectors in Southern California. She rounded out her training with textile conservator Catherine McLean at the Los Angeles County Museum of Art and with Sophie Hunter at the Academy Museum of Motion Pictures surveying and treating objects that were precursors of film.

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ALL PRE-PROGRAM CANDIDATES AND ADVISORS ARE WELCOME TO ATTEND!

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