

HUMANS OF MOUNTMAKING

# BRETT ANGELL

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# BRETT ANGELL

**Brett Angell is a talented artist who has worked his way up through the ranks to be the lead mountmaker at the MFA Boston. He is inspiring in the tireless creativity, curiosity, and work ethic that he brings to the work while staying open to constant learning and improvement.**

**Shelly: Thank you for being here, Brett. My first question is: How did you find your way to the mountmaking profession? What sort of education or professional experience did you have to start your mountmaking career?**

**Brett:** I found my way to mountmaking quite by accident. I started as a security guard while applying for jobs in exhibition prep for three years. I then started as a generic collections care person and slowly became aware of mountmaking and began to learn the basics by making mounts for my own material on my own time over lunches and after work. The mountmaking program at the MFA Boston grew and became much more ambitious so I was hired into a new position created for me to assist with mount fabrication. It was really all about being in the right place at the right time.

I have an BFA and MFA in painting from UW-Milwaukee as well as ten years of installation experience working at the museums on campus, working at the Madison Museum of Contemporary Art (formerly the Madison Art Center) and the Walker Art Center in Minneapolis before I came out to the east coast. I had little to no experience with metalwork and learned all of those skills on the job here at the MFA.

**Shelly: Please clarify your timeline a little bit more. You're an accomplished and talented artist, and I assume that you were drawn to working at the MAC and the Walker originally to be close to art and other artists.**

**Brett:** I got into the mountmaking profession totally by accident. I didn't even know that such a thing existed. I suppose my path to mountmaking started way back when I was in graduate school for painting. I got what they called a project assistantship, which was working at the Museum.

They actually had three different museums on campus. This was at the University of Wisconsin in Milwaukee. So, I started there, and it was very hands on work. There were three of us, and we worked in all the three different galleries to put together the exhibitions. Sometimes we were able to work with living artists, and I'm excited to say that one of those was the Chicago artist, *Roger Brown*, who's sadly no longer with us. I got to work with him with his own personal collection from his house which was just mind-blowingly amazing. That's kind of where it started with the hands-on working with those exhibitions. There was certainly nothing regarding mounts at that point. We just hung the shows. However, you couldn't hang it if it was a sculpture. We had to figure out how to keep it from falling over, but there was no access to metal work or anything like that, and that became really interesting to me.

Then I graduated in '90-91 with my master's and moved to Madison, Wisconsin. My then girlfriend was doing her doctorate work at the University of Wisconsin in Madison and luckily, I was able to get a job at what was then called the Madison Art Center (MAC). Now it's called the *Madison Museum of Contemporary Art (MMoCA)*. I worked there as a part-time installation person and part-time guard. All the shows would be up for about 3 months, which is pretty standard. Once the show was installed, I would switch over to being a gallery guard, and then, when the show came down, I switched back over to being a preparator again. I got to work with amazing people, like *Bill Viola*. I learned so much there. And because I was still fairly new to the bigger scale of installation in those particular jobs, I just felt like I was in over my head. I was just learning tons of stuff on the job and was working with people that were already there, who were much older than me, who had a lot of experience. I got to both learn on the job and learn from them. Again, I wouldn't say there was any actual metalwork or mountmaking per se, but lots of unique situations and circumstances working with these artists. I learned tons there. I was there for about three years, and then moved to Minneapolis,



## MOUNTMAKER AT WORK

LEFT: Mount test fitting objects for "Tiny Treasures: The Magic of Miniatures" 2022  
(COVER IMAGE: Installing a Netsuke for "Tiny Treasures: The Magic of Miniatures" 2023)

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where my then wife was working on a post doctorate at the University in Minneapolis. So, I got a part-time job at the *Walker Art Center* working as a preparator whenever they would do exhibitions.

After I did that for a little while, once the exhibitions were up, they switched me to working in the frame shop. When I was in Milwaukee I also worked at a frame shop that did really high end stuff, mostly for museums and galleries and private collectors, and so I learned tons about archival framing and museum quality framing then. I learned even more from the museum in the professional atmosphere, and that whole experience was great.

From there I moved out here to Boston, where my then wife had gotten a job at a drug development company, so I applied for jobs here at the *Museum of Fine Arts in Boston*. That was 1998 or 99, something like that. Up to this point I had, I would say, probably 10 years of experience working on installations and working in museums. I started as a guard for the first few years because there were no openings at all in any of the areas where I had experience. I did that for three years. Eventually I worked in what we call collections care, which is essentially like being an art handler. You just move art around and do things related to that.

I did that for a couple of years, and I shared a space with Karen Gausch, my former colleague, and my former boss, who is now over at the Harvard Art Museums. I started watching what she was doing. They were in the infancy of mountmaking back then. It was her and one other person, and they were just beginning the program. I kept looking at what they were doing, thinking, "that looks really interesting." I'd never heard of anything like that before, and so I'd watch her. Eventually, she saw my interest and started showing me things, and then over lunches and after work I'd start bringing in some of my own objects just to make mounts and try it out and have fun. Unbeknownst to me at the time, she was impressed that I was doing this on my own time. She was getting the mountmaking program growing and it was getting too large for one person to handle. She asked if she could create another position, and they said yes, so she slid me into that position. I was basically her assistant during that time. I learned a ton from her and a ton from *Garrick Manninen* also. He's a contractor that lives in Maine that we hire all the time. Eventually, Karen got a job across the

river at the Harvard Art Museums, and her position opened up, and while in my head I knew it was going to be a big jump for me, I really wanted to do her job and to be the lead mountmaker. So, I just canvassed curators that liked working with me, and who were in support of the idea, and basically just sold myself and made the jump. They hired me in the position because I was already there. I took the leap. One of the first big shows was a fashion show of all different fashion houses in one gallery, and all I remember is just working tons of late hours, modifying mannequins and adding metal parts to them to help support them and cutting pieces off and putting new pieces on. I remember being completely overwhelmed, but also just having so much fun doing the work.

**Shelly: With your background in painting and drawing, how did you pick up metalwork and other tool skills?**

**Brett:** It was a natural kind of organic process. It felt organic, and I will be honest when Karen was showing me the technique of how to braze, I was not quick to come to it. It just fought me at first. It took me a long time to get comfortable with how it works and how the heat process works and the temperature differences and the different kinds of metal and all that kind of stuff, and I really struggled in the beginning. And so that's why I kept bringing my own pieces and practicing with those. Eventually, I got it to the point where it feels very natural. But I will be honest. It was very slow-going in the beginning just to get the technical know-how, and the facility to work with solder and the different metals, and all the little tricks you know, heat sinks and all those kinds of things that we use. I don't even think about that stuff anymore. But back then I had to think about every little thing. I remember early on, where I was concentrating so much on one little area that the overshoot of the heat from the flame was completely annihilating the other end of the mount, and I wasn't even noticing it. You know, stupid stuff like that that you do in the beginning. I've told all the people that I've trained that it's okay to make mistakes, because that's how you learn. The more you do it, the better you get. So, I just knew in my head that I just had to do this a lot more to get better at it. And that's what happened.

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**Shelly: That demonstrates a wonderful curiosity and work ethic.**

**Brett:** Karen was my colleague and my instructor in the beginning, and she showed me all the things about brazing, so I did that for several weeks and got comfortable. Then she showed me tapping, and that just blew my mind. Then I started thinking about all the stuff we could do with that.

**Shelly: I still remember the day that I learned how to tap too! It was life changing! Many 2D artists can be challenged with 3D work, especially in our profession where we have to flip flop back and forth between the two, but this doesn't seem to have been an issue for you. Did you have experience with solving dimensional problems before?**

**Brett:** I think that what you're saying is kind of on track, but I didn't necessarily consciously feel that shift. Even though I know there's a difference between the 2D, the paintings and the 3D stuff, I didn't really think of there being a demarcation. I kind of thought of them as one thing. Again, just going back to working like someone with Roger Brown who has his own amazing collection, which is now, the *Roger Brown Study Collection*. I just loved how he looked at things! He looked at them as all the same thing, whether it happened to be something that ended up being really valuable to contemporary artists, or something that he bought at a flea market. This is something that the Chicago artists like to do a lot and there was no differentiation, so there was no high and low in his mind. I mean, even though he knew that one cost was way more valuable than the other. In his mind they had an equal kind of aesthetic value. He didn't see that one was more important than the other. I really started to learn that kind of thing from people like him.

And then again, when I worked at the Madison Art Center, I'll use *Bill Viola* (sadly he just passed this last July) as an example, because we actually built three rooms that you would walk into within the big gallery space. We created these environments. For one of them, we even had to source

a tree that had a big root ball. We found that and cut it up so we could get it in the gallery. It was just this big tree on its side with the root ball, and then he had hung all these lanterns on it that were fired by this electronic device, and they'd flash almost like synapses in your brain. So, all these things together, between the flat and the 3D stuff, all kind of merged as one to me. I feel like that's kind of a benefit in a way, because I didn't feel bogged down by having there be a huge difference between 2D and 3D. I kind of feel like all those things helped me unknowingly at the time and prepared me for what I'd be doing for most of my adult life.

**Shelly: Mountmaking really does require your brain to have the ability to jump between dimensions.**

**Brett:** There are multiple dimensions. You feed your brain in that way. But also, if you just take one object and you have ten different mountmakers, they'll come up with ten different ways to solve it, and they will all be totally valid. That's another thing I love about it, too, is that there are so many solutions to a problem in our field. It's not necessarily just one. I mean, there might be one that works the best, but there are always other options, too, which I think is such a fascinating part of our job.

If someone is the kind of person who wants a "check the box," yes or no, kind of answer, then this is not the field for you. I also can't think of too many mountmakers that I know who just rest on their laurels. Even if you have made a mount that you think is successful, very likely when you walk past it again, you will think of another way to solve it. I was talking about this with Kim, my colleague here at the MFA. We do that all the time. Even if there's something that you make a ton like, like we make probably a hundred or more plate mounts a year, and we are still looking for interesting ways to make it more interesting for ourselves or to simplify the process even more. It's just fun to challenge your brain to come up with a better or an easier solution.

Something that just happened in the shop last week: We

make a lot of jewelry mounts. We have a huge jewelry collection. We have a dedicated jewelry curator, and she's very challenging to us in a very good way because she wants these things displayed in a certain way. So, it's super fun to work with her. In the past, we had made the jewelry mounts out of brass, but, as you know, when you are using tiny brass wire, if you're not careful, you can just evaporate it. So, we started swapping in with small scale stainless steel and that worked really well. Then, we ordered larger pieces of stainless steel and now we're using that for the stems, too, and I can't tell you how much easier it is to just braze stainless steel because it can take so much heat without it annihilating itself. I know there are already a few places that only use stainless steel for their mounts. There are some drawbacks technically, but once you know what those are, you can just alter your design to accommodate. Joints don't do well with stainless steel, because they break really easily. But as long as you overlap it in some super strong way, and if you're doing small scale-ish stuff like jewelry, it actually makes a lot of sense, right?

Generally, if we're just pinning something we use stainless steel instead of brass, just because then the malleability isn't as important. But this was an interesting evolution for us. Something that we did every day and had never thought about changing before, but then we added a new idea and tried some materials, and we stumbled on this thing, which is not only stronger but it's actually, quite honestly, technically easier to assemble the mount and braze it.

**Shelly: Yes, this flexible problem-solving mind that can flip-flop between 2D to 3D is always fascinating to me. I'm not sure if this is a thing you can train in someone because if it's not something one is comfortable with, then one isn't going to want to be in that place.**

**Brett:** I think it's very true that you're either going to have the kind of brain that you need to do this work or not. At a certain level, you can train anybody to do anything, but you can't necessarily train them to creatively think a certain way. I honestly feel like even though tons of people in the field are not



## 2022 : INSTALL ACTION

Installing a Tri-Lobe Basin in the European Renaissance Galleries

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artists, I feel like they are artists in the way they think. So, even though a lot of us may not have that background, that thinking process still comes in because you have to think outside the box. Because we have such an ambitious exhibition schedule, and it's only 2 of us, I'm always thinking "what is the fastest, most simple way to accomplish this, so that we don't get bogged down in details." That's always my thought process. Now, someone that works in a smaller institution that only has to make one mount every couple of weeks, doesn't necessarily have to think that way. They can make it interesting for themselves or have to do it based on the materials that are available to them. But for me, I'm always kind of thinking in that factory mode like, "how can we crank these out in the best, safest, easiest way?"

**Shelly: What does your day-to-day work look like? What type of objects are you working with? Do you work very independently or is the work more team-based?**

**Brett:** My day-to-day could be anything under the sun. Generally, it starts with managing emails when I arrive, then I assess the day and either begin mount fabrication in the shop or prepare for a day of installation or deinstallation of material in the galleries. Impromptu and planned meetings happen throughout the day and are essential to discuss details and special needs for objects mounts. We are a busy place at the MFA so there is little downtime these days. The MFA is a big institution with an encyclopedic collection, so I am fortunate to be able to work with every department in some capacity. In the shop's storage cabinets, you will find everything from 3,000-year-old Ancient Egyptian and Nubian objects to Ancient Greek and Roman pieces to furniture, decorative arts, paintings, shoes and mannequins—all the way up to contemporary works.

The MFA has a mount team of two fabricators for small mounts and one fabricator for large objects. We make the mounts for all of the in-house exhibitions and gallery rotations as well as for all of our loans and traveling exhibitions. The amount of mountmaking we do has really grown over the years. The department started out with Karen and one other person. In the super early days, they used a lot of acrylic, barely even using metal. Then, Karen was working alone, and she started getting more and more busy, which is why she created the assistant position that I was hired into.

I would say from that time to where we are now, the work has just blown up. There was a time in the beginning when mounts were only used occasionally, and now it's really quite amazing. Mounts are considered for pretty much every single installation and every aspect of what we do now. Someone had mentioned to me that maybe the curators just didn't know what was possible before, and once they saw our skill level and what we could do, they began to think, "maybe we can try this and this and this". I've mentioned before that we have a couple of departments that are very challenging, but in a great way because it's so fun to work with them. They always come up with something new and different. I feel like the culmination was when we opened the new conservation center here almost four years ago. Being included with the conservation department has really helped. It makes me feel like they understand the importance of this work. It's just so much easier to work together because we're all kind of in the same area, and it's great to have impromptu meetings, to have me to go up to look at an object they're working on, or for them to come down and look at an object I'm working on. Over the fifteen years I've been doing this particular part of it, mountmaking has just become an integral part of the exhibition process. The directors and exhibition directors always love us, too, but I realize I think the reason they love us is because we're just executing what they want to happen. They have a vision or a plan, and we're just in there making it happen. So, of course they love us accomplishing what they wanted to have happen. In the beginning, we were constantly reminded that we are not conservators, which is true. Absolutely. I totally get that. Now I definitely feel things are much more collaborative. In probably the last, maybe six or seven years that started to change. We don't have a ton of time here, because we're so understaffed, but work feels very collaborative and supportive in that respect. I feel very fortunate.

**Shelly: What are your favorite and least favorite things about your work?**

**Brett:** By far my favorite part of my job is working in the shop on mount fabrication and coming up with solutions to all of the crazy things our curators ask of us. My least favorite thing is sitting in meetings and coming up with budgets.



## MOUNT LIFE

TOP LEFT: Installing Rammellzee's "Timestopper" watches in "Writing the Future: Basquiat and the Hip-Hop Generation" 2020

RIGHT: Test fitting a mount for James Richmond Barthe's "African Woman" for the exhibition "Touching Roots: Black Ancestral Legacies in the Americas" 2022

BOTTOM LEFT: Final mount test fitting of one half of a small screw thaler double portrait for "Thinking Small, Dutch Art to Scale" 2023

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## 2022 : GIBSON (ES-5) ELECTRIC GUITAR

Final test fitting of an electric guitar for the permanent collection "Jazz" Galleries.

**Shelly: Do you have a favorite object or exhibition that you've worked on? What made it stand out for you?**

**Brett:** Generally, my favorite exhibitions to work on are textile and fashion-based material such as our "#techstyle" which celebrated high fashion such as *3D printed material and high-tech garments*. Our textile conservators and curators are, by far, the most challenging and technically difficult exhibitions to work on but I love the creativity and problem solving that comes with them. It is so rewarding to come out on the other side of a particularly challenging exhibition with success.

**Shelly: When working on garments or other textiles, how does that work break out for your museum? Do you make the soft forms or do the textile conservators make them?**

**Brett:** We do both objects or the form or whatever, and then we'll just make the structure that supports it on the wall, or the deck, or whatever, but sometimes in the past, we have made the soft part too. A lot of it ends up just being decided based on time. We just finished installing a big exhibition here, called *Sergeant and Fashion*. John Singer Sargent is a huge thing here in Boston, and so a lot of the garments still exist that were worn by the people in his portraits, and so we have those displayed where we can with his paintings. The textile lab had a bunch of mannequins that had to be modified, and normally we would do that work, using a jigsaw to cut out parts and reassemble. But we just didn't have time this time because they worked up a little closer to the deadline. So, in that case, they came up, we showed them how to do it, and they did the work. We showed them our shortcuts and things that we like to do, and I think they kind of enjoyed it. So next time, either one of us can do that part.

**Shelly: You touched on this a bit in the beginning, but would you like to elaborate more on other institutions or companies you've worked at, either as a mountmaker or in different capacities? If so, have the job responsibilities varied greatly between workplaces?**

**Brett:** I have worked at the UWM Art Museums (there were three separate spaces when I was there), the Madison Museum of Contemporary Art (formerly the Madison Art Center) and the Walker Art Center before moving out to the east coast. I mostly worked as a preparator but also did a lot of work in the frame shop at the Walker. My first experience working with mounts was at my current job at the MFA. Job responsibilities varied greatly between institutions. I've done demo, hanging sheetrock, mudding, painting walls, framing, cleaning, art movement and art installation. The MFA is the most specialized place I have ever worked in.

**Shelly: What is your current role in the IMF?**

**Brett:** I am currently on the Steering Committee of the IMF. I volunteer my time at the IMF because it is so rewarding to have connections with other colleagues at other institutions. The MFA has a very ambitious traveling exhibition schedule, so I have had the opportunity to work with many of my colleagues in an official capacity and have become friends with many of them over the years. The IMF fosters a really supportive and caring community and I love that part of it.

**Shelly: I know that your current focus this year, along with Kimberley McParland and Kay Satomi, is to take care of all the onsite details around hosting the next in person IMF conference. But you very wisely joined the IMF Steering Committee after the 2020 virtual forum so you could help with the prep around the 2022 forum and other virtual programming we put together. Based on your experience, do you have any advice for other future hosts?**

**Brett:** I'll probably have more advice for future hosts after we get through it. I was excited about the fact that our former chair of our department who retired in 2020, Matthew Siegel, was super supportive of everything we did, and he was super supportive of us hosting this cause. He knew that it was kind of a big deal, and so did I. That's all great and exciting. Now that we're getting into the details and weeds, it's still good, because for the things that aren't my strong point, I'm able to get help from other people whose strong point it is to do those particular parts. For things like setting up technical stuff, deciding how we are going to accept the paper proposals and stuff like that, I was able to work with our department manager and coordinator, who's just great at all that stuff. She came up with all these questions and super smart things about how we can do it and make it really simple. That is making me feel better about that process, so that maybe Kim and I can work more on the parts that we feel more comfortable with. Like, the actual talks, and how will we group them? And who will do this? And who will we pick? I'm learning to let people who are really good at those things just let them do those parts rather than stressing out about it and trying to learn all the technical stuff.

That's the thing I learned about being on the IMF Steering Committee too, that you are not alone out there, and that was probably kind of one of the coolest things to discover. It makes total sense now, but at the time I didn't think about that. You have all these people, most of whom have been in the business much longer than I have, and have way more experience who can answer those questions, and have interesting or novel ideas about how to approach things. That's probably been one of the most fun parts about the IMF is just the collegiality of it, which I wasn't necessarily expecting.

It has been really great to work with colleagues from the IMF outside of the committee as well. For example, we have been traveling an ancient Nubia Exhibition recently. One of the venues was in St. Louis, and then another venue was at the Getty Villa, where a lot of our colleagues also work, so it was just so much fun to go out there and work on that job and basically be working with old and new friends. It just made it so much more fun and pleasurable to do the job. Those are all really nice, unexpected parts of being on the steering committee. That's a synthesis of what the original goal of the IMF was anyway, right? The whole point was to get us out of our shops to talk to each other. And the steering committee can be fun too—working together on projects that we create from our own ideas. But I also like exchanging advice with other people. Sometimes, I can get overwhelmed and too much in my own mind.

# BRETT ANGELL ART

Check out Brett's amazing art on Instagram @bangell



Do You Feel Like We Do 2022



Tulipiere 2023



Voyager 2022



Lunar Faith 2022

My advice to anyone considering hosting an IMF conference would be to just go with your strong points, and you can learn all the other things as you go along. I mean, I didn't know anything about any of the stuff when I first started here, right? If one can maintain that idea that you don't have to be an expert yet, it will be better. It's a continuing story. If you had told me even eight years ago that we were going to be hosting one of the IMF Forums, I would have told you that you were out of your mind! But here we are doing it, and so far, it's been really kind of pleasurable.

**Shelly: Some of that might be because you did take that time to be part of the committee and to understand what goes on in the planning.**

**Brett:** Back in 2010, I couldn't have even dealt with any of that. That was beyond my ability to even process. I think when you did the virtual one in 2020, and I was able to work really closely with you and Elizabeth, and on the talks and stuff like that, that's where I really started to learn about how to do it. I was able to begin to think, "Oh, this is actually really cool, and I think we could maybe do this." That's where I really started to think about it more.

I still remember when we first talked about hosting, you said that every institution has different abilities, so don't look at what some other institution did to try to do exactly the same thing. Your institution can only do what you can do. So, if you can only do three things, then those are the three things you should do. Just don't worry about it, every forum is different. That kind of struck a chord with me. I feel like we should have that same philosophy with potential steering committee members too. Maybe they can only come to one or two meetings a year or something like that. But that's okay. At first, I was a little nervous about the potential time commitment, because I didn't know if I would be able to do it, but it ended up working out just fine.

**Shelly: Everything we do is just because somebody had an idea to do it and then we all figured out how to make it happen. Now you are part of that tradition! So, where do you see the future of mountmaking heading?**

**Brett:** In the 25 years I have been at my institution, I have seen the mountmaking field grow so much that it has become an integrated, vital part of the exhibition process. I believe this will continue to grow as we work hand-in-hand as a team with the conservators and curators. The new conservation center at the MFA Boston includes the mount shop as part of the labs. That tells me the future is very bright for mountmaking.

**Shelly: Do you see any changes in technical skills required or ways that making mounts or approaching problem solving is changing?**

**Brett:** I'd say that about every two years, just because of the craziness of the way the system at this museum works, we rethink and re-tool. We reevaluate how we can change so that it will be easier for us to work in the system. We just rethink and re-figure out how we need to work.

**Shelly: That seems really mentally healthy to me. Do what you can with what you have. Do you have advice for people just starting out in mountmaking?**

**Brett:** Creating your own problems to solve is also a really good exercise. I guess we've talked about this a little bit already in other parts of the interview, but also just keeping your eyes open and looking at other people's work.

Find a professional in the field who has experience and latch onto them! Volunteer to help them and you will learn so much. We work with Garrick all the time, and I'm always watching out of the corner of my eye at what he's doing because he always has amazing solutions. I'll watch and think, "oh my god, I never thought of doing that before!" He has at least twenty years' experience on me. But just watch people that have been in the field longer than you, and just be like a sponge.

I don't know if this is a benefit, or if this will be a hindrance, but it would be cool if there were more of a system in place for people that were coming into the mountmaking field. Now you can take courses with people, or you come to work at an institution, or you do an internship or volunteer, and then move on. The bad side of it is that if you can't afford to travel to these places and go to these institutions to work, then you're out of luck. So, it's hard to say what to do. You know other trades have set parameters that you have to go through to get from point A to Z, but ours feels less like that. It's hard because of the difference between the technical skills required and different collections require different techniques, but also things like that we're divided into small and large mountmaking. Kim and I don't really do any welding, so because of that, we both suck at welding now, because we never do it. That's a drawback, but we are really fast at the part that we do. I'd like to see some kind of more set parameters for people to go through to get from point A to point Z, but then make the training more accessible for those with fewer financial means. Maybe people need to consider starting at lower-level jobs too, if they can. That's how most of us did it. But yeah, it's hard. In our department, I have zero time to do any kind of training with interns, because we can barely do the work that's required of us. So, when we teach somebody, it's such a hard thing. That middle ground is where people get lost. Either they start going into other areas or they get experience and come back to our field.

**Shelly Uhlir: To wrap up, would you like to share anything else about your job or the field in general?**

**Brett:** You will not make much money in this field if you work on staff at an institution, but the rewards are boundless. The job will never be boring, you will rarely sit at a desk, and you will always use your brain. The job is incredibly challenging and stressful, but I wouldn't change a thing about the work itself.

This series was inspired by the AIC-ECPN's @humans\_of\_conservation Instagram series. We are grateful to them and expand on their idea with their permission.