

# ABSTRACT

## ***Disrupting The View: Floating Plates and Uncovered Porcelain at the Harvard Art Museums***

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An installation of Arlene Shechet's recent work displayed alongside works from the Harvard Art Museums' collection of porcelain and decorative arts demands new approaches to conservation and mount-making.

The artist and designer proposed constellation displays of plates necessitating adjustable mounts connecting to floating steel grids. The conservators and mount-makers collaborated on a solution involving traditional and non-traditional mounts, prefabricated articulated mounting stems and attachments, and the adhering of artwork to mounts and pedestals. Particular attention was given to the flexibility of the mounting systems in case of public interference with the artwork while on view.

This talk will focus on the journey from ideas and problem-solving at home and over Zoom during the Covid shut-down, to a period of hybrid proto-typing, and culminating in the successful installation of an exhibition involving uncovered artwork displayed on concrete pedestals, wall niches, and the aforementioned floating constellations.

This talk will be a variation on an all-staff talk presented in collaboration with our head of objects conservation. While she won't be participating, a small part of the presentation will be based on the work that took place in the objects lab in tandem with the mount-making.

# BIO

## Jill Comer

Jill Comer is the senior exhibitions specialist and mount-maker for the Harvard Art Museums and has been at the museum since 2003. In addition to mount-making, Jill works to prepare, pack, and install objects in all media for exhibitions and loans in collaboration with curators, designers, conservators and registrars.

She serves on the executive board of the Harvard Union for Clerical and Technical Workers, and in her spare time is an artist who makes mixed-media sculpture, and plays the banjo, poorly.