

Author Biographies

Biographies are current as of the date of the symposium.

Maryan W. Ainsworth received her BA degree from Oberlin College and her PhD from Yale University. She is curator of early Netherlandish, French, and German painting in the European Paintings Department at the Metropolitan Museum of Art. In this position, and previously as Senior Research Fellow in the Sherman Fairchild Paintings Conservation Center, she has specialized in the technical investigation of northern Renaissance paintings. Ainsworth has lectured and published widely on her work. Her writings include *Petrus Christus: Renaissance Master of Bruges* (1994), *From Van Eyck to Bruegel: Early Netherlandish Painting in the Metropolitan Museum of Art* (1998), and *Gerard David, Purity of Vision in an Age of Transition* (1998). Ainsworth is adjunct professor of the history of art at Barnard College and Columbia University. At the time of the panels symposium, she was involved in the preparation of the scholarly catalogues of the Metropolitan Museum's early German and Netherlandish paintings and an exhibition on Jan Gossart.

Guillermo Andrade is a restorer (Mexican School of Conservation, 1986). He works at the Technical Department at SIT Transportes Internacionales, Madrid.

George Bisacca is a conservator at the Metropolitan Museum of Art in New York, where he has worked since 1983. He received training in paintings conservation at the Palazzo Pitti in Florence from 1979 through 1983 under Andrea Rothe and Alfio Del Serra, and he specialized in the treatment of panel paintings with Renzo Turchi and Giovanni Marrusich of the Opificio delle Pietre Dure in Florence.

Iliaria Bonaduce is a postdoctoral Fellow at the Department of Chemistry and Industrial Chemistry

of the University of Pisa in Italy. She specializes in the development of analytical techniques for paint layer characterization, including chromatographic and mass-spectrometric techniques.

Łukasz Bratasz graduated in physics from the Jagiellonian University in Kraków, Poland, in 1996 and received a PhD in 2002 from the same university. In the same year he joined the staff of the Institute of Catalysis and Surface Chemistry, Polish Academy of Sciences (ICSC PAS). Since 2006 he has been a research consultant to the National Museum in Kraków. His research focuses on microclimatic monitoring, the dimensional response of materials, computer modeling of environmentally induced mechanical damage, and acoustic emission in wood and mineral historic materials.

Ciro Castelli began work as a joiner in 1957 and progressed to the position of cabinetmaker for a private company. In 1966 he began restoring panel paintings and wooden structures at the state-run Fortezza da Basso in Florence, including paintings damaged in the flood of 1966. Employed by the Opificio delle Pietre Dure e Laboratori di Restauro, Florence, between 1972 and 2010 (where he was also a teacher from 1979 to 2008), he has been responsible for the restoration of many masterpieces.

Anne Haack Christensen received a BSc in painting conservation in 2005 and an MSc in painting conservation in 2008 from the School of Conservation, Royal Danish Academy of Fine Arts, Copenhagen. Since May 2008 she has served as a paintings conservator in the Department of Conservation at the Statens Museum for Kunst, Copenhagen, and is a project assistant for the Panel Paintings Initiative.

Marco Ciatti obtained a degree in the history of art in 1977. He has been an art historian at the Italian Ministry of Culture since 1980—first at the Soprintendenza per i Beni Artistici e Storici in Siena and then at the Opificio delle Pietre Dure and Restoration Laboratories in Florence, where he is now director of the restoration of easel paintings and director of the textile departments. He is also a teacher and has numerous publications to his credit.

Maria Perla Colombini is full professor of analytical chemistry at the Department of Chemistry and Industrial Chemistry of the University of Pisa in Italy and director of the university master in Materials and Diagnostic Techniques in Cultural Heritage. She coordinates the research group of the Laboratory of Chemical Science for the Safeguard of Cultural Heritage at Pisa University and specializes in the characterization of binders, organic dyes, and varnishes by chromatographic and mass-spectrometric techniques.

Janusz Czop is head of the Conservation Department of the National Museum in Kraków, Poland. After studying in the Restoration Department of the Academy of Fine Arts in St. Petersburg, Russia, he pursued postgraduate studies at Jagiellonian University in Kraków. He performs conservation work on easel paintings, wood sculpture, and altar-pieces, and he specializes in icon conservation.

Elin Dahlin is the director of the Department for Urban Environment and Industry at the Norwegian Institute for Air Research. She has a degree in Nordic archaeology from the University of Oslo.

José de la Fuente Martínez, who specializes in paintings on panel, has been a restorer at the Museo del Prado since 1991. He studied at the Escuela del Museo del Prado from 1987 to 1991. He holds a BA in geography and history from the Universidad Autónoma de Madrid and has a diploma in teaching. Since 1991 he has worked with George Bisacca on some of the most important works in the Prado and in other museums.

Dimitri Galitzine is the director of Design Development Associates in New York. He has over thirty years' experience in mechanical design, encompassing solid-modeling CAD-CAM-CAE, as well as ornamental and technical metal fabrication, restoration, and machine design and construction. He did his studies at Stevens Institute of Technology and Pace University.

Monica Griesbach, who is now in private practice in London, was previously the principal of Griesbach Studio LLC and Associate Conservator at the National Academy Museum in New York. She received an MA in art history and an Advanced Certificate in Conservation from the Institute of Fine Arts, New York University. Griesbach has studied with conservators in Florence and London, as well as at the Metropolitan Museum of Art. She also holds a master's degree in architecture and a certificate of historic preservation.

Terje Grøntoft is senior researcher in the Department for Urban Environment and Industry at the Norwegian Institute for Air Research. He earned a PhD in chemistry from the University of Oslo, and his work focuses on the impact of air pollution and climate on materials and cultural heritage.

Stephen Hackney is head of Conservation Science, Tate. He studied chemistry and physics at the University of Manchester (BSc Hons.) and earned a postgraduate diploma in paintings conservation from the Courtauld Institute of Art in London. He specializes in gallery environments, preventive conservation, frame microclimates, and anoxic framing.

Ingrid Hopfner is a conservator at the Paintings Gallery of the Kunsthistorisches Museum, Vienna, where she has worked since 1990. She specializes in the treatment of panel paintings. Beginning in 1985, she studied at the Academy of Fine Arts in Vienna (Master Class for Conservation and Restoration). Later, from 1991 to 1994, she became a lecturer there. She has also taught the conservation of panel paintings at the University of Applied Arts in Vienna (2005–7).

Roman Kozłowski graduated in chemistry from the Jagiellonian University in Kraków, Poland, in 1970. He received his PhD in 1974 from the same university. Since 1986 he has been head of the research related to heritage science at the Institute of Catalysis and Surface Chemistry, Polish Academy of Sciences in Kraków. He has been principal investigator for several research projects of the European Commission. His research focuses on microclimatic monitoring, composition and porous structures of historic materials, and their interaction with moisture.

Łukasz Lasyk graduated in physics from the Jagiellonian University in Kraków, Poland, in 2005. In the same year he became a doctoral student at the Department of Physics and Computer Science, AGH

University of Science and Technology, Kraków. His research focuses on the investigation of painted surfaces by optical imaging techniques.

Susana Lopez-Aparicio holds a PhD in geology from the University of Huelva, Spain (2004), and she specializes in petrology and geochemistry. Since January 2008 she has held a research position at the Norwegian Institute for Air Research.

Michał Łukomski graduated in physics from the Jagiellonian University in Kraków, Poland, in 1999, and he received a PhD in 2003 from the same university. For the next two years, he was a research fellow at the Windsor University in Windsor, Canada. In 2006 he joined the staff of the Institute of Catalysis and Surface Chemistry, Polish Academy of Sciences. His research focuses on the response of historic materials to changes in environmental parameters and the investigation of painted surfaces using advanced optical techniques.

Ray Marchant has a background in design engineering, cabinetmaking, and furniture restoration. In 1989 he joined Simon Bobak at the London studio of the Hamilton Kerr Institute, where he works on the structural conservation of panel paintings. Since 1998 he has been advising and teaching at the Hamilton Kerr Institute in Cambridge. Marchant, who has contributed to several publications, became a Fellow of the British Association of Paintings Conservator-Restorers in 2002.

M. Alan Miller, an assistant conservator at the Metropolitan Museum of Art in New York, specializes in the structural conservation of panel paintings. He received an MA in art history from the University of Washington, Seattle, and a postgraduate diploma in the conservation of easel paintings from the Courtauld Institute of Art. He has worked at various institutions, including the Seattle Art Museum, the Bishop Museum in Honolulu, and the Los Angeles County Museum of Art.

PierPaolo Monfardini is a restorer who specializes in the conservation and restoration of wooden supports. He trained in Florence and has been professionally active since 1994 in Bologna, Venice, and Rome. Artworks he has treated include those by Giorgione, Crivelli, Bellini, Paolo and Lorenzo Veneziano, Cima da Conegliano, and Giotto. He has published on the care and conservation of wooden supports, and since 2007 he has been an honorary inspector for

the Soprintendenza Patrimonio Storico Artistico ed Etnoantropologico of Bologna.

Britta New initially trained in the conservation of easel paintings at Northumbria University, Newcastle-upon-Tyne. She went on to an internship at the Hamilton Kerr Institute, Cambridge, focusing on the structural repair of wood panels, where she worked closely with Ray Marchant. In 2006 she began working at the Royal Collection, Windsor, and in 2007 she was appointed assistant restorer at the National Gallery in London, where she works on both the structural conservation and restoration of paintings.

Michał Obarzanowski is a technical conservator at the National Museum in Kraków, Poland. His principal duties include conservation of sculptures and wall paintings.

Marianne Odlyha has been manager of the University of London Service in Thermal Methods and Conservation Science at Birkbeck College since 1988. She originally trained as a solid state chemist. She specialized in pigment and binding medium characterization at the Doerner Institute in Munich and was employed at the Courtauld Institute of Art in London from 1988 to 1989.

Antonio Ortega is Technical Department coordinator at SIT Transportes Internacionales in Madrid, where he has worked since 1985.

Mervin Richard is chief of conservation at the National Gallery of Art, Washington DC, where he has worked since 1984. Richard completed his graduate studies in conservation at Oberlin College in 1978. He has since worked as a painting conservator at the Intermuseum Laboratory, the Philadelphia Museum of Art, and the Winterthur Museum. He was also adjunct professor of painting conservation in the Winterthur Museum/University of Delaware graduate program. Richard served as co-chair of the ICOM Working Group for Preventive Conservation and co-chair of the ICOM Working Group for Works of Art in Transit. He now serves as the chairperson of the Board of Directors of Heritage Preservation, the National Institute for Conservation.

Morten Ryhl-Svendsen holds a PhD in conservation (2007) from the Royal Danish Academy of Fine Arts, School of Conservation. Since 1997 he has worked at the National Museum of Denmark, where he specializes in preventive conservation.

Mikkel Scharff studied the history of art at the University of Copenhagen, Denmark. He received a BSc in painting conservation in 1980 and an MSc in painting conservation in 1987 from the School of Conservation, Royal Danish Academy of Fine Arts, Copenhagen. He has served as a lecturer at the School of Conservation of the Royal Danish Academy since 1987, and in 1992 he became head of the Department of Paintings; since 2004 he has also served as the head of the Department of Monumental Art. His areas of specialty are early medieval painting on wood, canvas painting conservation, technical art history, history of conservation, and analytical photographic techniques.

Laurent Sozzani has been senior paintings conservator/restorer at the Rijksmuseum in Amsterdam since 1990. He graduated from the Winterthur Museum/University of Delaware Program in Art Conservation in 1984. From 1984 to 1985, he worked with Perry Huston and Associates in Fort Worth, Texas, and from 1986 to 1989 he was a Fellow in the Paintings Conservation Department of the Metropolitan Museum of Art in New York.

David Thickett graduated in natural sciences in 1988 and worked in the refractories industry before joining the British Museum in 1990, where he specialized in inorganic materials and preventive conservation. He joined the Collections Conservation Team of English Heritage in 2003. Current research interests include the tarnishing of silver, climate control methods in historic buildings, protection of outdoor metals, reburial of architectural stone, and panel painting microclimate frames.

Paul van Duin studied psychology at the University of Utrecht before he began to pursue his interest in furniture conservation in 1980. He graduated from the Opleiding Restauratoren in Amsterdam. Then, from 1984 to 1989, he worked as a furniture conservator for the British Royal Collection, and since 1989 he has been head of furniture conservation at the Rijksmuseum in Amsterdam. From 1994 to 2004, he served as editor of the *Proceedings of the International Annual Symposium on Wood and Furniture Conservation* in Amsterdam, and he has published widely on furniture conservation issues.

Jørgen Wadum is keeper of conservation at the Statens Museum for Kunst, Copenhagen. He earned an MSc in conservation from the Royal Danish Academy of Fine Arts, School of Conservation, Copenhagen, and a PhD in art history from the

University of Amsterdam (2009). Since 1984 he has specialized in the painting techniques of sixteenth- and seventeenth-century Dutch and Flemish artists. He has published and lectured extensively on subjects related to this and other issues of importance to the understanding and keeping of our cultural heritage.

Donald C. Williams began working professionally as an artisan in 1972 and eventually opened his own furniture restoration shop before gravitating toward museum conservation. He studied history, political science, economics, and architecture and received the interdisciplinary Technology of Artistic and Historic Objects BA from the University of Delaware while he was employed at the Winterthur Museum. Williams joined the Smithsonian's Museum Conservation Institute in 1984 as a furniture conservator, and he directed the graduate Furniture Conservation Training Program from 1987 to 1994. From 1994 to 2001, he served as Education Coordinator, responsible for all aspects of education and public programming. He is now a senior furniture conservator, with special interests in coatings and related technology and in the historical materials employed in marquetry. He is the coauthor of *Saving Stuff* (2005) and has written numerous articles and monographs and made hundreds of presentations for both scholarly and general audiences.

Jonathan Woolston graduated from the Newark School of Violin Making in 1983. Over the past twenty-seven years, he has worked in major violin houses in North America—most notably, Jacques Francais Rare Violins in New York and George Heintz and Company in Toronto. He has taught violin making and restoration in Canada and the United Kingdom. Currently he makes violins, violas, and cellos to order and works at the Royal Academy of Music, as part of a dedicated team looking after their collection of stringed instruments.

Christina Young is a senior lecturer in easel painting conservation, a conservation scientist, and a structural conservator at the Courtauld Institute of Art, London. She has a BSc in physics and an MSc in applied optics. She gained her PhD in 1996 with her dissertation "Measurement of the Biaxial Tensile Properties of Paintings on Canvas," then joined Tate as a Leverhulme Research Fellow. Her research interests include conservation mechanics, noninvasive testing, conservation of contemporary art, and developing new materials and methods for the structural conservation of canvas and panel paintings.