



January 2014

Lunder Conservation Center Staff Biographies

The innovative Lunder Conservation Center—state-of-the-art labs with glass walls—opened in 2006 as the first art conservation facility to allow the public permanent behind-the-scenes views of the preservation work of the museums. In addition to providing expanded space for conservation projects, the center is a destination for learning about conservation and modern techniques that conservators use to examine and treat artworks. Public outreach and interpretive programs, including weekly behind-the-scenes tours and monthly conservation clinics, are offered. The 10,200-square-foot center, shared by the Smithsonian American Art Museum and the National Portrait Gallery, is located on the third-floor mezzanine and fourth floor of the museums' shared historic building. Its five laboratories and studios are equipped to treat paintings, prints, drawings, photographs, sculptures, folk art objects, decorative arts, and frames.

Tiarna Doherty, Chief Conservator

Tiarna Doherty became the museum's chief conservator in November 2011. Before joining the museum's staff, Doherty worked for nine years as a paintings conservator at the J. Paul Getty Museum in Los Angeles. She holds a bachelor's degree in both chemistry and art history from Tufts University, and a master's degree in painting conservation from the Winterthur/University of Delaware art conservation program. She is a member of the American Institute for Conservation, the Western Association for Art Conservation, the International Institute for Conservation, and is the coordinator of the Paintings Working Group of the International Committee of Museums-Conservation Council. She also reviews conservation grants for the Institute of Museum and Library Services.

Susan Edwards, Conservation Technician

Susan Edwards has been at the Smithsonian American Art Museum since February 2006. She holds a bachelor's degree in restoration from the Fashion Institute of Technology in New York City. While in school, she completed an internship at the Metropolitan Museum of Art. Before joining the museum, Edwards worked at the U.S. Capitol and the Corcoran Gallery of Art.

Helen Ingalls, Objects Conservator

Helen Ingalls has been at the Smithsonian American Art Museum since 1988. She holds a master's degree and advanced certificate in art conservation from the Cooperstown/Buffalo Graduate Program. Before working at the Smithsonian American Art Museum, she completed conservation internships at Colonial Williamsburg and the Walters Art Museum, and an Andrew W. Mellon Fellowship at the National Gallery of Art. She worked for two years at the American Museum of Natural History in New York City on archaeological objects for the Hall of South American Peoples. She is a member of the American Institute for Conservation, and a board member of the Washington Conservation Guild. She served on the editorial board for the Guild's Mid-Atlantic directory, *Conservation Resources for Art and Antiques*, and contributed the chapter on outdoor sculpture conservation.

Amber Kerr, Painting Conservator

Amber Kerr has been a painting conservator at the Smithsonian American Art Museum since 2008, and was the museum's first Lunder Conservation Fellow. She holds a master's degree from the Winterthur/University of Delaware art conservation program. Her training has included positions with the North Carolina Museum of Art and the Reynolda House Museum of American Art; internships at the National Museum of American Illustration and the Château de Parentignat/University of Paris Sorbonne in France; and she received a Kress Fellowship. She is a member of the American Institute for Conservation, the International Institute for Conservation, and the Washington Conservation Guild, where she is a director on its board.

Martin Kotler, Frames Conservator

Martin Kotler has worked at the Smithsonian American Art Museum since 1981. He holds a master's degree in fine arts from American University. An accomplished artist, Kotler's paintings have been exhibited nationally and featured in several solo exhibitions in Washington, D.C. In 2001, he was an artist-in-residence at the Maryland Institute College of Art's Alfred and Trafford Klots International Program for Artists in Rochefort-en-Terre, France. In addition to lecturing on period frames, Kotler teaches at the Washington Studio School. Previously, he worked at the Newark Museum.

Kate Maynor, Paper Conservator

Kate Maynor has worked at the Smithsonian American Art Museum since 1986. She holds a master's degree and certificate of advanced study in conservation of historic and artistic works from the Cooperstown Graduate Program. Before joining the Smithsonian American Art Museum, she was an Andrew W. Mellon Fellow at the Art Institute of Chicago, and completed internships at the Munson-Williams-Proctor Institute, the Telfair Academy of Arts and Sciences and the Conservation Center for Art and Historic Artifacts in Philadelphia. She is a member of the American Institute for Conservation and the Washington Conservation Guild.

L. H. (Hugh) Shockey Jr., Objects Conservator

Hugh Shockey has been at the Smithsonian American Art Museum since 2005. In 2010, he participated in the Smithsonian's Haiti Cultural Recovery Project. He holds a master's degree from the Winterthur/University of Delaware art conservation program. Previously he worked at Elvis Presley's Graceland, the Fine Arts Museums of San Francisco, the Balboa Art Conservation Center, the Los Angeles County Museum of Art and the Smithsonian's National Museum of the American Indian, where he was an Andrew W. Mellon Fellow. Shockey is a member of the American Institute for Conservation and the Washington Conservation Guild.

###