

# ABSTRACT

## **Magnets: Safety, Storage, Handling, Tools, and Coatings**

### **Panelists:**

**Gwen Spicer, Spicer Art Conservation, LLC, USA; Pierre-Luc Brouillette, Musée national des beaux-arts du Québec, Québec, CA; Laura McClure, National Museum of American History, Washington, DC, USA**

When using Rare Earth Magnets or Neodymium Magnets, special considerations must be made in their handling and storage. Magnets are the future of Mountmaking and “have unlimited potential” for mountmaking. This panel will discuss best practices, tools, and other subjects for safe use.

### Topics:

1. Safety: use of goggles and gloves
2. Storage: types of storage solutions
3. Handling: Do's and Don'ts
4. Useful Tools
5. Coatings
6. Where to purchase magnets

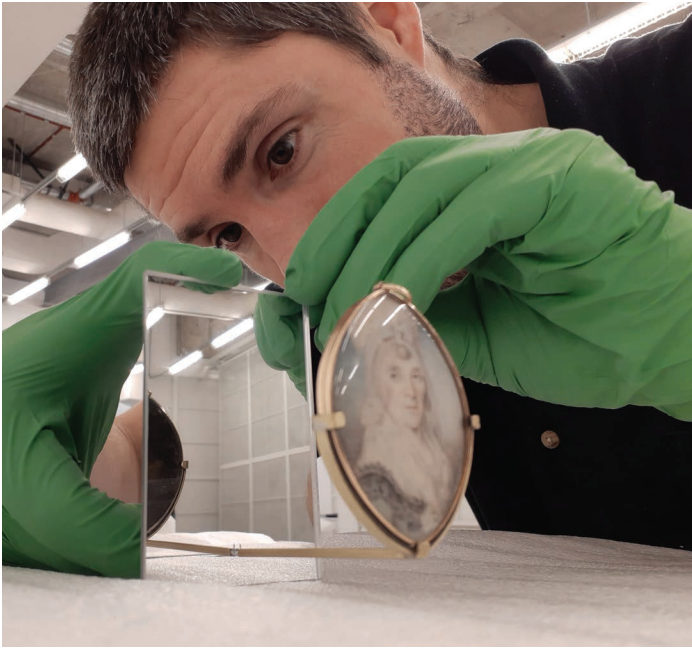
# BIO



Gwen Spicer is a conservator in private practice since 1995 and Fellow of AIC and the Flag Research Center. She earned her MA in Art Conservation from Buffalo State College, and has since taught and lectured around the world. In her private practice, she assists many individuals and organizations of all sizes with storage, collection care, and exhibitions; and has become known for her innovative conservation treatments. A recent project was overseeing the inaugural textiles displayed at the National Museum of African American History and Culture. She wrote the book *Magnetic Mounting Systems for Museums and Cultural Institutions* published in 2019, receiving an AIC publication award in 2020.



Laura 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.



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.