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Reversible Mounting Techniques for the Display of Large-Format Contemporary Photographs.

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As more and more large format photographs enter the fine art market, private collections, and institutional collection, it become apparent that conservators are facing the challenge to take care of these large photographs for their storage, exhibition, and transportation. Large-format photographs are commonly mounted by photographers for better support and for the aesthetics. However, there are also a significant number of large-format photographs going to collections as loose photographs due to some reasons. As these photographs will be used for exhibition, a mounting system has to be designed for their safety, for desired aesthetics, and—if all possible-reversibility.

This presentation will be a synopsis of the experiences of photograph conservators from George Eastman House, Amon Carter Museum, and the Atelier de Restauration et de Conservation des Photographies de la Ville de Paris. For the past years, we had conducted mounting for loose large-format photographs for exhibition purpose. We adapted the edge lining approach used for canvas painting, but with different variations. The focus of this presentation is to highlight what our variations are and talk about what worked and what not. We hope to share our experiences and to generate further discussion for more input and methods of mounting large-format loose photographs.