Greetings, Registrars Committee–Western Region!

Newness abounds as we, the recently elected board, begin our term. Introductions can be found in our biographies below. We look forward to serving the membership for the next two years. Our winter issue celebrates what is new for institutions and the profession around the region and nationally. Be sure to renew your membership this year, encourage your colleagues to become new members and spread the word about the RC-WR to those new to the field.

Thank you and Happy NEW Year!

Clare Haggarty
RC-WR Chair

Cover:
Staking Claim: A California Invitational
Museum of Photographic Arts
San Diego, California
Through January 26, 2014

This original exhibition is the second installment of a triennial series showcasing the talent of and diverse scope of photographic work being done by photographers living within the Museum’s home state. Sixteen different artists, all of whom reside in California, are featured in the exhibition and all of the work has been created within the past five years.

The artists are both established and emerging and the variety of work is as varied as the state of California itself. Staking Claim: A California Invitational embraces the digital medium but also remains true to, and in some cases reinterprets, traditional photographic processes. The result is a dynamic exhibition that highlights the constant evolution of the art form.

Cover Image Credit:
Todd Hido
Untitled # 10789-2109, 2012
Chromogenic print
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Courtesy of the artist and ROSEGALLERY

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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MEET THE NEW RC-WR BOARD

Clare Haggarty, Chair

I am the Civic Art Collections Manager for the Los Angeles County Arts Commission and oversee a diverse public art inventory situated throughout a geographic area of 4,058 square miles. Prior to my move to Southern California two years ago I lived in San Francisco for 12 years. I had my first taste of registration as a preparator at Yerba Buena Center for the Arts in the early 2000s. Often I was given the task of writing condition reports on artworks as they entered and exited the museum (YBCA is a non-collecting institution). I discovered that I loved handling and closely examining artworks. Working in the museum trenches on exhibitions inspired me to pursue a degree in Curatorial Practice. Concurrent with graduate school, I worked at Ship Art International as the Head Registrar, where I gained experience with significant private collections as well as commercial gallery, museum, university, corporate and municipal collections.

While in school I realized I wanted to work outside of standard art institutions. My job with LA County entails collection and preservation management in decidedly non-museum environments. I also curate programs with our public art to remind our constituents of the historical and cultural significance of the County’s civic art collection.

At home, I have an extensive beer koozie collection. Interests also include bicycle touring, traveling in general, staying in unique accommodations (and writing reviews about them), learning new survival skills (like ceramics and sewing). And art—I love seeing art, even in my spare time.

My educational background includes an MA in History of Art from the University of Glasgow in Scotland and an MA in Curatorial Practice from California College of the Arts in San Francisco.

Megan Clancy, Vice-Chair

I am the Collections Manager for the Museum of Photographic Arts (MOPA) in San Diego, California. However, since there is no Registrar on staff, I’m the Registrar as well. Between caring for the 7,500 photographic objects in MOPA’s collections and making sure art gets on the walls for the 12 temporary exhibitions we do every year, I’ve always got my hands full with something interesting. I think my favorite thing about my position is getting to be a part of so many great exhibitions. It is so satisfying to see the galleries looking fantastic!

I have a Bachelor of Arts degree in Classical...
Civilizations from the University of California, Berkeley, and will always think of Berkeley as home. Originally, I thought I wanted to pursue archaeology, but a few semesters volunteering in museums convinced me to pursue a career in collections. I received a Master of Arts in Museum Studies from San Francisco State University and spent a few years managing digital assets for the Digital Imaging Virtual Archive at SFSU. I then moved to San Diego in order to take a Registrar position at the San Diego Museum of Man before finally ending up here at MOPA.

Outside of work, I love exploring San Diego and spending time at the beach with my husband and our two dogs. I try to make it back home to the Bay Area whenever I can; it is home to some of my favorite people and places. As far as hobbies go, I’m not sure I have one…but I’ll let you guys know if I ever settle on something!

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**Eileen Houchin, Secretary**

I am the Assistant Curator at the Columbia River Maritime Museum, which means I am the Collections Manager and Registrar. One of the best parts of my job in Astoria, Oregon, is overseeing the volunteers in my department. With any collections job, it seems there is always backlog; I knew that volunteers were the only way to tackle that chore and started recruiting. It has been a delight to train them, work with them, and to admire the work that has been completed.

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**Hollye Keister, Treasurer**

I am the Registrar at the Burke Museum of Natural History and Culture at the University of Washington in Seattle, where I have worked in registration since 2002. I oversee collections records for the Burke’s 15 million specimens and artifacts, manage the institutional archives and wildlife art collection, coordinate traveling exhibits, and lecture in the UW Museology Graduate Program. From 2006-2009, I served the RC-WR as the Washington State Co-Representative.

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When I’m not at the museum I am out enjoying the area. I have the pleasure of living on the Oregon Coast and spend as much time on the beach or hiking trails in the lush greenery as possible. On the occasion of complete torrential downpour, you can find me playing board games with friends or quilting. And no, I am not talking about your grandmother’s quilts, I am talking modern gloriousness!

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I volunteer as a special exhibits installer for the Shanaman Sports Museum and Odessa Historisches Museum. I am a 2004 alumnus of the UW Museology Graduate Program and a 2001 graduate of Gonzaga University. I live in Tacoma with my husband, Todd, and you’ll often find me knitting, watching Husky football, and spoiling my cocker spaniel, Rocket.
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A DAY IN THE LIFE OF AN SFMoMA REGISTRAR

—By Kelly Parady

Recently my job took me to France to oversee the close of San Francisco Museum of Modern Art’s Roy Lichtenstein exhibition, which had been on loan to the Centre Pompidou in Paris. The painting entrusted to my care was Rouen Cathedral, Set 5, 1969, oil and Magna on canvas, 63 5/8 in. x 141 7/8 in. x 1 3/4 in. San Francisco Museum of Modern Art, Gift of Harry W. and Mary Margaret Anderson.

I worked closely with the Pompidou’s registrar, Andre Chenue, Masterpiece San Francisco/ Los Angeles along with MT Art in Luxembourg and Cargolux. I was also asked to oversee the condition examination, packing and transit of a couple of other Bay Area lenders’ works as a way to help allay costs to the borrower.

With these crates exceeding the 63-inch height limit for commercial aircraft, the works needed to be trucked from Paris to Luxembourg Findel Airport, where the international freight forwarding company, MT Art Services, was waiting with the Cargolux planes needed to handle our oversized crates.

Pending traffic and weather delays, the drive from Paris to Luxembourg is normally a six hour transit. On this occasion, there were four U.S. couriers departing Paris by 9 a.m. and overseeing upwards of twenty crates for this conveyance. The transit was split between two exclusive-use fine art trucks; we couriers rode followed in a van in order to maintain sight of the trucks at all times.

We reached Findel Airport at 5 p.m. and were met by MT Art. Since a large portion of the crates were traveling to the East Coast and the remaining crates to the West Coast, our MT Art handlers were split between the two groups. In fact, once the trucks were off-loaded I did not see my two East Coast colleagues again. Our West Coast crates were stored in climate-controlled secured storage until the following day as it was too soon to palletize for the next day cargo flight. It was a relief to finally be dropped off at the airport hotel at 9 p.m. My colleague and I were to be picked up in the hotel lobby at 5:25 A.M. and return to the airport to palletize.

The next morning I was waiting in the lobby of the hotel at 5:20 A.M. when the front desk attendant signaled me to take the phone from her. It was the freight forwarder telling me that the flight had been delayed by two hours and that I would be picked up at 8 A.M. instead. This is par for the course and I have learned to roll with it!

With the palletization complete, two hours remained. A late checkout was arranged at the hotel for me and my colleague and we were dropped off in downtown Luxembourg. It was a lovely, brisk day for a stroll and lunch and a welcome break. This was also a terrific way to get to know my fellow...
traveler and in this instance, I can say that I’ve made a new friend!

Back to the airport: The palletized load was released from climate-controlled storage and escorted with a security agent to the cargo plane for loading. After going through airport security, my colleague and I were met by another security agent and driven across the airport tarmac to the Cargolux aircraft. There we were handed off to our MT Art agent to witness the loading of our pallet.

Cargo planes are really special and if the opportunity arises for travel on one, consider yourself lucky! A cargo plane is designed for the transport of goods, rather than passengers, so the lower section of the aircraft can be accessed through the tail, nose and sides of the plane. Wikipedia states it this way; “Aircraft designed for cargo flight usually have features that distinguish them from conventional passenger aircraft: a wide/tall fuselage cross-section, a high-wing to allow the cargo area to sit near the ground, a large number of wheels to allow it to land at unprepared locations, and a high-mounted tail to allow cargo to be driven directly into and off the aircraft.”

The pallets are mechanically lifted into the aircraft using large scissor lift devices. The load floor of the plane is equipped with electric rollers and once the pallet is pushed through the doorway, the electric rollers shift the palette forward or aft, depending on pre-determined weight distribution. The palettes are secured into place with locks along the track and side rails.

Part of the courier’s responsibility is to witness the loading and note the location of the pallet in the plane. Once we had this information, and good-byes were said to our terrific freight forwarders (who do not leave the airport until the plane has taken off) it was time to climb a narrow ladder and up through a narrow door to the upper level of the aircraft.

It is here where you will typically find six seats, four on one side and two on the other. There is also a small galley, bathroom and the cockpit. There are no flight attendants or entertainment. Our three pilots met us as we entered the area and introduced themselves, gave a safety demonstration and a tour of the galley. Before each flight the galley is replenished with meals for the crew. They are clearly marked and not to be eaten by passengers! There was ample access to bottles of water and a continuous pot of hot coffee. We were free to help ourselves. Although we were asked to remain seated and buckled up, we had more freedom to move around than we would on a commercial flight.

Eleven hours later we arrived at LAX. After clearing customs we were met by Masterpiece agents from the Los Angeles and San Francisco offices. We were driven to a cargo warehouse to await our pallet.

Once the webbing and strapping were removed from the pallet and the crates lowered to the warehouse floor, the crates were separated into two shipments. Some were bound for the San Francisco area and others remained in the greater Los Angeles area. I oversaw the San Francisco crates as they were loaded onto an exclusive-use fine arts truck for delivery to San Francisco.

The sign of a successful trip is in the safe delivery of the art in a courier’s care. I can report that all went as planned, despite the above-mentioned delays. All in all, a successful trip.
Burned Out or Fired Up

Reflections on a WMA Conference Session from an RC-WR Stipend Awardee

—By Dena Sedar, Lost City Museum

When I found out I would be able to attend the Western Museums Association Annual Meeting thanks to a Registration Stipend from the RCWR, I looked through the Meeting Program like a kid looks through a toy catalog. I knew instantly that I wanted to attend the “Burned Out or Fired Up” session. Museum people are passionate about what we do, but sometimes that passion leads to burnout, which can take the enjoyment out of our jobs.

The session was led by Natalie Petersen, Kandace Steadman, and Jane Beckwith, and consisted of several exercises designed to help session attendees identify the cause of burnout and learn ways to deal with the causes. One of the most important topics discussed was finding out the source of your burnout. Are you having trouble communicating with your boss or a co-worker, are you giving yourself unrealistic to-do lists, or is a personal issue spilling over into work? Natalie Petersen, a licensed therapist, explained that identifying the source (or sources) of burnout enables a person to take steps to address the issue.

A great take away from the session was that we need to find time to laugh. When we are stressed and heading towards burnout we often feel like we don't have time to laugh or enjoy something, but the point made during the session was that is exactly the time in which you most need to laugh. I have discovered a great new website that has helped me to see the humorous side of working in a museum. If you are in need of a good laugh I suggest visiting the http://whenyouworkatamuseum.tumblr.com/ website. It has helped me to realize that we all face, shall we say, interesting situations at a museum and those stressful situations can actually lead to laughter.

The website also highlights a point that was made in the session: talking to colleagues can help a person cope with or understand the source of burnout. The museum community is great, and by sharing our concerns and stresses with other museum professionals we can get great feedback and advice about how to deal with a situation. Often a colleague has been in a similar situation at some point. Support systems are important for everyone. Turning to your professional or personal support system can bring perspective to a situation and possibly help reenergize you.

Another important concept that was discussed was to go easier on ourselves. We often expect the impossible from ourselves, which can lead to burnout. The best advice the panel had to offer was not to expect more from yourself than you would expect from co-workers or colleagues.

I think that this type of conference session is extremely useful. Learning how to deal with work related stress is something all employees should know, whether they work in a museum or not. Sessions like this might not cure someone of burnout, but it was great at providing ways of dealing with it or alleviating it.
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“Moving Great Art for Great Museums”
Free Preservation Poster Available

—Renee Montgomery

The Conservation Center for Art and Historic Artifacts, in partnership with the University of Pennsylvania Libraries, is issuing a series of free, printable posters with key preservation guidelines for museums, libraries, historic sites, and other cultural institutions.

The first poster, which cites the impact of temperature and relative humidity on collections, can be found at: http://www.ccaha.org/publications/technical-bulletins

It is a very basic but helpful reminder to post on storeroom doors. Check out the list of recommended ranges for various film, recording and paper types.
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On October 9, 2013, five registrars from around the west joined Registrars Committee—Western Region (RC-WR) Treasurer Kathleen Daly and Chair Nicole Nathan for an intensive day of registration-based activities at the Murray City Museum, Murray, Utah. Each year before the annual Western Museums Association meetings a pre-conference workshop is organized by RC-WR to pair professional registrars and collections managers with staff members at a small museum to help them catch up on projects such as accessioning, condition reporting, and rehousing of objects. We call it CSI: Registrars.

Ruth White at the Utah Museums Association helped us choose Murray City Museum as our partner for CSI: Registrars. Ruth provided much needed assistance and information on museums in the Salt Lake City region who would need collections help, and Murray City Museum was a great choice. It has a diversity of collections, short-term needs that could be handled in a day, and dedicated staff and volunteers willing to roll up their sleeves and help. Mary Ann Kirk and Bunny Ankeny of Murray were enthusiastic about hosting and assisting with preparations.

Groundwork for the tasks at hand began with conversations with Murray staff on their highest priorities and how they hoped to benefit from the concentration of people on site. Having a full spectrum of experience embodied in the volunteers—ranging from art handlers to natural history, military history to textile professionals—provided a wealth of resources for Murray’s needs. We began by studying images of the current interpretive installation, which featured much of the collection, as well as gauging the supplies on hand. We determined what general supplies were needed for rehousing and protection of objects on exhibit. With supplies and lunch generously provided through the generosity of Hollinger Metal Edge, the registrars, museum volunteers, and staff descended on Murray Museum.

Exhibition cases needed barrier layers protecting objects from each other. Textiles needed extra padding and support. Some objects needed to simply be removed from display because they had been on exhibit for nearly 10 years and had been subjected to light and the stressors of being on view. Books and documents needed support structures and Mylar page holders. Refreshing, rehousing, and assessing were the goals and making use of simple, straightforward, and economical solutions were the means.

As the day on site began, we started with an overall walkthrough of the exhibition spaces and objects on display. Dioramas and glass cases throughout Murray City Hall show the history and objects interpreting the history of Murray. As the registrars and staff examined the exhibitions we came up with a list of priorities and a plan of attack.
CSI: Registrars continued

The Murray staff requested that we provide instruction and hands-on demonstrations of how to complete a condition report. Focusing on textiles for the reports, registrars worked with Murray volunteers and staff addressing why these types of reports are necessary, then worked step-by-step through the process, offering tips, and explaining terminology. At the end of the day a core group of Murray volunteers had the skills and confidence necessary to complete condition reports on all types and kinds of materials.

The museum is located in one end of Murray City Hall, but objects illustrating additional stories from Murray history are displayed in glass cases throughout the building hallways. Volunteers focused on the “Arlington School” case, removing objects from display that needed a “rest,” creating mounts that support and protect the objects and the display, and determining the best use of objects to tell the story of Murray.

Participant Wendy Niles describes the work she and Murray volunteers performed: “…we made a circular paper padded support for the hat to mitigate the creasing. This also raised the hat so the brim was no longer resting on the metal artifacts and was now supported only by the padding and Plexiglas form. We then cut out Mylar shapes for barrier layers between the large metal artifacts and the fabric or base surfaces. There was rust debris under the rail cross section so we brushed that off of the fabric and also brushed the cross section to remove the loose particles. We also did slight rearranging in the display to align the labels more closely with the associated artifacts.”

CSI: Registrars provides a great opportunity to directly connect with local museums and staff, help fill a need for technical assistance, and assist on special projects that oftentimes would require contracted services. Visible changes and measureable results at the end of a single day are huge motivations not only for site staff, but those of us helping out. Sharing experience and knowledge creates camaraderie within the collections world—something that helps the entire museum profession.

Thanks again to everyone who participated, provided expertise, supplies, and people power to Murray City Museum!
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Resource Round-Up: Online Training Videos

—by Renee Montgomery

Most of the museum videos currently on the internet highlight collections, exhibitions or special programs. Or, they are educational videos aimed at the teaching community. However, a few museology technical how-to videos are beginning to join the ranks. Following are some of the key training videos useful to registrars and collection managers—often free, offered continuously and not requiring a travel request!

So far, the best YouTube sources are:

The Northeast Museum Services Center’s channel with eleven collection topics, such as in-depth emergency preparedness, caring for textiles, housekeeping, etc.
The Museums Australia Victoria “Online Museum Training” including clips on storage organization and photographing collections.
Share Museums East with six videos on the subject of labeling objects alone.
The Museum Computer Network has also posted videos of its annual conference sessions. The Folger Library and Minnesota History offer good videos on handling rare books.

Tom Klobe’s multi-part “Exhibition Planning and Design” mainly covers how a designer presents a theme, but some tidbits about signs, stands, cases, and lighting are found in chapters 5, 7 and 8.

See also the University of Florida Museum Studies program two-part grant writing video.

Other YouTube videos are more simplistic but may be helpful as short overviews for interns, e.g., the Newark Museum’s and Dixie Neilson’s posts regarding condition reporting.

Unfortunately most of the videos published by the various museum studies schools are promotions aimed at prospective students, not instructional materials.

Among the best free webinar series around are “Preservation Best Practices: Collections Care” or “The Role of the Environment” offered periodically by the California Preservation Program. http://calpreservation.org/ai1ec_event/preservation-best-practices-for-collections-stewardship/?instance_id=79,

and the Northeast Document Conservation Center’s free webinars regarding disaster planning and the national plan for preserving recorded sound.

NEDCC also offers other convenient Preservation Training webinars for a charge, e.g., the one-hour ‘brown bag’ series. Their upcoming class on preserving analog and digital collections is unfortunately already full.

The Image Permanence Institute’s “Sustainable Preservation Practices for Managing Storage Environments, Series II” includes nine webinars ranging from recent preservation research to dealing with seasonal environmental change. http://ipisustainability.org/webinar-info-series2/

The Getty and MOMA have partnered with programming on the Khan Academy site—again, mainly with short videos of interest to the art-loving public, but their options describing
printmaking techniques and photographic processes can be useful training tools for registrars too. https://www.khanacademy.org/partner-content/getty-museum/getty-photographs

Kudos again to MOMA, and the American Museum of Natural History, who have jumped on-board the MOOC train (“Massive Open Online Courses”), which is poised to revolutionize higher education. Again, to date most of the museum content offered online through the MOOC sites applies to general audiences, but some registrars might appreciate the various computer, business and management classes offered for free: e.g.,

“Introduction to Databases” (from Stanford), “Inspiring Leadership through Emotional Intelligence” (Case Western) and “Introduction to Public Speaking” (University of Washington). These online multi-week classes can often be verified/certified and may apply toward formal university degrees.

A list of the most popular MOOCs (which incorporate courses from Harvard, Yale, MIT, Duke, Georgetown and other top-tier schools) appears here: http://www.mooc-list.com/

As more and more instructional content is openly posted on the internet, such as videos of museum conference sessions, tagging and indexing it for easy retrieval will be critical.

Aggregator, anyone?

ARCS Inaugural Conference | Chicago | October 31 to November 3, 2013

Many RC-WR members attended the inaugural conference for the new international organization the Association of Registrars and Collections Specialists (ARCS). Here is a list of those who presented or moderated sessions:

» Elaine Hughes, It Isn’t Easy Being Green: Museum Environmentalism and Sustainability
» Janice Klein, It Isn’t Easy Being Green: Museum Environmentalism and Sustainability
» Vicki Gambill, Art Fairs: The New Marketplace
» Robert Salmon, Art Fairs: The New Marketplace
» Jacqueline Cabrera, Impossible Installations
» Bryan Cooke, Impossible Installations

» Scott Atthowe, Impossible Installations
» Kevin Marshall, Impossible Installations
» Suzan Sengoz, Digital Condition Reporting and Other iPad Uses for the Registrar
» Alicia Thomas, Italia: A User’s Manual for Lending and Borrowing Artworks
» Cory Gooch, Collections Specialists Abroad
» Ted Greenberg, Collections Specialists Abroad

There were 530 people, from 28 countries, at the conference. The next conference will be in 2015.

For more information, visit www.arcsinfo.org.
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There is no substitute for experience
Cherie Summers of the Santa Barbara Museum of Art reports: “We have two ‘hits’ on our hands at SBMA. The Delacroix will travel to the Birmingham Museum in February. The Divola is an exhibition at three locations: SBMA, LACMA and Pomona.”

Delacroix and the Matter of Finish
October 27, 2013–January 26, 2014

This groundbreaking exhibition represents the exciting début of a previously unknown painting by the great French Romantic artist, Eugène Delacroix (1798–1863), whose subject is The Last Words of Marcus Aurelius. Through a selection of 46 paintings and works on paper borrowed from around the world, the exhibition showcases the artist’s brilliant reintroduction of vibrant color and bravura brushwork to the French school, thereby contextualizing the oft-repeated assertion of Delacroix as the “father of Impressionism.”

This is a great piece that focuses on the installation of the exhibition:


Also, we are pleased to report that a story on the exhibition has been picked up by the Agence France-Presse (French equivalent of the AP in America) that covers 150 countries. The following is the original story:


John Divola: As Far As I Could Get

With a career spanning four decades, John Divola’s influence within the field of photography is widely recognized by curators, critics, scholars, and photographers throughout the country, yet his work has remained largely uncelebrated. This exhibition—a collaborative project led by the Santa Barbara Museum of Art (SBMA) and shown simultaneously at SBMA, the Los Angeles County Museum of Art, and the Pomona College Museum of Art—is the first over-arching presentation of Divola’s work.

We also just received a review from Photograph Magazine:

http://photographmag.com/newsandreviews/view/292
Dogs Run Sequence
Courtesy of the Artist

Julie Nixon Eisenhower and her husband, David Eisenhower, enjoy Percy the Tank Engine running the tracks of the Thomas the Train Engine layout. The Eisenhowers attended the November 23 opening of Trains, Trees and Traditions at the Nixon Presidential Library and Museum in Yorba Linda, California. The exhibit runs through January 5, 2014.

The Alaska State Museum is currently hosting a temporary art exhibit: The Art of David Rubin. David Rubin is a Ketchikan resident, painter and art teacher who loves to paint people and landscapes. His works on display mostly consist of oil paintings on canvas or wood. This temporary exhibit may be visited between November 1, 2013–January 4, 2014 at ASM in Juneau or online at http://museums.alaska.gov/online_exhibits/david_rubin_2013.html

Alutiiq Museum
Wild foods have been a focus at the Alutiiq Museum over the past two years thanks to a National Park Services Tribal Historic Preservation Grant. The Wild Food Project featured twelve wild foods as staff interviewed local harvesters and cooks. Along the way we hosted monthly harvest and preparation workshops where participants gathered, prepared and sampled the featured foods, such as deer, duck, octopus, chitons, and berries, just to name a few. Among our project products, we created a series of short films.
a wild foods recipe book, and a webpage to celebrate harvesting, processing and preparing Alutiiq wild foods. On September 13th we hosted a large wild foods potluck and film debut. The event was a huge success, as nearly 100 people gathered at the Koniag building on Near Island to share in the celebration of Kodiak’s wild foods.

“Many people enjoy eating Kodiak’s wild foods,” says Alutiiq Museum Board Member April Laktonen Counceller, “but not everyone knows how to prepare them. One of our major goals [of this project] was to help the younger generation learn how their parents and grandparents clean and cook locally harvested foods. This will not only help to preserve cultural information, but we think it will promote a lot of fun, healthy eating.”


At the Phoenix Art Museum, Laura Wenzel has been promoted to Associate Registrar. She spent the past two years as the Museum’s Collection Database Administrator and facilitated the Museum’s conversion from ARGUS to TMS and the launch of the online collection. Rachel Sadvary has joined the staff as Assistant Registrar.

Phoenix Art Museum has had a busy autumn. A few of the shows currently on view are: *The Cape; Read My Pins: The Madeline Albright Collection; Xul Solar and Jorge Luis Borges: The Art of Friendship; and See, Hear, Feel.*

*The Cape,* an exhibition organized by PAM’s Curator of Fashion Design, explores the wide range of styles (from ornate Victorian capes to dramatic geometric shapes recently shown on the runway) of this dashing and practical garment.

Organized by the New York Museum of Arts and Design, *Read My Pins: The Madeline Albright Collection,* features more than 200 pins, each selected by former U.S. Secretary of State Madeleine Albright to communicate a message or a mood during and after her diplomatic tenure. The collection reflects the unique style and brilliant personality of a woman who learned to leverage every avenue of communication in the fine art of diplomacy.

*Xul Solar and Jorge Luis Borges: The Art of Friendship,* organized by the Museo Xul Solar of Buenos Aires and the Americas Society of New York, includes works rarely seen outside of Argentina. The exhibition tells the story of the creative symbiosis that resulted from a lifelong friendship and intellectual exchange between artist Xul Solar and writer Jorge Luis Borges, both of Argentina.

*See, Hear, Feel* contains work by two contemporary photographers, Debra Bloomfield and Christopher Churchill, who push the limits of their artistic practice and explore the dimension of sound.

The Museum of Northern Arizona in Flagstaff is reroofing its exhibits building and redoing its historic courtyard, so quite frantic in the exhibits building. We received three grants in September. One is an Arizona Historical Records Advisory Board grant for $2,314 to purchase rehousing supplies for acetate films. The other two are three-year IMLS grants. One is for $149,998 to purchase new zoology and entomology cabinets and to test zoological skins for pesticides. The other is for $150,000 to conduct four pilot rehousing projects so that we can plan for cold and cool storage for our photographic media. We’ll also develop a Digital policy and plan. Andreane Balconi has been hired as the Associate Archivist who will work on this project with Tricia Walker, Archivist. Andreane has an MA in Photographic Preservation and Collections Management from Ryerson Univer-
MNA is currently showing *Nampeyo :: Namingha— Tradition and Transition*, which runs through May 4, 2014. Ceramics, paintings, drawings, sculptures and conceptual art inspired by the traditions and landscapes of the ancient Hopi and Tewa villages of northern Arizona are on display.

The exhibit tells the story of artistic expression in the family descended from the Hopi-Tewa potter Nampeyo (1860–1942). It conveys a heritage of artistic and cultural contributions from Nampeyo's descendants and focuses on the contemporary works of Dan Namingha and his sons, Arlo and Michael.

Out of the 44 works featured in the show, more than 37 works are coming from Philip M. Smith of Santa Fe, who recently announced he was bequeathing his Namingha collection to the museum. Smith has been collecting artwork from the family for 30 years. He also is working with Dan Namingha and the museum to offer an institute to foster artistic and cultural education for young artists.

The Scottsdale Museum of Contemporary Art announces the exhibition *The Five Senses*, which will run from February 1, 2014 to May 4, 2014. A visitor to an art museum naturally expects to see the art, not hear it. To anticipate smelling, tasting or touching the art requires an even more radical leap. *The Five Senses* begins with a simple premise: five senses, five playful works of art that inspire a sense of awe and wonderment and curiosity. The imaginative sculptures of renowned international artists Janet Cardiff, Olafur Eliasson, Spencer Finch, Roelof Louw and Ernesto Neto activate the body and mind, cross boundaries and dodge museum conventions. The exhibition includes loans from the Los Angeles Museum of Contemporary Art, the Museum of Modern Art and the Perez Art Museum Miami.

**OREGON**

The Oregon Cultural Trust (OCT) operates the Oregon Culture Field Guide website to encourage people to become involved with culture in Oregon. The website offers the opportunity for people to build “life lists” (i.e. bucket lists) for Oregon cultural sites and activities. People build their life lists from the information they can view on the website. Does your organization have a presence on the website?

There are more than 1,300 arts, heritage, or humanities nonprofit organizations in Oregon. The OCT reviews site nominations annually that include a selection of the best and most beloved heritage activities in Oregon, appropriate for kids as well as adults, indoors and out, in all regions of the state. To learn more about getting your site and activities included, visit the Oregon Culture Field Guide at http://oregonculturefieldguide.org—and encourage your members and visitors to nominate your organization!

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**Lane County Historical Society and Museum**

Eugene Opera’s plans for the upcoming presentation of Puccini’s *Golden Girl of the West* opera, March 14 & 16, 2014, has led to the collaboration of several organizations and businesses. This collaboration has afforded Lane County Historical Society and Museum the happy opportunity to display materials and information relating to the opera’s themes. The exhibit, *Women of the Gold Rush West*, opens February 8, 2014, at the museum and runs through March 30.

Visit http://www.eugeneopera.com/events.html to learn about other events in the Eugene area during February and March.

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**Pittock Mansion**

Come see *A Locally Crafted Christmas* and celebrate artistry and skill in the Northwest. Festive decorations, lights, and Christmas trees will fill the 16,000 square foot house through January 2, 2014. The display was recently profiled in The Oregonian and can be found at: http://www.oregonlive.com/entertainment/index.ssf/2013/11/pittock_mansion_lo-cally_crafte.html
OREGON CONTINUED

In the coming months, the Pittock Mansion specialty tours continue. Behind-the-Scenes (Feb. 15 & March 15) and Immerse Yourself in Architecture (Feb 22 & March 22) both require reservations in advance. Call 503.823.3623 for additional details.

This March, children ages 8 to 12 can go behind the scenes and back in time at Pittock Mansion’s half-day Spring Break camps on the 25th and 26th. They’ll learn what life was like a century ago in Portland through engaging, hands-on activities such as laun-dering clothes with a washboard and a wringer in a 1914 laundry room, writing with a fountain pen, and cooking a 1914 snack.

Portland Art Museum
Current exhibit Samurai! continues its run through January 12, 2014.

Opening February 15, 2014, The Portland Art Museum continues its commitment to and history of presenting great works of Italian art with this stunning exhibition exploring the art and music in the Serenissima—a reference to the Republic of Venice, literally meaning “the most serene.”

Venice: The Golden Age of Art and Music. This spectacular exhibition explores the important interre-lationships of the visual arts and music in the Venetian Republic between the early 16th Century and the fall of the Serenissima at the close of the 18th Century. Resplendent Venice was home to two Golden Ages, in art and music. This multidisciplinary exhibition is the first to explore the interaction between the visual arts, music, and political culture in Venice: processions, charitable organizations, concert life, operas, and festivals, and composers including Gabrieli, Monteverdi, and Vivaldi. The exhibition features paintings by such artists as Tintoretto, Bassano, Piazzetta, Ricci, Tiepolo, Guardi, Longhi, and Canaletto, as well as prints, drawings, illuminated manuscripts, original period instruments, and early music texts.

Don’t miss this celebration of Venetian art, music, and culture. The Portland Art Museum is the only U.S. venue for this incredible international exhibition. The presentation in Portland will be enhanced with a variety of public programs and performances. It runs through May 11, 2014.

WASHINGTON

Elwha: A River Reborn, a new exhibit from the Burke Museum in Seattle, takes you to the North-west’s legendary Elwha River Valley to discover the people, places, and history behind a remarkable local story—and the largest dam removal project ever undertaken. Through first-person accounts, stunning photographs, and Burke collections, follow the Elwha’s journey from abundant wilderness to economic engine—to an unprecedented experiment in restoration and renewal that has captured global attention. Elwha: A River Reborn is based on a book by Seattle Times reporter Lynda Mapes and photographer Steve Ringman. The exhibit, which takes place November 23, 2013 –March 9, 2014, was developed by the Burke Museum of Natural History and Culture in collaboration with The Seattle Times, Mountaineers Books, and the Lower Elwha Klallam Tribe.

REGIONAL ARTS & CULTURE COUNSEL presents

Professional Development Workshops for local artists

January – May 2014

These workshops:
• are led by experts in their fields
• focus on grant writing, marketing, social media, and bookkeeping
• can enhance and advance an artist’s career
• are offered at an affordable cost as part of RACC’s commitment to helping artists achieve their career goals. For accessibility and translation needs or questions: 503-823-5111 or email info@racc.org. Visit http://racc.org/about/racc-artists-workshop-series for more information and registration.
Annabelle Larner is pleased to be in the second year of running her own Seattle business, Larner Archiving and Preservation. Annabelle cares for artwork, photographs, and just about any type of collections for museums, galleries, and private clients. This year she enjoyed working with seniors, listening to the amazing stories behind the objects they own, and giving their collections the best possible care. She dealt with daguerreotypes, tintypes, letter-pressed menus from the 1860s, hand-typed taxes from a 1920s funeral home, and hundreds of documents and photographs from families in the Northwest. It’s been an amazing history lesson, and a privilege to witness people’s lives through their collections. She likes it all, especially if there’s a story behind it! See more at www.larnerarchiving.com.

The Museum of History & Industry in Seattle is excited to have several new displays on view beginning in December. In the Community Gallery, The Civil Engineers that Built Seattle explores the story of civil engineering projects, policies, and the people who were essential and transformative to the development of the Puget Sound region. The exhibition will be on display until January 20, 2014.

On view from December 21, 2013 to May 26, 2014 is Drawn to Seattle: The Work of Seattle Sketcher Gabriel Campanario, featuring sketches from the award-winning Seattle Times blog and weekly column, “Seattle Sketcher.” This fascinating exhibition opens up the pages of Campanario’s sketchbook to communicate the significant locations, events, and experiences that have filled his life in Seattle.

MOHAI is also excited to announce the incoming loan of Luly Yang’s stunning black and white “20/20” couture dress, on display December 2013 to July 2014. Luly Yang is a fashion designer whose creations are made in Seattle but worn all over the world. The gown will be displayed as part of the permanent exhibition True Northwest: The Seattle Journey.

The Seattle Art Museum is excited to announce an iconic new addition to the Olympic Sculpture Park. Echo (2011), a dramatic 46-foot-tall figurative sculpture by Spanish artist Jaume Plensa, will be installed next spring on the shoreline of the park. Plensa is one of the world’s foremost sculptors working in the public space, with over 30 projects spanning the globe in such cities as Chicago, Dubai, London, Liverpool, Nice, Tokyo, Toronto, and New York. The work was originally commissioned by the Madison Park Association in New York and was installed at Madison Square Park in 2011 to great acclaim. Check out this time-lapse video of the installation of Echo at Madison Square Park: http://www.youtube.
Washington State Museums (WaMA) are excited to welcome the 7th Annual Reinforcement Crew event that will take place on May 17, 2014 in conjunction with the American Alliance for Museums (AAM) Annual Meeting & Museum Expo in Seattle on May 18 to 21, 2014.

The Registrars Committee of the AAM established the Reinforcement Crew event in 2007 as a way for its members to give back to the museum community. A group of collection professionals gather just before the AAM Annual Meeting and volunteer their time and expertise to assist smaller museums with collections-based projects. This was the inspiration for WaMA’s own Registrars to the Rescue event which has taken place in conjunction with the Annual Conference in Washington for the past two years.

WaMA is reaching out again to the registrars and collections specialists in the Western region, this time in partnership with the RC-AAM, with an invitation to participate in the upcoming Reinforcement Crew. If you have expertise in collections care and will be in the Seattle area for the AAM’s Annual Meeting or any other reason on May 17, this is a fantastic networking opportunity! AAM will bring to Washington State thousands of museum professionals and a select few dedicated collections professionals who are willing to volunteer at museums in our communities.

The Reinforcement Crew committee has identified five potential locations in downtown Seattle and the surrounding area that would benefit from the program. If we have enough volunteers we will be able to complete projects in all five locations! Please consider joining the team. If you are interested in volunteering for this event contact Rebecca Engelhardt at rengelhardt@museumofglass.org or Heather Kajic at hkajic@ushmm.org for more details.

Nevada

The Nevada Museum of Art in Reno is pleased to present the following groundbreaking exhibitions in late 2013/early 2014.

timepaths is a process-based, multi-media installation by Reno-born artist Franklin Evans that investigates the complex paths he’s taken as a contemporary artist. Now living in New York and showing in galleries internationally, Evans first started painting at Stanford University as an undergraduate in 1987. At that time university art programs tended to maintain distinct boundaries between various media. Evans, however, sought a more complex visual language and began to explore the dissolution of distinct media through collaborations with choreographers, writers, and curators. His resulting installations take on the appearance of labyrinthine studio spaces where materials from diverse times and
nevada continued

places in his life provide context and are given equal attention. The installation at the Nevada Museum of Art will consist of multiple intersecting systems of work that Evans has been developing over the past five years. Among them will be photoappropriation, a visual exploration of the artist’s own personal family photographs; curationappropriation, a system that explores the artist’s relationship to the contemporary art gallery system; wallmemoryskin, which specifically refers to past wall installations, and wallnotes and readingnotes that combines the artist’s diaristic excerpts from his journals and audio notes. All of these will be experienced in relation to Evans’ signature tape screens made from painted canvas strips that he refers to as painthallstage. On view from October 5, 2013–April 20, 2014 in the Contemporary Gallery

Lauren Bon & The Optics Division Team: Transforming Inert Landscape into Agency
Lauren Bon and the Optics Division of her Metabolic Studio have set up residence in the old Pittsburgh Plate Glass plant at the edge of the Owens Dry Lake, California, where they are reclaiming the chemicals and silver necessary to make and process photographic film and paper. They then use the recaptured materials to make images of the lake in two camera obscuras, one built into a truck and another into one of the silos at the plant. Both are used to create panoramic images of the site. Paper negatives used are placed in large trays that are filled with water and left to evaporate over several months. This recreates the playa surface, allows for the silver to be re-recaptured—and creates the opportunity for making another print as a new iteration in the series.

All of this activity is part of a larger social practice that Bon is exercising in the Owens Valley, the goal of which is to establish new local businesses in a depressed region based around water issues. The exhibition will be drawn from the extensive project archives collected by the Center for Art + Environment, and will feature the walk-in, Vietnam-era, portable U.S. Army darkroom used to process the harvested chemicals. On view from November 23, 2013–May 25, 2014 in the CA+E Gallery, CA+E Research Library and the Wilbur D. May Sculpture Plaza.

RC-WR’s New Museum Studies Liaison

The RC-WR Board is pleased to announce that Jennifer Ortiz, Collections Manager at the Utah Museum of Fine Arts, has accepted the appointment of Museum Studies Liaison. She takes this position over from Rachael Faust, Assistant Curator of Collections and Academic Programs at the Henry Art Gallery in Seattle, WA. We sincerely thank Rachel for all her hard work connecting students in Museum Studies programs around the region with the RC-WR. Thank you to Jennifer for taking on this important task of facilitating mentorship and professional development opportunities for emerging registrars. Please let Jennifer know of RC-WR workshops and events in your area.

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