

IMF2020 STEERING COMMITTEE



Pierre-Luc Brouillette studied visual arts at Université Laval from 2005 to 2008. During his studies he was attracted to the university's metal workshop, where he also worked as a technician in order to help students with their works. In 2009 Pierre-Luc began working at the Musée national des beaux-arts du Québec as a contract art handler, and continued his artistic career by participating in multiple exhibitions. In 2015 he obtained a contract as a museology technician at the Musée de la civilisation. He discovered a great passion for mount making while working on the Magical Egypt exhibition, for which he had to make a large batch of mounts for artefacts from ancient Egypt. Back at the MNBAQ in 2016, he took part in the enormous construction project for the Pierre Lassonde Pavilion, which was inaugurated in 2017 with three new permanent galleries and one temporary gallery. This major expansion project also included the creation of a metal workshop and a paint shop, in which he participated. When the Pierre Lassonde Pavilion opened, he was promoted to museology technician on one-year contracts with the MNBAQ that were renewed annually. In 2018, he participated in the complete redevelopment of the five permanent galleries of the Gérard Morisset Pavilion by developing many innovative mount-making solutions. In January 2020 he became a regular employee of the MNBAQ. During the eleven years that he has been working at the Museum Pierre-Luc has worked on several major exhibitions, such as Art and Nature in the Middle Ages, The Golden Age of Couture: Paris and London 1947-1957 and Giacometti. During the installation of Giacometti he had the opportunity to make a mount for the masterpiece The Walking Man.



Philip Brutz has been a mount maker at the Cleveland Museum of Art for 17 years.



BJ Farrar is a senior mountmaker and member of the Decorative Arts and Sculpture Conservation department at the Getty Museum specializing in seismic mountmaking and more recently, the application of 3-D scanning for mountmaking and conservation.

He has presented on various mountmaking topics at numerous conferences- including the Advances in the Protection of Museum Collections from Earthquake Damage symposium series, Western Association of Art Conservators, ARCS, PACCIN and the International Mountmaking Forum (of which he is a co-founder).

BJ was a mountmaker in the Getty's Antiquities Conservation department from 2002–2015 and was a senior preparator in the Preparations Department from 1997–2002. Prior to the Getty, he worked at the Seattle Art Museum from 1989–1997 as a mountmaker/preparator.



Pam Gaible has been the Sr. Mountmaker at Field Museum in Chicago, IL since 1988 and has an MFA in Sculpture from the University of Nebraska, at Lincoln. Over the years she has supervised crews of 2-20 mountmakers at the Field Museum. She has designed and fabricated mounts from welded metal, acrylic, plastic and foam.

The natural history and anthropology collections at the Field Museum are vast. Pam has a wide range of experience of making mounts for objects ranging from star dust, to dinosaurs and mummies, African textiles, Native American artifacts, Chinese scrolls, gems and much more.

Pam has traveled extensively around the world to evaluate artifacts and design mounts. She has traveled to the Forbidden City in China, Geneva Switzerland, London, and Fairbanks Alaska, Eastern Europe, Mexico City, Prague and others.

In addition to this she has been team teaching a summer Mountmaking workshop since the early 1990's at the former Campbell Center for Historical Preservation and now at Beloit College, Wisconsin - Center for Collection Care. In 2012 Pam and her mountmaking crew hosted the 3rd IMF meeting at the Field Museum.

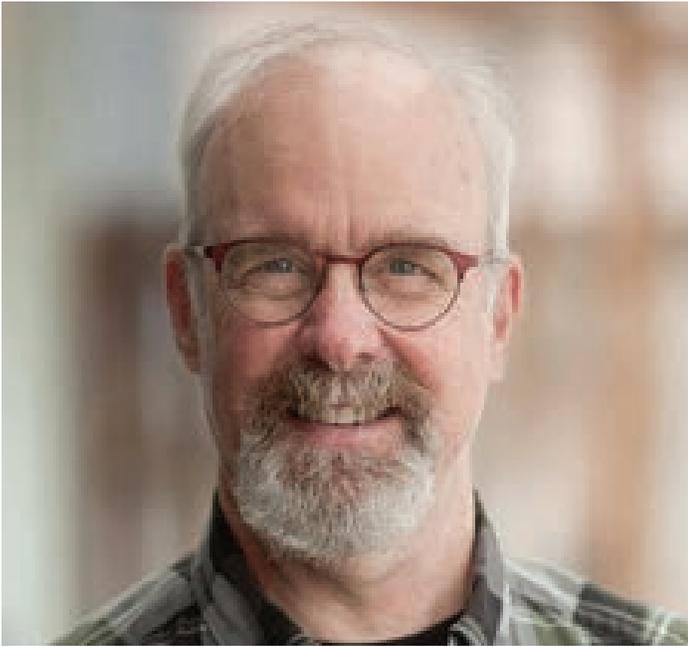


Sam Gatley has been preparing museum items for display for the best part of 20 years. She began mounting collections for several UK based institutions including The Horniman Museum and Gardens and The Pitt Rivers Museum before completing an MA in Conservation and Mounting of Costume from the Royal College of Art in London. She subsequently joined the V&A where she specialised in the display of costume for blockbuster exhibitions such as Hollywood Costume and The Glamour of Italian Fashion. Sam relocated to New Zealand in 2015 and is currently part of the object support team at Te Papa, Wellington.

Samantha Hamilton



Richard Hards is a Senior Mountmaker in the Antiquities Conservation Department at the J Paul Getty Museum specializing in the design and fabrication of seismic mounts. He earned his MFA in Painting and Printmaking from the University of Wisconsin-Madison and his BFA from Utah State University. Richard joined the Antiquities Conservation Department in 2015, bringing with him over 30 years of experience in Mountmaking and Art Handling. He has been instrumental in the Department's use of 3D scanning technology for developing new approaches to Mountmaking.



Jamie Hascall is a mountmaker/trainer in private practice in Seattle Washington, USA. His nearly 30 year career includes work with both institutional and private collections with a strong emphasis on mounting cultural artifacts. He has worked on numerous new-museum and major renovation projects including the Seattle Art Museum, Burke Museum, Washington State History Museum, and the Alaska State Museum. He spent seven years as Chief Preparator for the Museums of New Mexico in Santa Fe.

Jamie's strong interest in the field of Conservation has helped him integrate appropriate materials and conservation measures into his mountmaking and exhibit work. His initial work with Seattle Art Museum made seismic safety an essential part of all his mount design and served well to help protect a collection of Pre-Columbian artifacts he installed shortly before the 2001 Nisqually earthquake.

Jamie earned an MS in Museology from the University of Washington after previous careers building musical instruments, furniture and cabinets, and in ornamental horticulture. In recent years, he has trained museum professionals in mountmaking through classes at Mountmaking Focus Studio in Seattle, and on site at institutions. Jamie is currently seeking ways to continue this training and mentorship in today's COVID world.



David La Touche had studied various different crafts before he began as a mountmaker in the Objects Conservation lab at the Metropolitan Museum of Art in 1977. In 1980, after leaving the museum, he co-founded Benchmark, to provide mountmaking services to museums, galleries and private collectors in the USA and abroad. In 1991 Benchmark began its mail order business and offered its first catalog of supplies for mountmaking and exhibitions. Over the years, Benchmark has trained hundreds of mountmakers through week-long seminars at their shop in New Jersey and at other locations.



After first running her own jewelry business and then a couple of years as the Product Manager in charge of all metal and jewelry reproductions for the Met's gift catalog, **Mair La Touche** co-founded Benchmark in 1980. She was the driving force for establishing the Benchmark Catalog in 1991. As well as making mounts and running the Catalog, Mair has taught in the Benchmark seminars and made scores of mannequins, for museums large and small.



Earl Lock is a Mount Maker, Designer, and Exhibit Fabricator in private practice in Chicago with over 25 years experience designing and fabricating archival mounts for Natural History Museums, Art Museums, Planetariums, and private collectors. He holds a Master of Fine Arts degree from the University of Nebraska at Lincoln. He has worked on major exhibits at the Field Museum of Natural History in Chicago, The Art Institute of Chicago, The Adler Planetarium, The Oriental Institute, University of Chicago, The Chicago History Museum, The Speed Art Museum in Louisville, Kentucky, The Biodiversity Institute Natural History Museum, Lawrence, Kansas, The Frazier Museum in Louisville, Kentucky, and the Milwaukee Art Museum.

For over 20 years, he taught, with Pam Gaible, the mount shop supervisor at the Field Museum, Chicago, the mount making classes at the Campbell Center for Historic Preservation. They are currently teaching the summer mount making classes at the Center for Collections Care at Beloit College in Beloit, Wisconsin.

For the Third Mount Making Forum in Chicago he presented a talk on mounting "Lyuba" a preserved baby Mammoth for the Field Museum's "Mammoth and Mastodon Exhibit" and for the 6th Mount Making Forum in London he presented a talk on making "Invisible Mounts."



McKenzie Lowry received a Bachelor of Arts in Art Studio at the University of California 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 mixed media sculpture at the Heart Foundation from 1994-95.

In 1997 he joined the Antiquities Conservation staff at the J. Paul Getty museum, and presently holds the title of Senior Mountmaker for the department.

In 2007, McKenzie and his colleagues developed the Mountmaker's Forum to address the modern concerns of mountmaking for art objects. The Forum has continued to hold meetings since then every two years, and will hold its first meeting outside of the United States this year in London.

He has presented numerous papers outlining the Getty's broad approach to mountmaking for art and artifacts, including:

The Getty Villa, Los Angeles 2006, 2008

The Pera museum, Istanbul 2007

The Museum of Western Art, Tokyo 2009

The Smithsonian Museum, Washington DC 2010

The Palazzo Steri, Palermo, Italy 2010

Scripps College, Claremont Ca. 2011

The Field museum, Chicago 2012

The New Mexico History Museum, Santa Fe 2014

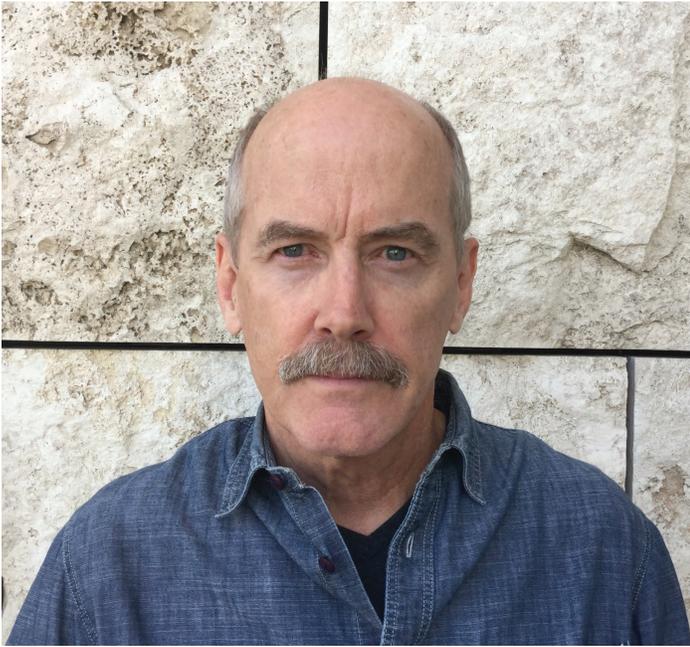
The Natural History Museum, London 2015

The American Archaeological Society, Vancouver 2016

Yunnan Provincial Museum, Kunming China 2018



Laura McClure began her career in the Project Management Office at the Smithsonian Institution's National Museum of American History in 2001. She moved to the Office of Exhibition Production in 2010 and became the museum's primary mountmaker. She designs, fabricates, and installs mounts for exhibitions and provides technical expertise in artifact display. Laura has a B.S. in International Affairs from Florida State University and a A.A.S. Communication Design from Northern Virginia Community College.



Mark Mitton gave a presentation at the first Mountmaking Forum at the Getty Villa in 2008, and at the Mountmaking Forum at the Field Museum in 2012. The 2008 presentation was later published in the AIC Journal 51 in 2012. He received a BFA from Otis Art Institute with an emphasis on sculpture. Upon graduation Mark went to work at the Southwest Museum in Los Angeles and did contract work for the Heard Museum in Phoenix, AZ and the Huntington Art Collection in San Marino, CA. Having worked for these institutions as a preparator and mountmaker Mark joined the Getty as a mountmaker in 1986. The scope of the work since then has involved the installation of the permanent collection at the Getty Center in 1997 and ongoing work on three-dimensional objects for exhibitions at the Center and Getty Villa. Mark is currently a Senior Mountmaker in the Decorative Arts and Sculpture Conservation Department at the J. Paul Getty Museum.

Emi Savacool



Elizabeth Soriano became a mountmaker in the Getty's Antiquities Conservation department in 2016. Prior to joining the Getty, she had several years of museum experience in collections care, art handling, installation, mountmaking and design. In addition to her mountmaking duties she is also involved in the testing and selection of materials for preventive conservation and exhibition. She holds a B.A. in Archaeology from the University of California, Los Angeles and has done stints as a field archaeologist, costume shop seamstress and conservation framer.



Shelly Uhlir is the staff mountmaker in the conservation department at the Smithsonian's National Museum of the American Indian where she specializes in mount fabrication and mannequin construction. Since 2001, she has fabricated exhibition mounts and mannequins for all of NMAI's major exhibitions.

She also enjoys training the next generation of mountmakers through workshops, presentations and internships. She led the organization of the 2010 International Mountmakers Forum hosted by the Smithsonian in Washington, DC as well as the subsequent JAIC Special Mountmaking Issue published in 2012. She remains an active member of the International Mountmaking Forum's Directional Committee.

Prior to her work at NMAI, Shelly worked at Benchmark as mountmaker and crew leader from 1988-2000, mounting hundreds of exhibitions around the world. She has also worked as an independent contract mountmaker. Her museum career started in 1986 working in the exhibition graphics department for the National Museum of African Art for their inaugural exhibitions.