

THE WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

Class of 2027

The Winterthur/University of Delaware Program in Art Conservation is pleased to highlight the accomplishments of our first-year students, the Class of 2027. The incoming fellows each possess a distinctive set of qualities that have drawn them to the field of conservation. With passions ranging from community engagement and sustainability to treatment and analytical techniques, the fellows are eager to build on their skills at WUDPAC and help shape the constantly evolving field of cultural heritage preservation. They bring unique combinations of pre-program experience, community outreach, and scientific research to the WUDPAC program, with conservation and collections care experience from 46 different institutions including museums, cultural centers, libraries, archives, and private practices. Their extensive conservation work, diverse backgrounds, and broad interests equip them with the necessary technical and theoretical skills to tackle the many challenges presented in the ever-changing field of cultural heritage preservation. The 2027 Fellows are excited to expand and bolster their conservation education under the guidance of the WUDPAC faculty and extended professional network to grow into conscientious stewards of cultural heritage.



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

Jennifer's interest in conservation began a decade ago when her lifelong love of art led to seeking a career related to emergency planning and response for collections. A 2003 BS in Art from the University of Wisconsin and a 2022 certificate in Museum Studies from the Institute of American Indian Arts bookend her undergraduate studies. She earned a 2017 MA in Art History at the University of Washington researching original

prints in modernist periodicals. She began a freelance web design side hustle in 2004. From 2006-07 she was an English language instructor in Japan. She began her first conservation internship at WUDPAC alumni Lisa Duncan's private practice studio in 2018. Jennifer's conservation journey spans many private studios and on-site projects, Seattle Art Museum, Dr. James and Janie Washington Cultural Center, Toledo Museum of Art, Mongolian Academy of Sciences Institute of Archaeology, National Museum of Mongolia, and fieldwork with research collective NOMAD Science Mongolia. She researched preventive conservation among Northern Mongolian mobile pastoralist households as a 2023 ACMS Field Research Fellow. She is passionate about sustainable, equitable, and accessible education and collections care resources for community stewards of cultural heritage. She loves to climb rocks and mountains, learn about plants, and weave organic materials.



ALLEJANDRA CHAVEZ (*she/her/hers*)

Allejandra was introduced to conservation during her junior year of high school. She graduated from Towson University in 2021 with a B.S. in Chemistry and a B.A. in Studio Arts as well as minor in Art History. From 2021-2023, she began her conservation training at Fleckstein Gallery and Archival Framing and Evergreene Architecture and Arts where she worked on works on paper, paintings, objects, architectural elements, and outdoor sculptures. In 2023,

she began her year-long internship at the Metropolitan Museum of Art in the Objects, Textile, and Micheal C. Rockefeller conservation departments. During that time, she worked on Kwoma bark panels from Papua New Guinea, metal/ ivory decorative arts from the American collective, The Heroes Tapestry from the Medieval and Met Cloisters collection, and archeological textiles from the Ancient Andies. At WUDPAC, Allejandra looks forward to further exploring how conservation can be involved in community outreach, education programs, and social justice.



SYDNEY COLLINS (*she/her/hers*)

Sydney earned her bachelor's degree from the University of Virginia, majoring in art history and minoring in anthropology. During her studies, she was intrigued by interdisciplinary approaches to cultural heritage preservation and sought out her first internship at the Kluge-Ruhe Aboriginal Art Collection. After undergrad, Sydney continued to gain experience in the cultural heritage sector as a Conservation Photographer at the Virginia Museum of Fine Arts. Working alongside

conservators to supplement their research and treatment with analytical imaging, Sydney found the interdisciplinary cultural heritage profession she always hoped to find. She pursued hands-on experience working as a technician at Gawain Weaver Art Conservation in Lagunitas, California, completing disaster recovery projects and treatments of photographic materials. Most recently, she supported the Home to Mi'kma'ki Shared Stewardship initiative, a partnership between the Smithsonian's National Museum of the American Indian (NMAI) and the Mi'kma'wey Debert Cultural Center in Nova Scotia. Throughout her pre-program experience, Sydney has been a part of several advisory groups that provide accessible resources to cultural heritage professionals, including the ECPN and Connecting to Collections Care (C2C). At WUDPAC, Sydney hopes to continue centering her work on community-informed conservation practice and exploring the ways advanced imaging techniques can aid in understanding materials, methods, and construction. Outside of the conservation lab, Sydney is an avid water polo player, Marvel movie connoisseur, and proud dog-mom.



ELIZABETH GLANDER (*she/her/hers*)

Elizabeth discovered art conservation towards the end of her career as a professional ballet dancer. After retiring from ballet, she attended Walsh University and graduated summa cum laude in 2022 with a BA in Museum Studies, and minors in Chemistry, Art History, and Art. While at Walsh, Elizabeth completed two internships at ICA-Art Conservation in Cleveland, Ohio and researched the Oddy Test. One of her many projects at ICA, which included work on paintings, frames, and

objects, was to identify and create a master spreadsheet of every cultural heritage site in all 88 counties in Ohio. This project, called the Ohio Heritage Emergency Response Association, was completed in 2023. It is now used by the Cuyahoga County of Emergency Management for assisting these sites with emergency situations. Upon graduating, Elizabeth continued researching the Oddy Test and attended Pittcon Conference and Exposition, where she gave an oral presentation titled "What Can Damage Museum Collections: Using Headspace and Pyrolysis GC-MS to Identify Harmful Materials." She has also had pre-program experiences in object conservation with the Toledo Museum of Art and the Williamstown and Atlanta Art Conservation Center. Elizabeth is excited to continue her conservation journey and exploring her passion for the Oddy Test.



ANNA-COLETTE HAYNES (*she/her/hers*)

Anna-Colette Haynes was raised in Delaware County, Pennsylvania with admiration for Philadelphia's artistic and scientific history. She graduated from the University of Delaware's Honors College in 2022 with a BA in Art Conservation and minors in chemistry, art history and anthropology. During her undergraduate career, she explored several conservation specialties with internships at Morris Library, the Wagner Free Institute of

Philadelphia, and the Winterthur Museum, Garden, and Library Scientific

Research and Analysis Laboratory (SRAL). She additionally earned a thesis distinction and academic awards for her survey of collections policies regarding human remains across disciplinary institutions. While building this foundation, a freshman year internship in natural history conservation with the Iron Hill Science Center captured her heart. She followed this passion, beginning at the Smithsonian National Museum of Natural History and became the Yale Peabody Museum's first conservation pre-program intern in the fall of 2022. Over her year and a half at YPM, Anna-Colette aided in conservation efforts for the museum's renovation and reopening, treating over 1000 objects and specimens currently on display. She also worked in the installation team, taught Yale undergraduate students principles of conservation, and conducted research presented at SPNHC 2023 and AIC 2024.



LUKE KELLY (*he/him/his*)

Luke graduated with an AB in History from Harvard College in 2019. While in college, he immersed himself in the bookish world of Boston and Cambridge by taking classes in book history, building several prize-winning book collections, and working at Houghton Library, Dunster House Library, and Weissman Preservation Center (WPC). As a May-Crane Fellow at WPC, Luke was first exposed to the field of conservation as he digitized an

archive of watermark tracings from the Topkapı Palace Museum Archives in Istanbul and helped mend a collection of design drawings for book bindings by Gleeson White. He also completed summer internships at the Archeological Museum of Nafplio in Greece and the Ohr-O'Keefe Museum of Art in Biloxi, MS. In 2022 Luke graduated with an MLIS and MFA in Book Arts from The University of Alabama, where he concentrated his coursework in Archival Studies and Bookbinding. Following these graduate studies, Luke worked for two years as the Gladys Brooks Conservation Fellow at the University of Notre Dame, where he performed treatments to stabilize special collections material for teaching, exhibitions, and research.



SARAH LAVIN (*she/her/hers*)

Sarah Lavin graduated from Case Western Reserve University (CWRU) in 2021 with a dual degree in Chemistry (B.S.) and Art History (B.A.) and a minor in Studio Art. Alongside her studies, she collaborated with physicists, machine learning experts, and conservators at the Cleveland Museum of Art (CMA) and the Cooper Hewitt Smithsonian Design Museum on multiple technical art history and conservation science research projects. She remained at CWRU to complete her M.A. in Art

History and Museum Studies, focusing her studies on challenging the Euro-centric model of early modern art history and participating in a variety of community-engaged public and digital humanities projects. While earning her degree, she spent a summer in San Gemini, Italy, studying paper restoration, and completed a year-long internship in the Objects Conservation Lab at the CMA. After graduating in May of 2023, she completed collections care internships at the Vizcaya Museum and Gardens and the Hagley Museum, delving further into preventive conservation and collections management. Prior to entering the WUDPAC Class of 2027, Sarah was a Conservation Technician at the Penn Museum, where she worked on the conservation of a monumental Buddhist mud plaster mural.



MICHAELA LOTT (*she/her/hers*)

Michaela graduated in 2020 from Oakwood University with a bachelor's degree in photojournalism and a minor in biology. During her last year of studies, she became determined to enter a field that allowed her to use her scientific knowledge while also nurturing her long-time love of art and captivation with museums. This drive prompted research that led her to the perfect pairing of these interests: art conservation. Due to the ongoing pandemic, she shifted her original plans

of visiting local labs and museums to having discussions with professionals in conservation and adjacent fields over email, phone calls, and Zoom calls.

Since then, she has fostered a broad network that has earned her several pre-program experiences, including attendance in the UCLA/Mellon Opportunity for Diversity in Conservation program, a unique treatment experience working on an LAX airport art installation, and almost two years as conservation apprentice in the Department of Photograph Conservation at The Metropolitan Museum of Art. There, she had the rewarding experience of working with the James Van Der Zee Archive, conducting treatments on a large number of photographs in the collection and sharing his work with the many visitors that came through the lab. Michaela has interests in paper and photographs and is excited to explore all aspects of conservation while at Delaware. Ultimately, she looks forward to preserving the knowledge and lessons held in material culture and sharing it with all those who may learn from it in the present and future.



SARAH PURNELL (*she/her/hers*)

Sarah graduated from the Maryland Institute College of Art in 2019, earning a BFA with a focus on drawing and printmaking techniques. The following year, she held an internship at the Phillips Collection Library and Archives that served as her introduction to cultural heritage preservation. This experience, combined with her affinity for artmaking and interest in art history, set her on the path to a career in conservation. Sarah began volunteering in the

National Gallery of Art's Paper Conservation Department in 2022, where she worked on a variety of projects, including reductive bleaching of a discolored John Taylor Arms etching, rehousing friable 16th-century *Freydald* drawings, and writing user guides for multispectral imaging equipment. She has also held internships at the Smithsonian American Art Museum in the Office of the Registrar and the studio of paper conservator Ewa Paul. Thanks to the guidance and support of her amazing mentors, she has gained valuable experience across various facets of collections care. Sarah is keenly interested in the treatment of works on paper and is passionate about upholding conservation ethics and promoting sustainability in the field. In her free time, she enjoys exploring local trails with her fiancé, cooking with friends, and tending to her plants and aquariums.



EMMA REUTHER (*she/her/hers*)

Emma holds a B.S. in Biology with a minor in Chemistry from Texas A&M University, with research experience in cell biology and epigenetics. After graduating, she spent time in Europe as an au pair. She discovered the field of art conservation in Italy, fulfilling her passion for both science and cultural heritage. She returned to the States shortly thereafter and began completing art history and studio art courses at the University of Texas at Dallas and Brookhaven

College. Additionally, she gained photograph experience at Gawain Weaver Art Conservation, textile experience at Chrysalis Art Conservation, and book and paper experience at the Hoover Institution Library and Archives at Stanford University. She has treated a variety of objects, including a Native American Jingle Dress, a dress worn by Grace Kelly, a photo album depicting the Chinese Revolution of 1911, and dozens of wartime propaganda posters from across the world. Besides hands-on treatment, Emma has been passionate about contributing to the emerging conservation professionals' network (ECPN), and she has held numerous positions within ECPN. Her most recent and longstanding role has been Bay Area Regional Liaison in California. In the moments not devoted to art conservation, Emma enjoys studying Italian, traveling to new places, and cooking meals for her family and friends.

