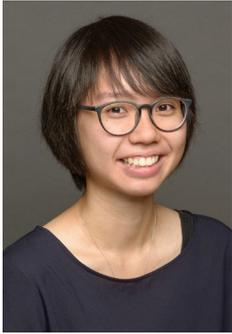


# THE WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

*Class of 2020*



## YAN LING CHOI

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 HURD

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 KING

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 LIU

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 semester 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 Met

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.



## JULIANNA LY

Julianna 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. Julianna 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, Julianna 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, Julianna 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 Micarta 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 Goedecke and with paintings conservator, Peter Malarkey. She assisted in treating a variety of media, including a selection of Takuichi Fujii'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 Brittany 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 Kuniej-Berry Associates. Natalya expanded her conservation knowledge to more specialties while participating in a FAIC preventive conservation workshop on Ossabaw 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.



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