Registrar's Quarterly

Winter 2016

RCWR
REGISTRARS COMMITTEE
WESTERN REGION

Conference
Season 2015

MESSAGE FROM THE CHAIR

Happy New Year RC-WR Members!

This past fall we had back-to-back conferences—Western Museums Association and Association of Registrars and Collections Specialists—that featured many great sessions on collections and how we manage them. Our travel stipend winners share their moments of inspiration in this newsletter. During WMA in San Jose we held our annual RC-WR business luncheon where we recapped the year and announced our newly elected board. Yours truly is staying on as Chair, Eileen Houchin moved from Secretary to Vice Chair, Hollye Keister is staying on as our trusty Treasurer and we welcome Kathrine Young as our new Secretary. In this issue you will see a book review from our newly appointed New Reads Editor, Nancy Arms Simon. Charmaine Wong joins us as the new state representative for Hawaii and Melanie Coffee is our new co-rep for Nevada representing the Las Vegas region. Newness abounds and we look forward to what this year has to offer.

Remember to renew your membership now! rcwr.org/join/

Happy 2016!
Clare Haggarty
Chair, RC-WR

Cover:

Registrars and Collections Managers who participated in **CSI: Registrar** at the Lick Observatory during the Western Museum Association Annual Meeting in San Jose, California, October 2015.

3–9 Reflections on WMA 2015, San Jose, California

12–13 ARCS Conference 2015 Reports from Stipend Recipients

15 New Read, Nancy Arms Simon reviews *Patience and Fortitude* by Scott Sherman

17–24 State Updates

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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.

WMA San Jose 2015

Fresh Perspectives for Museums Small and Large

—Jessica Willumson

Throughout this year's WMA Annual Meeting, the differing scale of projects between large and small institutions fascinated me. No matter the size of the organization, no one ever has enough staff or resources. In spite of this, registrars, archivists, and collections managers at large and small places alike find creative ways to steward their collections.

During the Long Term Thinking about Collections Stewardship session, Jill Sterrett presented SFMOMA's innovative method of sharing collections storage with the public. The museum's Collections and Conservation Department has a dedicated staff member who organizes tours of the collections storage facility, offering visitors the opportunity to learn about the work that goes on behind the scenes. A built-in room within the storage space shows artwork that may be in the process of being conserved or prepped for the next exhibition.

Even more exciting, collection staff may choose to be interrupted to talk with visitors and explain what they are working on. Engaging the public with collections storage space like this thrilled me and sparked a light in the eye of my inner museum nerd. After all, museums collect objects to illuminate, not to simply to sit as an idle hoard until dug out of storage for an exhibition.

Through my experience as the only collections staff member in a small institution, I know well the challenge of educating the rest of the museum about ethical and professional collections management. This often leaves little time to think about new methods of collections stewardship and public engagement. Going to this session reinvigorated my enthusiasm for collections management.

Kelly Revak touched on the all-too-familiar struggle for many small museums and archives during the Managing Unmanaged Collections session. As the only professional staff member at the Lambda Archives of San Diego, she created a hierarchy of volunteers to process the archive's holdings. She used her most dedicated volunteers to act as trainers and managers of newer volunteers, freeing up her time to work on other aspects of her job. Her delegation of training and oversight allowed for processing of the archives, a task that could not have happened without the work of many other people.

It's easy to focus on what we don't have. Trapped in our work universe, we forget those who have to find creative ways of caring for their collections with far fewer resources or staff support. Seeing what methods my colleagues use to overcome difficulties heartened me as much as hearing about the amazing projects funding allows.

WMA helps colleagues from places large and small to gain fresh perspectives and to be inspired by one another. I left feeling excited about the possibilities of collections stewardship and impressed by the achievements of those in the collections field.

I want to thank RCWR and their sponsors, Artworks San Diego, Masterpiece International, Robertson Taylor International Insurance Brokers, Ship Art International, and U.S. Art Company for awarding me the stipend that allowed me to attend WMA this year. I'm grateful for having had the opportunity to not only present at the Data Management 101 session, but also to have had a fantastic, long weekend learning from my colleagues.

Listening, Learning, Leading

WMA Conference Experience

— Jamie O'Keefe

Thanks to the generosity of the RC-WR, my coworker and I were able to share a stipend and attend the Western Museums Association Annual Meeting in San Jose in October. This was the first time for both of us and it was such a great experience!

As a registrar, I naturally wanted to attend sessions that focused on collections management. By the end of the conference, my notebook was filled with all kinds of handy notes that I will be keeping for future reference. Though I attended quite a few sessions, three really stood out for me.

One session, Understanding Image Copyright, was complicated, sometimes confusing, but ultimately engaging. It was fascinating to learn about the Copyright Act of 1976 that states, in part, that unless noted otherwise, the copyright for objects remains with the artist or creator, not with the owner of the object. Before 1976, copyright had usually been transferred to the current owner of the object.

The panelists also reviewed fair use exceptions, explained that copyright does not protect "useful" objects such as tools, touched upon the use of photographs of museum objects on social media, and discussed licensing and public domain. Their real-world examples, some drawn from their experiences at their own institutions, helped put these ideas into graspable context.

Although I work for a non-profit institution related to a company well-known for its unrelenting defense of its intellectual property, I do not often need to worry about copyright in my position because we have professionals who handle these issues. However, it is important to try to have a well-rounded understanding of what copyright law entails. In addition, as a volunteer registrar for a local historical society, the discussion made me consider how I could use this valuable information to assist a group who could not otherwise afford professional legal help.

Another highlight of the conference for me was Dust: Our Dirty Little Secret. The session was humorous, full of scientific information, and highly relevant to just about everyone in the room! I learned that visitors bring their own dust into seemingly-clean galleries, therefore spaces are usually dustiest near visitor routes. I also learned about the types of materials, including living creatures, dust can contain; the microscopic images of what lives inside dust made me want to go home and vacuum right away.

What was new to me was the fact that dust can actually raise the relative humidity of a room. Since it is acidic and hygroscopic, meaning it attracts and holds water molecules, it can contribute to the damage and degradation of museum objects and actually cause corrosion.

Managing Unmanaged Collections was very helpful as well. It always seems to put things into perspective when one hears one's colleagues' horror stories and challenges! It was encouraging to learn how our colleagues have approached and tackled big projects by being methodical and breaking tasks into smaller chunks.

It was also wonderful to attend the registrars' luncheon and to meet so many friendly colleagues in one place over a delicious lunch. Hearing what the members of the RC-WR were accomplishing in their areas was greatly inspiring and impressive.

The meeting was also a time to reunite with former coworkers and classmates. As a graduate of the Museum Studies program at San Francisco State University, I attended an evening mixer where I reconnected with my former professor and was introduced to current students. It was fun to answer their questions about what life is like working in a museum.

Overall, the WMA meeting was motivating and extremely informative. I greatly appreciate the opportunity to have attended, and I look forward to future conferences. ■

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"Moving Great Art for Great Museums"

Making a Difference:

Workplace Culture Matters

—Jennifer Hing

According to a survey by the U.S. Department of Labor, the average employed American adult spends more time working than doing any other activity per day. Far more time per day than any other activities including, sleeping, caring for others, leisure and sports, or any household activity. Just by the percentages of time spent on the job, happiness at work is an intrinsic part of overall happiness.

The three presenters at the WMA 2015 conference session Workplace Culture Matters were compelling, as they conveyed their experiences with the cultures at their various organizations. They represented institutions of different sizes and missions, and their approaches to the issues of workplace culture were almost as varied.

Laura Callen, the Founder and Director of the Adoption Museum Project, spoke of a heart-based approach. As the smallest of the three institutions, the core values set forth of Conversation, Compassion and Contemplation seem like they can be put into practice as the scale of the staff allows for intimate exchanges. The mission of the Adoption Museum Project, "To catalyze conversations that create positive social change—so that all people involved in adoption experience dignity and justice," by the nature of its specificity, seems conducive to bringing a group of people together who are able and amenable to carrying out the core values and mission of the Adoption Museum Project.

The Oakland Museum of California's workplace culture was represented by Executive Director Lori Fogarty. Ms. Fogarty spoke of the OMCA encouraging leadership at all levels of the institution, and aligning the values of the institution, Community, Innovation, Commitment and Excellence, with the values for the staff within the institution. They created the Leadership Advisory Team, which acts to facilitate communication and creative problem solving for OMCA staff. In its fifth year, the team has included over 40 members thus far. A related program, OMCA-You, involves professional development tours and forums given by staff members for staff members.

Micah Parzen, the CEO of the San Diego Museum of Man, spoke candidly of the troubled culture he encountered when he began working at the Museum. The San Diego Museum of Man had an established yet ailing culture. Dr. Parzen offered concrete examples of the lessons they have learned on the way to aligning their internal culture with the institution's mission of "Inspiring human connection by exploring the human experience." The majority of the "lessons learned" were turned into actions to improve the culture. The actions included funding as well as putting thoughtful efforts toward the goal of cultural improvement. Examples of the initiatives that have been implemented were also given. Some initiatives, for example bonus equity, have been very successful. Other initiatives, such as dog-friendly Fridays, were more complicated, though rewarding.

Habby pictured with his owner, Creative Director Katherine Scott, at the San Diego Museum of Man on dog-friendly Friday.

All the initiatives, programs and core values mentioned seem to speak to the human experience—how inclusion, transparency, and connection are things that are important to feeling valued not only as a worker but as an individual.

Managing Unmanaged Collections

—Savanna Bradley

When I first saw this session in the WMA lineup, I was pretty sure that it was going to be the exact story of my life as a Collections Manager: "Small-town Alaskan girl takes responsibility of 60-year-old collections nightmare, slowly beats it into shape with sharp stick + army of interns/volunteers." Even months after the conference, I've been reflecting on this session, which must mean that it is worth writing about. I was thinking about it before we even went to the session, entering glass-plate positives and negatives into a database I had never used before; I was thinking about it at the session when I sat in the audience, listening to stories of hundreds of thousands of artifacts miss-numbered and uncatalogued; and I was definitely thinking about it as I sat in my office all of last week entering locations into PastPerfect for the 2,703 artifacts out of cabinet 06 that had never been input into the database.

Turns out I don't have it so bad, at least in sheer numbers or size of collection. However, was I making the right decisions in my efforts to control this particular nightmare? The session brought up some good points, some of which already were an underlying part of my decision-making process for the collection. But others were ideas that really stuck with me and influenced these past few months of work. I must have been pretty engaged in the topic during the session, because my notes are quickly written and barely legible. But there are some clear notes that are still the most thought provoking:

Think about Goals and what to accomplish—What is important to the Institution?

Sometimes, there is so much confusion that it doesn't hurt to go back to the original goals and mission of the institution to see how actively the collection reflects those ideas. Identify the different programs, exhibits, or researchers that are most likely to use your collections, and figure out what types of organizational schemes would make the collection more accessible to those groups. Place your effort on the most relevant issues.

Establish Priorities, Rank top 10: urgency, importance, cost.

List out steps that need to be taken to get your collection to the highest level of organization, and rank them according to levels of importance, urgency, and your ability to complete them with existing resources. Working in a small, non-profit museum, I've found that timelines associated with different funding streams are also quite important in identifying which projects can be completed under which grants, or finding new potential grants.

Don't just fix the problem, fix the system.

As far as I can tell, the idea behind any organizational system is access. Break accessibility down to manageable parts, figure out where effort needs to be placed, and what must happen to make the collection usable. For me, this has meant not only completing a full-scale inventory, but actually inputting locations into our database, eliminating an outdated and mistake-ridden system of Word documents.

Document Procedures.

Don't just fix the problems and the system, write down the steps you completed to do so. There is no need for a tradition of confusion to be carried on in a museum's institutional history. Write down changes to protocols, your reasons for doing so, even interpretations of past datasets, all for the benefit of the collection and future staff—be a leader of change!

The combined efforts of organization, accessibility, and stewardship make our lives easier as registrars and collections managers. The more my museum's collections become organized, the less I need to write in the little "Daily Disappointments" book that an intern gave me. Plus, there is something extremely satisfying about a usable database—am I right?

More than anything, attending a conference outside of Alaska and networking with all of you was an exciting opportunity for me. Commiserating over our shared difficulties, celebrating our successes, and sharing solutions to common problems were all very much a reflection of the conference theme: Listen. Learn. Lead. Let's keep that excitement flowing, use our new conference connections, and help each other get those unmanaged collections into shape!

Savanna Bradley (left) with Alice Parman and Kippen de Alba Chu.

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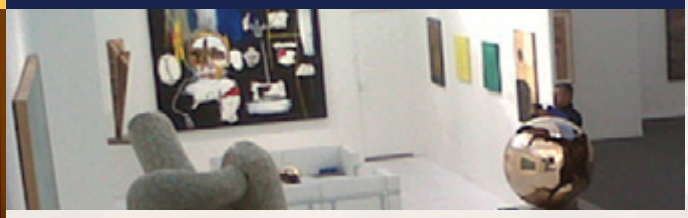

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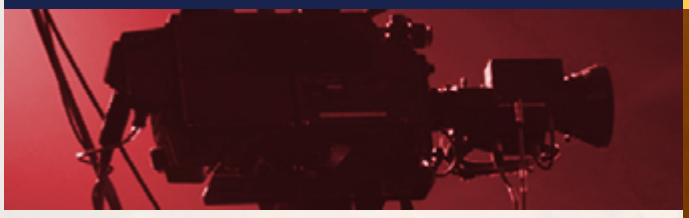

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Contemporary Art Issues

ARCS Biennial Conference

—Linda Leckart

This past November I was fortunate enough to attend the 2015 Association of Registrars and Collections Specialists (ARCS) Biennial Conference in New Orleans, Louisiana. My ability to participate was made possible by a generous stipend from the RCWR. **I send my great thanks to all of you in the RCWR community.**

My day job is that of Associate Registrar for Media Arts at the San Francisco Museum of Modern Art. As I write this, my colleagues are actively moving into our beautiful expanded building and the installation of our opening exhibitions has begun. Needless to say, it was a very busy fall at SFMOMA. Leaving San Francisco to attend a conference wasn't easy, but it was well worth the time away.

The best part of the ARCS Conference is the focus on the issues and interests of registrars and collections specialists. The session topics were rich, varied and educational. While I attended terrific presentations on everything from risk management and insurance to identifying forgeries, I was particularly drawn to the sessions about contemporary art issues. One contemporary art session that I attended was Acquiring, Exhibiting, and Caring for Contemporary Art Installations by a group from the Museum of Modern Art in New York. The panelists used case studies to illustrate how contemporary art challenges the traditional ways we have been trained to care for objects. I was particularly interested in learning how registrars document, store, and re-activate the ephemera from performances that occur in the museum. The registrars addressed the question of whether to allow an artist to use accessioned objects from an original performance when the piece is performed again at the museum in the future. The answer? Sometimes yes, sometimes no, all case-by-case, and often using exhibition copies.

Another talk was a joint effort between a MoMA registrar and a representative from Boxart. They reviewed the process and decisions that were made to pack and install Cai Guo-Qiang's, *Borrowing Your Enemy's Arrows* (1998). This artwork is oversized and includes thousands of arrows that are painstaking inserted into the sides of a boat that is suspended in the air. It was quite fascinating to see how the museum and the shipper worked together to come up with a design for the packing of the arrows in quiver-like structures to allow for streamlined installation by the preparators.

In addition to attending ARCS 2015, I also presented on my first conference panel, Making It Work: Managing Time-Based Media. Our panel coordinator, Amy Wright from

Linda Leckart, Associate Registrar at SFMOMA, points out her session, **Making It Work: Managing Time-Based Media.**

LACMA, gave a clear definition of time-based media (TBM) as "artwork that is dependent on technology and has a durational dimension." My co-panelists were Shannan Kelly from David Hockney Inc. and Jason John Stec from the Art Institute of Chicago. I spoke about the current SFMOMA procedures for acquiring and storing time-based media. It was a personal challenge for me to get in front of an audience but ultimately was worth the nerves and effort. My talk was well received and I've since been in touch with many registrars about their experiences, questions, and concerns about the TBM artworks in their museum collections.

The ARCS Conference gave me the opportunity to re-connect with old colleagues and shippers and meet new people with whom I hope to work in the future. I found myself inspired, and was excited to report what I'd learned to the registrars at SFMOMA. The conference sessions were so interesting and relevant that I couldn't pull myself away to properly explore New Orleans. I will have to return on my own someday to soak up the rich history, drink a hurricane and catch some beads.

Learning from the Seasoned Professionals

ARCS Biennial Conference

—Christina Lonzisero

Only with the benefit of a stipend from the RC-WR was I able to attend the ARCS Biennial Conference in New Orleans this November. I was particularly grateful for their support at this time.

I am at a critical juncture in my career path and I felt attending this conference and networking with professionals in the field would first, broaden my exposure to the field, and second, help me clarify my goals. I am a student pursuing a graduate certificate in art museum and gallery studies with a desire to become a collections specialist.

Given my emerging museum professional status, the session I perhaps unsurprisingly found most beneficial was Career Stages and Professional Development: The Best New Old Thing. There were three presenters, including Geri Thomas, a name I recognized in association with job postings from Thomas and Associates. My session notes do not specify which presenter said what, so I will have to let the content speak for itself.

One of the opening comments the first presenter made was about the three C's: choice, chance, and circumstance, and then she added a fourth—change. All of these factors—the career choices we make, chance or serendipity, and individual circumstance—affect our paths. And of course the one constant in life is change. How we anticipate it, adapt to it, and welcome it affects outcomes.

Three skill buckets were identified in arts and cultural management: finance/administration, content areas, and development/fundraising. No matter which bucket or area you reside in, the presenter advised getting control of a budget early in your career. I could immediately see the wisdom of this advice. It crystallized my own career development observations and made the connection for me between controlling money and demonstrating leadership skills. And in doing so, you secure more and increasingly responsible opportunities, i.e. work your way up the career ladder. There were other gems of advice.

Develop speaking and presentation skills. This particular piece of advice (and the demonstration of its value in the skills of the session presenters themselves), motivated me to finally attend a Toastmasters meeting in my local area upon my return home. I continue to attend these meetings today and I think they will have a transformative effect on my confidence and, ultimately, my professional development. I had thought about Toastmasters on and off for a long time, but attending this conference inspired me to finally take action.

Similar to taking ownership of a budget, take ownership of a discrete project. It can be something small, even reorganizing a storage room for example, as long as it demonstrates your ownership, successful management, and completion of a project. In addition to taking responsibility for a project, learn the art of collaboration, by working on a task force for example. Almost any job requires you to interact positively and successfully with colleagues, so be sure to practice and hone those skills. By doing this, you demonstrate your value to your colleagues and your institution (another point of advice).

Learn how to write grants. One of the ways you can do this is by reading them. Eventually you may work your way up to being a peer reviewer. I have firsthand experience of the benefit of this suggestion. I was recently interested in applying for a position at a non-profit, but it expressly required previous grant-writing experience, which I didn't have. Grant writing is a marketable, in-demand skill, and it will be one of the next ones I endeavor to acquire.

Be strategic about your career. An excellent piece of advice, at least from my perspective—that of somebody who is developing a 5- and 10-year plan a little later than most perhaps. Yes, you want experience, but you want experience that will take you where you want to go. Think about where that is, and be selective. Put a time limit on any part-time jobs you take.

Finally, we were advised to be generous —with our time, skills, and I'll add, kindness. Be willing to do what needs to be done, even if it's not glamorous. I think this advice applies to life in general, not just career development. Being generous is demonstrating your value in action, and generosity comes back to you, sometimes in ways that you cannot anticipate. ■

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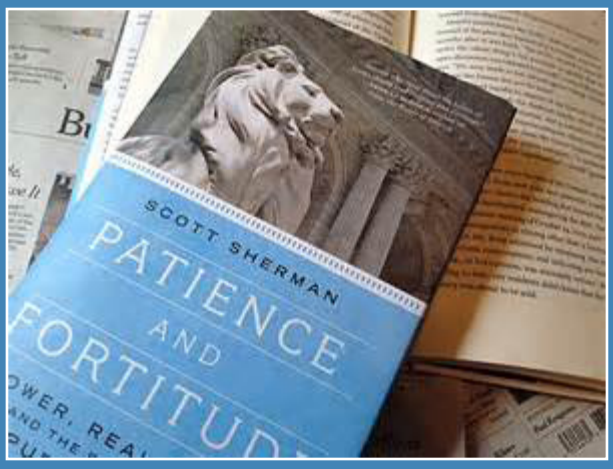
New Reads



Scott Sherman, Patience and Fortitude: Power, Real Estate, and the Fight to Save A Public Library, Melville House Publishing, Brooklyn, NY, 2015.

In the face of enormous city budget cuts in 2008, the New York Public Library board members planned to, among other things, gut the library stacks and send them to an offsite storage facility. This move would free up real-estate holdings for sale and help manage impending cash-flow problems. A comprehensive follow-up to a series of articles in *The Nation* magazine, one might assume that *Patience and Fortitude* simply chronicles the 2008 upset in the New York Public Library system and brings the reader up to speed on where the renovation project currently stands.

However, Sherman's book goes further than that, examining the history of the library, the importance of its rare collections (including a small but significant collection of paintings) and, most importantly for our audience, the very nature of collection stewardship. It describes in detail what it takes to champion a strong institution that serves the public and why Wall Street measurements don't work when you're assessing intangible values like public enlightenment.

Because museums and libraries share so much in structure and mission, the parallels to museums, large and small, will not be missed. Sherman moves the reader through at a steady clip but never so quickly that the reader stumbles or loses enthusiasm. It's a quick and fascinating read so do yourself a favor whenever you have a day or two off of work—read Sherman's book and remind yourself why you're there.

—Nancy Arms Simon

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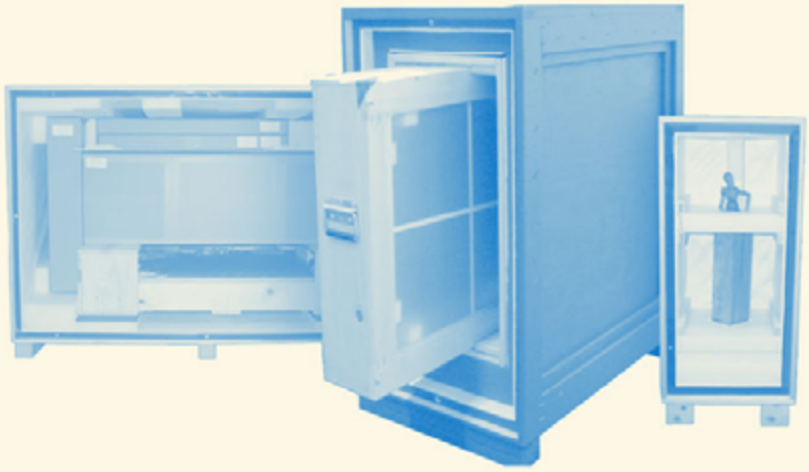

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STATE UPDATES

ARIZONA

The Heard Museum is conserving eight sculptures by four world-renowned American Indian artists. In each work, the sculptor presents a contemporary vision of his ancestral culture, giving the viewer new perspectives on American Indian art. The conservation project, on view to the public as the process unfolds, will create new opportunities for the museum as well as an educational venue for members and visitors. The project will also allow the museum to engage the local community, as well as international visitors.

The conservation work begins in January 2016.

Phoenix Art Museum looks forward to a new season of exhibitions, programs, and events. As we bid farewell to *Ai Weiwei: Circle of Animals/Zodiac Heads* (closing January 21), *Liliane Tomasko: In Visible World* (closing February 14) and *The White Shirt According to Me*. Gianfranco Ferre (closing March 6), we welcome the artistic expressions of Michelangelo, Fritz Scholder, and Edward Burtynsky.

We are very pleased to announce our new Associate Registrar, Stephanie Harris, who comes to us from Texas where she was the Registrar and Collections Manager for the Tyler Museum of Art. Her experience includes working as a Collections Specialist for both the Comanche National Museum and Cultural Center as well as the Smithsonian National Air and Space Museum.

After more than two years as Assistant Registrar at Phoenix Art Museum, Rachel Sadvary has accepted the position of Curatorial Associate of Modern and Contemporary Art, staying within the institution. Rachel looks forward to continued work with the Registrar's Office in upcoming projects starting in the New Year.

Michelangelo: Sacred and Profane (opening January 17) showcases 26 rare drawings from the renowned collection of the Casa Buonarroti in Florence, Italy. The images in *Sacred and Profane* are memorable figurative studies and architectural drawings by Michelangelo. Among them are drawings for the Façade of San Lorenzo in Florence, and his innovative Plan for the Church of San Giovanni dei Fiorentini in Rome.

Super Indian: Fritz Scholder, 1967-1980 (opening February 27) highlights one of the first Native American artists to be recognized for significant contributions to contemporary art. A second-generation pop artist, Scholder first challenged cultural stereotypes of American Indians in the late 1960s. He developed a colorfully abstract style that combines pop art with ideas found in expressionism. *Super Indian: Fritz Scholder, 1967-1980* is a groundbreaking exhibition featuring more than 40 works and is the first to examine the ways Scholder attacked stereotypes about Native Americans.

Edward Burtynsky: WATER (opening July 1) features Canadian artist Edward Burtynsky's exploration of humanity's increasingly stressed relationship with the world's most vital natural resource. In enormous color prints, Burtynsky's aerial photographs trace the various roles that water plays in modern life – as a source of healthy ecosystem and energy, as a key element in cultural and religious rituals, and as a rapid depleting resource.

Museum of Northern Arizona received an IMLS MFA grant in September for $24,976 to help develop a storage plan for our fine arts collection. Conservator Rachel Freer Waters will be assessing 2,380 works to determine the proper type of storage (flat or grate) and to determine sizes for future re-matting of works on paper (which is the vast majority of the collection).

▲ Framed work on paper.

ARIZONA continued

You Are On Indian Land (on view through February 15) is a multimedia exhibition curated by independent curator Erin Joyce and the Museum's Fine Art Curator Alan Petersen. It features work by Tamara Ann Burgh (Eskimo), Nicholas Galanin (Tlingit/Aleut), Ed Kabotie (Hopi-Tewa), Cannupa Luger (Mandan, Hidatsa, Arikara and Lakota), Michael Namingha (Hopi-Tewa), Steven Yazzie (Navajo), and interdisciplinary arts collective Postcommodity, which includes Raven Chacon (Navajo), Kade L. Twist (Cherokee Nation), and Cristobal Martinez (Chicano). "The exhibition looks at themes of liminality, reclamation of representation, and misappropriation of Native cultures," curator Joyce said. "It examines not only the idea of indigeneity, but also what it means to be a Native North American artist working in non-traditional mediums."

After almost seven years, Kathy Dougherty is leaving her position as Anthropology Collections Manager at MNA for a new Asian and Oceanic Collections Manager position at the Burke Museum, University of Washington, Seattle. MNA is currently seeking a replacement for Dougherty.

The **Center for Creative Photography** on the University of Arizona campus in Tucson has been experiencing many changes over the past month, both positive and negative. Our exhibition commemorating the longevity of the Center—*The Lives of Pictures: Forty Years of Collecting*—has been quite successful. However, due to HVAC (the dirty word) issues in our building, we have had to close the gallery and de-install the exhibition until the University Facilities folks order our parts and fully test them. We hope to be back up and in business by mid-January, and the exhibition will be up until May 14. This is an example of just one of the issues that sometimes plague museums at the University, where building problems are frequently far out of our control! What we want, and what the University is able to provide, can be worlds (or weeks) apart. We are also in the middle of hiring two archivists. It's rather exciting to speculate on what fresh energy and ideas will germinate from new staff. Looking forward to a bright, wonderful 2016!

HAWAII

On February 13, the **Association of Hawai'i Archivists** (AHA) will be hosting the 2016 Annual Meeting at Windward Community College on O'ahu with the theme of Collections Quandaries. The one-day meeting will run from 8:30 a.m. to 3 p.m. in the Hale 'Ākoakoa Campus Center. There will be three panel presentations in the morning, followed by a lunchtime keynote by Noelani Arista, and ending with the annual business meeting. There will be an optional library tour after the meeting.

The panel presentations comprise three topics: "Rights and Reproductions" by Barbara Pope of Barbara Pope Book Design and DeSoto Brown of Bishop Museum Archives; "Planning a New Collections Space" by Dawn Sueoka from Doris Duke's Shangri-La, Janel Quirante of 'Ulu'ulu Moving Image Archive, and Joy Holland of the Kona Historical Society; "Balancing Access and Restrictions" by Gina Vergara-Bautista of Hawaii State Archives, Maile-Loo Ching from the Hula Preservation Society, and Stuart Ching from Congregation of the Sacred Hearts Archives.

The AHA 2016 Annual Meeting will be of interest to collections professionals working in archives as well as libraries and museums in Hawai'i.

The World of Wearable Art is on display at the **Bernice Pauahi Bishop Museum** until February 1 in the Castle Memorial Building, First Floor. New Zealand's largest international design competition, The World of Wearable Art™ Awards Show, known as WOW®, is where fashion and art collide. The garments produced for the show are constructed from an extraordinary array of materials that are worn like clothing.

The very best of the WOW® permanent collection is an exhibition comprising 32 award-winning garments, integrated audio-visual presentation, a dynamic mobile app "STQRY" and an interactive workroom with touch screen technology.

Duke Paoa Kahanamoku is running through Feb. 28 in the J. M. Long Gallery, Hawaiian Hall Complex. Hawai'i's beloved ambassador of aloha and a public figure unrivalled in grace and humility, Duke Kahanamoku's legacy transcends his

HAWAII continued

outstanding résumé of Olympic gold medals, daring surf adventures, and Hollywood movies. The beauty of Duke's legendary fame consists of his core values of aloha, love, and good sportsmanship, and the profound respect he gained from admirers worldwide during his remarkable lifetime.

Bishop Museum brings the many facets of Duke Kahanamoku to life by enlivening the J. M. Long Gallery with graphics, photos, cultural artifacts, video clips, and interactive media displays. Dramatic floor to ceiling graphic panels will reflect Duke's "larger than life" persona. Historic photos, documents, and video excerpts offer insights into a remarkable life.

Cultural artifacts related to Duke, including personal memorabilia such as trophies, his personal ʻukulele, sheriff's badge, surfboard, and keepsakes bring visitors face-to-face with the legend. Interactive media displays offer unique ways to discover, explore, and share the stories associated with Duke and hear his voice, experience his persona, and admire his character.

Lele O Nā Manu opens March 19 in the J. M. Long Gallery, Hawaiian Hall Complex. The *Lele O Nā Manu* exhibit is about the rich and diverse natural history of endemic Hawaiian forest birds, their pre-eminence in traditional Hawaiian culture, and the dire need for their conservation.

Hawaiʻi has been called the "Endangered Species Capital of the World" and this is particularly true of its avifauna. There are more than 140 known unique endemic bird species in Hawaiʻi, over half of which have gone extinct since humans arrived on the islands; most of the others are endangered. Current threats include habitat degradation by cattle, feral pigs, invasive plants, and real estate development, as well as predation by feral cats, rats, and mongooses. Yet the greatest threat to the native birds is avian malaria, which is spread by mosquitos. With the help of rising global temperatures, the disease carrying mosquitos will reach all elevations in the archipelago by the end of the century and the highest elevations of Oʻahu and Kauaʻi in as little as 20 years, making extinction inevitable for several species with dangerously small populations and limited genetic diversity.

NEVADA

The **Nevada Museum of Art**'s new addition is scheduled to open in February 2016. The aim of the design was to bring back a cherished piece of Reno history: a vibrant new version of the beloved Sky Room that once stood atop the elegant Mapes Hotel in downtown Reno. A Sky Room for the 21st century—the Nightingale Sky Room—will be available year-round for private events, weddings, retreats, and community activities, making it a new Northern Nevada landmark.

The Museum's entire 4th level will be renamed the Fred W. Smith Penthouse in honor of the chairman of the board of trustees of the Donald W. Reynolds Foundation. The Penthouse will include the 4,800-square-foot Nightingale Sky Room and feature a state-of-the art banquet kitchen and retractable floor-to-ceiling glass walls that allow for the creation of an open-air environment. The outdoor Stacie Mathewson Sky Plaza will complement the Sky Room with nearly 5,000 square feet of patio space.

Architect Will Bruder's inspired new rooftop design, built by Clark/Sullivan Construction, will enhance the Museum's reputation for eye-opening innovation, and for being the home of first-rate exhibitions, educational programs, and organizational philosophy. The Museum looks forward to sharing the western sky with you.

The Horse, a comprehensive exhibition detailing the enduring bond between horses and humanity, will run from March 5 to July 3, 2016. The exhibition explores early interactions between horses and humans and portrays how horses have, over time, influenced civilization through advancements in warfare, trade, transportation, agriculture, sports, and many other facets of human life.

The exhibition was created by leading scholars and scientists at the American Museum of Natural History in New York City. Dioramas, skeletal mounts, fossils, cultural artifacts from around the world, and interactive computerized modules will draw visitors into the world of the horse as never before.

NEVADA continued

An immersive multi-media experience, *The Horse* explores our history, interdependence, and emotional connection with this remarkable animal.

The Horse is organized by the American Museum of Natural History, New York, in collaboration with the Abu Dhabi Authority for Culture and Heritage (ADACH); the Canadian Museum of Civilization, Gatineau-Ottawa; The Field Museum, Chicago; and the San Diego Natural History Museum. ■

NORTHERN CALIFORNIA

Art Nouveau metal mesh purses from Essential Style.
Image courtesy Alisa Tsuji, Museum Registrar, SFO Museum.

SFO Museum at San Francisco International Airport is preparing for the installation of *Essential Style: Antique and Vintage Handbags*. This fascinating exhibition contains more than 200 purses ranging from late-18th century miser purses to Art Nouveau metal mesh purses and 1920s celluloid dance purses. Among the more unique purses is a 1970s telephone purse complete with working telephone and a late-19th century homemade silk purse created entirely of cigar ribbons. This exhibition will run from mid-January through July 2016. Admission is always free and the exhibit gallery is located pre-security in the International Terminal, A-side. For more information about SFO Museum's exhibitions, please visit SFOMuseum.org.

The Asian Art Museum opened *Looking East: How Japan Inspired Monet, Van Gogh, and Other Western Artists* (October 30, 2015–February 7, 2016) an exhibition from the Museum of Fine Arts, Boston. Looking East explores the craze for all things Japanese that changed the course of Western Art, juxtaposing rare works by prominent Japanese artists with masterpieces of Western art and design. To learn more about the exhibition visit www.asianart.org/exhibitions_index/looking-east.

Sharon Steckline oversees unpacking and condition checking of paintings for *Looking East*.
Image courtesy Sharon Steckline, Head of Registration, Asian Art Museum.

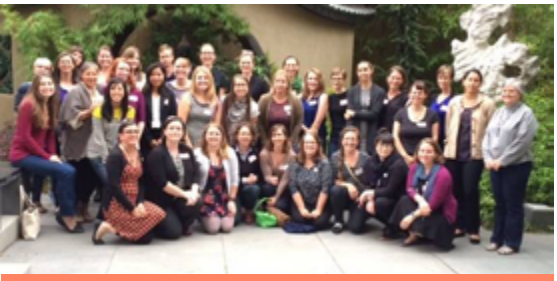
Looking East at the Asian Art Museum.
Image copyright Asian Art Museum, 2015.

The Berkeley Art Museum and Pacific Film Archive continues to gear up for a Grand Opening Week (January 28 – January 31, 2016), four days of festivities to celebrate the opening of a new facility in downtown Berkeley. Meanwhile, BAM/PFA Assistant Registrar Genevieve Cottraux has moved to a new position as the Art Collection Registrar and Collections Manager at the new **Jan Shrem and Maria Manetti Shrem Museum of Art at UC Davis**. The museum is currently under construction and will open fall of 2016. For more information about the project, see shremmuseum.ucdavis.edu/.

The Bay Area Registrars and Collections Specialists (BARCS) community has had an active fall. In October the group sponsored a session on Copyright Basics for Museum Registrars and Collection Managers in association with the San Mateo Historical Society. In November members gathered in Berkeley for an evening roundtable spent discussing WMA sessions, followed in early December by a Holiday Mixer at the Oakland Museum of California sponsored by Dietl International. For more information about BARCS, or to be notified about future events, visit the BARCS

NORTHERN CALIFORNIA continued

Facebook community at facebook.com/barcsmuseums/ or email barcsmuseums@gmail.com.



Bay Area Registrars and Collections Specialist gathered at the Asian Art Museum.
Image courtesy Lisa Rowan, BARCS.

The Fine Arts Museums of San Francisco appointed Deanna Griffin as Chief Registrar and Head of Collection Management. Nancy Janet Arms Simon was hired as Shipping and Receiving Registrar at San Francisco Museum of Modern Art.

At **The Walt Disney Family Museum** Jamie O'Keefe was promoted from Associate Registrar to Registrar.

SOUTHERN CALIFORNIA

On view through January 18 at the **Natural History Museum**, Los Angeles, *Mummies: New Secrets from the Tombs* features 20 mummies and coffins including one of the oldest mummies in the world, from Pre-Dynastic Egypt to Pre-Incan Peru, alongside archaeological treasures such as stone sarcophagi fragments, mummified heads and trophy skulls, animal mummies, and pots to bring food and beer into the afterlife. Organized by The Field Museum in Chicago, the exhibition provides a

Known as the Gilded Lady, this mummy's headdress is made of cartonage (glued layers of papyrus or linen) and covered with gilding.
© 2015 The Field Museum, photograph by John Weinstein.

rare and immersive look at their preeminent collection of mummies—which has never traveled outside of the museum—going beyond mummification in royal Egypt to explore the surprising similarities and vast differences between these societies, their environments, and the preparations they made for the dead in the afterlife. Using modern and non-invasive research techniques, scientists and curators were able to avoid the hazards of unwrapping the fragile specimens to virtually uncover a wealth of new discoveries about the mummy individuals—each sacred storehouses of natural and cultural information. The exhibition presents these findings through the use of CT scans, 3D-printed casts of bones and burial figurines; forensically reconstructed sculptural busts by renowned artist Elisabeth Daynès; and interactive touch tables for digitally unwrapping mummies to explore their interior.

UTAH

The **Natural History Museum of Utah** has recently completed a two-year migration of data to different collections management systems (including Emu, Symbiota, and Actos) based on collection type. Although the initial migration is complete, staff now anticipate a lengthy process of cleaning up and expanding existing data.

Registrars at the **Church History Museum** have recovered from the September reopening of the museum, and have opened two new exhibitions: *The Heavens Are Open* and *The 10th International Art Competition*. Both exhibits have been years in the making and staff are quite pleased with how they turned out. In 2016, registration staff is gearing up for a massive storage move and redesign that will impact approximately 10,000 objects.

The **Nora Eccles Harrison Museum of Art** recently completed a successful exhibition called *Abstraction and the Dreaming: Aboriginal*

UTAH continued

Paintings from Australia's Western Desert (1971–Present). This exhibition comprised 62 paintings and drawings on loan to the NEHMA from four different private collectors throughout the United States, and it was the first large-scale installation of Aboriginal art in the state of Utah.

In staff news, Rebecca Dunham joined the staff of the NEHMA in October 2015 as the new Curator of Collections and Exhibitions. Ms. Dunham moved to Logan, Utah after working as the curator at the Plains Art Museum in Fargo, North Dakota.

The **Utah Museum of Fine Arts** is preparing for a building closure for the duration of 2016 to install state-of-the-art vapor barrier technology, which will allow the UMFA to more efficiently maintain requisite humidity levels. Collections staff will stay on site through the duration of the closure to continue caring for the collections. A complete reinstallation of permanent exhibitions in 2017 will give staff the opportunity to display more of the permanent collection in new configurations and explore more meaningful relationships between the different collecting areas.

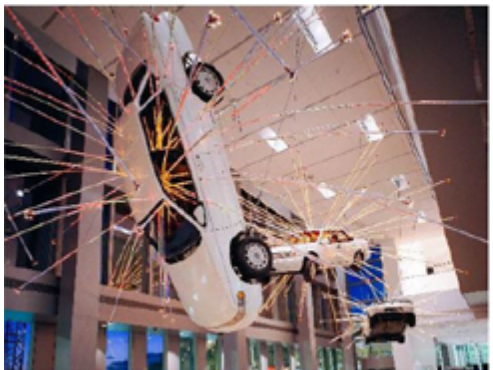
The **Utah Division of Arts and Museums** is offering grant funds to Utah museums that go through a preservation assessment with the state museum specialist, Jennifer Ortiz. This program, modeled after the National Conservation Assessment Program, is new to Utah and allows for smaller museums in the state to receive funding exclusively towards improving collections care and preservation. Since its implementation, 17 museums have gone through a preservation assessment.

The Utah Division of Arts and Museums will also be hosting two upcoming workshops: Cleaning Your Collections Objects on January 25, 2016, at the Chase Home Museum in Salt Lake City, and Exhibition Intervention: Caring For Your Objects On View on March 16, 2016, in Fillmore.

Museum Advocacy Day on the Hill will be held on February 23, 2016. Much like the national advocacy day, Utah's Museum Advocacy Day on the Hill, sponsored by the Utah Museums Association, gives the state's museums an opportunity to learn how to advocate for their work in front of their legislators. ■

WASHINGTON

The **Seattle Art Museum** will be de-installing its large-scale installation by Chinese artist Cai Guo-Qiang entitled *Inopportune: Stage One* beginning January 19, 2016. The de-installation closely follows the January 10 closing of the museum's current special exhibition, *Intimate Impressionism from the National Gallery of Art*. The process will be complete in time for the February 11 opening of SAM's next special exhibition, *Kehinde Wiley: A New Republic.* Consisting of a series of nine life-size cars shot through with multichannel light tubes, *Inopportune: Stage One* has been in the museum's Brotman Forum since 2008. De-installing the work will be a major undertaking. Some portions of the Brotman Forum—as well as the south entrance at First Avenue and University Street—will be closed during much of the



◀ Left: Cai Guo-Qiang's *Inopportune: Stage One* during installation at the Seattle Art Museum and (below) after completed installation, 2008.

WASHINGTON
continued

process. However, the museum will be open on regularly scheduled days throughout the removal of the work, which is expected to take three weeks.

For the fourth year in a row, the Registrars to the Rescue (R2R) team partnered with Art Work Fine Art Services to bring together a team of trained professionals to volunteer on a special project in a Washington museum in conjunction with the Washington Museum Association Annual Conference. Twenty registrars and collections specialists gathered on June 24, 2015, at **Maryhill Museum of Art** in Goldendale, Washington.

R2R 2015 had a new element: In addition to providing volunteer support to a museum in the conference city, the program included a workshop reviewing the basic types of mounts. Anna Goodwin, Collections Manager of Maryhill Museum, instructed the workshop participants on how to assess objects for mount requirements and how to create individual mounts for objects. The workshop also included the opportunity for participants to share techniques among colleagues.

Participants helped prepare objects for relocation to Maryhill's Brim Family Research Center by using their mount-making skills to better preserve the fragile objects. This included mounts for baskets, ceramic vessels, and boxes for small objects. The R2R Committee, headed by Rebecca Engelhardt, Registrar/Collections Manager for the Museum of Glass, is gearing up for another event to coincide with the 2016 WaMA conference in Tacoma on June 22, 2016. If you would like to participate as a volunteer, please contact her at 253.284.4705 or rengelhardt@museumofglass.org.

▲
Above, left: Registrars to the Rescue (R2R) 2015 team members Sarah Samson, Collections Manager, Renton History Museum, and Mary Bowlby, Executive Director, Job Carr Cabin Museum, Tacoma, making an archival storage box.

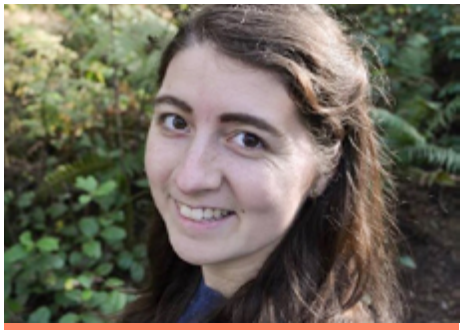
Above, right: Final storage mounts for Maryhill Museum's collection objects.

Bottom: Registrars to the Rescue 2015 team!

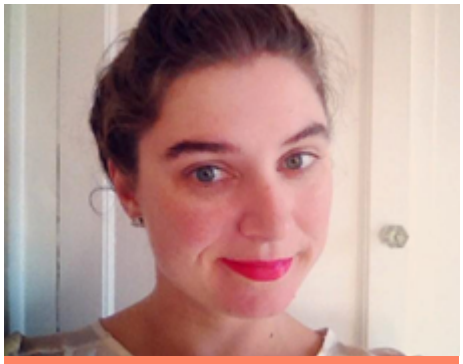
The **Lumiere Group** in Redmond, Washington, is pleased to welcome Assistant Registrar Jessica Bellingham to the Microsoft Art Collection account. Jessica was previously the Assistant Collections Manager in ethnology at the Burke Museum, after working and volunteering at several local organizations including The Puget Sound Maritime

WASHINGTON
continued

Historical Society, the Museum of History and Industry, and the Burke Museum in both collections and registration. Jessica replaces former Assistant Registrar Erin Whitney, who is now the Interpretation Manager assigned to the Microsoft Art Collection account. Erin transitioned into this new role after nearly five years in the collections department and now manages curatorial projects, interpretive information and outreach for the collection. Both Jessica and Erin earned their Master's degrees in Museology from the University of Washington. The Lumiere Group is a local art-collection consulting firm specializing in comprehensive art-collection management services for private and corporate clients.



▲ Jessica Bellingham



▲ Erin Whitney

On October 15, 2015 the **Wanapum Heritage Center** in eastern Washington opened to the public. The center is a key element for the protection, preservation, and perpetuation of the culture, traditions, and identity of the Wanapum Band of Priest Rapids. This 50,000-square-foot facility features 12,000 square feet of exhibition space and is located near Priest Rapids Dam, which spans the Columbia River. The permanent exhibit tells the story of the Wanapum, whose homeland stretches along the Columbia River from the town of Vantage in Kittitas County, Washington, approximately 85 miles south to where the Snake River meets the Columbia. The Wanapum Heritage Center includes areas for collection curation, language and oral history programs, a library, meetings, and administration areas.

▲ Full size truck in permanent exhibit at the Wanapum Heritage Center.

▶ Ribbon cutting at the Wanapum Heritage Center.

▼ Angela Buck and granddaughters dressed for the occasion.