

# ABSTRACT

## Shaking Not Stirred

**Presenters:**

**Ted Gardeline and Monica Shah, Anchorage Museum, Anchorage, Alaska, USA**

On the morning of November 30, 2018, a 7.1 magnitude earthquake was centered 10 miles north of Anchorage. The Anchorage Museum suffered damage, to both the building and exhibitions. The facilities, exhibition, and collections staff worked diligently to reopen the museum to the public. It was an important event, to show the resiliency of our community and for a place of welcome for those dealing with many uncertainties during the aftermath. Almost two years later, museum staff are able to reflect and analyze the damage and assess the different types of mounts. Since then, different approaches have been encouraged and implemented. The presenters will provide context and share mountmaking approaches that have adapted to these observations. We hope that attendees will be able to learn from what we share, while also contributing to the conversation around "earthquake" mounts.

# BIO



Since 1994, Ted Gardeline has worked at the Anchorage Museum in a myriad of capacities, but it wasn't until circa 1998 that he started to touch on mount making techniques. He respectfully attributes that beginning to Jamie Hascall. He has been making mounts ever since and after 22 years he still loves it.

His background in mount making is associated with being an artist to begin with. The presentation of the artwork is a criterion that he has adhered to for a long time now. While finishing a BFA in sculpture in 1989, the lessons he learned working with steel have carried over to his mount making experiences. He primarily uses brass for its forgiveness and cleanliness, but also uses other materials as well. It all depends on the object's form and presentation. How to softly capture an object in a protective manner that works with gravity and is presented in an elevated way is his initial question when working with the object and the conservator.



Monica Shah is the Director of Collections and Chief Conservator at the Anchorage Museum (2007-present). Previously, she operated a private conservation practice, working with a variety of museums and native corporations, including UA Museum of the North and Ukpeagvik Inupiat Corporation. She completed conservation internships at the Museum Conservation Institute, National Museum of the American Indian, UPenn Museum, and Vitenskapsmuseet (Trondheim, Norway). Monica is a graduate of the Winterthur-University of Delaware program in art conservation.