

3rd International Mountmakers Forum

April 26 & 27, 2012

The Field Museum, Chicago, IL

Biographies of presenters

(Sorted alphabetically)

Penny Angrick –Object Support Preparator – Mountmaker

In 2006, Angrick relocated to New Zealand from Göttinge, Germany. She joined the Museum of New Zealand Te Papa Tongarewa as a Mountmaker and Object Support Preparator in 2010. Currently, at Te Papa, she continues to build her skills in museum mount fabrication, completing courses in welding and metal lathe techniques. She enjoys developing new mount solutions, and continues to freelance on theatre shows as a set designer.

Previously she worked for eight years as a full time Set Builder/Props Maker on over 60 theatre productions in both Germany and New Zealand. Additionally, Angrick worked on the feature film *Kingdom Come*, as a furniture maker for the Wellington Production Company.

Angrick has apprenticed for three years as a Joiners/Cabinetmaker at the Deutsches Theater in 2002. She then graduated from a year long Props Masters Course in Hamburg, Germany in 2005. Presenting her poster will be Shelly Ullhr

Arianna Bernucci completed her studies at the University College London, receiving both an MA and MSC in archaeological conservation. She has since worked as a conservator at The British Museum and the Imperial War Museum specializing in organics and ethnographic conservation. Currently, she works as a Conservator in the Natural History Museum in London, England focusing on storage, loans and exhibition projects with a variety of materials (organic and inorganic).

Keith Conway has been creating mounts for the National Museum of African Art (NMAfA) and throughout the Smithsonian for more than 20 years. His recent work includes creating and fabricating all the mounts for NMAfA's "African Mosaic", which includes selections from the famous Disney Tishman collection & the art assemblage for Artists in Dialogue, both currently on exhibition. Other work includes mounting First Lady Michelle Obama's jewelry, the large Vassar telescope, & the first lasers at the National Museum of American History. Artifacts within the Smithsonian Castle include Thomas Edison's light bulbs, both Les Paul's guitars. Other projects include NMAfA Akanji sculptures, Arthur M. Sackler Gallery "Buddha" sculptures and jade artifacts & specimens from the bio-diversity tower's National Museum of Natural History collection. Conway holds a BS in Business from Xavier University, 1978, and a BA in Studio Art(sculpture) from The University of The District of Columbia, 1987. 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.

BJ Farrar is a mountmaker in the Department of Antiquities Conservation at the J. Paul Getty Museum in Los Angeles, California where he has worked since 2002 specializing in seismic mitigation of collections. From 1997–2002, Mr. Farrar was a senior preparator in the Getty Museum Preparations Department. Prior to the Getty, he worked at the Seattle Art Museum from 1989-1997 as a mountmaker/preparator. Mr. Farrar has presented several times at The Advances in the Protection of Museum Collections from Earthquake Damage symposium series. He is a co-founder of the Mountmaking Forum and has presented at two of the conferences. Mr. Farrar has taught multiple mountmaking workshops and has consulted privately for numerous museums and private collections.

Kim Flora has been a preparator in the installation department at the Cincinnati Art Museum for 6 years. During that time she has focused primarily on brazed steel, brass and acrylic mount making, along with lighting and general art packing and installation. Ms. Flora has designed, created and installed mounts for the re-installation of The Cincinnati Art Museum's Asian Art Galleries, along with temporary exhibits including European and American Portrait Miniatures, Arctic, Eskimo and Inuit artifacts, and numerous mounts for Tiffany, Hair and Art Deco jewelry. Ms. Flora received a Bachelors of Fine Art Degree from the Art Academy of Cincinnati with a concentration in painting and art history. Today she continues to paint, and exhibits her work locally and nationally, in addition to working at the Cincinnati Art Museum.

Denise Fordham: Owner and Chief Mountmaker, Fordham and Associates, San Francisco, CA since 1997; formally Principal Preparator; Mountmaker at the Fine Arts Museums of San Francisco.

Phil Fraley has been designing, building and restoring museum exhibits for over 30 years. Fraley started as an entry level preparator at the California Academy of Sciences (CAS). He then completed an internship in fossil preparation at UC Berkeley; spending summers in “the field” and building life-like skeletal mounts.

In 1990, Fraley joined the American Museum of Natural History (AMNH) as the Coordinator of Mounting and Specimen Restoration. There he compiled a team of 300 sculptors to complete mounts for the Fossil Hall Project. Fraley stayed at AMNH as Project Manager of Special Exhibits until 1999, when he and his wife, Carol, founded Phil Fraley Productions, Inc.

Fraley Productions' first project was mounting the *Tyrannosaurus Rex* fossil known as “Sue” for the Field Museum. Subsequently, Phil Fraley Productions have created mounts for: The Carnegie Museum of Natural History, The State Museum of Pennsylvania, The Natural History Museum of Los Angeles County and the Perot Museum of Nature and Science.

Pam Gaible is a Mountmaker and Shop Supervisor in the Exhibit Department at the Field Museum in Chicago, Illinois since 1988. She has worked on permanent, temporary and traveling exhibits designing, fabricating and installing archival mounts for 1,000's of artifacts and scientific specimens while supervising 1 to 20 mountmakers at a given time. Objects range from Mammoth skulls, insects, textiles, paper documents, books, anthropology artifacts, botany specimens and more.

In addition to this she team teaches an annual 4 day hands on workshop in Mountmaking at Campbell Center for Historical Preservation in Mount Carroll, Illinois since the early 90's. She has experience teaching Drawing, Sculpture and 3-D design and has an MFA in Sculpture and Drawing from the University of Nebraska, Lincoln

Sam Gatley began her career working to produce both Perspex and brass display mounts for a variety of UK museums. She subsequently went on to achieve a BA (Hons) in Costume Interpretation from Wimbledon School of Art. This led to completion of the first and last ever MA in Conservation and Mounting of Costume with the Royal College of Art/V&A. Since graduating Sam has been employed as a Textile Display Specialist in the V&A's textile conservation studio where she has mounted costume for many blockbuster shows including the *Golden Age of Couture* and *Diaghilev and the Ballets Russes*

Deanna Hovey is a Mountmaker in the Conservation Department at the Saint Louis Art Museum, in St. Louis, MO since 2007. She was a Mountmaker – Crew Chief at the Field Museum in Chicago, IL from 2002 to 2007. In 2000 -2002 she worked as a licensed elevator mechanic in Boston, MA. She received a BFA in Sculpture from the Maine College of Art, Portland, ME in 2000. (Co-developed poster with Zoe Perkins)

Joyce Ertel Hulbert - (conservator in private practice) in Berkeley, CA; and Collections and Conservation at San Jose Museum of Quilts & Textiles in San Jose, CA. Hulbert has taught courses in textile conservation in Peru in 2004 and trained volunteers/led workshops at the San Jose Museum of Quilts and Textiles. She is a frequent fixture and lecturer at textile and crafts conferences throughout the country. In her practice, Hulbert has: conserved historic quilts, mastered the skills of the Gobelin tapestry technique, conservation sewing, archival mount design and custom dyeing of protein fibers

Since earning her degree in Textile Technology and Design from North Carolina State University, she has trained with conservators, Judith Hoefnik de Graaff, Leslie Smith and textile scholar Milton Sunday. Joyce is also, a practicing visual artist in Berkeley, CA. She works largely in 2D, tapestry and freelance textile conservation. Exhibiting work nationally and internationally since 1985.

Tyler Keillor has worked in paleontologist Paul Sereno's Fossil Laboratory at the University of Chicago since 2001. As a fossil preparator and paleo-artist, Keillor has helped reconstruct both the skeletons and life appearances of a veritable prehistoric bestiary. Based upon his innovative work for Sereno, Keillor has also been tasked by numerous other researchers and institutions to create sculptures of their discoveries, as well. The twenty-three and counting new species he has restored represent a “who's who” of significant recent paleontological finds; Keillor's reconstructions are on permanent display in the collections of over twenty natural history museums in the US and around the world, and have toured over twenty-five major national and international venues as key showpieces in traveling exhibits

Earl Lock, is a Mount Maker, Exhibit Designer and Fabricator in private practice in Chicago, with over 20 years experience designing and fabricating exhibit components for natural history museums, art museums, and planetariums. He holds a Masters of Fine Arts degree from the University of Nebraska at Lincoln, and has made archival mount for major exhibits at The Field Museum, The Adler Planetarium, The Art Institute of Chicago, The Lincoln Museum in Fort Wayne, Indiana, the Speed Art Museum, and the Frazier Museum in Louisville, Kentucky, The Chicago History Museum, and private collectors across the country.

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.

McKenzie taught drawing at the California Institute of the Arts from 1991-1994, and taught mixed media sculpture at the Heart Foundation from 1994-95.

From 1988 to 1997, he worked in various Los Angeles museums and galleries. During this time, he began to develop an interest and specialty in making seismic mounts for art objects.

In 1997 he joined the Antiquities Conservation staff at the J. Paul Getty museum, and helped make mounts for the opening exhibit "Beyond Beauty" at the Getty Center.

In 2006, McKenzie joined his colleagues, BJ Farrar, David Armendariz and Department head, Jerry Podany, in hosting the first seismic symposium for collections at the J. Paul Getty Museum at the Villa. At the symposium, he presented a paper outlining the Getty's broad approach to seismic mitigation for art and artifacts, and in July of that year presented a version of this paper at U.C.S.D. for the 4th World Conference on Structural Control and Monitoring. He has continued to present updated versions of this paper at such locations as the Pera museum in Istanbul in 2007, and the Museum of Western Art in Tokyo, Japan in 2009, continuing what has come to be an annual international symposium on seismic mitigation methods for museums.

In 2007, McKenzie and his colleagues developed the idea of hosting a forum at the Getty Villa, addressing the modern concerns of mountmaking for art objects. The Mountmaking Forum came to life in March of 2008, attracting 130 attendees from across the U.S., Alaska, Canada and Hawaii. McKenzie acted as a moderator throughout and provided closing remarks. In May of 2010, the Smithsonian Institute hosted the second biennial Mountmaking Forum and McKenzie presented a paper on concealing object mounts.

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. Most recently, he presented a paper on earthquake mitigation at Scripps College in Claremont California (3/2011), and the Bishop Museum in Honolulu (9/2011).

Mark Mitton, Works at the J.Paul Getty Museum since 1986.
BFA in Sculpture from Otis Art Institute
Worked at the Southwest Museum Los Angeles, CA
Worked on contract at Heard Museum Phoenix, AZ
Worked on freelance basis at The Huntington Library San Marino, CA

Ruth E. Norton FIIC FAIC earned her MS Art Conservation from the Winterthur Museum/University of Delaware in 1978. For four years she practiced and provided conservation training at the Bishop Museum, Honolulu, and at the National Museum of the Philippines, Manila. From 1982 to 1988 she taught Objects Conservation at the University of Canberra, Australia. Her work with Pacific and Asian material continued under UNESCO and Australian government consultancies and workshops addressing practical approaches to conservation problems in the tropics. Following a year of field conservation in Pella, Jordan, she returned to Sydney, Australia, as Senior Conservator of the Museum of Applied Arts and Sciences (Powerhouse Museum). Between 1997 and 2001, she divided her time between New York State, as Assistant Professor in the Art Conservation Department, State University College at Buffalo and the Netherlands, as Deltaplan Project Manager, National Museum of Ethnology, Leiden. She is now Chief Conservator at The Field Museum, Chicago. She continues teaching as adjunct faculty at Buffalo, and has conducted consultancies in Malaysia and Cambodia. Her published books include: *Practical Manual for the Storage and Display of Textiles for Museums in Southeast Asia*, *Bibliography of Works on the Conservation of Ethnographic Materials* (with S. Walston), and *The Conservation of Artifacts Made From Plant Materials* (with M.L. Florian and D.P. Kronkright).

Zoe Annis Perkins (development with Deanna Hovey) Zoe received her master's degree in Clothing and Textile Science, with an emphasis in Historic Textile Conservation, from Kansas State University. In 1979, she joined the Saint Louis Art Museum as a Textile Conservator where she has curated over 40 exhibitions. Additionally, Perkins lectures and published papers on a wide range of historic textile and conservation topics. Subject highlights of her work include: the bleaching of historic textiles, mounting techniques, oriental carpet conservation, historic furniture upholstery conservation and the treatment of a Robert Rauschenberg wall hanging.

In 1981 Perkins received a summer NEA grant to study textile conservation at the Abegg Foundation in Bern, Switzerland.

Ben Peters: Chief Preparator, the Walt Disney Family Museum, San Francisco, CA; formally Principal Museum Preparator at The Huerst Museum of Anthropology at UC Berkeley; hired by Fodham & Associates as Mountmaker and Project Manager for the project discussed in this presentation.

Ann Prazer – is a Mountmaker at the Field Museum in Chicago. She has worked on permanent and temporary exhibits such as: Gem Hall, Restoring Earth, Ancient Americas, Mammoth and Mastodons, and Aztecs just to mention a few. Ann has a BFA in Painting and Photography from Miami University in Oxford, Ohio.

Paul Singdahlsen gained his bachelors from Ringling School of Art & Design in 1992. Since 1982 he has freelanced as a gallery preparator until joining the Museum of New Mexico as an Exhibition Specialist 1994. Here he is involved in all aspects of preparation including mountmaking, fabrication, graphics, lighting and maintenance.

Bill Skodje - is currently employed at the Minneapolis Institute of Arts as an Exhibition Designer/ Senior Preparator. As a former employee of the Field Museum, Bill was introduced to mount making and has used this experience to help develop a new mount shop for the MIA during the construction of its new wing.

Brian Stieler – currently the Sr. Preparator at Minneapolis Institute of Arts. Brian has a degree in 3D Design and Art History, he has a background in all aspects of art handling, installation, mount making and problem solving.

Bill Thomas is an Exhibit Preparator at the Natural History Museum of Utah in Salt Lake City where he has worked since 2009. Originally hired as a temporary mountmaker, he is now on staff and works in all areas of exhibit production and fabrication. Bill has a B.A. in English and ran his own construction business for fifteen years.

Shelly Ullir, Exhibits Specialist/ Mountmaker (NMAI), has been making mounts for 25 years, most recently (since 2001) as staff mountmaker at the Smithsonian's National Museum of the American Indian in Washington, DC. In that role, she fabricates and installs mounts and mannequins for exhibition and photography as well as teaching mountmaking workshops and seminars. Previously, she worked at Benchmark for twelve years as mountmaker and crew leader, fabricating and installing exhibition mounts at many institutions in the US, Japan and England. She has also worked as an independent contract mountmaker. Her museum career started in the Graphics Department at the National Museum of African Art in 1986. She received her B.A. from Northern Illinois University and has also attended the University of Maryland and the Xi'an Foreign Languages Institute in Xi'an, China.

Jim Williams is the Exhibition Designer/Preparator for The Kent State University Museum, in Kent Ohio an institution focused on costume history, fashion design and textiles. He has held a variety of positions in his 25-year career, including Chief Preparator at Akron Art Museum, Assistant Preparator at Indianapolis Museum of Art, and Project Coordinator/Lead Technician at Intermuseum Conservation Association. In addition to museum work Jim is a studio furniture maker, a rookie motorcyclist and obsessive home remodeler.