

KELSEY WINGEL

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EDUCATION

Winterthur/University of Delaware (August 2015 – August 2018)

Winterthur, DE

- Masters of Science in Art Conservation
Specialty: Paintings Conservation

University of Delaware (September 2010 – May 2014)

Newark, DE

- Bachelor of Arts with a double major in Art Conservation and Art History
- Honors Degree with Distinction, Honors Program

CONSERVATION EXPERIENCE

Assistant Conservator of Paintings, Yale University Art Gallery, New Haven, CT

October 2020 – present

Supervisors: Ian McClure, Cynthia Schwarz, Irma Passeri

- Examination, technical study, and treatment of early 20th-century, unstretched oil-on-canvas paintings by Edwin Austin Abbey for upcoming exhibition.
- Examination, technical study, and treatment of Italian tempera-on-panel painting *The Annunciation* (1380-90) by Niccolò di Pietro Gerini.
- Condition assessment and treatment of paintings scheduled for exhibition and loan-related travel.
- Couriering (virtual) paintings to and from exhibition venues.
- Supervising the treatment projects of pre-program interns and fellows.

Project Conservator, Conserving Canvas Grant, Winterthur Museum & Brooklyn Museum

January 2020 & March 2020

Supervisors: Matthew Cushman, Lauren Bradley, Joshua Summer

- Participated in Getty Foundation Conserving Canvas Grant focused on the structural treatment of the colonial American portraits *David Hall*, *William Hall*, and *Deborah Hall* (1766) by William Williams, Sr. Project began with a 1-week Masterclass (December 2019) in which the structural condition and aesthetics of lined and unlined American paintings were studied and discussed by curators and conservators. Worked in residence at Winterthur Museum (January 2020) and the Brooklyn Museum (1 week in March 2020, shortened due to COVID-19) to assist in the stabilization treatments of the three portraits.

Postgraduate Associate (Fellow), Paintings Conservation, Yale University Art Gallery

September 2018 – September 2020

- Examination, technical study, and treatment of early 20th-century, unstretched oil-on-canvas paintings by Edwin Austin Abbey for exhibition.
- Condition assessment and treatment of paintings for loan-related travel.
- Condition assessment of paintings considered for acquisition.
- Couriering paintings to domestic exhibition venues.
- Participating in conservation lab tours and delivering conservation-themed gallery talks to the public.

Graduate Intern (3rd-year placement), *Paintings Conservation, Yale University Art Gallery*

September 2017 - August 2018

- Treatment of oil-on-canvas painting *Interior of a Capuchin Convent* (1825) by François-Marius Granet.
- Examination and treatment of 17th-century oil-on-canvas painting *Venus at the Forge of Vulcan*, attributed to Theodore van Thulden.
- Examination, technical study, and treatment of unstretched oil-on-canvas painting *Study for The Spirit of Light* (1902-1908) by Edwin Austin Abbey.

Graduate Intern (summer work project), *Gianfranco Pocobene Studio Inc., Malden, MA*

June 2017 - August 2017

Supervisor: Gianfranco Pocobene

- Examination and treatment of six oil-on-canvas murals (1889-90) by Jean-Joseph Benjamin Constant at the Ames Webster Mansion in Back Bay, Boston. Treatment was conducted in situ on scaffolding alongside a team of conservators.
- Treatment of 19th-century distemper and encaustic surfaces painted by John La Farge in the nave of Trinity Church in Copley Square, Boston. Treatment was conducted in situ on scaffolding alongside a team of conservators.

Graduate Intern (summer work project), *Paintings Conservation, Colonial Williamsburg Foundation, Williamsburg, VA*

May 2016 - August 2016

Supervisor: Shelley Svoboda

- Technical study and treatment of two 19th-century oil-on-panel portraits by Francis Cezeron.
- Treatment of a 19th-century oil-on-panel folk art portrait by an unknown American artist.
- Participated in lab tours and completed a chemical inventory of the paintings conservation lab.

Graduate Fellow, *Paintings Conservation, Winterthur/University of Delaware Program in Art Conservation*

August 2015 – August 2018

Advisory Committee: Dr. Joyce Hill Stoner, Matthew Cushman, Richard Wolbers, Catherine Matsen, Debra Hess Norris

- Year 1: completed coursework in specialty blocks addressing the conservation of textiles, paper, wooden artifacts, organic artifacts, inorganic artifacts, library and archive materials, and paintings. Coursework also addressed preventive conservation, microscopy, and the chemistry behind the creation and degradation of materials used in art.
- Year 2: Pursued treatment of four paintings: oil-on-canvas *Portrait of Ann Spotswood Payne* by the Payne Limner (early 19th century), oil-on-canvas Tonalist landscape by George Whitaker (19th century), oil-on-canvas *Portrait of a Boy* attributed to William Williams, Sr. (late 18th century), and oil-on-panel *A Cottage Scene* by an unknown Dutch artist (17th century). Completed a technical study of William Williams's *Self-Portrait*. Pursued coursework in analytical instrumentation in conservation and cleaning of painted surfaces. Pursued an independent study of American colonial portraiture in the Winterthur collection.
- Year 3: Internship at the Yale University Art Gallery.

Pre-program Intern, *Paintings Conservation, private practice of Dr. Joyce Hill Stoner, Winterthur, DE*

August 2012 – June 2015

Supervisor: Dr. Joyce Hill Stoner

- Examination and treatment of easel paintings, murals, and frames, including works by N.C. Wyeth, Andrew Wyeth, John Biggers, Walter Pyle Jr., Norman Rockwell, and Constance Cochrane.
- Other activities included participating in tours of the paintings conservation studio, examining paintings and speaking with visitors at Winterthur's Conservation Clinic, and performing studio maintenance and organization.

Pre-program Intern, Objects Conservation, Shelburne Museum, Shelburne VT

August 2014 – October 2014

Supervisor: Nancie Ravenel

- Examination and treatment of a 1902 Gustav Dentzel carousel horse and rounding board.

Pre-program Intern, Objects Conservation, Metropolitan Museum of Art, New York, NY

June 2012 – August 2012

Supervisor: Ellen Howe

- X-radiographed Moche ceramics and European silver to study construction techniques, identified pigments on Moche ceramics with x-ray fluorescence spectroscopy, and conducted micro-chemical spot tests on Moche ceramics to determine the presence and identity of soluble salts. Cleaned tarnished American and European silver for upcoming exhibition.

Pre-program Intern, Objects Conservation, University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA

January 2012 – February 2012

Supervisors: Ainslie Harrison, Fran Baas

- Assisted with condition survey and re-housing of Peruvian ceramics and textiles. Performed photo documentation and photo processing using Adobe Bridge and Photoshop, surface cleaned and desalinated ceramic vessels, and crafted archival mounts for ceramic storage.

Pre-program Intern, Paper Conservation, Winterthur Museum

June 2011 – August 2011

Supervisor: Joan Irving

- Treated paper needlework patterns for upcoming exhibition.
- Assisted in the organization and processing of light logger data.

PUBLICATIONS & RESEARCH

Working Around *The Hours*: The Structural Treatment of a 12-foot Round Ceiling Painting by Edwin Austin Abbey. Authors: Cynthia Schwarz, Kelsey Wingel, Ian McClure, Julianna Ly. 2020. In: *Conserving Canvas Conference Postprints* (forthcoming).

Hazy Conditions: Revealing the Materials and Techniques of Edwin Austin Abbey's Efflorescing Oil Studies and Exploring New Approaches to Treatment. Authors: Kelsey Wingel, Richard Hark, Katherine Schilling, Marcie Wiggins, Pablo Londero, Anikó Bezur, and Cynthia Schwarz. 2019. In: *AIC Paintings Specialty Group Postprints. 47th Annual Meeting, Uncasville, Connecticut*. Vol. 32 (forthcoming).

Efflorescence on the Paintings of Edwin Austin Abbey: Examination, analysis, and cleaning of surface bloom on *The Spirit of Light*. Authors: Kelsey Wingel, Richard Hark, Katherine Schilling, Cynthia Schwarz, and Anikó Bezur. 2019. In *Conservation of Modern Oil Paintings*, edited by Klaas Jan van den Berg et al. Cham: Springer. 297-307.

New applications of Pickering-type emulsions for the cleaning of modern water-dispersed oil paints. Authors: Diana Hartman, Ellen Nigro, Mina Porell, Kelsey Wingel, and Keara Teeter. 2017. Poster presented at the 2017 ICOM-CC Triennial Conference and the 2017 Conference of the Association of North American Graduate Programs in the Conservation of Cultural Property (ANAGPIC).

From Author to Artist: A Technical Study of William Williams's *Self-Portrait* in the Winterthur Museum Collection, September 2016 – May 2017 (unpublished)

- Technical study completed as a component of second-year graduate coursework. Researched the art-historical significance, painting materials, and technique of the oil-on-canvas *Self Portrait* by William

Williams, Sr. Analysis included cross-sectional microscopy, polarized light microscopy, x-ray fluorescence spectroscopy (XRF), x-radiography, infrared reflectography (IRR), scanning electron microscopy-energy dispersive spectroscopy (SEM-EDS), Fourier transform infrared spectroscopy (FTIR), and Raman spectroscopy.

Studies in American Tonalist Painting: The Materials and Techniques of Robert Crannell Minor's *Souvenir of Italy*. Undergraduate Honors Thesis, University of Delaware, defended Spring 2014.

Readers: Dr. Joyce Hill Stoner, Dr. Kristin deGhetaldi, Leslie Reidel

- Addressed the art-historical significance, painting materials, and techniques of 19th century, oil-on-millboard *Souvenir of Italy* by R. C. Minor. Technical analysis included cross-sectional microscopy, x-radiography, IRR, XRF, and SEM-EDS.

PROFESSIONAL DEVELOPMENT – COURSES AND WORKSHOPS

- *Pigment Identification with Polarized Light Microscopy*, The McCrone Group, Westmont, IL, February 10-14, 2020
- *Conserving Canvas Masterclass in the Structural Treatment of American Paintings*, Winterthur Museum, The Pennsylvania Academy of Fine Arts, and The Brooklyn Museum, December 9-13, 2019
- *Conserving Canvas Workshop: Evaluation and Structural Conservation of Paintings from Scottish Collections*, Yale Center for British Art, New Haven, CT, April 8-9, 2019
- *Modular Cleaning Workshop*, Yale University Institute for the Preservation of Cultural Heritage, New Haven, CT, August 6-10, 2018
- *Installation and Use of Automated Thread Count Software Workshop*, Rice University, Houston, TX, May 30, 2018
- Laboratory Safety for Conservators Online Course, offered through the Foundation of the American Institute for Conservation, Fall 2014

TEACHING & SERVICE

- Vicki Cassman Undergraduate Award Selection Committee, University of Delaware (Fall 2020 – present)
- Peer Mentor, Yale University Art Gallery Fellowship Program (Fall 2019 – present)
- Interviewer, FAIC Oral History Archives (Summer 2019 – present)
- Lecturer and Teaching Assistant, HSAR 466: The Technical Examination of Art, History of Art Department, Yale College (fall semesters 2017 – 2019)
- Assisted with HBCU Student and Mentor Institute in Technical Art History (SMITAH), June 2019
- Planning Committee for *Materials and Meaning Symposium: Decoding and Preserving Cultural Heritage*, Yale University, February 22, 2019
- Assisted with Kress Summer Teachers Institute for Technical Art History (STITAH), July 2018
- Poster Session Planning Committee of the 2015 Association of North American Graduate Programs in the Conservation of Cultural Property

HONORS

- Art Conservation Convocation Student Speaker, May 31, 2014
- David J. Toman Award, Art Conservation Department, Spring 2014
- Phi Beta Kappa, Spring 2014
- Woman of Promise, nominated by Dr. Deborah Andrews, Spring 2014
- Woman of Promise, nominated by Dr. Joyce Hill Stoner, Spring 2013
- Dean's List, Fall 2010 – Spring 2014

MEMBERSHIPS

- International Council of Museums, National Committee of the United States (ICOM-US)
- American Institute for Conservation (AIC), Paintings Specialty Group
- Society of Winterthur Fellows (SOWF)