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She completed her undergraduate studies at the University of Maryland in May of 2013 with two Bachelor of Arts degrees in studio art and art history. Currently, she is enrolled in the Patricia H. and Richard E. Garman Art Conservation program at SUNY Buffalo State College and is completing the last year of her education as a graduate intern at the Detroit Institute of Arts. She is expected to graduate with a Masters of Arts degree and Certificate of Advanced Studies in September of 2018.

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Analytical Imaging, Visualization and Interpretation of a Byzantine Icon

Speakers: Austin Anderson, Emily Rezes, Karime Castillo
Advisor: Dr. Ioanna Kakoulli

ABSTRACT A Byzantine icon depicting a female saint against a gold background was examined noninvasively using analytical imaging. The construction of the icon shows the typical Byzantine tradition, composed of a wooden support with a white preparation layer applied directly on the wood, gilded, painted and varnished. For the analysis of the icon and to document the technique, condition and previous interventions at surface and subsurface, visible reflectance images using diffus

BIOGRAPHY Erik Sandell is a second-year student attending the Graduate Program in Historic Preservation at Columbia University in the City of New York. He holds a B.A. in Art History from Willamette University in Salem, Oregon with a concentration in Roman antiquity. He has worked as a conservator with the Central Park Conservancy where he completed the stripping and re-coating of the 7th Regiment Memorial, a Civil War monument to Union soldiers by the American sculptor John Quincy Adams Ward. Earlier he worked with the San Francisco firm Architectural Resources Group as a conservation intern.

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A Technical Study of Alexander Gardner's Sketchbook of the War

‘Art Shapes’: An Investigation of Hans Arp’s Constellations II

Speaker: Madeline Corona

ABSTRACT *C n ll n ll* is a thirteen-panel, wooden wall relief designed by Hans Arp (also known as Jean Arp, 1886 - 1966) for Harvard University’s Graduate Center in 1950. One of several artworks commissioned by Walter Gropius and The Architect’s Collaborative for Harvard’s first example of modern architecture on campus, the

of various collectors, they were altered with an intention to present them as stand-alone easel paintings, drastically impacting several 20th Century interpretations of the polyptych. A recent examination of the five

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Condition Assessment and Recommendation for Treatment for the Makrana Mable of the Picture Wall, Lahore Fort, Pakistan

Speaker: Noor Jehan Sadiq
Advisor: Frank G. Matero

ABSTRACT The Picture Wall at Lahore Fort is considered by most scholars to be a crowning achievement of Mughal art and architecture of the 17th century. Measuring 1450 feet in length and 50 feet in height, it is one of the largest murals in the world. Designed as a mosaic of stone, glazed ceramic tiles (kashi kari), fresco (naqqashi), brick imitation (taza kari), pietra dura (parchin kari), and stucco, the wall is considered a key feature of the fort that was crucial to its recognition and designation as a UNESCO World Heritage site. Its current conservation plan focuses on

This paper focuses on the process of evaluating the condition of historic cement stucco using traditional recording methodologies augmented with high-tech software programs to complete a comprehensive conditions

to her studies at Queen's, she spent two years as a conservation intern at Parma Conservation, Ltd (Chicago, IL), participating in projects spanning from the restoration of St. EOM's outdoor art environment in Georgia to conserving three-story high La Farge murals in the Minnesota State Capitol. Her first program internship was in the paintings conservation department at the Museo del Prado, Madrid. Courtney is currently a visiting scholar at the Speculative Life Biolab at the Milieux Institute for the Art, Culture, and Technology (Concordia University), working in collaboration with bioartist WhiteFeather Hunter to research biofilm preservation.

An Investigation into the Use of Ionic Liquids for the Removal of Surface Coatings: Improving the Cleaning Efficacy of Low-toxicity Molecular Solvents with 1-Ethyl-3-methylimidazolium Ethyl Sulfate

Speaker: Brandon Finney
Advisors: Alison Murray, Ross Jansen-van Vuuren, Philip Jessop, Patricia Smithen

ABSTRACT Room temperature ionic liquids are a novel class of fluids set apart from aqueous solutions and organic solvents by their unique range of properties. The substitution of toxic, volatile organic solvents for ionic liquids may hold several advantages for practicing conservators, as ionic liquids like 1-ethyl-3-methylimidazolium ethyl sulfate are practically non-volatile, completely non-toxic, and non-irritating. In 2013, Pacheco et al. published their results on the first use of ionic liquids as alternatives for organic solvents in the removal of varnish from painted surfaces. The results showed promise, but the study fell short of expressing practical uses for ionic liquids; several time-consuming applications of prohibitively expensive ionic liquids were necessary to remove test coatings. Recent research on the properties of ionic liquids as solvents suggests that binary mixtures of ionic liquids and organic solvents may prove more effective at solvating these coatings than ionic liquids alone, while only using a fractional proportion of ionic liquid. By combining the well-known properties of isopropanol with the ionic liquid 1-ethyl-3-methylimidazolium ethyl sulfate, new low-toxicity solvent mixtures may be formed that mimic the qualities of so-called 'stronger,' and often noxious, organic solvents. Mixtures of isopropanol and 1-ethyl-3-methylimidazolium ethyl sulfate are first characterized by spectroscopic determination of Kamlet-Taft (KAT) parameters. Solvent mixtures are then tested on naturally aged varnish sample boards made at the Canadian Conservation Institute in 1994. Spectrophotometer and glossmeter data are reported.

BIOGRAPHY Brandon is a second-year paintings stream student at Queen's Master of Art Conservation Program.

also performed the weekly sculpture garden maintenance rounds at the PMA. She began interning with Adam Jenkins Conservation Services, LLC in 2015, where she treated a wooden model ship, lead outdoor sculptures, and a wire model bridge. During the summer of 2017, Haddon was a graduate intern at the Lunder Conservation Center at the Smithsonian American Art Museum where, among other projects, she assisted with the treatment of the Nutshell Studies of Unexplained Death.