

Michaela Paulson

330 Haven Avenue Apt 2M | New York, NY 10033
mpaulson@amnh.org | (603) 801-5958

Education

University of California, Los Angeles (UCLA)/Getty Conservation Institute (GCI)
Masters of Arts (M.A.) in the Conservation of Archaeological and Ethnographic Materials.
Thesis: Visible effects of adhesive and pressure on color in kingfisher feathers
September 2015 - June 2018

Tufts University, Medford, MA
Bachelors of Arts in Archaeology with an Art History minor, *magna cum laude*
September 2008 - May 2012

School of the Museum of Fine Arts, Boston: Studio Diploma Program *September 2012 - May 2015*
Institute of Archaeology, University College London: Study Abroad *September 2010 - May 2011*
University of Massachusetts, Boston: General Chemistry I and II *June - August 2013*
College of Professional Studies, Northeastern University: Organic Chemistry I-III *June - August 2014*

Honors and Awards

March 2019. Lenora Weaver Scholarship to attend Southeast Regional Conservation Assn. Meeting
May 2018. Objects Specialty Group (OSG) funding for AIC 2018 presentation
May 2018. George Stout Grant for AIC 2018 presentation
April 2017. Samuel H. Kress funding for ANAGPIC 2017 presentation
June 2016. Cotsen Institute of Archaeology summer travel funding
April 2014. New England Conservation Association Honorarium
September 2012 - May 2014. SMFA Merit Scholarship
Spring 2013. Small Metals Award for "Bactrian Crown" reproduction

Professional Experience

American Museum of Natural History, New York, NY
Assistant Conservator; *August 2018 - present*
Hired to work on objects to be re-installed in the renovated Northwest Coast Hall (2020).
Document, assess, and treat objects from the Pacific Northwest, collected in the late nineteenth, early twentieth century. Participate in advisory visits with members of Northwest Coast Native American tribes, asking questions and preparing notes based on their advice and suggestions concerning the objects.

Michael C. Carlos Museum, Karen Mariea Madsen Parsons Conservation Laboratory, Emory University, Atlanta, GA
Graduate Intern; *February 2018 - August 2018*
Third year internship (second half - 6 months) - working with conservators on examination and treatment of objects from the archaeological collections at the Carlos. So far, I have assisted with de-installation of Near Eastern and Egyptian material in preparation for renovations, conducted treatment on African painted wood, investigated sarcophagi with an endoscope to determine mounting mechanisms and interior condition, and participated in public outreach at local schools.
Supervisor: Renée Stein

Yale University Art Gallery, Conservation Department, New Haven, CT

Post-graduate Fellow; *September 2017 - January 2018*

Third year internship (first half - 5 months) - worked with objects conservators on examination and treatment of objects from the YUAG encyclopedic collections. Was a teaching assistant to chief conservator, Ian McClure, supervising advanced art history students with technical examination, specifically XRF spectroscopy and imaging of art. Continued MA thesis investigation of color change in structurally colored feathers with Dr. Paul Whitmore in the Aging Diagnostics lab of IPCH as well as ornithologists from the Peabody museum. Participated in a study of laser cleaning archaeological copper alloy materials with Carol Snow and co-fellow Emily Frank (NYU '18).

Supervisors: Carol Snow, Anne Gunnison, and Ian McClure

Historic Architecture, Conservation, and Engineering (HACE) Center, Lowell, MA

National Park Service - Graduate student intern; *June 2017 - August 2017*

Paid summer working with objects conservators to preserve and maintain materials from historic homes from Maine to Virginia. Site visits to homes also present the opportunity to work on architectural material (Longfellow home, Cambridge, MA)

Supervisors: Margaret Breuker and Joannie Bottkol

Rutgers University Upper Sabina Tiberina Project

Graduate student conservation intern; *June 2016 - August 2016*

Worked on site at the Villa d'Oratio, a Roman villa (2nd c BCE to the 1st c CE). I edged in situ mosaic floors with modern hydraulic lime mortar and stabilized wall paintings (fresco/secco). Treatment of small finds was completed in an off-site lab setting (ceramics, metals, plaster).

Supervisor: Heather Stewart

San Gemini Preservation Studies Program

Conservation student; *June 2015*

Completed a field school in the conservation of archaeological ceramics - lectures on the history of San Gemini, Umbria, Italian ceramic tradition, and Italian conservation training as well as practice with archaeological illustration and treatment of ceramics from San Gemini and Carsulae (Perugia)

Supervisors: Elena Lorenzetti and Elena Raimondi

Museum of Fine Arts, Boston, Objects Conservation lab

Pre-program Intern; *September 2013 - September 2015*

Assisted full time staff with examination and treatment of objects in the MFA's encyclopedic collections. Completed solo treatments, data entry (TMS), photography (diffuse and VIL), mixed solvents/gels, cleaned galleries, assisted design department and engineers in installation of large objects, and gave short museum tours (400+ hours)

Supervisors: Pamela Hatchfield, Abigail Hykin, Christie Pohl, Mei-An Tsu, Flavia Perugini

Blithewold Mansions, Gardens, and Arboretum Exhibition, Rhode Island

August 2014

Volunteered for curator and artist Allison Newsome installing outdoor sculpture for her show *Sculpture Embraces Horticulture*. Worked with artists Mags Harries and Charissa Brock

Independent Study, School of the Museum of Fine Arts, Boston

January - May 2014

One of eight students chosen to assist with research into Mesoamerican objects donated to Tufts University. Also assisted later in the summer with research into cochineal dyes for a summer course

Supervisor: Dr. Eulogio Guzman (Lecturer, Tufts University/SMFA)

School of the Museum of Fine Arts, Boston

Part-time studio monitor; *September 2013 - May 2014*

Oversaw activities and equipment in the welding shop and small metals studio

University College London Special Collections

Student volunteer; *Summer 2011*

Helped prepare, package, and reshelve manuscripts, archives and the rare printed collection for a temporary move to The National Archives in London

University College London, Institute of Archaeology

September 2010 - May 2011

Course - "Conservation for Archaeologists" - Learned "first aid for finds" and methods and materials used by archaeologists on site in preventive conservation

Instructor: John Merkel and Duygu Camurcuoglu

Tufts University - Experimental College Course

Spring 2010

"Art Conservation: Restoring a Victorian Topographical Map"; helped restore a 200lb 9' X 6' 3-D topographical map of Boston's watershed in 1893 from the Deer Island Water Treatment Facility, currently in a Visitors Center in Westborough, Massachusetts

Instructor: Ingrid Neuman (Head conservator: Rhode Island School of Design Art Museum)

Presentations and Exhibitions

May 2020. Upcoming Poster in the Poster Session at the AIC Annual Meeting (co-author), Salt Lake City, UT; "Title TBD"

May 2019. Presentation in the Objects/RATS Joint Session of the AIC Annual Meeting (co-author), Uncasville, CT; "A preliminary investigation into the use of laser cleaning to stabilize bronze disease"

May 2018. Presentation in the Objects Session of the AIC Annual Meeting, Houston, TX; "Visible effects of adhesive and pressure on color in kingfisher feathers"

April 2017. Association of North American Graduate Programs in Conservation (ANAGPIC) Conference; Presenting author: "Visible effects of adhesive and pressure on color in kingfisher feathers"

April 2014. New England Conservation Association "Intern Talks": guest speaker at the Weissman Preservation Center about pre-program experience at the MFA, Boston

Spring 2014. Dual Degree Art Show at Tufts University - 'Nostalgia'

Spring 2013. Juried Metals Show at the School of the Museum of Fine Arts - 'Top Drawer'

Added Qualifications

Analytical Techniques: Graduate-level training in X-Ray Fluorescence (XRF) Spectroscopy; Polarized Light Microscopy (PLM); various microchemical tests for materials identification; X-Rite Color i7 Benchtop Spectrophotometer; OceanOptics Reflectance Spectrometer (fiber optic probe); Accelerated aging chamber (light-induced aging);

Documentation: Adobe CameraRAW, Photoshop, Bridge; GoogleSketchup; InkPad; Chi RTI software; Multispectral Imaging; The Museum System (TMS); AMNH Database

Language: Italian [reading knowledge]

Studio Skills

Metal - anneal, rivet, solder, cast, chasing/repoussé, enamel, MIG weld, oxy/acetylene torch

Woodshop - band saw, table saw, chisel/gouge, various handsaws, drill press

Ceramic - hand-build, screen print with specialty printing glaze

Photography - Canon Rebel DSLR, 35mm analog camera, tethering software (Canon/Nikon)

Professional Affiliations

American Institute for Conservation (AIC), Member, *2014 - present*

Archaeological Institute of America (AIA), Member, *2016 - present*

South East Regional Conservation Association (SERCA), Member, *2018 - present*

New England Conservation Association (NECA), Member, *2014-2015*

Association of Academic Museums & Galleries, *2014 - 2015*

Tufts University Presents: Archaeology and Classics (TUPAC), *2009 - 2012*

References

Renée Stein

Conservator and Lecturer

Michael C. Carlos Museum

rastein@emory.edu

Ellen Pearlstein

Associate Professor

UCLA/Getty Master's Program in the
Conservation of Archaeological and
Ethnographic Materials

epearl@ucla.edu

Ingrid Neuman

Senior Conservator

Rhode Island School of Design Museum

ineuman@risd.edu

Vanessa Muros

Director of the Experimental and
Archaeological Sciences Lab (EASL)

vmuros@ucla.edu