



UCLA

Getty

Interdepartmental Program in the
Conservation of
Cultural Heritage

ALUMNI NEWS

SPRING/SUMMER 2026

Program Update from the Chair

The past year has been one of reflection, resilience, and remarkable momentum for the UCLA/Getty Conservation Program.

We began 2026 with the heartbreaking loss of our founding faculty member and former chair, Professor Ioanna Kakoulli, who passed away on January 1. Ioanna helped build the foundation of our program with vision and deep commitment to our students. Her scholarship and leadership shaped who we are today, and her legacy continues in the work we do every day.

Just one year earlier, we faced another challenge when the rapidly spreading Palisades Fire approached the Getty Villa. As flames crested the hillside, our students carefully set down the objects they were treating and evacuated down Pacific Coast Highway. We were displaced from our labs for nine months—but in true conservation spirit, we adapted. Chris de Brer (MA 2008, PhD 2025) generously opened the Fowler Museum's textile lab to us, allowing classes to continue through the academic year. We are grateful to Chris for his support. Happily, the Getty Villa was spared, and we returned to our beautiful labs this past fall.

Even amid these challenges, our program continues to thrive.

One area drawing particular attention is community engagement. Under the leadership of Anya Dani, Director of Community Engagement and Inclusive Practice, our students are building meaningful partnerships across Los Angeles.

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Image: Penn Museum Conservation



Through the course she co-taught with Nicole Passerotti, Conservation & Community, students collaborated with La Historia Historical Society Museum, where community members shared family heirlooms and learned about their histories and care. The gratitude expressed by participants has been deeply affirming.

Last summer, Anya launched our program's first course dedicated to conserving Black cultural heritage, Caring for Black History: The Preservation of African American Cultural Heritage. She also partnered with colleagues at the Getty Research Institute and the Los Angeles Central Library to host a workshop where participants brought personal objects to share their stories and learn about conservation. Anya is currently completing a co-produced podcast series, Preservation for the People, expanding these conversations to an even wider audience.

Our faculty's research continues to span the globe. Assistant Professor Caitlin O'Grady has advanced her work on conservation history and archaeology, participating in international workshops in Paris and Nijmegen. She conducted fieldwork in Türkiye at the Bronze Age site of Kaymakçı, where she serves as Director of Conservation. There, she supervised MA student Melina Edic's internship and continued her own research on raw material processing and ancient pottery repair. Caitlin was also invited to join the board of the National Center for Preservation Training and Technology, part of the National Park Service.

Assistant Professor Thiago Puglieri spent his sabbatical last year as a visiting scholar at the Getty Research Institute, focusing on Indigenous Amazonian colorants and research ethics surrounding sacred and ceremonial materials. His scholarship on Tikuna Blue has gained international attention, and he co-organized an intercultural education workshop in the Brazilian Amazon to share findings directly with local communities. He also served on the scientific committee for the 2025 Synchrotron Radiation and Neutrons in Art and Archaeology Conference.

Meanwhile, our sustainability initiatives continue to grow. As chair, I (Glenn Wharton) am co-principal investigator with Ellen Pearlstein on two NEH-funded grants.



The Sustainability in Conservation Education initiative is examining how sustainability can be more fully integrated into conservation training, while Community, Collaboration, and Cultural Heritage Conservation supports student research and partnerships with Indigenous communities, including work on culturally sensitive treatment protocols.

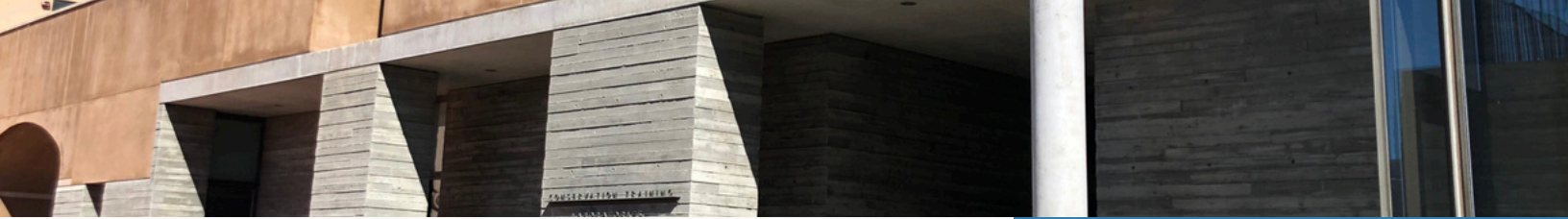
Behind the scenes, our staff make everything possible. Shaharoh Chism continues her dedicated service as Student Affairs Officer, guiding students from admissions through graduation. William Shelley (MA 2016), our Laboratory Manager, oversees object loans, equipment, and ongoing improvements to our lab environments in collaboration with the Getty Conservation Institute.

We are also proud of the continued success of the Andrew W. Mellon-funded Opportunity for Diversity in Conservation Initiative. Founded by Ellen Pearlstein and now led by Nicole Passerotti with Bianca Garcia Martinez as Associate Director, the program welcomed 15 participants last summer. Since its founding in 2017, 85 individuals have participated, with 13 going on to conservation graduate programs—meaningful progress toward diversifying our field.

Our teaching has been enriched by an exceptional group of lecturers this past year, Elizabeth Drolet (MA, 2012), Jennifer Kim, Laura Maccarelli, Flavia Ravaioli, and Branden Cesare Rizzuto. We also hosted a visiting graduate researcher, Anauene Dias Soares from Brazil, supervised by Thiago Puglieri.

Again and again, we hear that our program's growing visibility in sustainability, community engagement, and social justice reflects the energy and commitment of our faculty, students, staff, and alumni. The challenges of the past year have only strengthened our resolve—and the future of the UCLA/Getty Conservation Program has never been brighter.

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Program Fundraising

In addition to our founding gift from the Getty Trust, and endowment support from the Mellon Foundation, Jeffrey P. Cunard, and the Kahn Foundation, the program has received an increased number of smaller gifts in recent years. Organized by Casey Mallinckrodt, our alumni campaigns to support recent graduates raised \$1,000 for the class of 2023 and \$1600 for the class of 2025. Recent multi-year pledges from Andrea Morse Straus, Jeff P. Cunard, and an anonymous donor are supporting student research, travel, and our Distinguished Speaker Series. Glenn Wharton recently established the Glenn Wharton Conservation Graduate Fellowship to support students whose research focuses on African American, Asian American, Latin American, or Native American cultural heritage.

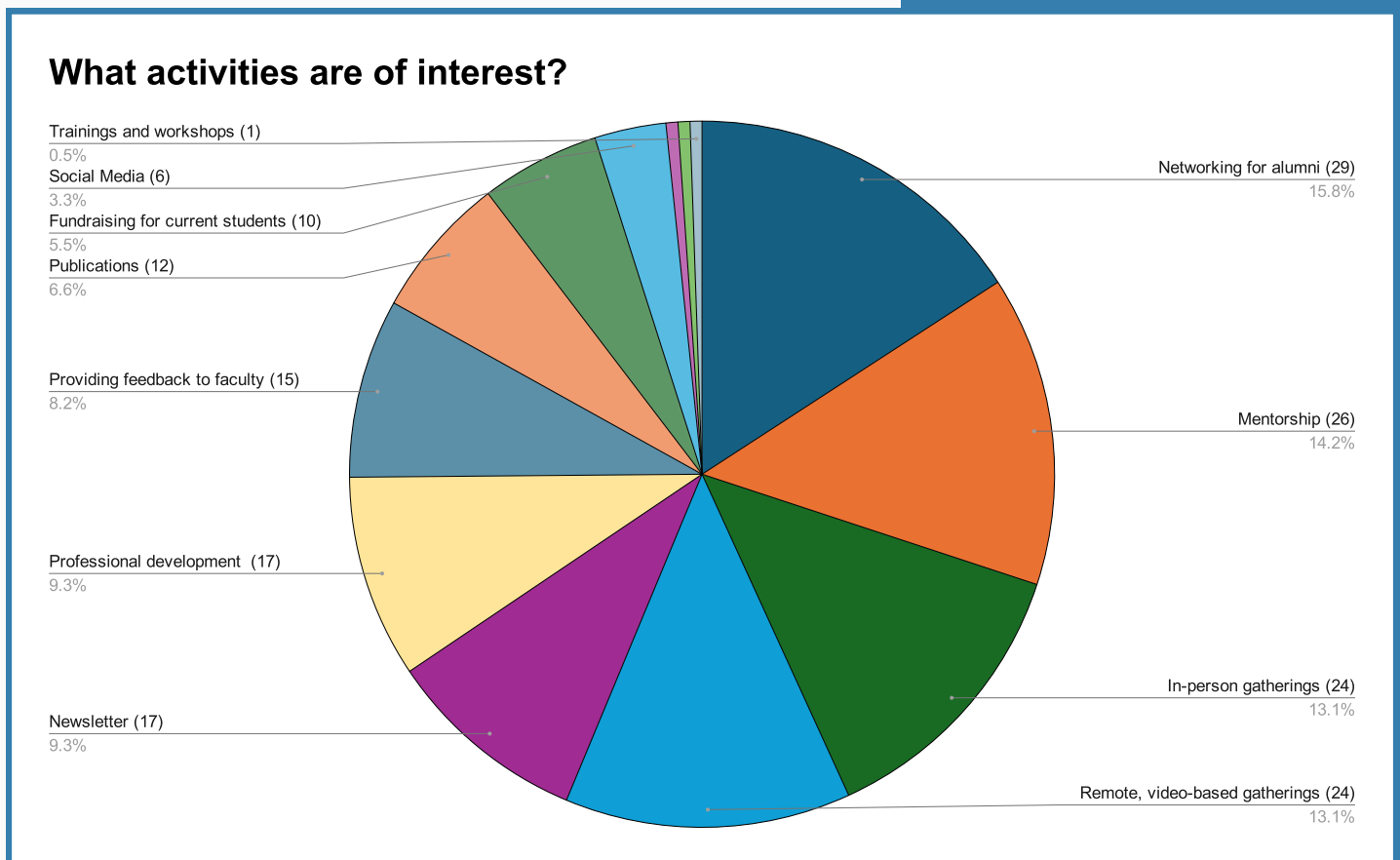
For those who would like to support our students in memory of Ioanna Kakoulli, we created a special memorial fund that can be found on the Give Now button on our [website](#). Alumni who are interested in more substantial gifts can reach out to Glenn and/or Peter Evans (pevans@support.ucla.edu), Assistant Dean of Development for Social Sciences.



Alumni Survey Results

In Fall of 2026 the UCLA/Getty Alumni Group disseminated a survey to alumni to gather up-to-date information, assess logistical and engagement considerations related to the Group’s ongoing communications, and to understand what sorts of activities alumni would most benefit from which could be organized or facilitated by the Alumni Group. 44 of 56 alumni who were invited to take the survey responded.

For responses to the question of what activities are of interest to alumni, refer to the chart below:



“All, but with limited bandwidth” and “Advocacy and outreach” were also selected by one respondent each.



Favorable responses for alumni networking (29), and either in-person (24) or remote (24) gatherings show a strong interest in the facilitation of opportunities for alumni to engage with one another. Regarding forms of communication or dissemination, a preference was shown for an alumni newsletter (17) versus publications (12) or social media (10). An interesting outcome is a strong interest in engaging in alumni mentorship (26) versus other activities that may constitute forms of giving back to the program or emerging professionals, such as providing input on the curriculum (15) or fundraising (10).

When presented with options for receiving communications, 100% of respondents still consider email of primary interest for receiving communications from the Alumni Group. A smaller cohort would also be interested in using LinkedIn (11.4%) or Instagram (9.1%). Regarding frequency, quarterly communications was the preference (79%) followed by yearly (14%).

The interest in inter-alumni engagement is reflected in final comments as well. Some examples include:

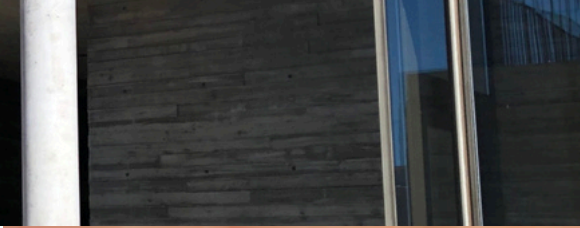
- “Better connectivity with the current cohort... we often feel quite disconnected from current students that will eventually become alumni.”
- “... knowledge sharing events would be valuable. Casual, themed ‘coffee chats’ or something similar could be a good way to (re)connect with other alums doing similar work.”
- “I am sure the emerging professionals would benefit from an alumni association.”
- “...informal in-person get togethers would be a great way to keep connections strong.”

Finally, nearly 50% of respondents (21) expressed openness to participating in the Alumni Group or to assist in planning activities. It will be necessary to take advantage of these interested alumni to ensure the longevity of this working group.

If you would like to participate in the Alumni Group, or share more feedback about how we can support our community, email Tom McClintock: tmcclin1@googlemail.com.

Top 5 alumni activities of interest:

1. Networking
2. Mentorship
3. Gatherings
4. Newsletter
5. Professional development



Remembering Ioanna Kakoulli

Our alumni will all have many memories of Professor Ioanna Kakoulli, who passed away at age 57 on January 1 in her native Cyprus after a courageous battle with cancer. She was widely admired for her warmth, generosity, infectious enthusiasm, and steadfast dedication to the conservation of cultural heritage. She is survived by her husband, Giorgos Bayadas; her stepdaughter, Calypso Bayadas; her mother, Nadina Kakoulli; and her siblings, Tatiana Sarrafi and Christoforos Kakoullis.

A founding faculty member of our program, Professor Kakoulli played a pivotal role in shaping it from its early development through her tenure as Chair from 2011 to 2017. She helped establish key endowments and was instrumental in launching the PhD program in the Conservation of Material Culture. Holding a joint appointment in Materials Science and Engineering, she co-directed the Molecular and Nano Archaeology Laboratory and founded the archaeomaterials group, becoming the first woman hired as a professor in her department.

An accomplished scholar, she earned a DPhil from Oxford and advanced degrees from the Courtauld Institute of Art. Her research spanned archaeological materials science, forensic archaeology, and the sustainability of biocultural heritage, leading to influential publications in major scientific journals. Deeply committed to mentorship, she supervised more than 40 graduate students and fostered international collaborations. Her legacy endures in the generations of students she trained and in her lasting contributions to the scientific study and preservation of cultural heritage worldwide.



Image: [UCLA Samueli School of Engineering](#)
Image: [UCLA Newsroom](#)



Lab Notes: Recent Graduates

Seven students graduated from our program over the past year. The following are their current placements and thesis/dissertation titles:

- Taylor Brehm (MA), conservator, RLA Conservation, Los Angeles. Thesis: “Removal of Overpaint from a Cherokee Mask in Collaboration with the Museum of the Cherokee People”
- Chris de Brer (PhD), director of conservation, Fowler Museum, UCLA. Dissertation: “The Wild, Wild West: Materiality and Provenance of Ancient West Mexican Ceramics and the Future of Museum-Based Collections”
- Cheyenne Caraway (MA), conservator, Williamstown + Atlanta Art Conservation Centers, Atlanta. Thesis: “Light Aging Analysis: Lightfast Qualities of Natural Dyes on River Cane and Commercial Reed Substrates Used in Choctaw Basketry”
- Rachel Moore (MA; now a PhD student). Thesis: “Hopi Wicker Basketry: A Look at the State of Tangible and Intangible Preservation”
- Moupi Mukhopadhyay (PhD), Andrew W. Mellon fellow in conservation science, Los Angeles County Museum of Art, Los Angeles. Dissertation: “Technical Study of the Kerala Wall Paintings”
- Kathryn Peneyra (MA), conservator, Williamstown + Atlanta Art Conservation Centers, Atlanta. Thesis: “Propolis for the Sustainable Treatment of Bronze Disease on Remote Archaeological Sites”
- Makayla Rawlins (MA), program assistant, Your Neighborhood Museum, Los Angeles. Thesis: “The Properties of Juncus: Implementing Indigenous Knowledge into Conservation Repairs”



Lab Notes: Current MA Students

Our current MA students are in their second year of the program. They spread out over the globe last summer for their internships and returned to start their thesis research. Maria Fernanda Martin del Campo Lorenzin interned at the Field Museum of Natural History in Chicago. This fall she began her thesis research on colorant identification on Tikuna masks from the Amazon in Brazil. Pilar Brooks interned at the Museum of Fine Arts, Houston. Her thesis project will be on emerging models for collaboration between conservators in Western museums and community representatives in Africa. Melina Edic interned with Caitlin O'Grady at Kaymakçı Archaeological Project in Manisa, Türkiye. She is conducting laboratory analysis for her thesis to understand the formation of pseudomorphs in copper corrosion. Hattie Hāpai interned at the British Museum in London. Extending her internship research on display methods for 'āhu 'ūla, traditional Hawaiian feather capes, she will conduct archival and ethnographic analysis for her thesis to understand historic display methods and current Native Hawaiian concerns about their exhibition. Paige Hilman interned at the Fowler Museum at UCLA. In her thesis she will investigate colorant identification and gel removal of insoluble calcareous accretions from painted low-fired archaeological pottery.

Pilar Brooks interned at the Museum of Fine Arts, Houston. Her thesis project will be on emerging models for collaboration between conservators in Western museums and community representatives in Africa.



Lab Notes: Current PhD Students

Our current PhD students are at various stages of coursework, research, and writing. Saiful Bakhri is in his fourth year, currently performing archival and ethnographic research at Borobudur and at two different programs that teach the conservation of traditional Indonesian cultural heritage. His dissertation research aims to bridge the gap between teaching traditional preservation practices and modern cultural heritage conservation. Chongwen Liu, also in his fourth year, is taking a deep dive into the medical field to adapt emerging models of knowledge graph-driven artificial intelligence for cultural heritage knowledge conservation management. The working title for his dissertation is “Advancing Knowledge Access and Decision Making in Cultural Heritage Conservation with Knowledge Graph (KG)-Driven Artificial Intelligence (AI).” Rachel Moore was admitted to our PhD program during her third year as an MA student. She will obtain both degrees. She completed her master’s thesis on tangible and intangible preservation of Hopi wicker basketry. She will extend this research for her doctoral studies by conducting extensive ethnographic and technical research on Hopi basket production. She will take her knowledge back to Hopi in honor of her grandmother, who was a basket weaver. Naomi Rosenkrantz, a second-year student, is investigating the cultural, material, and technological exchange of color making between Europe and the Americas in the sixteenth century, with a focus on colonial Mexico. She plans to conduct pigment and dye analysis as evidence of Indigenous knowledge, combined with research on colonial codices that describe color making practices.



Alumni Updates

Working for NEDCC Özge Gençay Üstün (2008) leads the Training Programs team of the "Ready—Or Not" Cultural Heritage Disaster Preparedness Project --grant funded by California State Library. She joined the project in 2023 as an Emergency Preparedness Consultant and provided emergency preparedness assessments to 61 California organizations that care for cultural and historic resources (e.g., archives, libraries, museums, and tribal nations). In May 2025, she was promoted to her new role, in which she supervises a team of three to conduct statewide wet salvage workshops and provide emergency preparedness consulting for California cultural organizations. She organizes 15 in-person, two online and one on-demand training programs along with three short training video productions for the project. In February 2025 after the LA Wildfires, she became one of the founding members of the Art Recovery Los Angeles collective dedicated to assisting communities to protect and restore their cherished belongings before, during, and after disasters.



After exploring the intersection of technology, business and conservation at the environmental monitoring start-up Conserv, Allison Lewis (2008) returned to the Oakland Museum of California as Objects Conservator. She currently coordinates multiple conservation projects generously funded by the Sherman Fairchild Foundation. Allison also supports the museum’s active repatriation program, spearheading pesticide testing and reporting efforts. Her energetic first grader and two rescue dogs keep her busy outside of the museum!

In February 2025 after the LA Wildfires, she became one of the founding members of the Art Recovery Los Angeles collective dedicated to assisting communities to protect and restore their cherished belongings before, during, and after disasters.

Image: Özge Gençay-Üstün



Chris de Brer (2008) shares “after finishing up my PhD, I went to Northern Peru with my son, Kiki, to explore the possibilities of creating a summer conservation field school based in Lambayeque. In the picture, we are on top of the Moche pyramid at Chornancap on one of the last days of an amazing trip. If all goes according to plan, the field school will begin in the summer of 2027. I am also still expanding my research on Preclassic West Mexican ceramic figures from my dissertation, so if you have any of these ceramics in your museum’s collections, let’s talk!”



Jiafang Liang (Jessie) (2010) is a conservator at the Hong Kong Palace Museum, where she focuses on the treatment and preventive care of newly acquired gold and silver objects and takes care of museum preventive conservation in general. Balancing museum practical work with advanced research, she is also in the final year of her PhD at the University of Hong Kong. Her doctoral research focuses on the material nature and culture of ceramics excavated from the Vedi Fortress in Armenia, merging hands-on conservation with profound scholarly investigation into cross-cultural heritage.

Siska Genbrugge (2010) informs us that “I am currently director of the DIVA museum, the museum of jewellery, silver and diamonds in Antwerp. The museum has a large collection of historical and contemporary (mainly European) jewellery and silverware. We organize three exhibitions per year (on large and two smaller) and we host 3 international artists in residents every year.

“After finishing up my PhD, I went to Northern Peru with my son, Kiki, to explore the possibilities of creating a summer conservation field school based in Lambayeque.”

CHRIS DE BRER

Image: Chris de Brer



Our museum has a fully equipped silversmith workshop and a goldsmith workshop. We also have one of the best libraries about jewellery, gemology and silver- and gold in the world.

I graduated in 2010 and straight after my graduation I worked as a Mellon Fellow and assistant objects conservator at the Los Angeles County Museum of Art (LACMA). In 2014 I moved back to Belgium to work as objects conservator and later head of conservation at the AfricaMuseum in Belgium. This museum focuses on culture (archaeology, history, languages, anthropology, music) and nature (biology, geology) in Central Africa and the difficult history between the Belgium and the DRC. After ten years, in 2024; I moved to Antwerp to become the director of the DIVA museum.”

Linda Lin (2010) has been working at the Fine Arts Museums of San Francisco since early 2023. Linda has worked on several special exhibitions since her return to the Bay Area, and most recently, the objects lab is preparing for The Etruscans: From the Heart of Ancient Italy, slated to open at the Legion of Honor Museum in May 2026. In addition to exhibition, loans, and other collections duties, she is leading the conservation of FAMSF's recent acquisition of carvings by Grinling Gibbons, for which she will conduct a research trip in the UK this spring.

Lauren Horelick (2012) shares “my current work at the Smithsonian, National Air and Space Museum has been focused for the past 8 years on a major renovation of 22 galleries for the National Mall location, with the last galleries opening to the public this November. Concurrently, in our Virginia location museum, I have been working to preserve a WW2 medium sized bomber (Flak-Bait) with a team aircraft restoration specialists, managing the Engen Fellowship program, and a grant-funded project providing stabilizing treatments to 200 objects annually (re: the Triage project)-now in its 13th year!

On the personal side, I have killed a handful of houseplants, joined a stained glass making cult (joking), and enjoying running. If anybody wants to join me in San Francisco in May for the costume run "bay to breakers" please reach out. I am also a quasi-step mom to three boys and a selection of critters.”



Image: Siska Genbrugge



Suzanne Morris (2010) is a partner at Zebala & Partners, a Santa Monica-based paintings conservation firm specializing in murals and paintings. The company received a 2026 Preservation Award from LA Conservancy for their work on a Hugo Ballin Mural at El Rodeo Elementary School. Recent projects include the conservation of the Girard Murals at St. John’s College in Santa Fe, NM, and the ongoing treatment of the Garth Benton Murals in the Outer Peristyle at the Getty Villa. She recently served as a contract conservator with LACMA’s Paintings Department and taught an online course on inpainting for Winterthur University—facing her fear of virtual presenting! Her most rewarding role, however, is being mom to her 13-year-old daughter, Georgia.



Robin O’Hern (2012) relays that “I am in the final months of a five-year project conducting a statistical survey of a representative population of collection items from nearly every collecting unit at the Smithsonian Institution. Our team surveyed over 6,000 collection items, 780 microscope slides, and nearly 10,000 storage glass containers. We have published multiple articles in peer-reviewed conservation journals, with additional publications forthcoming this year. I recently relocated to O’ahu and am exploring next steps that build on my experience in collections research, conservation documentation, and large-scale data analysis.”

“I am in the final months of a five-year project conducting a statistical survey of a representative population of collection items from nearly every collecting unit at the Smithsonian Institution.”

ROBIN O’HERN

Image: Suzanne Morris



Nicole Ledoux (2012) recounts that “last year, I left my staff position at the Harvard Art Museums to co-found a Boston- based private practice with my colleague, Ellen Promise. Recent projects have included surveying a collection of Greenlandic kayak accessories at a local library and treating Etruscan objects at the MFA Boston. We are now gearing up for a large-scale condition survey of a university public art collection. It has been incredibly gratifying to build a practice that reflects my professional values, and I look forward to the next chapter as we prepare to move into our first studio space.”

Dawn (Lohnas) Kriss (2012) has been working with collections from the Americas, Oceania and Africa at the Metropolitan Museum of Art for the last six years. She was recently promoted to the role of full conservator, while helping to oversee the conservation of three-dimensional objects for the Met's reopening of the newly renovated Michael C. Rockefeller Wing galleries. Dawn is currently co-teaching the Organics Treatment course at NYU's IFA Conservation Center, and also serves on the Met's Human Remains Working Group and its Multiband Imaging Group.



Image: Promise & Ledoux Art Conservation/Collection of Goodnow Library, Sudbury, MA.

Image: Elena Carrara



Casey Mallinckrodt (2014), Senior Conservator, Avenir Conservation Center/Denver Museum of Nature & Science, tells us that “my primary focus is the Southern Plains Beadwork Project: a collaboration with Cheyenne-Arapaho, and Kiowa Tribes of Oklahoma, First Americans Museum, and Texas Tech U. Multiple belongings from the DMNS -chosen by Tribal colleagues traveled to Oklahoma and made available to the tribal communities. Now back in Denver, the project focus is publication, object care, and connecting with Tribal communities in the Denver region. I am the president of WAAC and planning the 2026 Conference in Denver at the end of August.”



Caitlin Mahony (2014) is still working as a conservator at the National Museum of the American Indian in Washington, DC. For the past couple years, she has been working alongside fellow alum Celine Wachsmuth in the lab on many projects including her main focus, a shared stewardship project with the Mi'kmawey Debert Cultural Centre in Nova Scotia. Caitlin is working as a co-editor of an upcoming publication, *Caring for Plant Based Material Culture*, which will feature contributions from several UCLA/Getty grads. She continues to serve on the advisory board for the Mellon Opportunity for Diversity in Conservation Internship Program. She recently moved into a rowhome in DC with her partner, Tyler and their dog, Keeley.

“I am the president of WAAC and planning the 2026 Conference in Denver at the end of August.”

CASEY MALLINCKRODT

Image: Elle Thomas, December 2025, Avenir Conservation Center, DMNS.



Ayesha Fuentes (2014) recently completed a postdoc at the Museum of Archaeology and Anthropology, University of Cambridge, where she focused on access, ethics and knowledge exchange in the care of global collections. She is now working as both a Conservation Research Associate at Cambridge University Library and with the University of Cambridge Museums Shared Conservation Service. She continues her work in the Himalayas and recently taught a workshop on heritage conservation at Kathmandu University School of Art and Design.



Betsy Burr (2016) is Senior Conservator for the National Park Service Intermountain Region Museum Services Program based at the Western Archeological and Conservation Center, in Tucson, AZ. Betsy serves National Park units by providing project development and implementation for treatment, condition surveys, exhibit preparation, and improvements to storage conditions. Museum collections throughout the Intermountain Region include a wide range of archeological, historic, and natural history materials originating from or associated with parks.



Image: Nikash Yonjan
Image: Betsy Burr



Molly Gleeson (2008) provides a group update from Philadelphia: Hello from the Penn Museum, home to six UCLA/Getty alums! With a rich collection of heritage objects collected from archaeological projects and ethnographic expeditions around the world, it is not surprising that Penn attracts and keeps graduates from our graduate program (if they're lucky!). Here is an update from the 6 of us (Molly Gleeson, Tessa de Alarcon, Alexis North, Morgan Burgess, Michaela Paulson and Jenny McGough):

Molly Gleeson (2008) has been in the role of Head Conservator since fall 2023. Molly is particularly proud of recently helping to secure grants from the Bank of America for a collaborative conservation project with Lenape colleagues from the Delaware Tribe and one from the Carpenter Foundation to support a multi-year project conserving the Museum's Buddhist murals from China. In her role, Molly has had a lot of opportunities for teaching and outreach – she recently went to Ghana with Penn colleagues to teach a preservation workshop and this semester she is teaching a course at Penn on archaeological conservation called “The Past Preserved”. Molly is enrolled in the University of Delaware's Preservation Studies PhD program, focusing on how heritage conservation can be used to help people recover from disasters.



In her role, Molly has had a lot of opportunities for teaching and outreach – she recently went to Ghana with Penn colleagues to teach a preservation workshop and this semester she is teaching a course at Penn on archaeological conservation called “The Past Preserved.”

Image: Penn Museum Conservation



Tessa de Alarcon (2012) is in the role of Museum Conservator, where she supports a wide variety of projects and initiatives for the Museum. One of Tessa's main projects is project managing and carrying out treatments for the Museum's new Ancient Egypt and Nubia Galleries. Tessa also sits on several Museum committees including the Scientific Testing Committee and MOSAIC, an employee resource group at the Museum focused on creating and fostering a welcoming and inclusive workplace. Tessa will be presenting at the AIC meeting this year in the Archaeological Heritage Network session and will be co-teaching a workshop on multi-band imaging.



Alexis North (2014) is in the role of Museum Conservator and supports a wide variety of projects and initiatives for the Penn Museum. In addition to her work managing projects, treatments, and fabrication coordination for the new Ancient Egypt and Nubia Galleries, Alexis manages rotations of environmentally sensitive organic objects for the Museum's Mexico and Central America Gallery and sits on the Museum's Acquisitions Committee. Alexis recently served as a faculty/staff advisor for the annual Penn student show: "Into the Blue: The Pursuit of Color" which ties in with her ongoing research into Egyptian blue and its production and use in the Near East. She is currently the Vice-Chair for AIC's Archaeological Heritage Network.

Alexis recently served as a faculty/staff advisor for the annual Penn student show: "Into the Blue: The Pursuit of Color" which ties in with her ongoing research into Egyptian blue and its production and use in the Near East.

Image: Penn Museum Conservation



Morgan Burgess (2018) is the Project Conservator for the Buddhist Murals conservation project. Morgan first worked on these murals as a pre-program technician at Penn and returned in 2024 as the conservator for the project. In this role Morgan oversees treatment of the 51 panels of this mud plaster mural, which has so far involved treatment testing, analysis, and documentation, and supervision of the technicians working on the project. Morgan has presented about this work in the Museum’s Deep Dig series and will be presenting on it at the AIC meeting this spring in Montreal



Michaela Paulson (2018) is a Project Conservator working on monumental projects for the Ancient Egypt and Nubia galleries. Michaela mainly works on stone architectural elements as well as multiple components of a large wooden coffin, which involve rigging and using a forklift. She recently worked as part of a team of four to install the Museum’s Old Kingdom funerary chapel of Kaipure, consisting of nearly 100 painted limestone blocks. Michaela is also the conservator for the Heritage West Community Archaeology Project, a project co-directed by Penn Museum archaeologists. This semester, Michaela is working closely with Molly and the students enrolled in the Past Preserved course, assisting with teaching and lab work. At AIC this year, Michaela is both co-chairing a session on “Coping with Loss” and co-authoring a talk on the monumental conservation for the Egypt galleries.

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Image: Penn Museum Conservation



Jenny McGough (2023) is a Project Conservator working on monumental projects for the Ancient Egypt and Nubia galleries. Jenny mainly works on stone architectural elements, often using a gantry and forklift. In addition to installing the Old Kingdom funerary chapel, which she worked on closely with Michaela Paulson, Jenny recently worked on a complex, 2-phase project to core drill and pin 3 separate massive column sections, in preparation for their future installation in the Egypt galleries. At AIC this year, Jenny is co-authoring a talk with Michaela and other project participants on their approaches to reconstructing the monumental Egyptian architectural pieces. Jenny is also co-authoring a poster on the creation and facilitation of the FAIC Inclusive Mentorship workshop series alongside fellow alumni, Céline Wachsmuth.

Moupi Mukhopadhyay (2024) is currently the Andrew W. Mellon Fellow for Research at the Conservation Center at the Los Angeles County Museum of Art (LACMA). Prior to this, she also served as lecturer for the UCLA/Getty Conservation program in Winter 2025, teaching Science Fundamentals of Conservation Materials, and volunteered for the Experimental and Archaeological Sciences Laboratory (EASL) lab at the Cotsen Institute.

Get in touch!

Ready to share ideas about how we can continue to support our growing alumni community? Want to join the alumni working group? Email Tom McClintock: tmclint1@googlemail.com to get involved.

We also have a newly created google group for alumni communication:
uclagetty-conservation-alumni@googlegroups.com

This is an up-to-date email contact list for, and maintained by, UCLA/Getty Alumni. Please note that only members can send unmoderated emails to the group.



Image: Penn Museum Conservation