

## **MA Conservation of Fine Art** **Class of 2017**

### **Sara Bone**

Sara, originally from New Jersey, U.S., graduated from Carnegie Mellon University with a B.S. in Psychology and Biological Sciences and a minor in Architecture. Her broad interests led her to pursue a career in paper conservation. She gained work experience this summer at the Winterthur Museum, Garden, and Library in Delaware with Joan Irving in the paper conservation lab where she conserved a Currier and Ives print for an upcoming exhibition. Also at Winterthur, she worked with Melissa Tedone in the books conservation lab where she provided treatment to trade catalogues prior to their digitization. She has also worked on large format posters and various projects at Manchester Art Gallery with paper conservator Claire Grundy.



### **Cristina Castro**

Cristina graduated from the Complutense University of Madrid in 2013 with a Bachelor of Arts degree in Art History. Concurrently, she studied at the Higher College of Conservation and Restoration of Cultural Property of Madrid (ESCRBCM) for three years, graduating in 2011 and receiving a Diploma in the Conservation and Restoration of Paintings. After graduation, she participated in several training



programs including a project directed by the ESCRBCM and the Allende Foundation where she collaborated in the conservation of an altarpiece, several sculptures and wall paintings. In 2013, she trained at the Andalusian Historic Heritage Institute (IAPH), participating in the restoration of 21 paintings from the 17<sup>th</sup> century. Her training continued in Oporto, where she was involved in implementing a conservation plan of a rolled canvas from the 19<sup>th</sup> century. Among other recent work placements, she is currently developing her research project based on adhesives to consolidate distemper paintings on canvas.

### **Rebecca Dabnor**

Rebecca graduated from Nottingham University with a BA in Art History. Following graduation, she became a collections volunteer at the museum and art gallery in her home town, cataloguing the paintings, prints and drawings kept in storage; and also completed the IAP Chemistry for Conservators correspondence course. During the summer break of her first year of studying Conservation of Fine Art, Rebecca assisted with the treatment, flattening and rehousing of rolled archival papers in the Northumberland Estates Collection housed at Alnwick Castle. She also spent one month assisting the paper conservation team at the Bodleian Library in Oxford, where she became involved in a number of projects including rehousing Coptic papyrus, the practice of lining papers, fasciculing and helping with the preparation of acrylic and Bodley cradles for upcoming exhibitions. The main focus of her placement was documenting, repairing and then photographing 27 of Tolkien's maps drawn during the creative development of *Lord of the Rings*.



## **Lito Angelaki**

Originally from Athens, Lito graduated from London Metropolitan University in 2015 with a BA(Hons) degree in Fine Art, specializing in painting. Following her interest in



conservation, she wrote her dissertation on the “Theoretical Perplexities in Conservation of Modern and Contemporary Art”, for which she was awarded a distinction. She also completed her IAP Chemistry for Conservators course and her Diploma in Advanced French. She was introduced to conservation through the National Gallery of Athens, in the summer of 2011, where she familiarized herself with frame restoration, surface cleaning, chemical and artists’ materials used in conservation. Following the first year of her current MA she completed work placements in the Laing Art Gallery conservation studio (TWAM), examining and treating British oil paintings and with the National Trust at Seaton Delaval Hall, where she was involved in preventive conservation. She continues to volunteer with both institutions, in addition to her role as the Health and Safety student representative for the course.

## **David Garcia**

Issues of sustainability and the preservation of our shared cultural heritage have popped up repeatedly throughout David’s multifaceted career. After graduating with a BFA in Illustration from the Columbus College of Art and Design in 2002, he pursued a freelance career as a commercial artist specializing in the fields of filmmaking, food photography, and graphic design. At the same time David gained notoriety as a fine artist for his thoughtful photography of the decaying urban fabric of his home hometown of St. Louis, USA. It was during the production of works for these



displays that he first developed a dedication to stable and archival artists’ materials. Seeking to merge his many interests into one professional pursuit, he dove into painting conservation. He completed work placements in the summer of 2016 preserving wall paintings in an historic home and in the conservation studio of the Bowes Museum, where he filled and inpainted losses on a 17th century portrait.

## **Eirin Kinn**

Eirin graduated from the University of Oslo (UiO) in 2013 with a BA in Conservation Knowledge and Cultural Heritage. After completing her BA, she continued to take independent



course work in art history, museum studies and chemistry at UiO. Alongside this she worked as an assistant for private sculptor conservator Joanna Hensch, carrying out surface treatments of bronze sculptures including the cleaning of corroded surfaces. Her interest in fine arts led her to choose conservation of paintings as a specialism. She was a paintings conservation intern at the Royal Museums Greenwich in London during the summer of 2016. In addition to this, she assisted in the treatment of the interiors in a grade A listed building in Glasgow, by architect Alexander Thompson. Her research interests include modern oil paints, dripping paint and efflorescence. She is currently developing her research project around issues related to heavy impasto paints executed in modern oil.

## **Alexandra Long**

Alexandra graduated from the University of Edinburgh in 2015 with a degree in Classics and Italian (MA Hons) specialising in Classical Archaeology with particular interest in Italian Baroque Art History and Museology. Alexandra’s choice of classical studies reflects the appeal the past has always had for her as she nurtured a

Not Pictured



passion for arts and antiquities. Joining the Erasmus scholarship programme, she attended Bologna university to study Etruscan history, art, archaeology and epigraphy. She also participated in an excavation at the Etruscan site of Marzabotto. Alongside her studies, Alexandra interned for a year at Bologna's Civic Medieval Museum. During the summer of 2016, Alexandra worked as conservation volunteer for the National Trust and completed work placements at Redivivus (a private conservation studio in The Hague) and the Laing Art Gallery in Newcastle.

## **Lisa Mitchell**

Lisa graduated from King Alfred's College, Winchester in 1995 with a BA (Hons) in History of Art and English Literature. After graduating she went on to spend the next 20 years of her professional life



working within the heritage industry, specialising in learning, exhibition development, interpretation and public engagement. Early in her career she also completed a post graduate diploma in Museum Studies and Art Curatorship at Leicester University. From 2005 onwards, she spent 10 years in senior management, project managing museum developments, however in 2015 she decided to return to full time education, fulfilling a 20 year dream to study Conservation of Fine Art. Lisa is specialising in Works of Art on Paper and is particularly interested in attitudes and approaches to framing artworks on paper. She is also a second year student representative.

## **Nicoletta Psara**

Born in Nicosia, Cyprus, Nicoletta always showed a keen interest in art. Coming from a country, rich in cultural heritage, she realised from a young age the integral role of conservation in any form of art. In 2013



Nicoletta decided to attend the University of Lincoln, graduating with a BA (Hons) Degree in Conservation and Restoration, having acquired valuable skills in treating a wide spectrum of objects that included archaeological artefacts, mosaics, wood and ceramics. During her undergraduate studies, she gained valuable work experience by working voluntarily at various institutions such as the Cyprus Museum and the Paphos Archaeological Park. Since September 2015, Nicoletta attends the MA Conservation of Fine Art Course, specialising on easel paintings, learning a plethora of treatment techniques. She spent summer 2016 working voluntarily in a private studio, specialising in easel painting restoration and in a private company, working on wall paintings, both based in England.

## **Fiona Reid**

Having graduated in 2014 with a Bachelor of Arts degree in History of Art from the University of Leeds, Fiona is now in the second year of her MA on the Easel Painting specialism. She has interned at Guildhall



Art Gallery, London where she commenced a conservation specific survey of the City of London Collection which included inputting data onto the newly acquired Data Collections Management system, Museum Index+. In addition, Fiona spent time in The Royal Pavilion, Brighton where she began research into the Music Room which involved exploring the archives and taking paint samples. Analysis of the Music Room Murals will form the core of her final year research project where she hopes to identify the dyes, pigments and media of the Music Room thus informing the conservator's at Brighton Pavilion of suitable future conservation treatments.

## **Martha Swabey**

Martha graduated from Manchester Metropolitan University's School of Art with a BA (hons) in Fine Art with a specialism in painting in 2010 having pursued art practice from a young age. She then set up a studio and became a practicing artist, participating in group and solo exhibitions. Martha also curated other artist's exhibitions and events; this gave her valuable insight into artwork management and handling. Having always been inspired by historical practice, Martha enrolled at Northumbria University in 2015 to complete an MA in Conservation of Fine Art, specialising in Easel Painting. In 2016 she completed a work placement with Hirst Conservation, a private architectural conservation firm, helping restore the historic Gorton Monastery in Manchester. She then went to Brighton to work with the Conservation Department of the Royal Pavilion; involving practical conservation and research and analysis. She is particularly interested in conservation of site-specific artwork and historical wall paintings in Britain.



## **Alice Woodward**

Growing up in Dorset, Alice cultivated a fascination with art conservation from an early age, through visiting numerous historic properties and art galleries. She first pursued other academic interests, however, and graduated from the University of Bristol with a 2i in Biology in 2010. After graduating, she spent a year teaching English in Japan, before moving to London to work as a Science tutor/teacher at secondary school level.



Prior to beginning the MA course at Northumbria, she spent five months interning in the conservation department at the Indira Gandhi National Centre for the Arts, New Delhi, India, before gaining further experience at the British Postal Museum and Archive. For her MA summer placements, she spent one month at both the National Maritime Museum and the Victoria & Albert Museum. Alice has also received mentoring and training from Jane McAusland at her private paper conservation studio in Suffolk, and is currently volunteering for Tyne and Wear Museums.

## **Umi Yabushita**

Double majoring in Psychology and Art History, Umi received her B.A. degrees from the University of California- San Diego (UCSD) in 2012.

During her studies, she was fortunate enough to study Florence, Italy where she was influenced by the city's rich heritage. After graduation she pursued work in the heritage sector and interned at various private conservation studios. During the fall of 2013, Umi commenced her internship at the UCLA Fowler Museum working with Conservator Christian de Brer. There she documented and treated a wide range of non-Western ethnographic objects. Simultaneously she interned at LACMA (Los Angeles County Museum of Art) working under Janice Schopfer, Soko Furuhashi and Erin Jue. For her summer 2016 placements, she was a conservation paintings intern at the Guildhall Art Gallery and the National Maritime Museum. As well as being the course representative and the student symposium liaison, she has been a paintings conservation volunteer at the Laing Art Gallery (TWAM) since September 2015.



