

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.



MADLINE COOPER (*she/her/hers*)

Madeline graduated Honors 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 conditions 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 Wolfsonian-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 Hirshhorn 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 outdoors 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 Museum 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 Yuletide 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 Expositions 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.

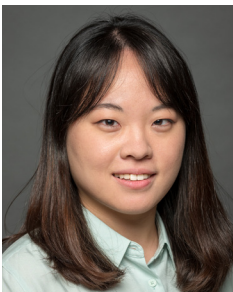
Following her graduation in 2013, Laura undertook the Willman Spawen Conservation Internship at the American Philosophical Society (APS), where she worked with historic maps, the papers of Sir Isaac Newton, and the Declaration of Independence. Following APS, she interned at both the Library of Congress 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 ConservArt, 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 Williamstown 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 Arkenl Museum, and the Adirondack Experience. His treatments in Williamstown ranged from an early nineteenth-century American portrait on panel to a monumental modern painting by Elaine de Kooning.



Yungjin Shin *(she/her/hers)*

Yungjin 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, Yungjin 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, Yungjin 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, Yungjin 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 Eduard 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 antiques 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 Biltmore 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 panel 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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