A Look Back at Serving on the RC-WR Board
MESSAGE FROM THE CHAIR

Dear RC-WR Members,

I am so excited to introduce Amber King from Arizona as our new RC-WR board chair who will be officially taking over as soon as I finish this newsletter. It has been an honor to serve as the chair for two terms. We, the outgoing board, have learned so much, as you will see in the articles written for this issue. Our new board is super strong and I cannot wait to see where they take us. Please welcome:

Chair – Amber King,
Museum of Northern Arizona, Flagstaff
Vice Chair – Kathrine Young,
U.S. Navy Museum, Puget Sound
Secretary – Katy Hess,
Bowers Museum, Santa Ana
Treasurer – Cory Gooch,
Frye Museum, Seattle

Remember to renew your membership for 2018!

Yours faithfully,
Clare Haggarty, Outgoing RC-WR Chair

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.
To serve on the RC-WR Board can be a professional or personal decision, or both.

The following essays by outgoing Board members present a look back on the experience of this service.

From the Outgoing Board Chair

— Clare Haggarty

Initially I had to be coerced into running for Chair of the RC-WR—the idea was daunting. I am now so glad to have had this experience and I ended up doing two terms to prove it. The past six years I have been involved with both the Registrars Committee and the Western Museum Association and these opportunities have contributed to a huge leap in my professional life. I am terming out on both boards and looking for what is next.
A huge reason this put a firecracker under my career is it forced me to become much more active in professional pursuits inside and outside my office. There is no time clock when you work in a field you feel passionate about, you live it 24/7. Meeting other people in this field broadens the dimensions of what you know and enhances your own work. This is why getting out to conferences and workshops is so beneficial. Also I used to be a person terrified of public speaking and I have turned into a person who loves giving presentations, loves talking about what I do and having passionate discussions with my colleagues. I always loved talking one-on-one, but being part of RC-WR and WMA has elevated and expanded my conversations and thinking about the field.

Parallel with my involvement in these two organizations, I have been in my current job for six years. I was hired as the Collections Manager for the Los Angeles County Civic Art Collection in 2011 and this year my title was upgraded to Deputy Director of Collections. I started as the sole collections person and I now have two registrars working for me and will potentially have a future staff person for a mural program in the works. I oversee a collection of civic artworks that can be found in hospitals, fire stations, parks, libraries, the coroner’s office, sheriff stations, animal care shelters, etc. The oldest known piece in our collection dates back to 1930. Los Angeles County adopted the 1% for art policy in 2004 and since then we have commissioned over 100 new artworks. I am responsible for caring for the artworks we have commissioned as well as cataloging and preserving historic artworks created before our program began.

Unlike a museum collection protected in vitrines, with climate control and security, our collection is free range. Our artworks are exposed to the elements and to human interaction. However, this is the beauty of the collection—it is out in the wild. We have artworks by artists who are represented in museums, but are found in unlikely places throughout LA County. This benefits people who may not have time to visit a museum or are intimidated by museums or just don’t think museums have anything that would interest them. We bring the art to the people. It sounds corny, but it is true. The artists also do a lot of preparation work with people who live and work at or near the site of the commission. These artworks tell stories and they preserve a moment in time. Often the artworks have a serious responsibility. They humanize places that might be otherwise scary or stressful like a hospital, probation camp, social services office or children’s court. This work is different than art found in museums; it serves a broader purpose. I do love visiting museums myself. I look for artists who might challenge what people think is “public art.” My colleagues and I think about what types of art or art programming might benefit people in new, exciting and thought-provoking ways, especially keeping up the current political times and our environment. I always get ideas and inspiration when I go to professional conferences and talk to colleagues.

I am excited to be passing the responsibilities of the RC-WR board into new hands. We are so fortunate to have new board members who are eager to propel our organization forward.
From the
Outgoing
Vice-Chair

—Eileen Wiedenheft

Four years ago I was wondering what to do in my career. I was living and working in a small town, and unsure about how I could network in such a remote area. Lo and behold, I received an email announcement about running for office with the RC-WR, and I took the bait. That was one of the best decisions I ever made!

RC-WR has been such a positive influence in my professional career. I have been able to work with an amazing group of ladies who believe in the field, love what they do, and have shown each other great support and encouragement. Our network of registrars is so wonderful, and it truly is helpful to be able to reach out to other registrars for tips, techniques, protocols, and even jokes.

One of my favorite aspects about being involved with the RC-WR is the opportunity to join in at the WMA conference for the CSI: Registrars event. I LOVE CSI: REGISTRARS! It is fun and rewarding to step into a different institution, to be able to help them with a specific project, and to set them up for success when we leave. The camaraderie between registrars who have different skill sets or different ways of doing things is invigorating—we teach one another and we come alongside each other to get the job done. There is something special about the ease in which registrars can jump in and get to work quickly.

I have been involved in two CSI: Registrar events, in Las Vegas and San Jose. In Las Vegas we went out to the Boulder City/Hoover Dam Museum to inventory and rehouse their boxed storage. This was a history collection, which is my cup of tea! We were able to get our hands on jewelry, toys, ceramics, ephemeral clothing items, etc., and better yet, we were able to rehouse them in archival materials. While at the Lick Observatory in San Jose we enjoyed the great pleasure of cleaning and rehousing glass-plate negatives of our galaxy—some of the plates date back to 1918! It always makes me feel like a kid in a candy store to be able to go behind the scenes at other institutions, let alone experiencing their collection first hand. I think this is why I went into the museum field—who else gets to touch history like we do? It’s truly a unique experience.

During my time serving on the board I have worked at two very different museums. One was a maritime museum, and the current is an art museum. The common tie between these two diverse institutions is that the work of a registrar is basically the same. Numbering systems might be different, as well as databases, digital documentation, etc., but one thing remains: objects need to be tracked and cared for! Implementing procedures and protocols is very rewarding, as I have been able to see processes streamlined and maximized. I enjoy being able to think outside the box for storage solutions and designing efficient work flows for moving crates and objects. All of these aspects of the job have been enhanced greatly by networking with other registrars and reading about others’ experiences. I look forward to being a part of the future of the RC-WR!
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Kathrine Young

Being on the Board for RC-WR has forced me to think about how I want to participate in and engage with the greater museum community. Do I want to just go to work, attend the occasional conference, and merely sit back and take what I can, or do I want to make more of an impact, and perhaps give something back? Over these past two years as RC-WR Secretary, I have learned that I enjoy being more of an active participant in the museum world, rather than a passive one. While I don’t have a lot of free time (commuting 3–4 hours a day to work and various other volunteer commitments keep me busy), I have enjoyed serving on the board, working with the other board members, and meeting other museum professionals at the RC-WR annual meeting at WMA in Arizona last year.

My position at the Puget Sound Navy Museum is that of Collections Manager—we have no one here with the official title of Registrar. I supervise all activities in the artifact collection, manage workflow, direct all collections management policies and procedures, evaluate potential acquisitions, direct conservation activities for the collection, create all legal paperwork associated with artifacts (Loans and permanent collection), fabricate mounts for exhibiting artifacts, install and de-install artifacts for exhibition, manage all environmental monitoring, supervise volunteers and interns, review all policies and procedures yearly...the list goes on and on. Like most of you I have a wide range of duties, and there is no such thing as a typical day.

The Puget Sound Navy Museum (PSNM) has a long history in Bremerton, WA. The museum first opened its doors to the public on December 3, 1954. It was located in the Craven Center, a building owned by Puget Sound Naval Shipyard. The museum was known as the Puget Sound Naval Shipyard Museum and was established by the U.S. Navy and staffed by shipyard employees.

The Puget Sound Navy Museum is now one of nine museums funded and administered by the U.S. Navy; it became an official U.S. Navy museum under the Naval History and Heritage Command (NHHC) in 2007. The first-ever professional staff was hired in 2008—prior to that PSNM had been operated by volunteers. The artifact collection consists of approximately 40,000 artifacts, including archival items. The museum employs six staff members: Managing Director, Curator, two Collections Managers, Educator, and a Visitor Services & Volunteer Coordinator. The mission of the museum is: “The Puget Sound Navy Museum collects, preserves, and interprets the naval heritage of the Pacific Northwest from 1840 to the present for the benefit of the U.S. Navy and the people of the United States.”

Today, visitors can explore the naval history of the Pacific Northwest and experience life as a sailor through exhibits about the Puget Sound Naval Shipyard, the USS John C Stennis, Special Operations Submarines, and more. Past temporary exhibits have focused on various shops and codes within the Puget Sound Naval Shipyard, the Battle of Midway, the history of women in the Navy, “Crossing the Line” and other unofficial awards in the U.S. Navy, and the history of tattoos in the U.S. Navy. Our current temporary exhibits focus on the role of baseball in the U.S. Navy, and the history of Patrol Boats. If you are ever in the greater Seattle/Bremerton area, please stop by for a visit.
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From the Outgoing RC-WR Treasurer

—Hollye Keister

One of the best decisions of my professional career was running for an RC-WR office. During my time on the board, I have thoroughly enjoyed connecting with registrars and other museum professionals across the western states. At some point, I have connected with each and every one of you, whether it was to send a thank you email for renewing your membership, to send stipend applicants your awards, to help coordinate state workshops, or to provide technical support for our new website.

Experiences at WMA Annual Meetings and serving as treasurer of RC-WR have benefited my work life and expanded my professional network. My rolodex of colleagues and vendors has grown exponentially and I have been able to connect with other museum professionals in ways I had not anticipated—bringing back new ideas and approaches to my work. Serving on the board has also allowed me to help state associations host professional development and networking events, participate in a website redesign and launch, and connect with many new colleagues. My primary duties as treasurer were to track spending, process memberships, award stipends, and prepare the annual budget. The task I enjoyed the most was sending members their professional development stipends. RC-WR offers multiple stipends for regional, national and international conferences. Sadly, some of these funds go unused due to lack of applicants, so it always delighted me to send a stipend award to one of our members, to help him/her achieve professional goals. It felt like playing Santa Claus (or Oprah Winfrey…and you get a stipend, and you get a stipend…). If you have ever thought about running for an office, serving as a state representative, or applying for a stipend—do it!

The CSI: Registrars events were the highlight of my board experience. Planning and participating in these events has been a real treat. I felt privileged to work in someone else’s collection and it was fulfilling to help small organizations accomplish big goals, all in one day. One of the events that stands out the most was driving a van full of registrars up San Jose’s Mt. Hamilton to the Lick Observatory. The trip up the mountain was precarious, but totally worth it for the view of the earth looking down from the clouds. That day we were able to catalog their collection of century-old glass-plate negatives of early telescopic images of the galaxy. It was an important historic and scientific collection, one that has contributed much to our knowledge of the Milky Way—again, a real privilege to work on this collection. This was an extremely enjoyable professional and personal experience, one I will never forget.

At CSI events, often the advice we provided was even more valuable than the cataloging, condition reporting, rehousing, database entry, and supplies we offered. The Boulder City/Hoover Dam Museum was an organization facing a leadership transition, and most in need of our advice. We helped number shelving, pack collections, make storage mounts, set up the database, update inventories, etc., but the really valuable work that day was talking with the volunteers about setting goals and collection priorities. Like Boulder City, every venue we visited presented a unique set of challenges and opportunities to provide help, and some amazing collections-care experiences.

I look forward to seeing what the new board has in store for our membership and participating in future RC-WR events. See you in Tacoma for WMA and CSI: Registrars 2018!
COLLECTING HAS BEEN CALLED AN UNRULY PASSION

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Publishers decide what to publish based upon popularity and sales. If a non-fiction book makes it into second edition, it frequently means the book is extremely useful, possibly well-written, or it is the only resource on a subject, one of the great holy books on a given subject. Ellis’s *The Care of Prints and Drawings* is not the only book on the subject, but it’s certainly one of the best. It has staying power because it’s organized, thorough, well-written and easily indexed.

It combines everything you learned in school or on the job into one comprehensive book. The most noticeable change from the first edition is the insistence on item-level protection, focusing on preventative care rather than damage reversal. The book also responds to a scarcity of resources in collections management. Prevention tends to be less costly and less risky than repair. There is a current tendency in granting agencies to prioritize programs that assess conditions—the first step in prevention.

The *Care of Prints* is a foundational book for conservators, framers, registrars, and artists who make paper or use paper as a support for any kind of medium. Ellis believes that “(All works on paper) are irreplaceable and all deserve the best possible care.” She also insists that with correct maintenance, as well as knowledge of optimal conditions and procedures required for preservation, most problems can be discovered early or avoided entirely.

Ellis starts off with a Preventative Conservation Statement and a history of paper, including how paper is made down to the chemical makeup of cellulose and polymers. Then she uses a materials-based approach to walk us through the care for all types of work that use paper as a support (except photography). The author intentionally organizes the chapters to reflect the systematic order of how to treat your own collection. She begins with the support material, then moves on to the marks on paper, and concludes with external sources of deterioration.

This book will help you do more than you ever imagined! Recognize symptoms! Diagnose causes and address them promptly! There are practical parts of the book like “How to make starch paste and methyl cellulose adhesive”? Can’t remember the difference between woodcut and wood engraving? It’s in here! Registrars, do you want to know why it’s called “foxing”? It’s in here! What’s the difference between paper loss and paper rupture? It’s in here! Why was chin collé developed? It’s in here!
Were you wondering how parchment is made? (WHOA!) It’s in here, seriously, brace yourself!

Ellis stresses the importance of consistent and accurate terminology, and brings everyone up to speed with the book’s glossary as well as pointing us towards the online resource, Descriptive Terminology for Works of Art on Paper: Guidelines for the Accurate and Consistent Description of the Materials and Techniques of Drawings, Prints and Collages. https://www.philamuseum.org/doc_downloads/conservation/DescriptiveTerminologyforArtonPaper.pdf

If I must find fault with the book it would be that the black and white images were not great, particularly since the discussion lies in specific kinds of damage and subtle things like paper grain. Color photos would have shown more nuanced variation. If I did not know what I was looking for in "cardboard striation" (p 34) I might not have known how to spot it. Also, if the images were better, this could be a go-to reference book for young conservators and registrars. If you’re going to drop some cash on a book that you will have for years, it would be worth it to professionals to pay the extra for a color version.

I also found Ellis’s comments about “human intervention as the worst contributor to the damage” and “thoughtless humans” a little harsh. I do not doubt that there is a lot of truth in the first statement, but frequently humans believe what they are doing is right, particularly based on the science they have on hand at the time. However, she does follow it up with the point that old repairs should not be indiscriminately disposed of because they may be historic evidence. In the spirit of thoroughness, Ellis emphasizes differences between variations that provide historic background and authenticity vs. mishaps, misuse, unintentional defects in each chapter.

The Care of Prints and Drawings also features an excellent glossary and well-indexed appendices featuring suppliers. Two hundred and ninety two pages, many of which are dedicated to resources, and every chapter ends with suggested readings to expand on the chapter topic, some of which you will see reviewed here in upcoming issues of RCWR Quarterly! I suggest you read The Care of Prints and Drawings in its entirety and then keep it on your shelf as a resource.


Kurlansky has an interesting thesis to his book about the invention of the written word on paper. After proving beyond the shadow of a doubt that early philosophers, thinkers and orators believed writing to be a controversial new technology and a threat to man’s capacity to think, Kurlansky goes on to show how paper came about from a need, as most good inventions do. He spends much of the first part of the book talking about communication and how writing evolved from a simple form of note-taking primarily used by merchants and other record-keepers.

Ellis deals with why paper prevailed as a support for art, the history of supports and how paper prevailed. Kurlansky’s angle is from the point of view of why paper prevailed as a support for the written language. It is fortunate then, that there is not a lot of overlap in the histories. In Paper, there is an incredible explanation about the Han and Roman Empires, as well as lengthy explanations on how paper developed in China and the Middle East (spoiler: the Chinese primarily used writing for bureaucracy, whereas the Muslim and Arab world used it for time-telling). It is fascinating to see how local environments changed the makeup of paper and new discoveries were made in durability and beauty.

The book could have benefitted from more diagrams to illustrate the various processes and tools. A person who does not work regularly with paper may not understand the difference that sizing makes when laying charcoal or graphite to paper.

Kurlansky ends his book with a timeline that runs 38,000 BCE until the invention of the microchip in 1958. His book is an excellent reference for dating paper and documents as well as how to determine value and the authenticity of watermarks. But Kurlansky’s book is a riveting narrative read, and not as accessible as a reference, simply because it’s not meant to be. Although it’s meant for anyone who enjoys learning and understanding history, anyone in our field would enjoy the story of paper and probably digest it on a deeper, professional level.
**HAWAII**

**Mayor’s Office of Culture and the Arts, City and County of Honolulu**

During July 2017, an outdoor kinetic metal sculpture, *Yellow Zigzag* by George Newton (2009), in the Art in City Buildings collection of the City and County of Honolulu, became damaged due to metal fatigue resulting from weather conditions. One part of the sculpture sheared off its mounting point. While removing the sculpture from its site at the East Kapolei Fire Station, the accompanying 2009 sculpture, *Red Zigzag*, was inspected and metal fatigue was noted; at that point both sculptures were removed from the site. The Honolulu Mayor’s Office of Culture and the Art, the agency managing the collection, used the artist’s notes from previous modifications to the sculptures and with the permission of the artist’s estate (George Newton passed away in 2016) had both the sculptures modified by local fabricator Mark Sindelar to remove the damage. Both sculptures will be relocated to interior sites that will better protect them from the environment.

**Bernice Pauahi Bishop Museum**

Closely following Hōkūle’a’s return to Hawaiian waters and based on a collaboration between Bishop Museum and the Polynesian Voyaging Society (PVS), the *Holo Moana: Generations of Voyaging* exhibit will be on display in the J. M. Long Gallery from Nov. 4, 2017 to June 24, 2018. This exhibit will celebrate the story of how a centuries-old ancestral practice has been re-awakened, re-activated, and re-envisioned by Hawaiian and Oceanic voyagers over the past five decades. The exhibit will explore the history and legacy of the revitalization of long-distance voyaging undertaken from Hawai’i during the 1970s and onward.

**NEVADA**

For three days (Thursday, October 19 through Saturday, October 21), the **Nevada Museum of Art** will present the 2017 Art + Environment Conference. Our guests will traverse time and space across the unsettled terrains, shifting frontiers, and limitless horizons of a super-region we call the Greater West. The Greater West was the last part of the planet to be explored and settled by Homo sapiens. It spans the entire west coast of the Americas, from Alaska to Patagonia, and across the Pacific Basin to Australia and New Zealand. It is a geography of frontiers characterized by vast expanses of open land, rich natural resources, diverse indigenous peoples, colonialism, and the ongoing conflicts that inevitably arise when these factors coexist. The conference investigates this exploration in multiple overlapping spheres: the cultural tectonics of the New World from Alaska to Colombia; the radical self-reliance and civic evolution of Burning Man; the fluctuating ecotones of rural/urban land use; and outer space—the ultimate mirror for humanity’s aspirations.

For details go to: nevadaart.org/conference2017/

**WASHINGTON**

For the sixth year in a row, **Registrars to the Rescue (R2R)**, sponsored by Art Work Fine Art Services, gathered a team of trained professionals just prior to the Washington Museum Association Annual Conference, which took place June 21-23 in Moses Lake, Grant County, Washington.

This year’s efforts were co-coordinated by Rebecca Engelhardt, Collections/Exhibitions Manager, Museum of Glass; and Sarah Samson, Curator of Collections & Exhibitions, Renton History Museum. Twenty-five collections professionals volunteered a full day of their time to help out the Quincy Valley Historical Society and the Wanapum Heritage Center. At Quincy Valley the team completed an inventory of well over 300 artifacts housed in two floors of a historical house, church, and tractor shed.

For Wanapum Heritage Center the team assisted...
sisted with rehousing and condition reports as part of the relocation to their new facility, located by the Priest Rapids Dam on the Columbia River in Eastern Washington.

Bellevue Arts Museum is pleased to announce the appointment of Benedict Heywood as Executive Director. Heywood will assume both curatorial and operational leadership, a shift in the Museum’s organizational structure that will streamline operations and allow it to focus resources on its development team.

Ben Heywood is the founder of the non-profit art space The Soap Factory in Minneapolis. He came to the Seattle area when he was recruited to lead Pivot Art + Culture for collector and philanthropist Paul Allen in Seattle. In 2017, the Museum celebrated its 71st annual BAM ARTSfair. The Museum is also close to completing a $1,000,000 renovation, due to a generous gift from Kemper Development Company. The renovation included the re-staining of the exterior of the building to its original vibrant red.

At the Burke Museum, Seattle, the public can watch fossil preparation of a *Tyrannosaurus rex* skull “live.” Over the next several months, Burke paleontologists will carefully remove the rock surrounding the skull, slowly exposing this incredible, 66-million-year-old specimen. Discovered last summer in the Hell Creek Formation in northeast Montana, the skull is 4 feet long, weighs 3,000 pounds in its field jacket, is the first in Washington and one of only 15 reasonably complete *T. rex* skulls ever discovered.

This is one of only a handful of times the public has ever had the opportunity to see preparation of a *T. rex*, and it is even rarer to be able to see the process on a *T. rex* skull. “The bones we’re seeing so far are among the best I’ve seen,” said Michael Holland, Burke Museum fossil preparator, who has worked on *T. rex* specimens at leading museums across the country.

A team of paleontologists and trained volunteers will begin this intricate work in a lab that is part of the Burke’s Testing, Testing 1-2-3 special exhibit. The Testing exhibit features three working labs and an imaging room that showcases the real work happening behind the scenes at the Burke every day, and is a prototype of the new “See Through” experiences the public can enjoy daily in the new Burke Museum, opening 2019.

Prior to working on the skull, the team spent the past year preparing a lower jaw bone and ribs from the “Tufts-Love Rex.” The finished bones are also on display in Testing, Testing 1-2-3.

“This is going to be one of the most complete *T. rex* specimens in the world. And it’s gorgeous in terms of its preservation—the bone is spectacular,” said Dr. Greg Wilson, Burke Museum curator of vertebrate paleontology and professor of biology at the University of Washington. “I’m super excited to be able to bring this to the Burke, the Pacific Northwest and the University of Washington.”
In total, about 30 percent (90 bones) of the dinosaur has been found—making the “Tufts-Love Rex” one of the top ten most complete T. rex skeletons ever discovered.

The *Frye Art Museum* in Seattle hosts three exhibitions September 23 –December 31, 2017, and all works are borrowed from the University of Michigan Museum of Art (UMMA). *Manuel Álvarez Bravo: Mexico’s Poet of Light*, *Hana Hamplová: Meditations on Paper*, and *Mike Kelley: Day Is Done*. Manuel Álvarez Bravo (1902–2002) spent nearly eight decades, from the 1920s to the 1990s, photographing his native Mexico. He brought a poetic sense of light, composition, and perspective to his subjects that privileged mood and metaphor over documentation, establishing a distinct visual identity for his home country—one full of nuance, intimacy, and silence.

Inspired by Czech writer Bohumil Hrabal’s experimental novella *Too Loud a Solitude*, photographer Hana Hamplová (Czech, born 1951) created a memorable body of work during the late 1970s based on the importance of paper and the written word to civilization—including how easily writings, and consequently knowledge, can be lost.

Mike Kelley (American, 1954–2012) made his mark as one of the most significant artists of our time through his observations of American pop culture. *Day Is Done*, a feature-length musical-film hybrid, is one of Kelley’s signature constructions and exemplifies his desire to expose the social unconscious of American society.

From November 11, 2017 – February 4, 2018, the Frye will present *Alison Marks: One Gray Hair*. Alison (Bremner) Marks creates contemporary multimedia works using customary Tlingit forms, unexpected materials, and a wry sense of humor. In her first solo exhibition, she rejects the demand that Native artists produce only spiritual works, demonstrating that Indigenous identity is based as much on available materials as it is on tradition.

At *Museum of Glass*, Tacoma, the curatorial team was excited to host two technicians from Rochester, NY to help install work by Albert Paley. This was a particularly challenging exhibition as the smallest piece in the show weighed 125 pounds, many of them were 200 to 300 pounds, and the largest weighed in at 732 pounds. The installation team used three lifts and a hydraulic table. (Thanks to the colleagues in western WA who responded to the call for a hydraulic lift; in the end MOG found one tucked away in their own metal shop!)
Fall 2017 MOG will be hard at work with gallery changeovers, like most museums at this time of year. It also is the time for the annual Bird Lovers’ Weekend, when they will work with Finnish glass giant, Iittala, on an event to celebrate the designs of Oiva Toikka. This year’s display will highlight birds from MOG’s collection with the backdrop of celebration of Finland’s 100th Anniversary of independence. And keeping on the theme of oversized artwork, October’s project will be the installation of a chandelier by Dale Chihuly in our Permanent Collection Gallery. This piece will be the focal point for Spotlight on Dale Chihuly: Works from the Museum of Glass Permanent Collection. Running for an indefinite period of time, this exhibition will add to the telling of the story of glass in Chihuly’s home town.

The Seattle Art Museum (SAM) will present a solo exhibition by video installation and performance artist Sondra Perry, the winner of the 2017 Gwendolyn Knight and Jacob Lawrence Prize. Her work will be featured in SAM’s Gwendolyn Knight & Jacob Lawrence Gallery December 8, 2017 – July 1, 2018. Perry’s work explores abstraction and representation through video and computer-based media installations and performance. She often uses video production tools like blue screens and chroma keys, 3D avatars and computer graphics software, workplace wellness tools, and media publicly shared on the internet to question constructions of representation and propose different ways of seeing. SAM’s Gwendolyn Knight and Jacob Lawrence Prize is awarded bi-annually to an early-career black artist who has been producing work for less than 10 years. The recipient receives a $10,000 award to further his or her artistic practice and a solo exhibition in SAM’s galleries.

After the retirement of long-time SAM staffer Chris Manojlovic, the museum is pleased to welcome Nate Peek as Director of Design and Installation. Nate joins SAM after 17 years at the National Gallery of Art, Washington, DC in their fast-paced exhibition design department.

Level It, a network of women art handlers, preparators, and specialty fabricators who unite for equity, growth and empowerment in a traditionally male-dominated field, has recently been founded in Seattle. Through technical training and shared professional resources they strive to break down barriers for entry and advancement in the industry. Level It was co-founded by Jes Gettler, Exhibition Designer/Lead Preparator at the Henry Art Gallery and Alexa Anderson, Associate Preparator at the Seattle Art Museum. If you are interested in providing your support by hosting a training workshop, donating space for an event, providing financial support to develop programming, or any other contributions to further their mission, please get in touch at Levelit.WAHN@gmail.com.