

# THE WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

*Class of 2024*

The Winterthur/University of Delaware Program in Art Conservation is pleased to highlight the accomplishments of our first-year students, the Class of 2024. We value the skill and expertise they will bring to the Program and our profession. We recognize that their career paths described herein have relied heavily on volunteer-based internships, minimally paid jobs, and relocations without financial support. We remain committed to working within the cultural heritage sector to remove such barriers and requirements that discourage diversity, the kind of diversity that our communities and cultural collections deserve and to which we are committed.



**ADRIANA BENAVIDES** (*she/her/hers*)

Adriana was introduced to conservation during her junior year of high school and was able to focus her undergraduate studies on conservation. She graduated Summa Cum Laude from Towson University with a B.A. in Art History and Studio Arts as well as minors in Chemistry and German. Her senior thesis focused on the conservation of Thomas Eakins's *The Gross Clinic*. After her graduation in 2019, she began training under Dr. Joyce Hill Stoner at Winterthur's painting

conservation studio and undertook the conservation of Lincoln University's *Portrait of Reverend Irving Underhill* by Laura Wheeler Waring. In addition to cleaning and inpainting, the portrait required a modified Heiber technique to mend a large tear. Next, she interned at the Walters Art Museum in Baltimore. In the paintings studio she wrote a condition report and documentation on a panel painting and worked on its initial cleaning. She then interned in the objects lab conditioning and cleaning a 19th-century enameled glass vase cover. During and after her time at the Walters she also worked in an archival frame shop in Baltimore where she was exposed to artworks including antique Chinese silks, rugs, pins, embroideries, and antique prints. In her free time, she listens to podcasts, takes care of her cats, and plays video games or Dungeons and Dragons with her friends.



**DANIELLA BRICEÑO VILLAMIL**  
(*she/her/hers*)

Daniella graduated Cum Laude from Appalachian State University in North Carolina earning a B.A. in Studio Art and a minor in Business; there she was involved with art and media working with the student literary and arts review journal and the university's radio station. A formative experience in her conservation journey involved an extracurricular trip inspired by Le Corbusier's "Le Voyage d'Orient" during her

study abroad. She traveled to UNESCO World Heritage sites where she experienced and connected cultural landscapes to material culture first hand. After college, Daniella worked as a consultant in multilateral development and intergovernmental cooperation before learning about and pursuing conservation as a profession. She began her pre-program preparation as a Mellon-funded Smithsonian conservation intern at the Hirshhorn Museum and Sculpture Garden, treating time-based media artworks and outdoor sculpture, and then later worked with collection management of the museum's Artist Interview Program. She was also an invited participant in the UCLA/Getty-Mellon Diversity in Conservation workshop which introduced her to different analytical techniques and the importance of working with communities and their cultural materials. As a UCLA/Getty/Mellon 2020 intern, she worked at the Brooklyn Museum gaining a richer understanding of objects conservation. Daniella has a particular interest in contemporary and Latin American art; she hopes to engage with time-based media, community-based conservation, and outreach abroad. Daniella serves as a Board member for the Washington Conservation Guild where she led the social media management of the organization.



**MACKENZIE FAIRCHILD** (*she/her/hers*)

Mackenzie graduated in 2018 from Marist College-Istituto Lorenzo de' Medici with a B.S. in Art Conservation. During her four years studying in Florence, Italy, she gathered conservation experience in many specialties, from treating frescos in villas along the Tuscan countryside to conserving centuries-old wooden furniture and sculptures in the school's lab. In 2015, she traveled to Easter Island to assist in the treatment of a Moai statue and was introduced

to the importance of community collaboration. During summer breaks, she interned at private practice conservation studios, performing treatments on a variety of paintings. After graduation, she interned at The Oriental Institute of the University of Chicago from 2018 to 2019, focusing on archaeological conservation, including the treatment of a Proto Elamite kernos and a relief from Persepolis. From late 2018 through the summer of 2021, Mackenzie worked at The Field Museum of Natural History, nourishing her passions for both objects conservation and community collaboration by working on several projects, including the deinstallation and renovation of the permanent Hall of Native North America. Mackenzie loves caring for items that hold meaning for a person or culture, sustaining creators' stories and legacies through the preservation of the items they have left behind.



**TAMMY HONG**

(*she/her/hers and they/them/theirs*)

Tammy was born in the Northern Mariana Islands, grew up in Guangzhou, China, and attended Syracuse University. As a result of navigating the cultural intersections between China and North America, she is drawn to the interdependence between tangible and intangible cultural heritage in her research and pre-program experiences. She became interested in the conservator's responsibilities of recording

the transnational narratives associated with artifacts in addition to caring for them through working at the Syracuse University Art Museum, the Museo dell'Opera del Duomo, and Historic Deerfield. After earning her B.A. in Art History, Studio Art, and History, she worked at the National Gallery of Art in Washington, D.C. as the Andrew W. Mellon Artists' Materials Intern where she explored the intersections between conservation science, materials manufacturing, and art history by cataloging and researching artists' materials housed in the Art Materials Research and Study Center. During this time, she completed a research project titled "Indian Ink? Chinese Ink Sticks (墨) in Nineteenth-Century Britain" that investigates the different understandings and properties of carbon black materialities in China and in Europe. Outside of her research rabbit holes, Tammy can be found playing the guitar, reading, watching basketball, and dancing to BTS.



**JOHANNA PINNEY** (*she/her/hers*)

Johanna graduated from the University of Delaware in 2016 with a B.A. in Art Conservation, and minors in Anthropology and German. From an early age, her passions lay in books and conservation, in high school she was employed at her local library and completed a senior project at the University of Vermont's Special Collections. While completing her undergraduate degree Johanna participated in several internships, including assisting with the

restoration of a 20th-c. steam locomotive at Shelburne Museum in Vermont, the Terrific Tuesday museum education project at Winterthur Museum, Garden & Library, and the treatment of a large painting currently at the

Museum of the American Revolution. She spent time in Italy studying mosaic conservation and archaeological fieldwork. During her undergraduate career, she worked at the Center for Historic Architecture and Design at the University of Delaware, assisting with the organization and maintenance of its archive. Post-graduation she spent time at Historic Odessa interning in paper conservation. She then spent over two years working in Kansas City, Missouri, at Heugh-Edmondson Conservation Services, LLC on many different paper and book conservation projects. Recently, as the first Collections Care Technician at Historic Deerfield in Massachusetts, she focused on preventive conservation and the care of their many historic homes and the collections therein.



**MIRIAM-HELENE RUDD** (*she/her/hers*)

Miriam-Helene graduated Phi Beta Kappa, Honors with Distinction from the University of Delaware in 2021 with a B.A. in Art History and Art Conservation, and minors in History and Fashion History & Culture. The treatment of a flywhisk was one component of a senior thesis that investigated the use of human hair as a material, its historic and contemporary context, and conservation concerns. Internships in high school at the New-York Historical

Society and The Metropolitan Museum of Art introduced Miriam-Helene to the curatorial process, sparking her interest in the collaborations that occur between specialties, labs, and professions. At the University of Delaware, Miriam-Helene worked for the Center for Historic Architecture Design and the Library's Conservation Lab, and volunteered for the Historic Costume and Textile Collection. She also interned at Winterthur, spending time in the Textile, Painting, and Library Conservation Labs. These opportunities deepened her love for textiles and objects, and for the unique challenges of three-dimensional artworks which she further explored during summers at the conservation labs of Small Data Industries, the Cathedral of St. John the Divine, and the Hispanic Society Museum & Library. Miriam-Helene is passionate about outreach, and the far-reaching implications of preserving the physical remnants and intangible heritage of the past.



**CAROLINE SHAVER** (*she/her/hers*)

Caroline graduated from the University of Michigan with a B.A. in Art & Design and a minor in the History of Art in 2016. Her background in painting and interest in scientific illustration fueled her to learn more about different intersections between art and science. She went on to earn a Post-Baccalaureate Certificate in Art Conservation with a concentration in paintings and murals from Studio Arts College International. After working as a conservation technician and interning in various

locations across the US and Italy, Caroline treated two canvas paintings by Frank Duveneck, a late 19th-c. American artist, at the Cincinnati Art Museum. She then interned for almost two years at the Colonial Williamsburg Foundation in the Wooden Artifacts lab conserving 18th- and 19th-c. decorative arts, frames, and architecture. Caroline's favorite projects were conserving a miniature high chest of drawers, gilded frames, and looking glasses. She is passionate about transparency, diversity, and equity in the field and has served as an ECPN Co-Liaison and a board member for the Virginia Conservation Association; she helped to form and moderate the BIPOC Caucus Affinity Group. In her spare time, Caroline enjoys playing video games and tennis and watching cooking reality game shows, especially those featuring Gordon Ramsay.



**ASHLEY L. STANFORD** (*she/her/hers*)

Ashley graduated from the University of Texas at Austin in 2015 with a B.A. in Art History. After graduation she spent a working holiday in Melbourne, Australia where she was introduced to conservation through the Grimwade Centre for Cultural Materials Conservation. Upon returning to the States, she continued completing coursework and internship opportunities, most of which were carried out in her hometown,

Houston, Texas. She received the bulk of her pre-program training as an Intern at the Menil Drawing Institute with projects including treatment of a Minotaure periodical designed by Magritte, historical and technical analysis of a drawing by Rembrandt, and rehousing 300+ photographs by Bruce Davidson. She has held additional internship positions working with photographic materials at the Museum of Fine Arts Houston, paintings at Whitten & Proctor Fine Art Conservation, and Hurricane Irma disaster response at Vizcaya Museum and Gardens. While most of these opportunities were unpaid, she worked concurrently as an Assistant Manager at a café in Houston and worked summers as a Photography Teaching Assistant at the Center for Creative Youth. She is also an active member of the Emerging Conservation Professionals Network, serving as Outreach Co-Officer (2020-2022) and as Houston Regional Liaison (2018-2020).



**KATARINA STILLER** (*she/her/hers*)

Katarina graduated from Cal State Long Beach with a B.F.A. in ceramics in 2018. As an artist who is very familiar with hands-on work and solving problems on the fly, she is particularly fascinated with materials that are meant to be handled, used, and shared. In school, she was taught to get as close as possible to the art without getting reprimanded by security, and she soon started to wonder about potential "Do Not Touch" sign workaround career paths. After

graduating, she gained a variety of pre-program experiences in conservation, collections care, and preservation research. These have included working with the San Gabriel Mission Playhouse, UCLA Library, Rutherford Conservation Ltd., Library of Congress, and the Los Angeles County Arboretum Library. Most recently, she has been a conservation technician for the Margaret Herrick Library/Academy of Motion Pictures. Overall, some of her most beloved pre-program projects have including lining a movie poster, dry cleaning and documenting theater costumes, washing prints, removing overpaint layers from medieval secco paintings, and rehousing a death mask.



**BRIANNA WEAKLEY** (*she/her/hers*)

Brianna has been interested in art making, materials, and history as long as she can remember. She first learned about conservation on a family vacation during middle school and knew it would be her life vocation. In 2017, she graduated Cum Laude from the University of Arizona with a B.F.A. in Studio Arts and a minor in Chemistry. After graduation she traveled to Florence, Italy where she earned a Post Baccalaureate Certificate in Art Conservation at

Studio Arts College International, gaining experience with the conservation of 17th-c. Italian easel paintings, historical wall paintings, and archeological objects from the Chianti region. One of her favorite projects was working with Leonardo Borgioli, Chemist at CTS Europe, researching and testing historical pigments. Brianna continued to pursue her passion for paintings conservation through internships in private practice conservation labs at Linda Morris Studio (Tucson, Arizona), West Lake Conservators (Skaneateles, New York), and Kuniej Berry Associates (Chicago, Illinois). During these internships, she has enjoyed the opportunity to work on a range of projects including works by: Arthur Fitzwilliam Tait, Niki de Saint Phalle, Jeff Koons, and Gerhard Richter.

