

THE WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

Class of 2029

The Winterthur/University of Delaware Program in Art Conservation

is pleased to highlight the accomplishments of our first-year students, the Class of 2029. The incoming fellows have worked across more than 35 institutions including museums, libraries, archaeological sites, private conservation practices, and artist studios. Their collective experience spans a wide range of materials and object types including textiles, archaeological ceramics, photographs, works on paper, books, furniture, architecture, and outdoor sculptures, with projects ranging in scale from stabilizing historic photographs to reconstructing a Roman sarcophagus and treating large-scale architectural interiors on public view. This cohort has employed a broad range of analytical and practical techniques, expanded their understanding of the field by engaging with the conservation community, and worked to introduce conservation to broader audiences. They look forward to developing their skills through WUDPAC's interdisciplinary and collaborative environment and are eager to deepen their understanding of materials, refine their treatment approaches, and contribute to the evolving field of conservation.



REBECCA BALDWIN (*she/her/hers*)

Rebecca's interest in manipulation of materials, craftsmanship, and the creation of three-dimensional objects led her to the New York State College of Ceramics at Alfred University, where she earned a BFA with a minor in Art History. There, she explored a wide range of sculptural media, including metal, glass, neon, handmade paper, and kinetic art. She was introduced to art conservation, sparking an enduring interest in preserving cultural heritage.

After graduation, she worked at New Arts Bronze Foundry in Baltimore, where she assisted with conservation projects, moldmaking, and casting of original artwork. She later spent ten years with William Lewin Conservator LLC as a gilded object technician, contributing to the conservation of historic frames, architecture, and furnishings, including objects from the Barnes Collection and the Senate Reception Room at the U.S. Capitol. Her interest in the natural world and object conservation led her to collection care, IPM, and taxidermy conservation at the Natural History Society of Maryland. She has also begun work fabricating and fitting museum mounts for Brigid Mountmaking. This work strengthened her commitment to conservation and inspired her to pursue advanced education. In her free time, she raises luna moths and crafts jewelry inspired by nature.



LOCUS XIAOTONG CHEN (*she/her/hers*)

Locus graduated from Pratt Institute with a BFA in Fine Art Printmaking in 2019, where she was introduced to art conservation in a class during her last undergraduate semester. Post graduation, she explored opportunities to build a career in art, from attending artist residency programs to participating in solo and group exhibitions nationally and internationally. Locus's interest in art conservation blossomed from her studio art practice, particularly her close collaboration with

antique worm-eaten papers and keen appreciation for degradation aesthetics. Locus gained pre-program training in a variety of places, from museum conservation labs (Brooklyn Museum, the Metropolitan Museum of Art's Paper Conservation Department), private conservation practices (The Better Image, Novak Studios), to artist studios (Sugimoto Studio, Dobbin Books & Dobbin Mill). These unique experiences enriched her understanding and approach to art from the perspectives of a conservator and also as a maker. She is yearning to transfer her material sensitivity, dexterity, "slow" temperament, to the care of art and cultural heritage. Outside conservation endeavors, she is a runner, baker, craft person, and creator. She enjoys bakery and coffee shop hopping, traveling, and being in nature.



JENNA GUSTAFSON (*she/her/hers*)

Jenna earned a B.A. in Art History from the University of Minnesota in 2018. After graduating, she worked as an outdoor sculpture technician with a private practice in Minneapolis, though she did not decide to pursue a career in conservation until she joined the Smithsonian American Art Museum (SAAM). Hired into a departmental support role at the Lunder Conservation Center, she rediscovered

conservation through exposure to a range of material specialties, including paintings, objects, photography, paper, and time-based media. In addition to her responsibilities for lab safety and environmental monitoring at SAAM, Jenna's administrative duties gave her extensive experience with project management and contracting collections care services. Her time at the Smithsonian also fostered a strong interest in cultural heritage emergency response. After completing training in the salvage of water- and fire-damaged items, she was inspired to serve on the pan-institutional Preparedness and Response In Collections Emergencies (PRICE) Committee. Jenna brings a passion for community outreach to her work, drawing on her service in the Peace Corps and AmeriCorps VISTA to inform her collaborative approach with colleagues and the public. In her spare time, she enjoys camping, going to the movies, and expanding her collection of 19th-century photography.



ANNA KENEALLY (*she/her/hers*)

Anna graduated from Haverford College in 2026 with a BA in English and History of Art. She first discovered her interest in art conservation during the summer of 2024, when she took a ceramic restoration course through the International Institute for Restoration and Preservation Studies in San Gemini, Italy. Prior to this experience, she worked as an assistant to the Keeper of the Near East Collection at the Penn Museum, contributing to preventive conservation, digitization, and

rehousing projects for a collection of artifacts from the site of Beit She'an. Upon returning to the United States, Anna worked as a conservation assistant in Haverford College's Quaker and Special Collections. While completing the academic requirements for graduate admission, she also pursued extracurricular research, including a pedagogical study of natural and synthetic pigment and dyes and contributing to the University of Delaware/Winterthur Poison Book Project after locating and identifying two "Poison Books" in Haverford's collection. Anna is particularly interested in the humanistic dimensions of conservation, through which continued stewardship makes objects more accessible and legible to broader communities. In her free time, she enjoys reading, learning new fiber arts techniques, and watching baseball.



ELLIE NGO (*she/her/hers*)

Ellie graduated from the University of Florida in 2023 where she obtained her bachelor's degrees in Chemistry and Art History. Her first conservation position was as a student technician for UF's library preservation lab and she continued to pursue book conservation roles after this. This included her time in Sitka, Alaska working for the National Park Service where she triaged, catalogued, and did minor interventive stabilization treatment on a collection of rare

books belonging to the local Russian Orthodox church. Following this she took a position as the book conservation intern at the Metropolitan Museum of Art working in the embedded Watson Library. There she helped contribute to the integration of the poison book project in the museum, surveying their collection of publisher's bindings using XRF. In addition to book

conservation, Ellie has explored other conservation specialties. As an Objects Conservation Intern at the Museum of Fine Arts, Boston, she worked primarily on outdoor sculpture but also took on a conservation research project regarding the museum's Japanese garden which she presented as a poster at AIC in 2023. Most recently, as a Senior Conservation Technician at a private practice in Chicago, she gained experience in both paper and paintings conservation.



KENAN POTTER (*she/her/hers*)

Kenan graduated from Bennington College in 2022 with a B.A. in Visual Art. As an undergrad, she pursued various artistic studies, intertwining poetry, quilting, and printmaking. Her art practice is characterized by tender experimentation and tinkering and is driven by a search for connection with the lineage of makers before her. She was inspired to pursue art conservation after attending a webinar hosted by Historic New England on the preservation of wallpaper. As an NEH intern at the Virginia Museum of Fine Arts in 2023, Kenan was introduced to paper conservation. She felt immediately drawn to the texture, strength, and intimacy of paper. In 2024, she moved to Harpers Ferry for a NCPE internship with the National Park Service in paper and textile conservation, where she gained experience with analytical tools, preventive conservation, and diverse treatment. She returned to the VMFA in 2025, expanding her understanding of paper conservation treatment, intention, and philosophy. During this time Kenan also worked at a mending studio, where she mended beloved clothes, quilts, and stuffed animals for continued use. She is grateful for her mentors and fellow interns who have taught her what care and preservation can be through their guidance, example, and friendship.



ELLA THOMAS (*she/her/hers*)

Ella graduated from the University of Virginia in 2022 with a B.A. in Art History and Chemistry, where she discovered a passion for combining scientific analysis with the preservation of cultural heritage. While interning as a Collections Management Intern at the Kluge-Ruhe Aboriginal Art Collection during a Museum Studies course, she had the opportunity to shadow a paintings conservator treating a bark painting. That experience sparked her interest in conservation and reinforced her commitment to the ethical preservation and accessibility of cultural heritage collections. Most recently, she completed a 2.5-year term as a Conservation Technician at the Denver Museum of Nature & Science, working primarily with the Anthropology collection. She treated a variety of objects including archaeological ceramics, woven basketry, carved wood, and beaded hide garments, while also conducting condition assessments, XRF analysis, and exhibition support. She collaborated with Kiowa, Cheyenne, and Arapaho communities to improve access to culturally significant collections. She previously gained experience in collections management and exhibitions at the Albert & Shirley Small Special Collections Library and The Phillips Collection. Outside the Lab, Ella enjoys spending time outdoors, cooking, and reading. She is excited to continue growing as a conservator during her time at WUDPAC.



CAMILLE VALENTINE (*she/her/hers*)

Camille is a graduate of Swarthmore College, where she earned a B.A. in Fine Art with a minor in Art History in 2024. During her undergraduate years, she worked various positions at the campus library, where she was first introduced to art conservation. Camille began her conservation training through the Smithsonian's Conservation Internship for Broadening Access at the National Museum of African American History and Culture, where she assisted with textile conservation treatments, exhibition installation, and photograph rehousing. She further developed her interest in textile conservation as an intern at the Colonial Williamsburg

Foundation, gaining experience in object treatments, scientific analysis, and preventive care. After graduation, Camille worked at the GWU Museum and The Textile Museum as a conservation technician, where she completed a rehousing project for more than eighty textiles. Her interest in language learning then led her to spend a year in Taiwan as a Blakemore Kingfisher Art History Language Fellow, pursuing intensive Chinese language study to develop her fluency. Camille is interested in supporting educational opportunities in conservation and advocating for increased representation in the museum field. Beyond conservation work, Camille is a lover of retro music and enjoys baking, sewing, gardening, and playing the cello.



MAGDALENA WANTSCHIK (*she/her/hers*)

Magdalena (Maggie) first discovered the field of conservation through textile work in a museum setting, where she stitched her first twill tape support belt nearly a decade ago. Since then, she has built a career preserving cultural heritage collections across museums, historical institutions, and private practice, developing a particular passion for textile conservation. Maggie graduated with honors from the University of Wisconsin–Milwaukee with a BA in Anthropology and has held collections and conservation positions at the Museum of International Folk Art, the Wisconsin Historical Society, and the Fine Arts Museums of San Francisco. At FAMSF, she managed preventive conservation activities, coordinated integrated pest management, for both major exhibitions and the maintenance of the museum's holdings. She later completed a textile conservation contract in the Textile Conservation Lab, stabilizing and rehousing more than seventy-five haute couture garments while gaining experience in preventive and interventive textile conservation. Most recently, Maggie worked as a Film Identification and Cataloging Specialist at Gawain Weaver Art Conservation, advancing the California State Library's film preservation initiatives. She has since relocated to Delaware to begin her fellowship, where she looks forward to expanding her expertise in all disciplines of conservation while collaborating with fellow conservators.



KATRINA WILSON (*she/her/hers*)

Katrina graduated from Massachusetts College of Art and Design in 2014 with a B.A. in Fine Arts Painting. She first learned about conservation when she studied abroad in Florence, where she quickly fell in love with the field. Her early career was spent exploring the care of cultural heritage objects through roles in private practice studios, auction houses, and the preservation of historic Massachusetts homes. During this time, she developed skills in object handling, preventive care, and project management. Most recently, she has served as the Conservation Technician at the Isabella Stewart Gardner Museum, Boston, where she furthered her hands-on treatment experience in a variety of media, ranging from paintings and furniture to large collaborative architectural treatments. In 2025, she co-authored a paper presented at the 53rd annual AIC meeting, exploring project management strategies in large-scale and cross-disciplinary conservation treatments. As the secretary of the board of the New England Conservation Association (NECA), she has engaged with the local conservation community by organizing early career conservation outreach events, such as the annual Interns and Fellows presentations. When not in the lab, she can be found reading, knitting, and building furniture!



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