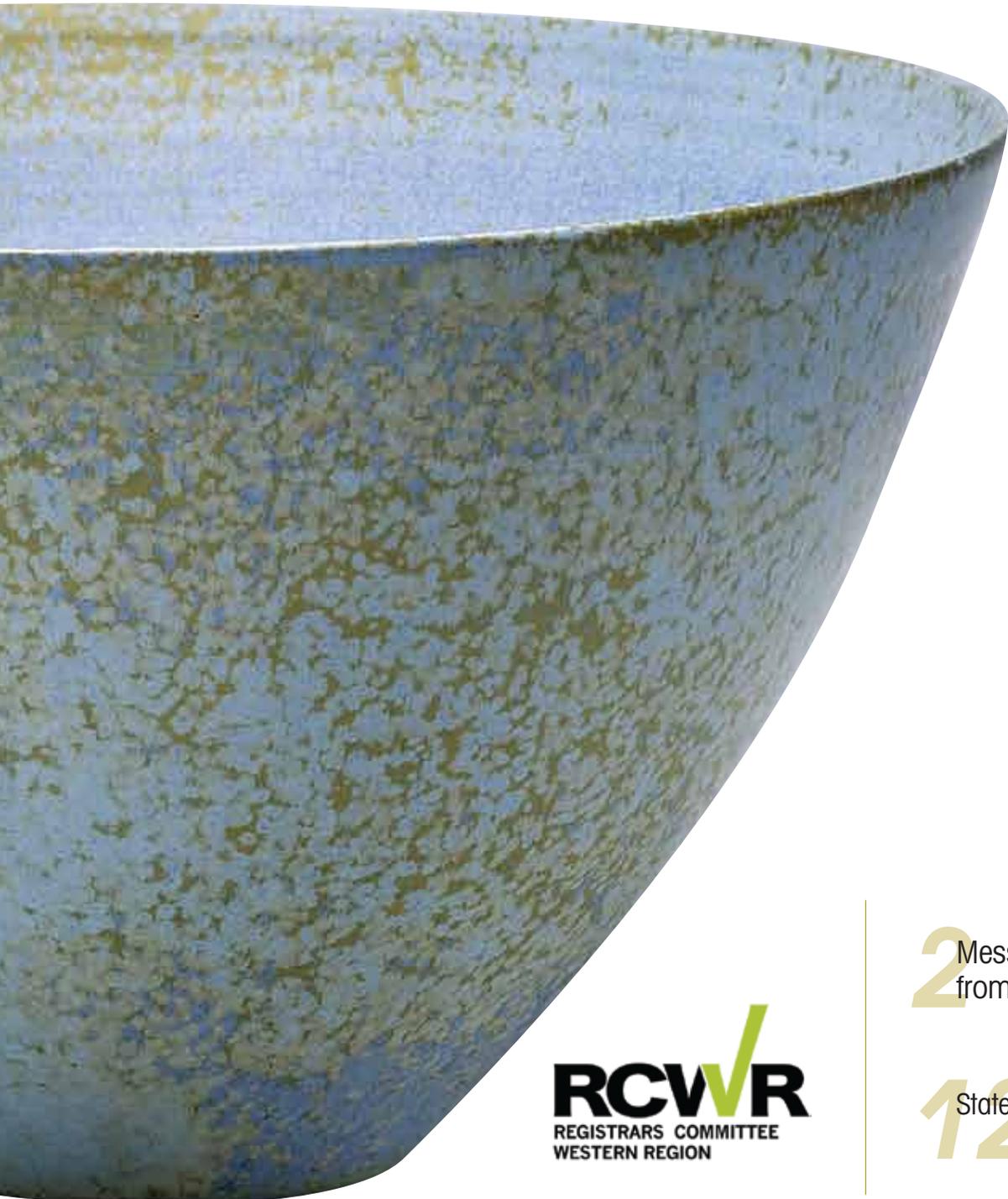


Registrar's Quarterly

Spring 2013



RCWR
REGISTRARS COMMITTEE
WESTERN REGION

2 Message
from the Chair

12-25
State Updates

MESSAGE FROM THE CHAIR

Nicole Nathan As I write this, I look at my desk and see loans I need to make return arrangements for, an exhibition schedule to update, an upcoming exhibition catalogue to edit, labels to install for a new gift to the collection, and I am waiting to do a spot for our local PBS affiliate's weekly arts program. As I work in a small institution all of us on staff wear many different hats, but the sheer breadth of what I do in a day clearly illustrates to me that the role of the Registrar is changing, morphing, and expanding.

And letting it all happen while passively standing by is not an option because we are all facing more challenges, tasks, and ways of engaging our communities. No longer a silo, we will just as likely catalogue an object as meet with funders and foundations. We will complete a standard facility report, and write a blog post all in the same day.

I and other registrars will be speaking about this at the Western Museums Association annual meeting this fall, and I see it regularly on the list-serves we all follow.

How is your role as a registrar flattening to encompass the range of tasks the museum faces as a whole? Tell us how your job is changing, and what you think that means. How do we learn from the collective knowledge of so many? By sharing our challenges and solutions!

Share with us, anytime—we look forward to the conversation.

Best wishes for spring.

4 The Role of Insurance Certificates in Museum Collection Loans

8 The Third Annual Artech Grant Recipient



Blue Bowl
Laura Andreson,
1981, Porcelain
with green/blue
crystal glaze
6.75 x 11.25 in.

Collection of Museum of Contemporary Craft, Gift of Tempe and Myron Berggren, 1998.96.01 Photo: Dan Kvitka

Newsletter Design by Allison Rogers Graphic Design

Since 1979, the RC-WR has cooperated with the RC-AAM in advocating for the profession of Registrars and Collections Managers across the states of Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah and Washington, and promotes high standards and best practices in registration.

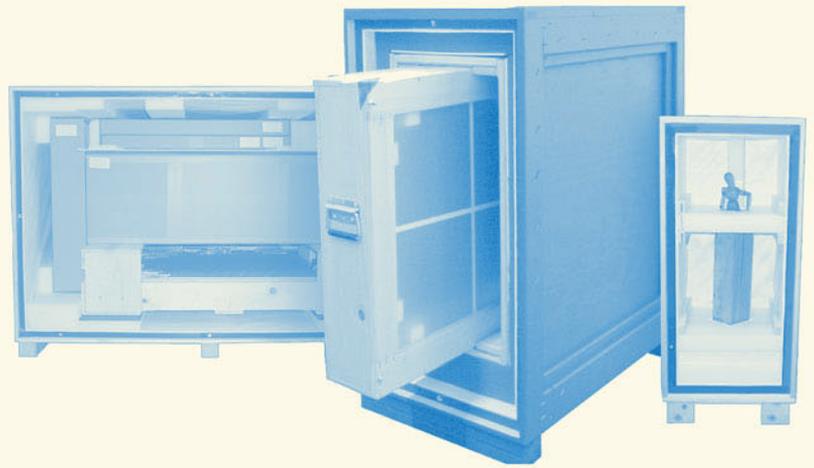
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The Role of Insurance Certificates in Museum Collection Loans

*Submitted by Renee Montgomery,
Assistant Director, Insurance and Risk Management, LACMA-Los Angeles County Museum of Art*

Certificates of Insurance (COIs) may be seemingly mundane and innocuous-looking documents, but they require oversight and attention. Insurance certificates are exchanged for museum loans as confirmation that insurance is indeed in effect. They are not a legal agreement, so it is important the loan contract itself include language holding the borrower responsible to insure the collection, and citing the conditions of insurance. However, because it is easier for a museum to sort out insurance details in advance at the COI stage than to sue and recover from another institution later for breach of contract, COIs should be closely examined. COIs can bring to the surface some aspect of the borrower's insurance requiring change or resolution—for instance that the policy exclusions differ from those stated on the loan contract, or that transits or off-site locations are not in fact covered as thought, or even that the insurance is about to expire.

Some museums are provided with a COI template by their agency so they can distribute the document themselves to lenders. Other museums must ask their broker to provide certificates directly to lenders. In the second instance, occasionally brokers are not filled in on lenders' special terms before making out the COIs. COIs should match any special contractual obligations your lenders may have.

When receiving a COI from a borrower, review it carefully to ensure the following is accurate: dates of the loan, time period (should be wall-to-wall if both transits to and from your institution are to be covered), list of works, values (in agreed currency), and your museum's name as lender. The COI should

cite your museum and its directors, officers, trustees, employees and agents as additionally assured and/or waive subrogation rights against these parties. This prevents the borrower's insurance company from settling a claim then coming back and suing your institution to recoup its losses, for instance if the underwriters believe your packing was at fault. The oft-seen wording "Certificate issued to ABC Museum" is insufficient. For museums receiving insurance certificates from contractors of special events for general liability, the COI should also indicate the required limits.

Some museums ask to be named as "loss payee" which should also be reflected on the form, giving the owner the right to deal directly with the insurance company among other privileges. Of course before granting the "additionally assured," "waiver of subrogation" or "loss payee" language to lenders, your museum as the insurer should consult with your broker, especially with respect to commercial packers, forwarders or shippers (e.g., airlines).

Other areas to watch:

Is the insurance actually wall-to-wall as generically stated on the form? Or might the museum only be insuring a segment of the journey—for instance, if the loan is coming to you via another museum's exhibition. Have some of the exclusions been waived as a special exception or "bought back" from the insurance company? If so, be sure to delete these as exclusions on the form. The point here is that the generic language that comes on the COI templates does not necessarily suit every circumstance and may need some

Insurance Certificates continued...

customization per your agreement with the lender. Of course departures from the generic form conditions must be approved by the insurance agency, not the museum. In my experience, fine arts insurers will permit additional wording to be added to suit a lender's demands as long as it conforms to the general policy conditions, for example when lenders wish to see specific coverage mentioned on the form in relation to their particular loan, e.g., "the ABC Museum is covered against loss or damage due to earthquake or storm damage." Amending COIs in this manner can be a viable alternative when a lender is requesting their own endorsement under your policy, which is a lot more complicated.

COIs should be received at least two weeks before the insurance is to take effect in order to allow sufficient time to work out any issues. If the insurance is wall-to-wall, that means two weeks before you take the object off display or out of the storeroom for preparation for outgoing loan. The COI should be kept updated with any policy renewals. Tickle these dates to make sure the borrower follows up. Ditto situations with a tour where the insurance changes from venue to venue—it is important to be clear who is insuring your outgoing loan at each phase of a tour and to receive documentation. The COIs should dovetail without gaps for such a tour with successive venues insuring. For very busy museums with a lot of outgoing loans, it is recommended that the outgoing loans with the highest values receive the closest scrutiny.

In general, if you do not understand the certificate language, ask. Finally, be sure the lender and/or its agency has your name as COI contact because COIs received in the mail without contact information tend to float around the museum. Copies of COIs that you issue should be forwarded to your broker, who can be helpful in tracking aggregate values on location at the same time. ■



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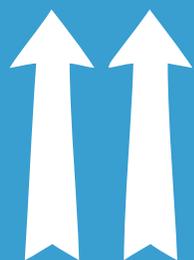
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Presenting

The Third Annual Artech Grant Recipient



THRESHOLD: Installation by Deborah Aschheim at Suyama Space, Seattle Washington | Photograph: Mark Woods

Artech is excited to announce that artist **Deborah Aschheim** has been selected as the recipient of the Third Annual Artech Grant.

Aschheim has recently completed the installation **THRESHOLD** at Seattle's Suyama Space, a nonprofit gallery. For the past six years, Aschheim has worked to visualize and understand memory. As an installation artist, memory for her is spatial; it is a place or a space more than an archive or an image base. She is interested in a kind of memory that resides in places, the way that cities and buildings and landscapes are haunted by memory. She is intrigued by how we experience layers of memory as we move through the built environment or through the map of the world we construct in our minds.

Aschheim has used her memory to create a three-dimensional model of the space of forgetting and

misremembering. She has given sculptural form to the “haunting” of the space by a previous installation she created at Suyama Space in 2000. She used her memory of this exhibition as the conceptual blueprint for a new installation, translating this memory into an idiosyncratic, ghostly city, laid out in the footprint of a (mis)remembered past. Aschheim is hopeful this invisible city will morph from the literal exercise and into a more felt space of memory: elusive, mutable, strange and familiar.

Deborah Aschheim has been a working artist since 1990 and is based in Los Angeles.

As an art-support organization, we share the same interest as our public collectors and artists to safeguard our local collections for generations to come. Artech has been an active participant in the local art community for 35 years and is

Artech Grant Recipient continued...

pleased to be one of the supporters able to help Deborah Aschheim realize her current installation with the Artech Grant. Submissions for the 2014 Grant will be considered beginning this summer, at http://artechseattle.com/about/grant_program.

THRESHOLD: Installation by Deborah Aschheim is open to the public through April 13, 2013, at Suyama Space, 2324 Second Avenue, Seattle. Regular gallery hours are Monday-Friday, 9 A.M.–5 P.M. Free admission.

About the Artech Grant Artech is largely comprised of working artists and we feel that it is important to support public art for future generations. As a way of saying thank you to the community that has supported us, we offer our assistance in the preservation of Washington's cultural treasures or in the support of a contracted public art project through our grant program.

The grant, valued at \$2,500, is open to nonprofit art institutions, public collectors, and artists under contract for public commission throughout Washington state.

Qualified projects can be submitted at http://artechseattle.com/about/grant_program, and may include, but are not limited to, sculpture installation or maintenance, museum installation or assistance, archival upgrades, a collection move, full or partial collection storage for long or short term, totem or other carved wood restoration, etc.

—*Rena Lopez*

Contact: Rena Lopez, Director of Sales & Marketing, rlopez@artechseattle.com, 425.264.0253



THRESHOLD: Installation by Deborah Aschheim at Suyama Space, Seattle Washington

Photograph Above: Mark Woods

Photograph Below: Beth Sellars





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ALASKA With generous support from the Rasmuson Foundation, Royal Dutch Shell Oil, and Natives of Kodiak, Inc., the **Alutiiq Museum**'s gallery is getting a facelift. The project began in early January and will be completed by April 2. In addition to a clean coat of paint, the gallery will receive new carpeting and partition walls with electrical outlets. The current renovation represents the first major phase in updating the museum's facilities. Executive Director Sven Haakanson, Jr. said, "We still need to replace some areas of dry wall in our temporary gallery, and we are planning to develop an entirely new museum store. We are also working to update our aging climate control systems. Maintaining a clean, stable environment is not only important for our visitors, but for the long-term preservation of the collections in our care."

The **Alaska Veterans Museum** in Anchorage hosts events every month. In March there is a double-feature movie night with *Report from the Aleutians and The Aleut Story*. These documentaries tell the story of the WWII Forgotten Campaign in the Aleutians, and the Aleuts being forcibly removed from homes to camps in southeast Alaska, or in the case of the Attuans, to a prison camp in Japan. Gourmet popcorn and beverages are provided with admission to the museum. AVM's April event will be the *Salute to Vietnam Veterans* on April 13, featuring maps, photos and a panel discussion at 7 P.M.

The **Alaska Aviation Museum** in Anchorage will be celebrating the Centennial of Alaska Aviation on Sunday, July 14 with a variety of vintage aircraft flying overhead, a barbecue, beer garden, auction and more! Call 907.248.5325 for more information.

The **Alaska State Archives' Exxon Valdez Oil Spill Litigation Records Project** is appraising Department of Law case records generated from federal and state lawsuits from 1989 to 1993. Well into its second year, the project staff organize permanent files, identifying those for eventual disposal, and placing catalog

records on the *WorldCat* online bibliography. Visit <http://archives.alaska.gov/valdezProject.html> for more information.

On March 11, Nome's only museum, the **Carrie M. McLain Memorial Museum**, celebrated "Memories of King Island" by unveiling the original Fred Machetanz oil painting of revered King Island Chief Aulagana. The portrait is on long-term loan from Wells Fargo Bank and the Alaska Heritage Museum at Wells Fargo. Museum volunteer Sister Alice Sullivan presented the genealogy of the King Island Community dating back to 1852. Her 30 years of work culminated in a genealogy of over 1,000 people and their familial relationships. The event was topped off with a film of King Island in its heyday presented by film historian Ray Paniataaq.

The **Maxine & Jesse Whitney Museum** at Prince William Sound Community College in Valdez, Alaska, teamed up with the Prince William Sound Science Center on March 8 to offer their Third Annual Community Science Night. More than 200 people attended, enjoying hands-on activities, crafts, presentations, and films focusing on the theme of oceans. The free event appealed to all ages, especially children.

These are exiting times for **Pratt Museum** in Homer as we continue to raise funds for our new building slated to open in 2016! Our current special exhibit, *Encounters: Whales in Our Waters*, opened February 1 to rave reviews. Encounters features a 38-foot-long skeleton salvaged from a gray whale found in Halibut Cove in 1999. It remains on display through July 21. ■



ARIZONA

In the midst of its 120TH year, **Arizona State Museum** (ASM) has named Patrick D. Lyons, Ph.D. as its new director. Lyons, an archaeologist, is ASM's seventh director since its founding by the Territorial Legislature in 1893.



Patrick D. Lyons, Ph.D.
Photograph by Janelle Weakly
March 8, 2013

Lyons replaces Dr. Beth Grindell who was named director following the death of Hartman H. Lomawaima in 2008, pending a national search. Lyons will assume the directorship on June 1, 2013.

“We had an impressive group of highly qualified applicants,” said Dr. Nancy Odegaard, ASM’s head of preservation and chair of the search committee. “Dr. Lyons was our top choice in terms of scholarly credentials in the Southwest, administrative experience in a university museum, leadership involvement with repatriation, and overall strength of character. Dr. Lyons has a genuine reverence for ASM and he has proposed an energetic and ambitious vision for the museum’s future.”

Dr. Leslie Tolbert, senior vice president for research at the University of Arizona, said, “I thank the search committee for their exemplary job in identifying very strong candidates for this position. I am thrilled that Dr. Lyons rose to the top and has agreed to become Arizona State Museum’s next director. He brings great expertise and passion to the position and will be an

extraordinary leader for this gem of a museum as it extends its reach in research, education, and outreach to the community.”

Lyons has been serving as head of collections at Arizona State Museum since 2006 and as associate director since 2009. Previous to his work at the museum, Lyons was a preservation archaeologist at Archaeology Southwest (previously known as Center for Desert Archaeology) in Tucson. Lyons is best known for his fieldwork and research on the Salado phenomenon in the San Pedro River Valley in southeastern Arizona, and for his research on the collections housed at Arizona State Museum. Among his long list of publications, Lyons is co-editor and contributing author of “Migrants and Mounds: Classic Period Archaeology of the Lower San Pedro Valley” (Archaeology Southwest, 2012), a magnum opus which synthesizes the results of fieldwork and related analyses on the Salado archaeological pattern.

“Arizona State Museum is the preeminent institution engaged in the anthropology and history of the southwestern United States and northern Mexico. Our superlatives abound,” said Lyons. “We have the leaders in all areas of southwestern anthropology, sought-after the world over for their expertise. Our collections are unparalleled, accessed continuously through tours, research, teaching, and exhibits. This is where groundbreaking research is conducted and this is where visitors have authentic, life-enriching encounters through our public programs.”

Lyons brings passion, vision, ambition, and strategic orientation to ASM. As director, Lyons will be responsible for ensuring the long-term financial health of the institution; for positioning it as an integral participant in the community; for energizing relationships with the museum’s diverse constituencies; and for setting a unified and ambitious strategic vision for the museum’s multifaceted pursuits, which include state mandated responsibilities, research, teaching, collections management, preservation, public service, public programs, and exhibitions.

“I want ASM to become as relevant to

ARIZONA continued...

the larger community as it is and has been to researchers, academics, students, professional archaeologists, tribal governments, and state and federal agencies,” Lyons explains. “I embrace the museum’s many opportunities and challenges in order to make that happen. Through focus and unification, and with the help of our members, friends, and community partners, Arizona State

Museum’s future is as vibrant as its past is storied.”

About Arizona State Museum Established by the Territorial Legislature in 1893, Arizona State Museum is the oldest and largest anthropology museum in the region, focusing on the indigenous cultures of Arizona, the American Southwest, and northern Mexico.

Although located on the campus of the University of Arizona and serving the campus community as its anthropology museum, ASM is a separate state institution with its own set of legislatively mandated functions. ASM is the state’s permitting agency for archaeological projects across the state and administers the Arizona Antiquities Act, assisting state and federal agencies in enforcing related legislation and repatriation.

The museum’s seminal field research in the early 20TH Century is the foundation on which the very

discipline of Southwest anthropology sits.

The museum’s laboratory research sets worldwide standards in object preservation.

The museum’s collections research continues to inform the world about the ancient, historic, and present-day cultures of the region.

The museum’s award-winning and nationally recognized exhibits and public programs celebrate the vibrant and enduring cultures of the region with international audiences.

As the state’s manager of archaeological collections, its repository is the largest and busiest state-run facility in the country.

The museum is a national model in working with tribal leadership under NAGPRA, to repatriate items of cultural heritage, having respectfully returned or reinterred thousands of sets of human remains, funerary objects, and sacred items.

As it cares for millions of artifacts in perpetuity, the museum is home to the world’s largest and most comprehensive collections of Southwest Indian pottery and American Indian basketry—both collections designated American Treasures. ■





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PROFILE

Location

Crystal Bridges Museum of American Art

Artist

Walton Ford

Title

The Island, 2009

Medium

Watercolor, Gouache, Pencil, and Ink on Paper

Glazing

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OREGON

Brigadier General James B. Thayer Oregon Military Museum (OMM) The annual All-Star Salute to the Oregon Military will take place on April 20. This year's event will honor Korean War veterans. Last year's event, conceived by Tommy Thayer, Kiss guitarist and son of Brigadier General James B. Thayer, raised \$350,000 in honor of World War II veterans.

The 17TH Annual Living History Day at Camp Withycombe will take place on May 18. This event is free to the public and features historic military vehicles and historians portraying people from the Civil War to present.



Photo taken at the 16th Annual Living History Day. Courtesy OMM

The Oregon Military Museum will also participate at the Oregon Heritage Commission's 5TH Annual Preservation Month Fair at the State Capitol on May 30.

Lane County Historical Society

The Lane County Historical Society will hold its 37TH annual Pioneer Quilters Quilt Show from April 23 to 28. From 10 A.M. TO 4 P.M.

Lane County: A Sense of Place exhibit explores the history of Lane County by telling the stories of local musicians, inventors, artists and locales. It continues its run through October 6, 2013.

Museum of Contemporary Craft

Bank of America has donated a Betty Feves sculpture to the Museum of Contemporary Craft. The untitled sculpture is a tall, stacked column of rough clay dug from Oregon soil with glazes the artist made from materials in the Pendleton area. It is related in form

and material to *Garden Wall* (1979), which was installed at the entrance to the Museum's retrospective exhibition *Generation Betty Feves* that critics called one of the best exhibitions of 2012. Read more about the *Generations: Betty Feves* exhibition at <http://mocc.pnca.edu/archives/5671/>.

"Preserving and illuminating the legacies of the region's finest craft artists is a vital part of what we do here at the Museum," says Museum Director and Chief Curator Namita Gupta Wiggers. "This gift from Bank of America of a piece we would not have otherwise been able to acquire ensures that this important work by Betty Feves will be held permanently in the public trust, available for viewing and scholarship."

The exhibition, *Object Focus: The Bowl, Part 1 and 2* opened March 7 and runs through September 21, 2013 and features *Blue Bowl* by Laura Andreson, pictured on this newsletter cover.

Objects that occupy daily lives can be some of the most challenging to present, analyze and consider in a museum environment. The second in the *Object Focus* series, this exhibition focuses on an archetypal cultural form: the bowl. Commonplace and familiar, the bowl can range from utilitarian to decorative, functional to conceptual. Pairing writers from a range of disciplines with bowls from the Museum's collection and public and private collections, this exhibition focuses on writing and thinking about simple, everyday objects. The exhibition will include interactive elements for visitors to handle a variety of bowls, and space for collective thoughts and responses in



Untitled Betty Feves sculpture
Photo by Matthew Miller

OREGON continued...

writing to help build fresh perspectives on this powerful, yet often overlooked form. The exhibition will be unveiled and dismantled in two phases.

To invite a deeper consideration of the bowl, *Object Focus: The Bowl* will feature a number of participatory projects in the Museum and in the community including inviting viewers to write about and draw their favorite bowls in the exhibition. Director and Chief Curator, Namita Gupta Wiggers has kick-started this process by inviting anthropologists, artists, poets, novelists, curators and others to write 500 words about a bowl of their choosing from the exhibition. Throughout the exhibition, the Museum invites viewers to write their own 500-word pieces on the bowl in an effort to gather 50,000 words on the bowl by August, 2013. Fifty-thousand words is the average length of a novel, according to the popular National Novel Writing Month project.

Reflections can involve a bowl included in the exhibition, or draw from an object from your personal history, memory, or day-to-day reality. If your inspirational source comes from outside the Museum, it would be fantastic if you could include a photo, drawing, or some other visual representation of your bowl along with your text. You will be able to view your submission as part of a Tumblr feed that will be updated monthly. Submit to curatorial@museumofcontemporarycraft.org

- <http://museumofcontemporarycraft.org/exhibitions/5412/>

- <http://objectfocusbowl.tumblr.com/>

- <http://www.nytimes.com/2013/03/28/garden/finally-the-bowl-gets-its-due.html?pagewanted=all>

The Museum of Contemporary Craft will host the exhibition, *Soundforge* from May 16–September 21, 2013. The exhibition is organized by Houston Center for Contemporary Craft and curated by Anna Walker. *Soundforge* continues the Museum's SoundCraft series with a multimedia installation, the result of a two-year



Soundforge Installation
Houston Center for Contemporary Craft

collaboration between metalsmith Gabriel Craig and composer Michael Remson. The installation combines video, audio, and sculptural elements in an interactive piece that explores forging metal as an act of fabrication and percussion. Audiences are invited to use custom hand-carved wooden mallets to play hand-forged steel keyed instruments. As each key is tuned to complement the musical score, it is through striking the keys that viewers successfully engage and complete the work.

<http://mocc.pnca.edu/exhibitions/5413/>

Portland Art Museum

A new exhibit, *Carrie Mae Weems: Three Decades of Photography and Video* opened in February and runs through May 19, 2013.

Born and raised in Portland, Oregon, Carrie Mae Weems is internationally recognized for her powerful photography-based art that investigates issues of race, gender, and societal class. *Carrie Mae Weems: Three Decades of Photography and Video* presents more than 200 photographs, videos, and installations tracing the evolution of Weems' career.

Featuring some of her most groundbreaking work, including *Ain't Jokin'*, *From Here I Saw What Happened and I Cried*, *Ritual and Revolution*, and the recent series *Constructing History: A Requiem to Mark the Moment*, Weems' work will challenge audiences by highlighting issues of power, race, and gender.

OREGON continued...

This is not the first time that the Museum has featured Weems' photography. In 1994, the Museum presented an early exhibition of the artist's work. This earlier exhibition, *Carrie Mae Weems*, was organized by the National Museum of Women in the Arts.

Pittock Mansion

This spring, Pittock Mansion begins its annual tours, highlighting the mansion's architecture and opportunities to go behind the scenes. Reservations and prepayment are required; admission fee includes the regular public tour. The special tours are not recommended for children under 10. To make a reservation for any of the tours, call 503.823.3623.

Behind-the-Scenes Tours will be offered at the Mansion on Saturdays March 23, April 27, May 25, and June 22. Admission is \$19 for non-members; \$7 for members.

The Immerse Yourself in Architecture special guided tour examines what Pittock Mansion's architecture and construction tell us about the times and society in which it was built. Tours, which will last approximately 90 minutes, will be available at noon and 2 P.M. on April 21, May 19, and June 16. Admission is \$11 for non-members; \$4 for members.

From Stereoscopes to Televisions: The Evolution of Home Entertainment opened in February and runs through July 7, 2013. This exhibit allows you to explore some examples of these early forms of home electronics and imagine what family life was like long before video games. Included with regular admission and free for members of Pittock Mansion.

On Friday, May 10, 2013, from 7 TO 9 P.M., Pittock Mansion will host its members-only Artists After Hours Party to meet artists and authors whose products are featured in the Museum Store. There will be light refreshments, live music, and stunning evening views from the Mansion. Admission is free and limited to members of Pittock Mansion. You may purchase raffle tickets during the party for a chance to win special items donated by each artist.

To make reservations, please call 503.823.3623. ■



Assistant Registrar Cristina Lichauco observes the installation of *China's Terracotta Warriors* at the Asian Art Museum.

NORTHERN CALIFORNIA

The Asian Art Museum Cathy Mano has been promoted to Associate Head of Registration. Among other duties, she will be overseeing the Museum's new traveling exhibition program.

In honor of the Asian Art Museum's 10TH Anniversary of the move to the San Francisco Civic Center, we welcome visitors to come to the museum and see our new spectacular exhibit, *China's Terracotta Warriors: The First Emperor's Legacy* that includes eight life-size warrior figures and two horses, all over 2,000 years old. The exhibit, consolidated from 13 museums in the Shaanxi province, arrived via the Minneapolis Institute of Arts, which organized the show. There are only two venues in the United States for this exhibit and this is the maximum number of figures they allow out on loan at any one time. This particular display allows the public to observe the figures more closely than in any other. In addition to these amazing figures, the galleries are filled with some 100 objects recently unearthed from the burial complex of the Emperor Qin Shihuang (259-210 B.C.). The exhibition will be up through May 27.

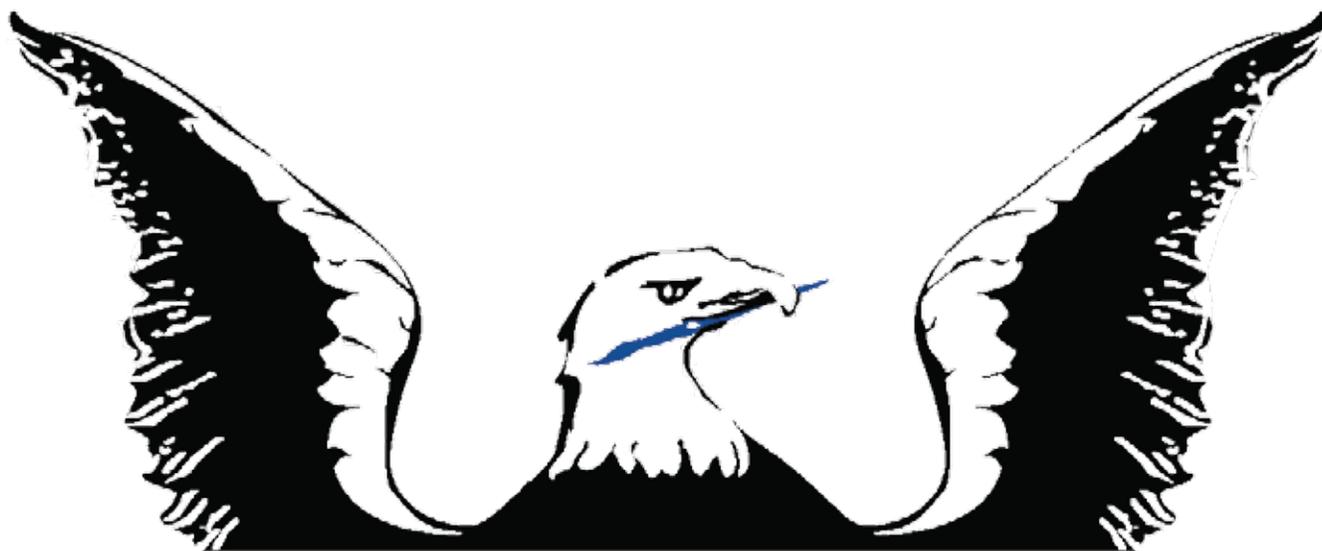
For more information, visit www.asianart.org.

The Asian Art Museum is recruiting for a newly created position of Collections Database Administrator. Please see the announcement at

<http://asianart.snaphire.com/jobdetails?ajid=Rhwv7>

In June, the Museum also will be hiring a temporary Assistant Registrar for a term of approximately five months. ■

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SOUTHERN CALIFORNIA

Santa Barbara Museum of Art *Myth and Materiality: Latin American Art from the Permanent Collection, 1930–1990*, is on exhibit through May 26, 2013.

Showcasing the Santa Barbara Museum's significant collection of 20TH Century Latin American art, *Myth and Materiality* examines the multifaceted art produced in Latin America during this dynamic 60-year period. The presentation features a diverse selection of paintings, sculptures, works on paper, and photography from the permanent collection and several private collections that explore the mythic and material worlds.

This World Is Not My Home: Danny Lyon Photographs is on exhibit through June 2, 2013. This exhibition, organized by the Menil Collection, traces the fascinating and wide-ranging career of New York- and New Mexico-based photographer Danny Lyon. It celebrates Lyon's documentary work and also includes some prints from the artist's Civil Rights portfolio, recently acquired by SBMA.

California Dreaming: Plein-Air Painting from San Francisco to San Diego runs through June 16, 2013. This exhibition presents a selection of early modern paintings that celebrate the topography of California. By the end of the 19TH Century, landscape painting had become the primary vehicle for depicting national identity in American art. California provided breathtaking scenery of newly integrated lands for painters working *en plein air*, a French term meaning "in the open air." This was an approach employed by cutting-edge artists in Europe, particularly in France, and adapted by American painters to create a style that has become the hallmark of what is commonly termed Californian Plein-Air Painting or California Impressionism. While their art varied technically, the artists represented in *California Dreaming* all were devoted to depicting the natural paradise we aptly call the Golden State.

Martin Kersels' Charm Series The installation of nine newly commissioned sculptures from the *Charm* series by renowned artist Martin Kersels debuted in the Park Entrance atrium of the Museum on November 10, 2012, and will remain on view for an

extended period. Kersels' Charms are works that incorporate found objects and shapes to form iconic sculptures, some of which are illuminated, that hang from the ceiling. Nine sculptures from the series comprise the installation: Little, Little Boy; Green Dog; Black Cloud; White House; and five Silver Clouds. Suspended from a large ring—like charms on a bracelet—the works cast light and shadow on the interior walls, creating "a constellation of brightness and shadow."

Chase Free Thursday Evenings Thanks to a generous sponsorship from JPMorgan Chase & Co., the Santa Barbara Museum of Art is open and free to the public every Thursday evening from 5 TO 8 P.M. Chase Free Thursday Evenings includes access to all galleries and brief docent talks in select exhibitions. The Museum Café, Museum Store, and Family Resource Center are also open during these new hours. For information about special programming, visit www.sbma.net/chasefreethursdays.

Nixon Presidential Library in Yorba Linda From March 22 to April 5, 2013, the Nixon Presidential Library and the Nixon Foundation will be hosting an exhibit featuring George Washington's copy of the Acts of Congress. Six hundred copies of the *Acts of Congress* were produced for Federal and state officials. The volume includes the Constitution, the Bill of Rights, and copies of the legislation passed by Congress in its first session in 1789.

The copy on display at the Nixon Library includes marginalia by Washington in the sections related to the President's powers and responsibilities. The book is on loan from Mount Vernon, which recently acquired it at auction for \$9.8 million. The Mount Vernon Ladies Association and the National Archives and Records Administration have agreed to display this book at Presidential Libraries. It will be the centerpiece of the Fred W. Smith National Library for the Study of George Washington, opening at Mount Vernon in fall 2013.

For more information about the *Acts of Congress* visit www.mountvernon.org/actsofcongress.

SOUTHERN CALIFORNIA continued...



Restoring a Dora de Larios Mural, Rowland Heights Library
Courtesy: Los Angeles County Arts Commission Civic Art Program

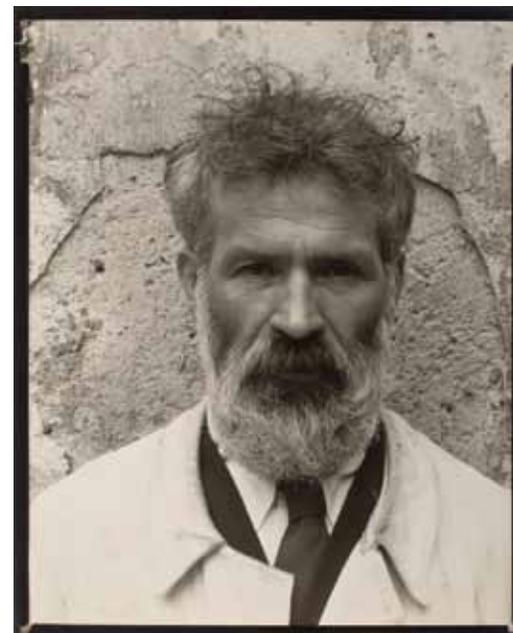
Los Angeles County The L.A. County Civic Art Program with the County Public Library has recently restored a Dora de Larios mural commissioned in 1978. De Larios was born and reared in Los Angeles of Mexican parents. She is a ceramics artist with an over 50-year art career who was recently featured in the renowned Pacific Standard Time exhibition. The L.A. County civic art collection includes four de Larios murals in libraries in Rowland Heights, Compton, Norwood and Lynwood. In the lobby of the Rowland Heights library a subtly exquisite de Larios mural graces an entire wall. It is monochromatic white with plaster veneer bas-relief. The budget when the artwork was commissioned was small and de Larios decided to use drywall for the first time instead of ceramic. Standing the test of time and style, the mural remains one of de Larios' favorites. In February, the Rowland Heights library mural received some minor restoration work and a new coat of paint by an art conservator consulting with the artist. De Larios, 79, continues to work out of her ceramics studio near Culver City.

The beginning of 2013 has been an exciting time for processing new acquisitions at the **Los Angeles County Museum of Art**. Apart from the usual purchases, the museum received over 450 artworks as end-of-year gifts before 2012 came to a close. This includes 37 pieces of contemporary glass, comprising vessel forms and sculpture, from longtime museum donors Daniel Greenberg and Susan Steinhauser.



Michael Glancy,
Infinite Obsessions,
1999, Gift of Daniel
Greenberg and
Susan Steinhauser,
M.2012.224.8
(© Michael Glancy.
Photo © Gene
Dwiggins)

LACMA has a contemporary glass collection that concentrates on studio glass from the mid-1960s to the late 1990s. Of the more than 100 pieces in its Decorative Arts and Design collection, the bulk came from Greenberg and Steinhauser, who began donating to the museum in 1984. Earlier in 2012, the couple invited LACMA to select additional glass works from their personal collection, which they dispersed to several other museums around the country.



Edward Steichen,
Brancusi, Voulangis,
France, 1922,
Gift of Richard and
Jackie Hollander,
M.2012.239.5
(© permission the
Estate of
Edward Steichen)

The museum was also one of three recipients of Edward Steichen photographs from the collection of Los Angeles-based donors Richard and Jackie Hollander. The Hollanders have generously given 142 photographs, split among LACMA, the Whitney Museum of American Art, and the Mary and Leigh Block Museum of Art at Northwestern University. The 46 photographs given to LACMA range in era from 1913 to 1938 and include many portraits of actors or artists.



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A workshop on **Condition Reporting** will be offered
at the Getty Villa in Pacific Palisades, California

Friday, April 12, 2013, 10:00 AM–4:00 PM
Networking Breakfast 9:00 AM–9:50 AM

The workshop will cover definitions and tools for accurate assessments, proper handling of various objects and materials, and new technologies for condition reporting.

RC-WR members: \$15 | Non RC-WR attendees: \$30
http://www.rcwr.org/ts_uploads/pdf/cr.workshopflyer_2.pdf

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SOUTHERN CALIFORNIA
continued...

Fundraising campaign to acquire a notable historic collection for the Fashion Institute of Design & Merchandising Museum The Museum at the Fashion Institute of Design & Merchandising is excited to announce a once-in-a-lifetime fundraising opportunity to purchase a major collection of historically important women's, men's, and children's fashions, dating from 1600 to 1950.

Gathered over a 50-year period by well-known, Los Angeles-based historian Helen Larson, this collection greatly informs the academic study of fashion history. The acquisition of the approximately 1,100-piece *Helen Larson Historic Fashion Collection* will launch the FIDM Museum into the international realm of European royal fashion studies.



Jerkin
Italy c. 1600-10
Silk velvet &
metal braid
*Helen Larson Historic
Fashion Collection*

Proposed FIDM
Museum Acquisition
L2010.3.1

from the *Helen Larson Historic Fashion Collection*. Currently on display are *A Century of Cotton: Selections from The Helen Larson Historic Fashion Collection, 1800-1900, and Accessories from The Helen Larson Historic Fashion Collection*.

The museum is open Tuesdays through Saturdays from 10 A.M. to 5 P.M., at 919 S. Grand Ave, Los Angeles, CA 90015. Admission is free. For more information visit www.fidmmuseum.org. ■

Visit the FIDM Museum & Galleries to see selections

WASHINGTON The **Burke Museum of Natural History and Culture** is currently presenting *Plastics Unwrapped*, from December 20, 2012–May 27, 2013. The exhibit explores how plastics have changed the world, through topics ranging from life before plastics to the effects of plastic on our health and the environment.



A juxtaposition of the convenience of plastics and their impact on the environment.

Photo: Courtesy of the Burke Museum

Plastics were marketed as the “material of the future.” Now that prediction has come true. They will stay in landfills and oceans for hundreds, if not thousands, of years. In order to counter the impact of plastic waste, we need to rethink our relationship with plastics. See pre-plastic objects from the Burke Museum’s collection, understand what the recycling numbers mean on plastic items, and learn about promising breakthroughs in science that are changing the role of plastic in our lives.

The **Frye Art Museum** is currently hosting *Nicolai Fechin*, February 9–May 19, 2013. Curated by Frye Director Jo-Anne Birnie Danzker, this exhibition provides a rare opportunity to recognize the accomplishments of this important émigré painter. With 55 paintings and drawings from the holdings of the Frye Art Museum, museums in the United States, and private lenders in both Russia and the United States, *Nicolai Fechin* concentrates on the early Russian period of the artist’s career, a period in which the Frye Art Museum has particular strength, and

concludes with paintings from Fechin’s time in Taos and California. It is the first major overview of Fechin’s work at the Frye Art Museum since 1976.

The **Washington Museum Association Annual Conference** will take place in Ellensburg, WA, from June 12–14, 2013. The theme is “Museums at the Center of Community: Representative, Reflective, and Relevant.” For more information visit www.washingtonstatemuseums.org.

Washington Museum Association is gearing up for its second annual **Registrars to the Rescue**. In conjunction with the Annual Meeting, a day of volunteerism will be awarded to a worthy museum in central Washington on June 12, 2013. We invite registrars and collections specialists to come volunteer for the day. Please find our application on the Washington Museum Association website: <http://washingtonstatemuseums.org/annualconference.html> or contact Rebecca Engelhardt with any questions at rengelhardt@museumofglass.org

The **Museum of Glass** welcomed 2013 with four new exhibitions celebrating the diversity of the medium of glass. *Northwest Artists Collect* is the result of a one-year internship program conceived by Museum of Glass and the University of Washington, Tacoma (UWT). *Mosaic Arts International 2013* presents finalists of the Society of American Mosaic Artists (SAMA) annual juried art show. *Benjamin Moore: Translucent* features the work of one of the most influential pioneers of the Studio Glass movement, and *Outgrowth: Highlights from the Museum’s Collections* showcases a selection of conceptually-oriented works, many that were made in the Museum’s Hot Shop.

The Museum of Glass also welcomes two new staff members: Lynette Martin as Exhibition Designer/Preparator and David Francis as Curator. We are excited to have them as part of our curatorial team. ■