

THE WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

Class of 2022



RACHEL BISSONNETTE (*she/her/hers*)

After graduating 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 Musavvir. 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.



KRIS CNOSSEN (*they/them/theirs*)

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/theirs*)

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/theirs*)

Margalit graduated summa cum laude from Kent State University in 2014 with a BA in Art History and Metalsmithing. 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 her 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 Heginbotham. 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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