Ahmed, Maha
Maha Ali is a lecturer of photograph conservation at the Faculty of Archaeology, Cairo University. She received her doctorate degree in Conservation in 2016 from Cairo University. She is also a member of a research team in a joint project between Cairo University and University of Catania dedicated to photograph preservation. She also taught several photograph conservation classes at post graduate level in a joint International Master’s Program in Conservation of Antique Photographs and Paper Heritage between Helwan University and University of Catania. She has also held a number of workshops in Egypt, Lebanon, and Morocco with the aim of raising awareness on the significance of photograph heritage in Egypt and the Middle East and their preservation needs. Maha has published several papers discussing different issues related to photograph conservation. Her primary research area is the utilization of advanced analytical techniques and technologies in photograph conservation field. She is an alumna of the Middle East Photograph Preservation Initiative (MEPPI), a strategic multi-year effort funded by the Andrew W. Mellon Foundation and successfully organized by the Arab Image Foundation (AIF), the Art Conservation Department at the University of Delaware, the Metropolitan Museum of Art and the Getty Conservation Institute to build the capacity of individuals and institutions in the care and preservation of photograph collections in the broad Middle East, from North Africa and the Arabian Peninsula through Western Asia. Maha is also a member of the MEPPI Steering Committee to whom the responsibility to drive the initiative into new grounds and provide a road map for the future of MEPPI was entrusted.

Allen, Sarah
Sarah Allen has run an award-winning Photographic Conservation Studio since 2010, recently expanding to have studios in both Somerset and at the Lincoln University Conservation Laboratories. She graduated with an MA in the Conservation of Historic Objects in 2006, after which she worked for the Royal Albert Memorial Museum, the National Trust and English Heritage, specialising in the conservation of photographic materials. Sarah has published her research into glass deterioration and daguerreotypes in a number of peer-reviewed publications, and has presented her work at conferences across the world, including the 2010 ICOM-CC PMWG Conference in Athens. She received the ICON Collections Care Award for her work raising the profile of photographic conservation in South West England.

Beauchamp, Marie-Lou
Marie-Lou Beauchamp is the Andrew W. Mellon Fellow in Photograph Conservation at the Art Institute of Chicago. She holds a Master of Arts Conservation from Queen’s University. She has held previous positions as a paper conservator at the National Gallery Singapore and at the Canadian Conservation Institute, Ottawa.
Speaker biographies continued

**Bulat, Elena**

Elena Bulat has been a photograph conservator for special collections at the Weissman Preservation Center, Harvard Library since 2007. Elena came to Harvard from The George Eastman Museum of Photography and Film in Rochester NY where she served as a paper and photograph conservator. From 2001 to 2003 Elena was an Andrew W. Mellon Fellow at the Advanced Residency Program in Photograph Conservation at George Eastman Museum and the Image Permanence Institute at the Rochester Institute of Technology. Prior to that Elena finished a one year Certificate program in Photograph Preservation at The George Eastman Museum in 1999. Before her professional experience in the United States, Elena worked as a paper and photograph conservator at the State Russian Museum in St. Petersburg, Russia.

**Burandt, Jan**

Jan Burandt joined the Menil Collection in 2007 as conservator of works of art on paper. She has collaborated with the Menil Drawing Institute since its inception and recently moved the paper conservation studio there – where she cares for the drawings, photographs and prints of the Menil Collection. A Professional Associate of the American Institute for Conservation, she holds a Masters in Art Conservation from the State University College at Buffalo and a C.A.S. from Harvard University Art Museums Center for Conservation and Technical Studies. Prior to conservation training, she studied studio arts, earned a BFA in Sculpture and worked with artists and galleries. Her background in studio arts leads her to have a strong interest in the complex non-traditional problems encountered with contemporary art, and in collaborations with artists to address their aesthetic concerns regarding their work.

**Cattaneo, Barbara**

Barbara Cattaneo is a paper, book and photograph conservator. She has been working for the Italian Ministry of Culture for 20 years, first at the National Central Library of Florence and now at Opificio delle Pietre Dure. She holds a Professional Diploma in Paper Conservation, a BA in Sciences of Cultural Heritage and she is completing a MA in Anthropology and Visual Studies. She has been Intern at George Eastman House, and among others she attended GCI courses in Prague and Budapest. She is a teacher and a mentor for the Central Institutes for Conservation and Restoration in Rome (ICRCPAL and ISCR), the University of Florence, Kunsthistorisches Institutes in Florence and Alinari Foundation. She edited “Il restauro della fotografia – materiali fotografici e cinematografici” (The Conservation of Photography - photographic and cinematographic materials) in 2012, coordinating 25 authors. She is a founder member of FOTONOMIA FIRENZE, a cultural association devoted to the dissemination of culture and practises of analog photography, and she is a passionate collodionist.

**de Filippi, Patricia**

Patricia de Filippi has a degree in architecture and works with photographic and film preservation since 1984. She went to the Selznick School of Film Preservation at the George Eastman Museum in Rochester, NY in 2001. She is also specialized in photographic
conservation, having worked with public and private photographic and film collections. She taught photographic preservation for the undergraduate degree in photography at the Communication and Arts school at SENAC in Brazil from 1999 to 2004. She spearheaded the photochemical, electronic and digital labs at the Cinemateca Brasileira, Brazil’s main public film archive for 13 years and was also vice-director at the Cinemateca for 7 years. For the past six years she has coordinated projects involving the preservation, restoration and digitization of analog photographic and film collections and the preservation of born digital objects.

*Fraticelli, Giulia*
After the graduation in Cultural Heritage Operator at University of Florence, I acquired a five-year graduation in conservation and restoration of library, archival and photographic material at Opificio delle Pietra Dure of Florence, one of the most important institute of conservation in Italy. A stage at ARCP in Paris incited me in specialize in photographic conservation, so I ended my university program making a one year thesis about innovative processes of cleaning and humidification of albumen and gelatin photographic print availing myself of some institute collaboration like Alinari and the University of Chemistry of Florence. Currently I work as freelance professional in conservation and restauration of photograph and paper material, I work whit important institutes of heritage conservation, continuing studies for innovative methodologies.

*Freeman, Sarah*
Sarah joined the Paper Conservation Department at the J. Paul Getty Museum in 2006. She earned her M.A., C.A.S. in art conservation at the State University College at Buffalo, and a B.S. in art history at the University of Wisconsin, Madison. Her interests include preventative care of photographs and experimental photography. Sarah has participated in research and non-destructive analysis on photographs in the Museum’s collection, which includes extensive holdings of 19th and 20th century photography from all over the world. She has presented and published on the use of microfadeometry to assess light sensitivity of photographs, technical studies on 19th photographic processes as well as mounting and storage of large format prints.

*García Celma, Marta*
Marta García Celma is a conservator specialized in the conservation of photographic materials and contemporary artworks. She holds a Master’s degree in Paper Conservation by Camberwell College of Arts (London) and a BA+MA in Fine Arts and Photography by Universitat de Barcelona (Spain) and Willem de Kooning Academie (The Netherlands). In 2014 Marta was awarded with the Icon Internship in photographic materials and preventive conservation, UK. In 2015, she was a recipient of June Baker Trust’s grant scheme for the development of Emerging Conservators in Scotland. Since 2016 Marta is a Research Fellow under the Marie Skłodowska-Curie Innovative Training Network ‘New Approaches in the Conservation of Contemporary Art’ (NACCA) funded by the European Union H2020 Programme. Marta’s doctoral research ‘Authenticity and Reproducibility: Conservation Strategies for
Contemporary Photography’ (www.nacca.eu/celma) is been carried out at Cologne University of Applied Sciences, Germany, and it is expected to be concluded on July 2019.

**Garrido, Rosina Herrera**
Rosina studied Paper Conservation and Art History before she was trained as a Photograph Conservator in Rochester, NY, as a fellow of the Advanced Residency Program in Photograph Conservation. She worked for three years at MoMA (NY) as an Andrew W. Mellon fellow and has collaborated with the Hispanic Society of New York. Since 2014, she works at the Rijksmuseum in Amsterdam (The Netherlands). She is devoted to education and has given workshops all around the world. She is also a guest professor at two Master Programs at the Polytechnic University (Valencia, Spain) and she is currently writing a manual for students about photograph conservation.

**Gourley, Belinda**
Belinda Gourley has been working as the Conservator for Paper, Images and Audiovisual Materials at Museums Victoria (Melbourne, Australia) since 2012. Previously she has worked in similar roles for the National Gallery of Victoria, Queensland Art Gallery/Gallery of Modern Art, and the University of Melbourne. Belinda holds a Bachelor of Applied Science with a specialisation in Paper Conservation from the University of Canberra, and a Bachelor of Arts with Honours in Art History from the University of Melbourne. She is currently a Master of Arts (Research) candidate at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne, with her thesis focusing on the photographic work of 19th century British photographer, Rev. George Wilson Bridges.

**Helion, Courtney**
Courtney Helion is a graduate fellow in the Art Conservation Department at SUNY Buffalo State, where she is focusing on photograph conservation. She earned a BFA in printmaking from Maryland Institute College of Art. Courtney was a pre-program conservation intern at the Baltimore Museum of Art and the Walters Art Museum in Baltimore, Maryland. She also worked at the Asian Art Museum of San Francisco as a conservation technician. Since starting at the Art Conservation Department at SUNY Buffalo State she has completed graduate level internships at the United States National Archives and Records Administration and The National Gallery of Art. Currently, she is completing her third-year graduate internship at Gawain Weaver Art Conservation in San Anselmo, California.

**Hoyos Velasco, Susana A.**
Susana A. Hoyos Velasco graduated from the five-year program on cultural heritage conservation offered by the National School for Conservation, Restoration and Museology in Mexico City. Her 9th semester I decided take the photographs conservation seminar and then, for the 10th semester did an internship in the Photographs Conservation Lab of the Harry Ransom Center, with Diana Díaz and Barbara Brown. For her bachelors’ degree thesis, Susana
compiled worldwide information about antifungal products and methods used (and rejected) for the last 30 years and then tested two Mexican antifungal products on silver prints to identify their effectiveness with 4 different mold genera, and the effectiveness of the spraying method. As a last step to understand their behavior she applied those products on clean silver prints and ran tests before and after the application to evaluate possible molecular changes on the gelatin, elemental composition or color and tone changes of the image. Susana recently started working at the National Archive in Mexico City, as head of the research department working on different projects, mainly with mold issues and response, and plastic negatives.

**Jürgens, Martin**
Martin Jürgens has an M.S. from Rochester Institute of Technology and an M.A. in Conservation from Queen’s University, Kingston, Ontario. He is currently Conservator of Photographs at the Rijksmuseum in Amsterdam, The Netherlands. His research, publishing and teaching have covered historic and contemporary photography and digital printing.

**Križanová, Janka**
Janka Križanová is the current Head of Conservation Department at the Academy of Fine Arts and Design (AFAD) in Bratislava, Slovakia. For this department she also teaches the Photograph Conservation. Prior to her return to AFAD in 2016, she has been enrolled since 2013 as Research Scholar at the Department of Photograph Conservation at The Metropolitan Museum of Art (The MET). She received both her BA in paintings conservation and her M.A. in paper and photograph conservation from AFAD. During her M.A. studies, she completed yearlong internship (2007-2008) at the Getty Conservation Institute (GCI) in LA, USA. In 2013 she completed her doctorate at the AFAD with the thesis entitled “Hand-colored Photographs: History, Identification and Research”.

**Kung, Natasha**
Natasha Kung is currently a first-year Conservation Center student at the Institute of Fine Arts, New York University, Class of 2022. She is undecided in her specialization but has interests in photographs and objects conservation. After graduating from NYU in 2016 with Bachelors of Art in art history and chemistry, she held several pre-program internships in New York City. She gained conservation experience in NYU’s Barbara Goldsmith Preservation and Conservation Department, with Central Park Conservancy, at the Museum of Modern Art, and with several private practice conservators. After an internship in Photograph Conservation at The Metropolitan Museum of Art, she was hired as a Research Assistant to work on the Girault de Prangey exhibition. She is very interested in the characterization of paper and photographic paper, imaging techniques, and materials testing.
LaBarca, Joseph
Joseph LaBarca is a 20-year member of the ISO Technical Committee on Photography and is directly involved in the ANSI/IT-9 and ISO Working Group 5 Committees on color print stability and physical properties. Joe has been a member of IS&T, the Society of Imaging Science and Technology, for over 29 years and is a 10-year member of the American Institute for Conservation. After retiring from Eastman Kodak Company with over 34 years of continuous service Joe formed JEL Imaging Services in 2010 and Pixel Preservation International in early 2011, to provide consulting services to the imaging industry on image preservation, ISO standards, and image quality. He is a graduate of Bucknell University with a Bachelor’s of Science Degree in Chemical Engineering and spent a large part of his career at Kodak in the research, development, and commercialization processes for Kodak Ektacolor papers and processing chemistry. This included extensive involvement in the image stability of color papers beginning in the early 1980s and continuing for the remainder of his career at Kodak. During this time Joe began extensive research in the use of film and hard copy print as preservation media for digital files and this effort continues today with Pixel Preservation International. Joe held various technical and managerial roles at Kodak including Senior Research Lab Manager, directing a laboratory with systems integration responsibility for professional color negative films and papers, and Technical Director, Image Permanence with responsibilities that included silver halide, inkjet, thermal dye transfer, and electrophotographic imaging systems.

Laganà, Anna
Anna Laganà is currently a Research Specialist at the Getty Conservation Institute (GCI), with the Modern and Contemporary Art group. Since joining the GCI in 2016, she is leading a number of projects including the investigation of treatment options for plastic works of art and developing workshops on the conservation of plastics. Anna received her diploma in conservation at the Istituto Superiore per la Conservazione ed il Restauro (ISCR) in Rome with a thesis on plastics. Since then her work and research have focused on the conservation and preservation of plastics in museum collections. Before coming to Los Angeles, Anna collaborated with several museums and institutions, working as Coordinator of the Contemporary Art Conservation Laboratory at the Centro Conservazione e Restauro La Venaria Reale (CCR) in Turin (2007-2008), as a Conservator/Researcher of plastics at the Cultural Heritage Agency of the Netherlands (RCE) (2008-2012) and most recently (2012-2016) Anna worked as a Lecturer at the University of Amsterdam (UVA) coordinating the Postgraduate program 1 in Conservation of Modern and Contemporary Art. She was a 2015 GCI Conservation Guest Scholar. Anna is also a founding member and coordinator of the Italian group INCCA (International Network for the Conservation of Contemporary Art) and is currently an assistant coordinator for the Modern Materials and Contemporary Art working group of ICOM-CC.
Speaker biographies continued

Lavédrine, Bertrand
Bertrand Lavédrine received the doctoral degree from the Faculty of Humanities, University of Paris I Panthéon-Sorbonne, with the thesis in Art and Archeology, and got a Master degree in organic chemistry. He is professor at the National Museum of Natural History and head of the Centre de Recherche sur la Conservation (Paris) since 1998. From 2003 to 2007, he was appointed director of the Master conservation programme at the University of Paris I Panthéon-Sorbonne. Past professional responsibilities on professional committees include; member of the ICOM-CC board; coordinator of the ICOM-CC Photographic record group; Association des amis de Jacques Henri Lartigue board, IIC etc. He has authored papers and books on preservation topics with particular focus on photograph collections.

Long, Zach
Zach Long is Assistant Conservator at the Kay R. Whitmore Conservation Center at the George Eastman Museum. He holds a Master of Arts and Certificate of Advanced Study in Art Conservation from SUNY Buffalo State and a Bachelor of Fine Arts in Photographic Illustration from the Rochester Institute of Technology. He has previously presented on Wood’s diffraction color process, the treatment of two Floris Neusüss photograms, and the characterization of chromogenic print materials.

Lough, Krista
Krista Lough is the Andrew W. Mellon Fellow in Photograph Conservation at the Museum of Modern Art. She received a Bachelor’s degree in Fine Arts with Emphasis in Art History, Theory and Criticism from the School of the Art Institute of Chicago, where she focused on photography and art history. In 2014, she received a Master of Arts with a Certificate of Advanced Study in Conservation from Buffalo State College. She held an Andrew W. Mellon Fellowship in Photography Conservation at the Art Institute of Chicago and internships in photograph conservation at Paul Messier LLC, and The Metropolitan Museum of Art.

Maloney, Amanda
Amanda Maloney has worked in the field of photograph conservation since 2011. She received Masters degrees from the Winterthur/University of Delaware Program in Art Conservation, and the program for Photographic Preservation and Collections Management at Ryerson University/George Eastman House. She gained experience working with photographic materials as a conservator at The Better Image®. She has also completed conservation internships at the Sherman Fairchild Photograph Conservation Laboratory at the Metropolitan Museum of Art and at the Fotorestauration Atelier of Clara von Waldthausen (Amsterdam). In addition to treatment, Amanda has participated in surveys, research, and workshops on the preservation of photographic materials. She is a Professional Associate of the American Institute for Conservation of Historic and Artistic Works (AIC).
Speaker biographies continued

**Mesquit, Teresa**
Teresa Mesquit has been the Conservator of photographs at Moderna Museet, Stockholm since 2013 and trained at the School of Conservation in Copenhagen. Before moving to Sweden, she was Associate Conservator at the Getty Research Institute, where she worked on photographic materials in the GRI Special Collections for 14 years. Together with Barbara Lemmen, Teresa contributed a chapter on Polaroid materials to Coatings on Photographs, published by AIC. She has presented at previous PMG and ICOM-CC PWG meetings on the proprietary Polaroid coating, on dye reversion in the treatment of a color reversal print, and on the Helmut Gernsheim Duplicate Collection at Moderna Museet in Stockholm. Most recently Teresa presented on evolving exhibition practices in the Pontus Hultén Study Gallery at Moderna Museet for the Swedish National Heritage Board’s annual meeting.

**Murata, Hanako**
Hanako Murata is a Photograph Conservator at The Better Image® since 2015 after working as an Assistant Conservator of Photographs at The Museum of Modern Art and The Metropolitan Museum of Art in New York City. She was an Andrew W. Mellon Fellow in the Advanced Residency Program in photograph conservation at the George Eastman House (currently George Eastman Museum), in Rochester, New York. She holds her Master of Arts (MA) in the Conservation of Works of Art on Paper from the University of The Arts London, Camberwell College of Arts, London, and a Master of Philosophy (M.Phil.) in Museum & Gallery Studies from the School of Art History at University of St Andrews, Scotland, UK.

**Murphy, Erin L.**
Erin L. Murphy is the Paul M. and Harriet L. Weissman Senior Photograph Conservator and interim James Needham Chief Conservator at Harvard Library. Erin received her Masters of Art degree with a certificate in Art Conservation from Buffalo State College in 2001 and has trained at the Metropolitan Museum of Art, The J. Paul Getty Museum, The Conservation Center for Art and Historic Artifacts and the Museum of Modern Art. Prior to her position at Harvard Library, Erin was the Photograph Conservator at the New York Public Library.

**Norris, Debra Hess**
Debra Hess Norris is Chair and Professor of the Art Conservation Department at the University of Delaware. Since 1997, Norris has directed the Winterthur/UD Program in Art Conservation. Norris has authored 45 articles and book chapters and co-edited Issues in the Conservation of Photographs. She has taught 140+ workshops for conservators and allied professionals and lectured worldwide. Norris was chair of Heritage Preservation (2003 - 2008) and president of the American Institute for Conservation (AIC) (1993-97). She has worked with APOYOOnline to develop workshops in Colombia and Cuba. She co-led the Middle East Photograph Preservation Initiative with many partners –this program has trained 80+ professionals across the Arab World. Today she serves on boards for the Historically Black Colleges and Universities Library Alliance, the Conservation Center for Art and Historic Artifacts, the Metropolitan Museum of
Speaker biographies continued

Art Department of Photographs Visiting Committee, the Foundation of the AIC and as a UD Trustee. She received the AIC University Products Award for distinguished achievement in conservation (2008), AIC Sheldon and Caroline Keck Award for Excellence in Teaching (2004), and the College Art Association/AIC Award for Distinction in Scholarship and Conservation (2016). In 2018, she was awarded the Francis Alison Award, UD’s highest faculty honor.

Oliveira Fernandes, Lénia
Lénia Fernandes has an M.A. in Conservation and Restoration from Universidade Nova de Lisboa, specializing in photograph and paper objects. She treated Ed van der Elsken’s colour slides at the Nederlands Fotomuseum, where she has been an assistant photograph conservator since 2016. As a result of her time at the Rijksmuseum Amsterdam (2014-2016), she has published on the exhibition of paper negatives and on Dr. J. Berres and early photomechanical printing. Her professional experience is also connected to institutions such as the Historisches Archiv der Stadt Köln (2012-2014), HTW-Berlin (2011), the Arquivo Regional e Biblioteca Pública da Madeira (2009-2011) and the Image Permanence Institute (2007-2008).

O‘Toole, Erin

Panadero, Laura
Laura Panadero is the Craigen W. Bowen Paper Conservation Fellow at the Straus Center for Conservation and Technical Studies at the Harvard Art Museums. She received her M.S. in the conservation of photographic materials and her M.A. in art history from The Conservation Center, Institute of Fine Arts, New York University in 2017. Laura has worked at several institutions in New York City and Boston, most recently at the Harvard Library’s Weissman Preservation Center. Other research includes work on Irving Penn’s darkroom techniques, and
Frédéric Flachéron’s early paper negatives. Laura currently serves as a Boston-area regional liaison to the AIC Emerging Conservations Professionals Network.

**Pereira, Catarina**
Catarina Pereira is presently a PhD student at the School of Arts, CITAR, Catholic University of Porto. Developing a PhD project, about Retouched Dry Plate Photographic Negatives from different Portuguese Collections from the first half of the 20th century. With a fellow grant (SFRH/BD/116315/2016) from FCT, Portuguese Foundation for Science and Technology. Has a Master in Science in Conservation by Nova of Lisbon in 2013 and a degree in Art - Conservation and Restoration of Paintings by School of Arts, UCP in 2007. Fellow in Conservation and Restoration at the Laboratory HERCULES, University of Évora from 2013 to 2015. In Spain, 2009, she obtained training and internship at IVC+r, the Conservation and Restoration Institute of Valencia in the Documents department.

**Piantavigna, Roberta**
Roberta Piantavigna is Associate Conservator of Photographs at the San Francisco Museum of Modern Art. Preceding this position, she was the Andrew W. Mellon Fellow in Conservation of Photographs at MoMA, NY, principal conservator at Studio Berselli and professor of Identification of Digital Prints at the Brera Academy of Fine Arts Program in Art Conservation, in Milan. From the same academy, in 2006, she received her master degree in Conservation of Contemporary Art.

**Pietsch, Katrin**
Katrin Pietsch works as a photograph conservator at the Nederlands Fotomuseum in Rotterdam since 2007. She coordinates the conservation of the museum collection of about 5 million photographic objects as well as conservation projects for external parties. She studied conservation of photographs, film and data carriers at the HTW-Berlin, Germany, where she also worked on a research project about the conservation of photographic negatives. She developed the method for the conservation of the mouldy slides of Ed van der Elsken which turned into the biggest photographic conservation project that ever took place in the Netherlands. Subsidies and external sponsors helped to realize the conservation of 45,000 slides till June 2018.

**Pilko, Magdalena**
Magdalena Pilko holds a MA degree in photograph conservation from the University of Amsterdam, Netherlands and is currently enrolled in the Post-Master programme at the University of Amsterdam as photograph conservation trainee. Before, she completed a BA in photography at the Royal Academy of Fine Art in The Hague, Netherlands and gained experience during an internship at Clara von Waldhausen’s photograph conservation studio in Amsterdam. She is particularly interested in pioneering photographic works, contemporary as well as historical ones.
Speaker biographies continued

**Régimbald, Jessica**
Jessica Régimbald is a conservator currently employed by the digitization department of Bibliothèque et Archives nationales du Québec in Montréal. She holds a bachelor’s degree in Art History from Université de Montréal and a master’s degree in Art Conservation with a specialization in paper conservation from Queens University in Ontario. Having a notable interest in conservation of photographic material, Jessica acquired her experience from multiple institutions such as the ARCP in Paris and CCI in Ottawa. For the past three years, she took part in developing standardized conservation treatments as well as implementing an efficient workflow in a mass digitization context where her department creates more than a million files per year.

**Schisler, Millard**
Millard Schisler has a background as a photograph educator, researcher and writer, publishing a book on black and white photography processing and preservation in Brazil in 1995. He came to Rochester, NY to pursue his MFA at the Visual Studies Workshop, and also studied at the Certificate Program in Photographic Preservation at the George Eastman House in the mid-nineties and later taught historical processes in this same program for 2 years. He was adjunct professor in the Photography and Print Media programs at the Rochester Institute of Technology from 1996 to 2006. After moving back to Brazil, he worked at the Cinemateca Brasileira as Director of Preservation from 2008 to 2014. Today he teaches as an adjunct in the online Master’s in Museum Studies at the Johns Hopkins University and works independently as a consultant in photographic conservation, digitization and digital preservation projects in archives and museums throughout Brazil.

**Schlather, Andrea E.**
Andrea Schlather served as the Annette de la Renta Research Fellow at the Metropolitan Museum of Art from 2016 to 2018. She came to the Met after receiving her Ph.D. in Chemistry from Rice University in Houston, TX, where she studied the optical and electronic properties of metallic nanoparticle composites. Her scientific expertise and passion for photography moved her to the study of photographic materials. While carrying out her research at the Met, she also contributed to the technical study of daguerreotypes by Girault de Prangey for a major exhibition opening in January 2019, performing statistical and spectroscopic analysis on over 100 daguerreotypes from collections spanning three continents.

**Sexton, Jennifer McGlinchey**
Jennifer McGlinchey Sexton is a conservator of photographs and works on paper. She operates a private practice in Colorado Springs, Colorado, and consults with museums in the western region and throughout the United States. In addition to her services as a treatment conservator, Jennifer provides training and support for UV/visible fluorescence imaging with the Target-UV. She holds a Masters of Art and Certificate of Advanced Studies in paper and
photograph conservation from Buffalo State College, and a Bachelor of Fine Arts degree from Massachusetts College of Art and Design. Jennifer has held positions at the Williamstown Art Conservation Center, the Museum of Fine Arts, Houston, the Menil Collection, the J. Paul Getty Museum, the Detroit Institute of Art, the Buffalo Bill Center of the West, the Alaska State Library, and Paul Messier LLC in Boston, MA.

Strange, Mark
Mark Strange is the Senior Conservator of Photographs at the Alexander Turnbull Library, in the National Library of New Zealand, Te Puna Mātauranga o Aotearoa, Wellington. Mark has a background in medical photography (Clinical School of Medicine, Christchurch) then worked as a scientific photographer, and later photographs collections manager for the National Museum of NZ, in Wellington. At the Turnbull Library, Mark is responsible for the preservation and remedial treatment of the Library’s negatives, prints and transparencies – work that has included integrating preservation and conservation into mass digitisation projects and the application of optical facial recognition to historic photographic portraits.

Thyss, Elsa
Elsa is the Research Scholar in the Department of Photograph Conservation at the Metropolitan Museum of Art. She holds a Masters degree from the 5-year Graduate Conservation Program in Management for Cultural Heritage at the Institut national du patrimoine, with a specialization in Photograph Conservation, and a degree in Art History from the Ecole du Louvre in Paris. Elsa’s previous experiences include graduate internships at the ARCP in Paris and at the Art Institute of Chicago. She currently serves as the ECPN liaison for the Photographic Materials Group, and is an English-French translator for JAIC article abstracts. Her three-year (2016-2019) technical research at The Met focuses on the glass plate negatives made by Ernest J. Bellocq in the early 20th century.

Ulloa Rodriguez, Natalia
Natalia Ulloa graduated with a degree in Photography from Centro de la Imagen in Lima-Peru. Before dedicating to photography, she studied Audiovisual Communication at Universidad Peruana de Ciencias Aplicadas. She won the Latin American student grant of CdF’s Centro de Formación Regional for the Program of Conservation of Photographic Heritage which she studies until July 2019. She currently lives in Lima and is in charge of the conservation of the Historical Archive of Centro de la Imagen and lectures an introductory class for conservation of photographs in the professional career of Photography at the same institution. She recently participated as a speaker at the II Meeting of Photographic Archives "Photographic Assets: A heritage at risk" in Lima with a paper on cold storage for nitrate film negatives and has worked with various Peruvian photographic collections and archives.
Speaker biographies continued

Vasallos, Ioannis
Ioannis Vasallos has an M.A. in Conservation from the University of the Arts London. He is currently the Photographic Collections Conservator at the National Library of Scotland. He has previously worked as a junior photograph conservator at the Rijksmuseum Amsterdam, and has completed an advanced ICON internship in photograph conservation at the National Galleries of Scotland.

Walker, Joan
Joan M. Walker received a Ph.D. in Inorganic Chemistry in 2015 from Indiana University, where her research focused on the interaction between metallic nanoparticles and proteins under visible light excitation. After a brief internship in the Conservation Science Department at the Indianapolis Museum of Art, she was hired as a conservation scientist at the National Gallery of Art. Funded by the Andrew W. Mellon Foundation, her current research activities aim to gain a better material understanding of the creation and preservation of photographs from the early photographic era.

Wetzel, Rachel
Rachel Wetzel received her BA in Art History & Architecture and Studio Arts in 1997 from the University of Pittsburgh, and an MA degree with a certificate in Art Conservation in 2005 from the State University of New York, Buffalo State College. She holds a certificate for the completion of the Advanced Residency Program in Photograph Conservation at the George Eastman Museum in 2007. Rachel is currently a Senior Photograph Conservator at the Conservation Center for Art & Historic Artifacts in Philadelphia, PA. She was previously employed by the Library of Congress and the private conservation labs of Heugh-Edmondson Conservation and Paul Messier. She is the current recipient of a two-year Research & Development Grant funded by the National Endowment for the Humanities to create a searchable, online catalog of the collective works of Philadelphia-based daguerreotypist Robert Cornelius. Her research interests include studying the effects of cleaning agents on daguerreotypes, particularly the ungilded plates produce between 1839 and 1841.