



# Persia in Quarantine

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Remote Mountmaking during a Pandemic

In April of 2020, as spread of the Covid virus began to dramatically escalate, plans for a large-scale exhibition on the ancient kingdoms of Persia, to be installed at the Getty Villa in the Fall, was thrown into disarray.

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Travel suddenly became restricted, museums closed, and our ability to visit lending institutions was shut down indefinitely.

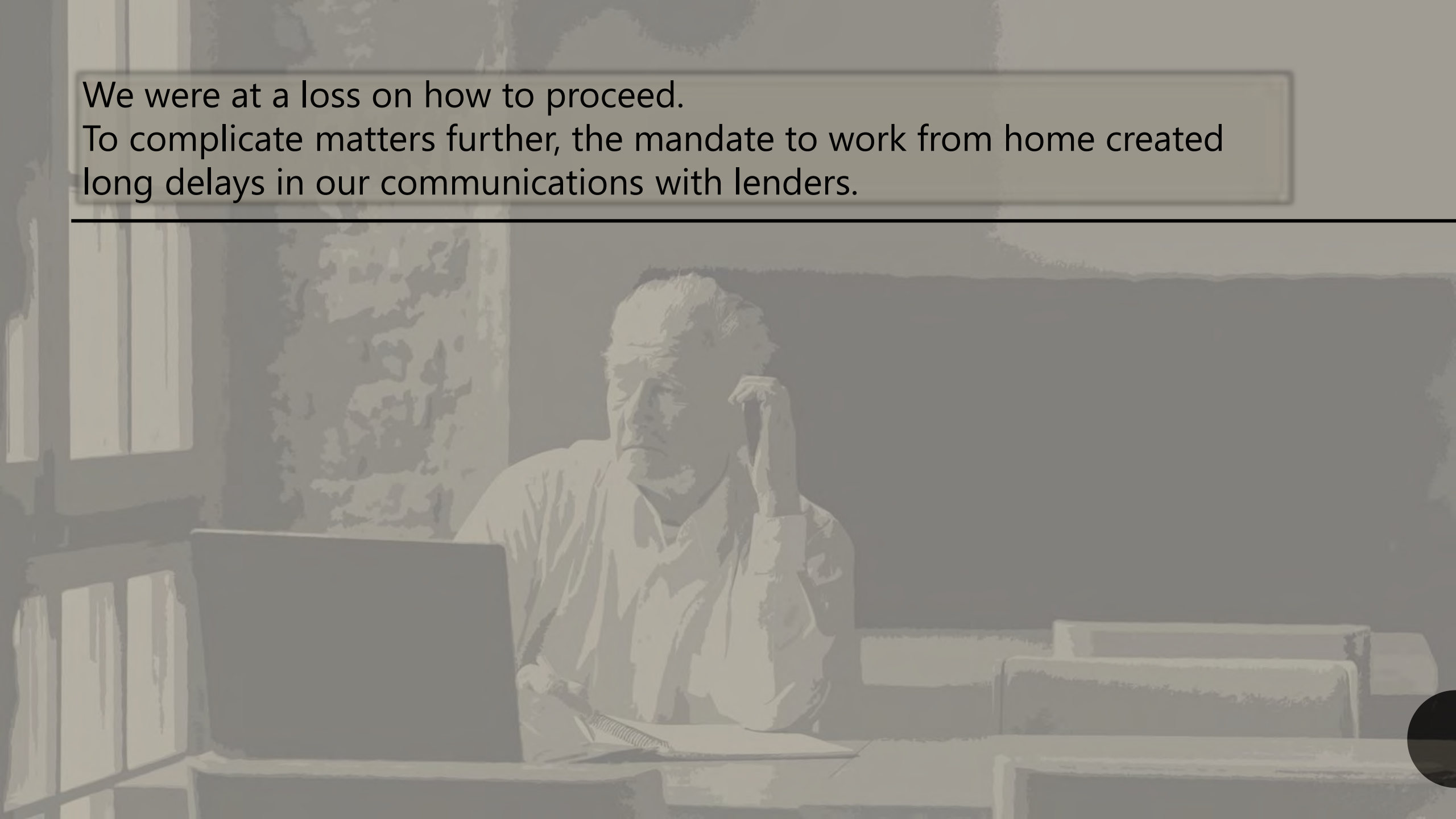
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We were at a loss on how to proceed.

To complicate matters further, the mandate to work from home created long delays in our communications with lenders.

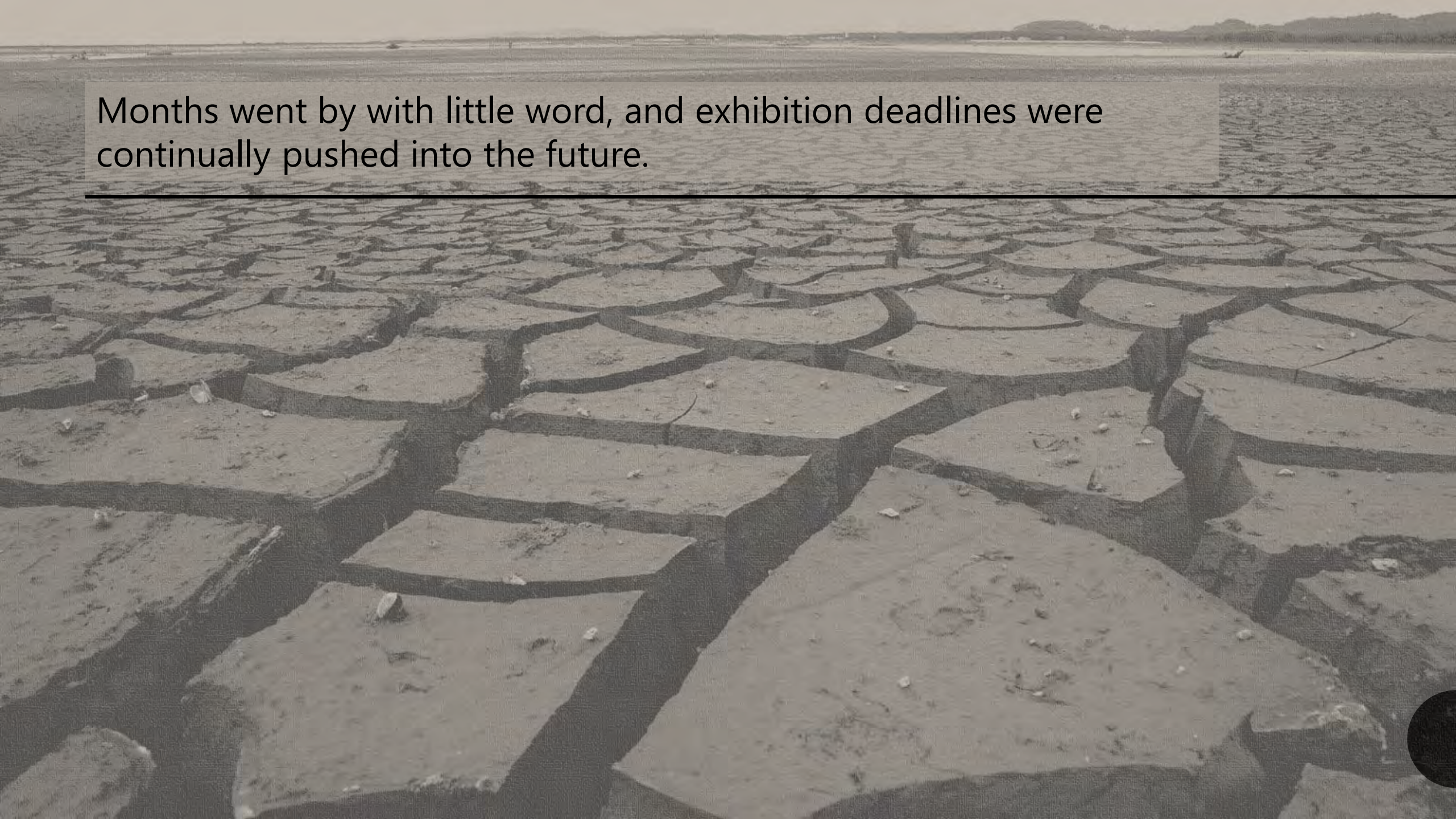
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Months went by with little word, and exhibition deadlines were continually pushed into the future.

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Over a year had passed in limbo when a new opening date for the Persia exhibition suddenly materialized.

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With our options still limited due to Covid restrictions, we decided to ask some of our lending institutions if they would allow their objects to be 3D scanned by an independent contractor in their area and have the scans sent to the Getty.

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After lengthy negotiations with one of our primary lenders, the Antikensammlung, Staatliche Museen zu Berlin, and with the understanding the scans would be deleted by us after the exhibition, the museum finally consented to bring in a 3D scanning company from Munich.

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However, due to Covid restrictions, there was another major delay before the company was allowed on-site to scan.

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With the opening date quickly approaching, the 3D files finally arrived from Berlin and we hired a local 3D printing service to create copies using a resin printer.

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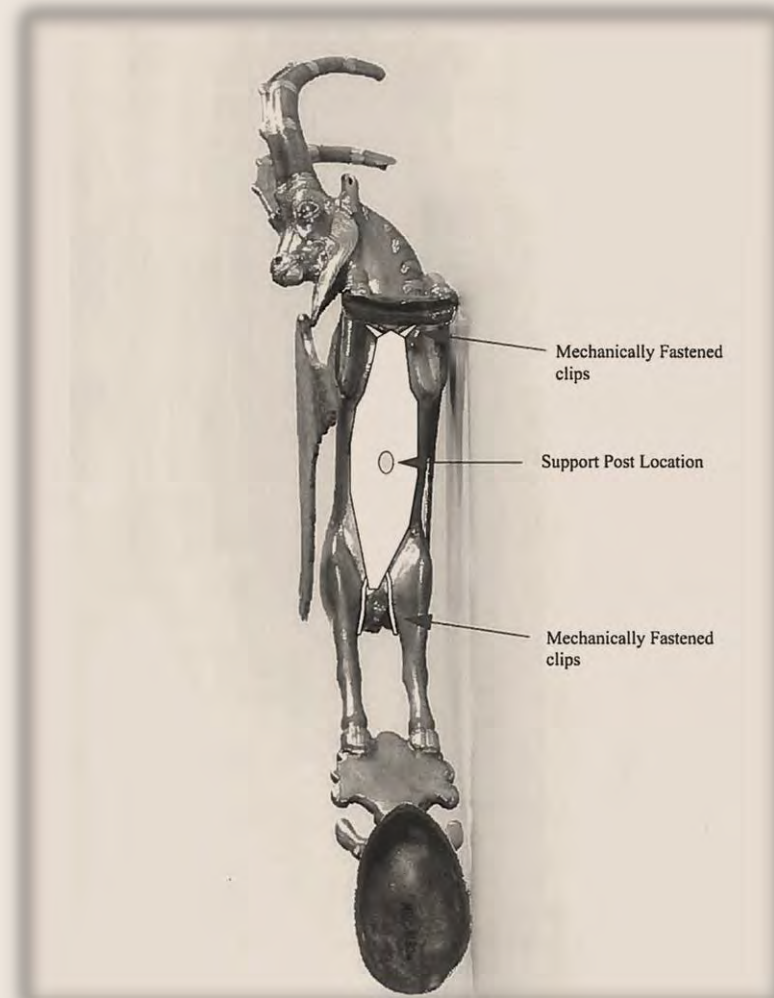
The Ibex-shaped Handle was among the most complex objects arriving from Berlin. This finely detailed resin print was delivered one week before the objects arrived for installation and we quickly went to work fabricating a mount.

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We emailed a rough design to our colleagues in Berlin, who approved of our approach and choice of materials. The mount would be fabricated using stainless steel. The body of the mount would be padded with sueded polyethylene felt and the clips wrapped in polyolefin shrink tubing.

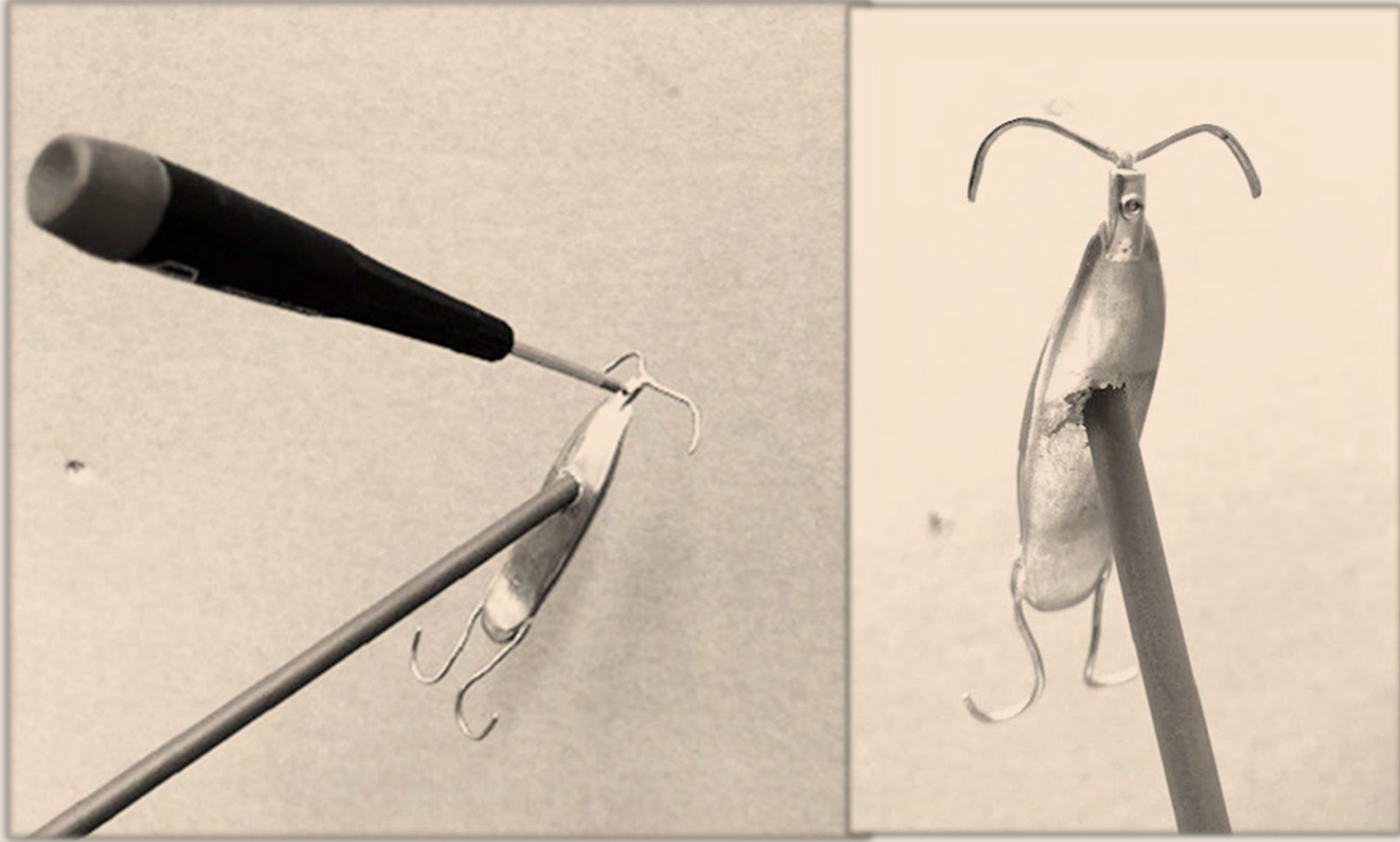
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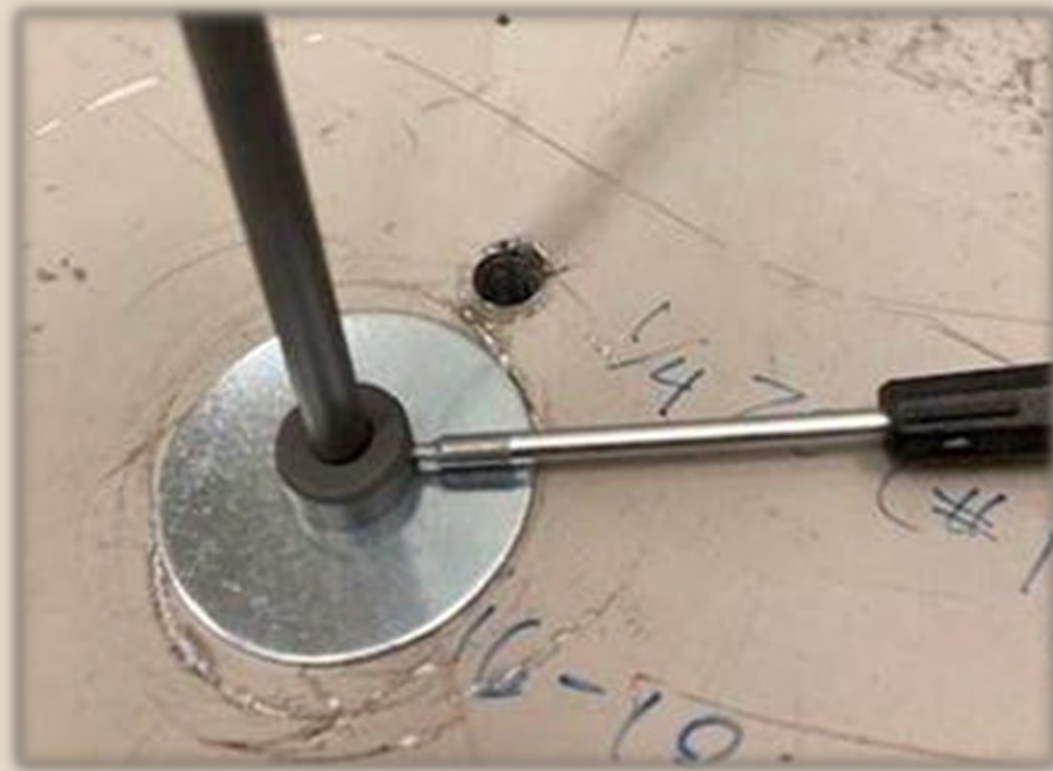
The mount was designed to support the underside of the Ibex with a thin, shaped plate and secured using a mechanically attached clip.

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The post of the mount was inserted into a receiver on the deck and fastened using a set screw.

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Utilizing the 3D print proved to be very successful, not only in allowing us to fabricate a mount in advance of the object's arrival, but also in minimizing the handling of a fragile work of art.

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When the Ibex arrived, the mount  
installed with no adjustments  
necessary.

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Getty would like to thank the Antikensammlung, Staatliche Museen zu Berlin for their generous loans to *Persia: Ancient Iran and the Classical World*, and for their collaboration on this project.

We also wish to thank Uwe Peltz, Conservator from the Antikensammlung, Staatliche Museen zu Berlin, for his thoughtful review of the mount design and his kind assistance during installation.

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We would like to acknowledge those who continued to work on-site during the Pandemic and risk exposure to themselves and loved ones, as well as those who were let go by their institutions due to financial setbacks.

