



Smithsonian Institution

BIOGRAPHIES OF PRESENTERS
for the
Second International Mountmaking Forum
at the Smithsonian Institution
May 5-6, 2010

Naomi Abe. Prior to joining the Registration department at the Museum of Contemporary Art in Los Angeles, Naomi Abe served as the Collections Manager for the Autry National Center from 2005 to 2008. As Collections Manager she worked closely with the objects conservator and supervised all physical activities related to the museum's permanent collection. Her duties included the planning and implementation of the museum's storage activities, the packing and re-housing of artifacts, and the installation and de-installation of objects in the museum's permanent galleries. While at the Autry National Center, Naomi trained the collections management staff in many costume mount and mannequin construction techniques.

May 6th poster presentation

Hannah Brown has worked as a Mountmaker at the V&A for the last three and a half years and has just finished working on the mounts for the museum's new Medieval and Renaissance Galleries. *May 6th poster presentation*

Margot Brunn

Margot Brunn is the conservator for the Royal Alberta Museum collections. CAPC-accredited for mixed collection, she has been working with an active and challenging exhibits program for over 20 years. Margot and Joanne White co-edited and produced the handbook Museum Mannequins: A Guide for Creating the Perfect Fit that introduced museum staff world-wide to skilled and creative mount-makers and to appreciate the value of good mount-making.

May 6th poster presentation

Keith Conway has been creating mounts for the National Museum of African Art, (NMAfA), for more than 20 years. His recent work includes creating and fabricating all the mounts for NMAfA's "Artful Animals Exhibition", currently on exhibition, which includes artifacts from the spectacular "Disney Tishman Collection". Other work includes mounting the large Vassar telescope at National Museum of American History, and artifacts within the Smithsonian Castle including Thomas Edison's light bulb, both Prince & Les Paul's guitars, Davey Crockett's raccoon hat, and specimens from the bio-diversity tower's Smithsonian National Museum of Natural History collection. Conway hold degrees in from Xavier University, and The University of The District of Columbia, in Business and Studio Art (Sculpture). Other mount making study includes, 3-dimensional design in MIG welding at the Corcoran School of Art, and study in mount making with Plowden & Smith, at West Dean College, by University of London.

May 5th presentation

April 27, 2010 version

Matthew Cox has worked at the Museum of Art and Design in New York since 2006 as head preparator, making mounts and managing the collections move. Before that, he worked at the Lowe Art Museum at the University of Miami in Coral Gables, Florida as Gallery Manager, the Wolfsonian Art Museum in Miami Beach and the Frost Art Museum in Miami. *May 5th presentation*

Luba Dogvan Nurse With a background in woven textile design, Luba Dogvan Nurse completed her studies at the Textile Conservation Centre, University of Southampton, UK, receiving an MA in History of Textile and Dress (2006) followed by an MA in Textile Conservation (2008). Since graduating, she has worked with ethnographic and textile collections in the UK. She is currently an Andrew W. Mellon Fellow in Conservation at the NMAI (2009-2011). *May 6th poster presentation*

BJ Farrar has worked the Getty Museum since 1997, first as a senior preparator, and then as a mountmaker specializing in seismic mitigation in the Antiquities Conservation department since 2002. Prior to the Getty, he worked at the Seattle Art Museum from 1989 to 1997 as a mountmaker/preparator. BJ attended Cornish College of the Arts from 1985 to 1989, studying design and fine art. He has also worked privately for numerous museums and private collections. *May 6th poster presentation*

Susanne Gänsicke is Conservator of Objects at MFA. She holds a certificate in archaeological conservation from the Römisch-Germanisches Zentralmuseum, Mainz, Germany, served an advanced-level internship at the MFA and an Andrew W. Mellon Fellowship in Objects Conservation at the Metropolitan Museum of Art. She worked as site conservator at the New York University-Apis Expedition at Memphis, Egypt, at the MFA Expedition at Gebel Barkal, Karima, Sudan, and is currently teaching in the Field School for Architectural Conservators, American Research Center in Egypt, Luxor. Her research interests include the examination and treatment of Egyptian and Nubian material culture, ancient metalwork and technology, and issues of site preservation. *May 5th presentation*

Pamela Hatchfield is the Robert P. and Carol T. Henderson Head of Objects Conservation at the MFA. She received graduate degrees in Conservation and Art History from the Institute of Fine Arts at New York University. Pam is a Fellow of the American Academy in Rome, the American Institute for Conservation of Historic and Artistic Works (AIC), and the International Institute for Conservation, and serves as Vice President of AIC. She has taught, lectured and published on subjects including the museum environment, the examination and treatment of archaeological wood and stone, and on the conservation of contemporary art, and authored the book *Pollutants in the Museum Environment: Practical Strategies for Problem Solving in Design, Exhibition and Storage*, with support from an AIC Kress Publications Fellowship. *May 5th presentation*

Jean Louis Lachevre is Conservation Engineer at the MFA, where he has been working for thirty-seven years as Conservation Assistant 1973-86, Assistant Conservator 1987-1998, and as Conservation Engineer 1998-present. He specializes in reconstruction and remounting of mid-size and over-life size sculptures and is also responsible for overseeing large object handling, installations (including independent suspension and earth-quake mounts), storage and special crate design for large-scale and heavy objects for long-distance travel. Jean Louis served as a field conservator at excavation at Deir el Bersha, Sakkara and the Giza Plateau in Egypt, where he surveyed and documented tomb architecture. He is a graduate of the School of the Museum of Fine Arts, Boston.

May 5th presentation

Abby Krause has a background in conservation and art. In 2001 she was hired by ELY of Forestville, MD to learn mount-making and fell in love with the oxygen and acetylene torch. She moved to Denver in 2007, just as the mountmaker at the Colorado Historical Society was retiring. She's been with the Colorado Historical Society for 2 years. She threw out eight closets full of acrylic mounts when she was hired.

May 6th poster presentation

Gordon Lambert.

BFA Rhode Island School of Design 1968

MFA University of Oregon 1972

Teacher of Art – Public Schools Attleboro and Worcester, MA 1969-70 Grades 1-6

Preparator/Mountmaker, Seattle Art Museum 1975-

May 5th presentation

David La Touche. Formerly first Senior Installer in the Metropolitan Museum of Art's Objects Conservation Department, responsible for installation of temporary, traveling and permanent exhibits. Served on and led installation teams, coordinating their functions with designers and curators. Temporary or traveling exhibits worked on include Treasures of Tutankhumun, Thracian Gold, Irish Treasures, Treasure from the Kremlin and Early Christian Art. Permanent installations for Lila A. Wallace Egyptian Galleries and the Department of Western European Decorative Arts, working with materials and objects ranging from small glass fragments to massive stone reliefs, cast metal sculpture to wooden furniture. Worked on restorations of wooden objects for Egyptian and Islamic Departments. Trained at The Cooper Union and Instituto Nacional des Bellas Artes, Mexico. Co-owner of Benchmark since 1980.

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Mair La Touche. Formerly Associate Production Manager responsible for metal objects and jewelry in the Metropolitan Museum of Art's Sales Reproduction Program, working closely with reproduction staff, curators and outside manufacturers. Researched original pieces, organized production plans and oversaw production contracting and execution. Prior involvements include restoration work with the Museum's Costume Institute and fabrication of exhibition presentation models for the Design Department. Has taught in cooperation with the Museum of Contemporary Crafts, Museums Collaborative and the New York State Council on the Arts. Trained at Skidmore College, Carnegie-Mellon University and the Tyler School of Art, Rome, Italy. Co-owner of Benchmark since 1980. *May 6th poster presentation*

McKenzie Lowry received a Bachelor of Arts in Art Studio at the University of California at Davis in 1985, and a Master of Fine Arts in Painting and Drawing from Washington State University in 1987. After relocating back to the Los Angeles area in 1988, he worked in various museums and galleries. In 1997 he joined the Antiquities Conservation staff at the J. Paul Getty museum, with a four-month contract to assist in making mounts for the opening exhibit "Beyond Beauty" at the Getty Center. Currently, McKenzie holds the title of Mount maker, contributing to the design and production of mounts for the Villa's permanent and changing exhibitions. He offers supplemental instruction in mount making techniques and principles at the U.C.L.A. graduate program in Archeological and Conservation studies on the Villa campus, and occasionally acts as an advisor to local museums regarding seismic mitigation techniques. *May 5th presentation*

Marla Miles received her Bachelor of Arts degree in Art History from Indiana University. She completed a conservation internship at the Mathers Museum of World Cultures and has worked in costume production for theater, opera and ballet. She is currently the Fashion Arts and Textiles preparator at the Cincinnati Art Museum. *May 6th poster presentation*

Jonathan Pressler is principal of On the Verge Design, Creative Exhibition Solutions and has been designing and installing exhibitions for over thirty years. Originally trained as a potter and woodworker, he has also worked as a graphic production artist, conservation framer, glass artist, and exhibit designer. Realizing he liked to work directly with objects, he now concentrates on mount making and installation and has been a mount maker for the past 17 years. He lives and maintains a studio in Falls Church, VA . *May 5th presentation*

Carl Schlichting

Carl has had 20 + years as artifacts conservator in various materials across Canada. An interest in the design and processes of mount making turned into development and teaching the craft as a component of conservation while at the Canadian Conservation Institute. Since freelancing in 1993 he has had a chance to master what is preached specializing solely in mounting for the last 8 years working with various exhibit designers, museums, private collectors and artists. As a lifestyle balancing measure Carl is a sculpture of ice, snow, sand and metals. Both are a passion and either can take over at any given time. *May 5th presentation*

Craig Uram is Assistant Object's conservator at the MFA. He holds a Masters of Arts and a Certificate in Advanced Studies in Art Conservation from Buffalo State College. Prior to working at the MFA, Craig was a Sherman Fairchild Assistant Objects Conservator at the Isabella Stuart Gardner Museum and a Samuel H. Kress advanced-level intern at the Straus Center for Conservation at Harvard Art Museums. He also held a Kress Fellowship at Historic New England and internships at the Carnegie Museum of Art, the Hirshhorn Museum and Sculpture Garden, and the MFA's Objects Lab. *May 5th presentation*

Dante Vallance is Collections Engineer at the MFA, where he has been working for five years. His responsibilities include design and fabrication of mounts for large-scale objects; design and execution of systems for the packing, rigging, moving and storage of large-scale as well as exceptionally fragile objects, sculptures and paintings. He served as the Team Leader for the packing of 36,000 objects, which had to be relocated for the Museum's Master Site Plan related building activities. Prior to working at the MFA, he worked for fifteen years in the commercial art services industry as a fine art rigger, packer and installer. He also served as a special projects manager for Artex Fine Art Services. *May 5th presentation*

Jenna Wainwright has been a mount-maker at The Metropolitan Museum of Art since 2003, having stumbled into the profession by way of jewelry design, which she still maintains as a second career. She studied art semiotics and art history as an undergraduate at Brown University and has a Masters degree in the history of the decorative arts, design, and culture from the Bard Graduate Center.
May 5th presentation

Helen Weir graduated from Brighton University England with a First Class BA Honours Degree in 2004. She went on to work as a Mounting and Display Technician for Royal Warrant holders Plowden & Smith Ltd, a private Conservation and Restoration Company with a reputable exhibitions department. In 2007 she moved into her role as Exhibitions Specialist for the Natural History Museum London where she works on the mounting and installation of all permanent exhibitions.
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