

Introduction to Photographs Conservation with the Johnson Publishing Company Archive

July 10-14 2023

Workshop Primary Instructors



Krista Lough (she/her) is Assistant Conservator of Photographs at the Art Institute of Chicago. She received her Master of Arts and Certificate of Advanced Studies in Conservation in 2014 from Buffalo State College. She completed graduate internships at The Metropolitan Museum of Art and Paul Messier LLC, a private practice in Boston. Krista has held Andrew W. Mellon Fellowships in Photograph Conservation at the Art Institute of Chicago and the Museum of Modern Art, New York. After leaving the Museum of Modern Art, Lough moved back to Chicago to open a private practice. In that capacity, she carried out an extensive conservation survey of the Johnson Publishing Company (JPC) Archive and has worked with the JPC archivist to design solutions to a range of conservation issues. She has recently returned to the Art Institute as the new Assistant Conservator of Photographs, but will continue to work on the JPC Archive. Lough is involved in education outreach and has recently completed her term as the Chair of the Collaborative Workshops in Photograph Conservation Committee. She is also the Chair of the Cooperstown/Buffalo alumni board.



Ronel Namde (she/her) recently started as Associate Conservator of Photographs in the Department of Conservation and Preservation at the Getty Research Institute. She previously worked at the J. Paul Getty Museum and the National Gallery of Art, Washington, DC., and Yale University Library. She has done internships at the Weissman Preservation Center at Harvard University, the Arab Image Foundation, and the United States Holocaust Memorial Museum. She holds an MS and certificate of advanced study from the Winterthur/University of Delaware Program in Art Conservation and a BA in anthropology from Yale University. Namde has worked with a wide variety of materials including early and experimental print processes and photographs on non-paper supports. She has a particular interest in historic, documentary, and archival photographs and non-paper-based supports. Namde served as a member of the American Institute for Conservation's Equity and Inclusion Committee. She is co-author of the "Accessibility in Conservation" Report and is passionate about equity-based work.

Workshop Lecturers and discussants



Dorothy Berry (she/her) is the inaugural Digital Curator at the National Museum of African American History and Culture. She previously served as the Digital Collections Program Manager at Houghton Library, Harvard University where she led the "Slavery, Abolition, Emancipation, and Freedom" project. With an MA in Folklore and Ethnomusicology and an MLS from Indiana University, she has been awarded the Library Journal "Movers and Shakers" award and both a Council's Exemplary Service award and the Mark A. Greene Emerging Archives Leader award from the Society of American Archivists. Her writing can be found in *up//root*, *Lapham's Quarterly*, *The Public Domain Review*, and *JSTOR Daily*.

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Steven De'Juan Booth (he/him) is an archivist, independent researcher, and co-founder of The Blackivists. He is currently the Archive Manager of the Johnson Publishing Company (JPC) Collection at the Getty Research Institute. He has been an active member of Society of American Archivists (SAA) since 2008 and was named an SAA Fellow in 2022. He holds an MS in Library Science from Simmons College (now University) and a BA from Morehouse College.



LeRonn P. Brooks (he/him) is the Associate Curator for Modern and Contemporary Collections at the Getty Research Institute in Los Angeles and is Co-Curator for the Johnson Publishing Company Archives. Brooks is a specialist in African American art, poetics, performance, and Africana Studies. His interviews, essays on African American art, and poetry have appeared in publications for Bomb Magazine, The Studio Museum in Harlem, Socrates Sculpture Park, The Spelman Museum of Art, Callaloo Journal, The International Review of African American Art as well as The Aperture Foundation, among others. As the lead curator for the Getty's new African American Art History Initiative, he is charged with building and developing collections to promote advanced research in the study of African American art history. Brooks earned a

Doctor of Philosophy, Art History, from City University of New York and a Bachelor of Fine Arts from Hunter College.



Aaron Bryant (he/him) is a Museum Curator at the National Museum of African American History and Culture, Co-Curator for the Johnson Publishing Company Archives, and a Fellow with the John W. Kluge Center at the Library of Congress. Prior to the Smithsonian, Bryant was Curator for the art collection at Morgan State University's James E. Lewis Museum of Art, which houses more than 5,000 works of art from the 17th century to present. He is Chair of Baltimore City's Public Arts Commission and a Commissioner with the city's Commission on Historical and Architectural Preservation. He also served as Chair for the city's Special Commission to Review Confederate Monuments. Bryant earned his Ph. D. in American Studies from the University of Maryland, where he was awarded the Bode-Wise Award for his research on visual culture,

community mobilization, and social movement analyses. He also holds an MFA in Management from the Yale School of Drama, and an AB in History from Duke University.



Anya Dani (she/her) is an Objects Conservator specializing in community-based conservation. She is currently the Director of Community Engagement and Inclusive Practice/Lecturer at the UCLA/Getty Interdepartmental Program in the Conservation of Cultural Heritage where she develops collaborative projects focused on preserving Black cultural heritage. She is also a lecturer in the Museum Studies Department at San Francisco State University, a Professional Associate of the American Institute for Conservation (AIC), and a co-founder of the Black Art Conservators Group. Previously, Dani has worked as a conservator for the Stanford University Archaeology Collections, the Okinawa Institute of Science and

Technology, and the New Mexico Department of Cultural Affairs. She received both her MS and BA in art conservation from the University of Delaware. Dani has particular interest in uplifting underserved communities through preservation, decolonizing collections stewardship, and increasing racial justice, equity, and inclusion in cultural heritage conservation.

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Art Kaplan (he/him) is an Associate Scientist at the Getty Conservation Institute and has spent 20 years working on the application of analytical instrumentation to the study of photographic processes and materials. His work focuses on the use of noninvasive and nondestructive techniques in the identification of photographic processes. His research has focused on the detailed analytical study of black-and-white photographic papers as a tool for provenance and authentication studies. He has lectured and taught workshops on the techniques and methodologies developed at the GCI for the identification and characterization of photographic processes and materials. Some of his past work has included scientific analysis of the works of William Henry Fox Talbot, John Herschel, Hippolyte Bayard, William Willis, Anna Atkins, Edward Weston, and Henri Cartier-Bresson. In 2011 Kaplan was recipient of the Colin Ford Award from the Royal Photographic Society for his work on the scientific analysis of the “First Photograph”, *View from the Window at Le Gras*, and other images by Joseph Nicéphore Niépce.



Debra Hess Norris (she/her) is Chair of the Art Conservation Department at the University of Delaware (UD), and Professor of Photograph Conservation. Norris has authored 45+ articles/ book chapters on the care of photographic materials and taught 160+ preservation workshops and initiatives from China to Benin. She co-edited – *Issues in the Conservation of Photographs* and is currently co-editing a book on *The Conservation of Photograph and Image Collections* featuring contributions from 90 authors worldwide. UDel has worked for several years with HBCUs to organize introductory courses to conservation (<https://www.artcons.udel.edu/outreach/diversity-initiatives/tipc-c-program>) and Norris currently serves on the board of the Alliance for HBCU Museums and Galleries. Norris was the chair of Heritage Preservation (2003- 2008) and president of the AIC (1993-97) and has received many treasured awards. In May 2018, Norris was named a Francis Alison Scholar, UD’s top faculty honor. Norris believes deeply in the capacity of photograph conservation to preserve identity, promote well-being, and strengthen cultural understanding globally.



Joelle Wickens (she/her) is an Assistant Professor of Preventive Conservation in the University of Delaware Department of Art Conservation, and the Associate Director of the Winterthur/University of Delaware Program in Art Conservation. Her current work in preventive conservation is dedicated to evolving the practice of the specialty to place social, economic, and environmental sustainability at its core. As a critically-engaged scholar, her work is focused on helping the field of art conservation broaden its understanding of what cultural heritage is, diversifying who conserves this heritage, and bringing multiple and non-dominant ways of knowing and doing to the conservation process. Wickens’ scholarship aims at developing an understanding of who holds the power and privilege needed to maintain the status quo, who and what has been excluded, and what it will take to include the excluded. She holds a PhD and an MA (Distinction) from the Textile Conservation Centre, University of Southampton, UK, and a B.A. in American Civilization from the University of Pennsylvania.

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Workshop Organizers



Michèle Gates Moresi (she/her) is an American museum curator. Gates Moresi began as a curator at the National Museum of African American History and Culture (NMAAHC) in Washington, DC in 2006 and currently serves as the Assistant Director for Collections. At the NMAAHC, she initiated the acquisition of the contents of Mae Reeves' millinery store from Philadelphia oversaw the acquisition of the contents of the Falls Church, Virginia campaign office for Barack Obama's presidential election campaign into the museum's collection. In 2017 she was a co-curator, with Aaron Bryant, of *More Than a Picture: Selections from the Photography Collection at the NMAAHC*. With Laura Coyle, she edits the 8-volume book series, *Double Exposure*, featuring photographs from the NMAAHC collection. Gates Moresi studied at Boston University, where she received a BA degree in 1989. She earned a Master of Philosophy degree in 1997 and a PhD degree in 2003 at The George Washington University.



Kara Tucina Olidge (she/her) serves as the Associate Director of Collections and Discovery at the Getty Research Institute. She is the former Executive Director of the Amistad Research Center, the nation's oldest, largest and most comprehensive independent archive specializing in the history of African Americans and ethnic minorities. Prior to this position, she was the Deputy Director of the Schomburg Center for Research in Black Culture, a branch of the New York Public Library. Olidge's scholarly work has focused on critical cosmopolitanism, identity and cultural activism within communities of color. She earned her B.A. from Spelman College, M.A. from the University of New Orleans and her Ph.D. from the State University of New York at Buffalo (University at Buffalo).



Rachel Rivenc (she/her) is the Head of Conservation and Preservation at the Getty Research Institute (GRI) where she is responsible for the conservation of the GRI vast special collections. Prior to that she worked at the Getty Conservation Institute (GCI) as part of the Modern and Contemporary Art Research Initiative. Rivenc did post-graduate work at the Museo Nacional Centro de Arte Reina Sofía, Madrid, the Museum of Contemporary Art in Montreal, taught conservation at the University of Malta and worked as a conservator in private practice in France, Spain and the UK. She was the coordinator for the Modern Materials and Contemporary Art working group of ICOM-CC between 2014 and 2020, and currently sits on the steering committee of the International Network for the Conservation of Contemporary Art (INCCA). Rivenc holds a master's degree in paintings conservation from Paris I- Sorbonne and a PhD in Cultural History of Contemporary Societies from the Université de Versailles Saint-Quentin-en-Yvelines.

Workshop Project Administrator



Rikki McDowell (she/her) provides Project Admin Support to the Getty Research Institute (GRI) Conservation and Curatorial departments. Previously, McDowell was Senior Project Coordinator in the Administration department of the Getty Conservation Institute (GCI). In addition to her extensive administrative experience, Rikki is also skilled in event planning and workshop organization. McDowell is a very active member of the Getty community and served as an inaugural member of both the Getty-wide Diversity, Equity, Access and Inclusion (DEAI) Council and the GCI DEAI Taskforce. McDowell is also a project leader for the Getty's Community Service Team, the team coordinating the Getty's annual Day of Service. She enjoys serving her community through outreach programs and mentorship.