

Registrar's Quarterly

Spring 2024



Preparing Our
Institutions for MayDay



Message from the RC-WR Chair
page 3

Assessing Your Institution's Vulnerabilities
page 7

New Reads **page 12**
Book review by Nancy Arms Simon

Since 1979, the RC-WR has cooperated with the CS-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.



LinkedIn



pages 17–23
State Updates

COVER CREDIT:

From *Tiffany Trenda: Beyond Performance*,
at the Scottsdale Museum of Contemporary Art,
through June 23, 2024.

Beyond Performance is an ongoing series of
images by Tiffany Trenda that ventures into the
realm of performance art and artificial intelligence.

See Arizona State News, page 18.

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MESSAGE FROM THE CHAIR

HELLO RC-WR,

I hope you have been enjoying my Monthly Digests. I'm open to feedback as I want it to be something that you all actually connect with. If you have any good news articles, definitely send them my way.

I want to say a huge thank you to the Board for dealing with the technical issues that happened with membership and a huge thank you to all of you for patiently waiting for us to fix them and sort it all out.

We have a special guest article by the amazing Rebecca Kennedy of Curae Collections Care, LLC this quarter about disaster preparedness to tie into *MayDay.

**See MayDay article to follow.*

I hope to hear all about what you have planned to prepare your organization!

There's also a great New Reads to check out about Time-based Media art.

And of course, there's State News on the amazing work being done and highlighted by all of you!

Enjoy!

Melanie Deer

RC-WR Chair

rcwrchair@gmail.com

Collections Manager and
Assistant NAGPRA Coordinator
for Cultural Items at the
Center for Archaeology and
Society Repository,
Arizona State University,
Tempe, Arizona

The 75

Top Art World Professionals

The **October 2023 Edition of Art News** selected 75 of the World's top Art Professionals. The list included top Gallerists, Art Consultants, Conservators, Art Attorneys, Art Photographers, and 6 Art Shippers out of more than 200 Worldwide.

“We are honored to have been included with these prestigious Art Professionals.”

– Bryan Cooke, Cooke’s Crating and Fine Art Transportation



This Los Angeles company, offering specialized moving and storage since 1975, is the go-to for top museums that need to move artworks and its international services cover 35 countries. Cooke’s offers customs expediting, import/export documentation, airport supervision, containerized ocean shipments, domestic and international couriers, armed guard escorts, a San Francisco–LA shuttle, and more than 100,000 square feet of highly secure storage.”

– Art News



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MayDay, “celebrated” May 1st of every year, is a day that many cultural heritage organizations have adopted as a day to remember to be prepared for emergencies.

Activities can be anything from checking your supply kits, updating

your disaster preparedness and emergency plan, holding a training, or even just researching some common disasters in your area to be more familiar with them. It can be great or small, any step is a step in the right direction.

Check out some resources and ideas from fellow organizations:

<https://www.culturalheritage.org/resources/emergencies/mayday>

<https://www2.archivists.org/initiatives/mayday-saving-our-archives>

<https://siarchives.si.edu/blog/emergency-preparedness-may-day>

<https://dhpsny.org/blog/may-1-mayday-boost-your-emergency-preparedness>



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THE INFLUENCE OF VULNERABILITIES ON COLLECTION EMERGENCIES

—By Rebecca Kennedy
Collections Care Specialist
Curae Collections Care, LLC

The one thing cultural heritage institutions have in abundance is [vulnerabilities](#). And those vulnerabilities are massively exposed during a hazardous incident and determines if it remains a minor incident or progresses to an emergency. When performing Risk Assessments, we begin by looking at the [hazards](#) that can possibly impact our institutions (storms, tornados, fires, etc.) and that is, unfortunately, when most people stop, but you need to keep going as these hazards are not your risk; it is how these hazards push and stress your vulnerabilities that creates your risk.

Though vulnerabilities differ from institution to institution, it comes down to the fact that we do not have enough time, space, money, or people. We do not have enough people to catalog, condition report or rehouse collections. We do not have enough space to store all the objects appropriately. We do not have the money to buy the right cabinets and supplies to care for collections. And we definitely do not have enough time to do it all! These are just some examples of vulnerabilities, but really, they can come from anywhere in our institution, you just have to find them. We often try to prepare for our risks in our Emergency Plans, but if you do not understand those vulnerabilities, its going to be hard.

If a storm happens in the middle of the ocean, is it an emergency? Nope, just a hazard being a hazard. We are not writing Emergency Plans to [prepare](#) for the storm, we are writing those Emergency Plans to prepare for how that storm will push on our vulnerabilities and create an emergency. This is where those fun Risk Assessments come in! We need to know our building, our facilities, our collection storage, our objects to really understand how a hazard will actually impact our institution. Is the building in good repair, if not how with that increase the

impact of the hazard? Are your collections properly cataloged, if not, how will that increase the impact of the hazard? Are your objects rehoused, if not how will that increase the impact of the hazard? We are the masters of our own fate when it comes to the impact hazards play on our institutions...or at least the people who make decisions are! The more we have mitigated these vulnerabilities to withstand our expected hazards, the more effective, and shorter, our Emergency Plans will be.

While performing a Risk Assessment for a museum located in an historic building, I asked the Director what they thought their biggest risk was, she answered “windstorms.” While this area was known for their windstorms, the building was sound and in fairly good repair. What I actually discovered was that they were experiencing extreme swings in temperature and relative humidity throughout the year and mold was beginning to grow on the collection. This was exacerbated by the storage space being overloaded with non-collection items that were holding in excess moisture. So overall, their biggest risk was inappropriate temperature and relative humidity. The Director had been so worried about storms (because they can be catastrophic) that they overlooked their actual vulnerabilities, mainly unsealed doors and windows, an outdated HVAC system, and overcrowded, multi-use spaces. While these results were not what the Director expected, she was pleased to have a tangible solution that would improve the care of her collections and prevent even slow emergencies. Having a Risk Assessment with thoughtfully laid out reasons on how specific repairs would eliminate vulnerabilities and reduce the risk to the collection and building, the Director was able to get buy-in from the County and complete the repairs within a year.

Following a major hurricane, I responded to a museum who had experienced extreme flooding. Walking through the site to perform an initial damage assessment I noticed the entire collection

was in ruins. It was going to cost an exorbitant amount of money to have the objects recovered. It is easy to say the hurricane caused the damage, nothing could be done, but in reality, the majority of the collection would have been fine or less damaged if the administration had invested in proper museum cabinets. Yep, those same cabinets you use day to day to protect your objects can protect them during an emergency. They create a seal that is resistant to water, fire, and smoke. Spending \$75,000 on new cabinets could have prevented almost \$1 million in damage. I did not make up this number; [The National Institute of Building Sciences and FEMA produces a Mitigation Saves Report](#) every couple of years. The 2020 report states the [Mitigation](#) saves up to \$13 per \$1 invested, that is a massive difference for cultural institutions who are often cash strapped.

When recovering from an earthquake, an historic home was attempting to salvage the broken pieces of several hundred objects. Because they had not cataloged, photographed or condition reported the objects in collection, there was no object list or images to understand what was in each room to identify objects. We had to rely on photographs from Travel Review Sites to help us understand the displacement of the objects. This made the response and recovery process take two to three times longer and many objects were never recovered. If they had hired a registrar with a salary of \$50,000/year (or more!) it would have saved this institution over \$500,000 in recovery cost for contractors to be onsite extra time and loss of revenue from being closed longer, in addition to the increase in insurance premiums from having to make a large claim.

These are some major, but real examples that I hope better illustrate how vulnerabilities are actually what cause the emergency, but the hazard; the hazard is just the instigator. By rephrasing our needs as registrars and collections managers as cost-saving in the

face of an emergency gives another layer of authenticity to our request to administrators for more people, staff, time, and money.

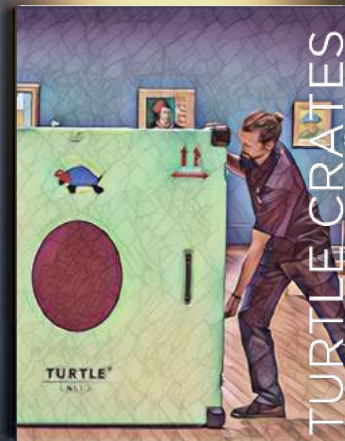
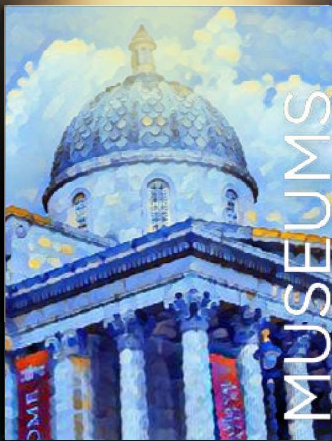
Getting buy-in for space, time, money, and people can take a while, but do not give up on reducing your vulnerabilities through mitigation or preparedness! This [MayDay](#) I would encourage you to find one thing to reduce a vulnerability, an easy win. Even if it's taking the time to rehouse that object you have been putting off or getting yourself set up with one emergency kit, it's all improvement. Or even better, do a Risk Assessment to help you really identify those vulnerabilities so you can start taking strategic action to reduce them! ●

DON'T KNOW WHERE TO BEGIN?

The Association of Registrars and Collections Specialists has created several free [emergency preparedness resources](#), including [Risk Assessments](#) and [Emergency Kits](#). You are also welcome to visit my [Resources](#) page where I have provided several free resources for download and viewing.



Risk Assessment brainstorming meetings.
Courtesy Rebecca Kennedy.



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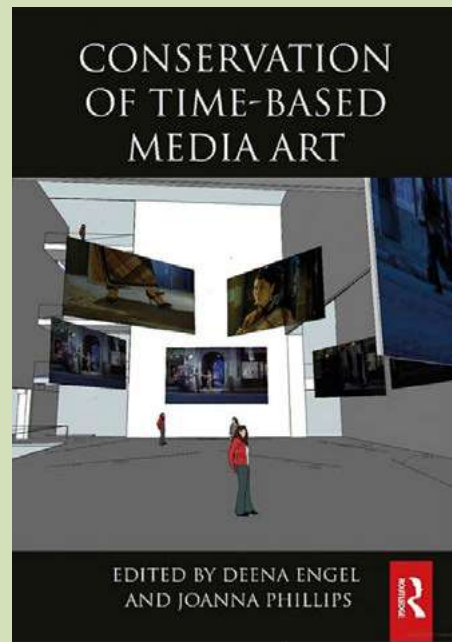
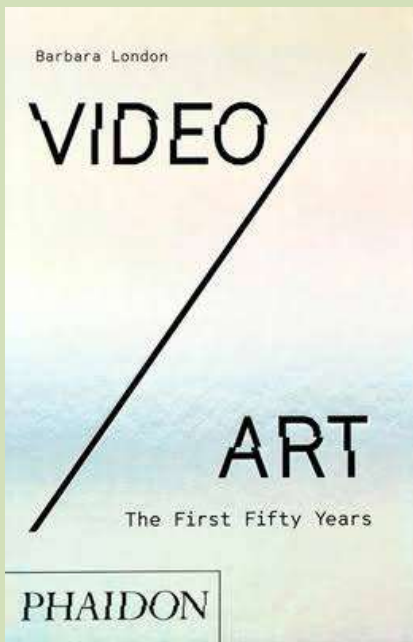
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New Reads

Reviews by Nancy Arms Simon



Video Art: The First Fifty Years

**Barbara London,
Phaidon Press Limited, NY, 2020**

Conservation of Time-Based Media Art

**Edited by
Deena Engel and Joanna Phillips,
Routledge, NY, 2023**

I'm a person who likes to start at the beginning. Although written in 2020, *Video Art: The First Fifty Years*, makes an excellent companion to *Conservation of Time-Based Media Art*, to get a running start on the background of where art and objects that contain "an element of duration" originated. Barbara London has been working in multiple capacities with video art for decades and her rich history with the medium really shines.

Video art has evolved into technological explorations (from single channel video to multiple channel and from projections to immersions). I found the story of the spread of video equipment in the 1960s and the accessibility of the medium truly inspiring. *Video Art* explains, in a clear and fun way, what the differences are between film and video art and the advantages and disadvantages of both along with historic examples of experimentation, successes and failures. It illustrates the growth of both formats domestically and internationally and how they were eventually embraced by museums.



A common thread in the new reads I find to review is the issue of an unsolved problem. Reading *Conservation of Time-Based Media Art* I began my usual rumination of "who is the audience?" and "how is this applicable to the work of Collections Registrars and Collections Managers?"

A brilliant colleague of mine recently pointed out that the reason she gravitated towards collections management work was that she likes to spend more time getting to know the artwork. While a Collections Registrar certainly spends ample time with individual works, once their process of intake and documentation has passed, they generally move on to the next round of acquisitions and often are not given time to return to works for further research or documentation unless the works goes on display. The changes that can happen in technology in the time in between can cause artworks to become uninhabitable, either because of deterioration of improper storage or equipment obsolescence.

T-based media art is unique for many reasons, but most significantly, because it cannot easily be pulled out for quick review like a painting or photograph. It can't be viewed for possible consideration in an exhibit unless it is either fully installed, or well-documented. Indeed, for a simple condition check, it requires full-installation to confirm that components and equipment are still in working order, but also that the technology needed to present it is still supported. Adding to the challenge is that conveying information across decades in an institution often requires something more robust than what a two-dimensional database can provide.

I admit that until recently, I considered time-based media works in my institution's collection someone else's domain. I didn't have the first clue about how to even document these works, let alone care for them and I avoided them like the plague.

With the number of time-based media works increasing in collections, particularly in art museums but also in historical archives, there is no avoiding the inevitable need to have a working vocabulary and understanding of what these distinct objects require in long term collections care. One needs to be fully fluent in the language in the same way that we are about paintings or sculpture.

The price tag on *Conservation of Time-Based Media* is hefty, but fortunately once purchased, you probably won't need any other resources. It is a comprehensive dive into everything you need to know from collection assessments to setting up a work space to cross-medium objects. The first chapter is literally entitled "Where to Begin".

Engel and Phillips break down the book into four sections and then break down those sections into chapters. This allows the book to function as a reference manual as well as a remarkably riveting read.

Part One, "Caring for Time-Based Media" includes some fantastic theories to put into practice, including curatorial perspectives and crossing boundaries of communities and disciplines to preserve time-based media. I particularly enjoyed the way "Ontologies" talks about how documentation of an object tends to lean into the meaning behind the artistic creation rather than answering the more concrete question of 'what is the art' based on artist intent. Also incredibly useful to you, gentle reader, is a valuable chapter on how to advocate for resources. The book outlines how to help the decision-makers in your institution understand why TBM doesn't fit into long-established institutional workflows and requires formation of new staff and procedures to be executed well.

Part Two, "Building a Workplace" lays out the minimum set up you will need to properly process, care for, and most importantly, migrate, time-based media works. It also explains what kind of training is needed and even provides staffing models. The question of repositories is given an entire sub-section from "what is a repository?" to deployment.

Although I wouldn't recommend jumping ahead to Part Three, "Cross-Medium Practices in Time-Based Media Conservation" is a must read for this audience. The editors dedicate a sub-section on how to

inventory, document, and process time-based media. Although it would not be responsible to take in time-based media objects without a full picture of the commitment your institution is taking on, this section could be incredibly useful to a Registrar put to the task of managing a legacy collection, large or small. And for all you collection managers out there, there is a sub-section that is just about managing and storing equipment that includes how to address change, technical care, and loans.

The last part of the book, “Medium-Specific Practices in Time-Based Media Conservation”, contains over 250 pages of how to care for specific mediums within the genre. Again, the reference-style layout makes it incredibly easy to quickly scan for details on anything from slide-based artworks to performance art.

My main takeaway from *Conservation of Time-Based Media Art* came as no surprise: that ownership requires understanding artist intent. Like other types of complicated works, how do museums plan ahead to honor the artistic vision? As well as the importance of gathering as much documentation at the point of acquisition as possible, including artist surveys and interviews.

First published just last year, I have no doubt that *Conservation of Time-Based Media* is going to become a standard in the field of Registration and Collections Management for years to come. Normally, I try to clarify weaknesses in a new resource, or at least point out who might not find the resource useful. Perhaps it’s because I am fairly new to time-based media myself, but I imagine anyone would benefit from this resource if there is time-based media in your collection. If you have caught wind of a possible acquisition, all the better, so you can jump in with a rich understanding from the beginning. The only thing missing was a chapter on non-fungible tokens (NFTs) and other forms of newer works like augmented reality works, but it’s my understand-

ing that an updated edition is already in the works. Like museums, the publisher will need to keep up with new technologies to keep their information in an operational state.

If you want to dig into understanding the management of time-based media works I highly recommend the podcast Art and Obsolescence and particularly this episode:



Podcast: Art and Obsolescence, Episode 068
Jill Sterrett, Cass Fino-Radin, August 8, 2023
<https://www.artandobsolescence.com/episodes/068-jill-sterrett>

As the former head of Conservation at the SFMO-MA, an institution well known for its new approaches to conservation, artist intent, Sterrett was there in 1987 when the SFMOMA became one of the first museums in the United States to form a Media Art curatorial department and one of the foremost collectors of media art.



Article: The Future of the Past: What Happens When an Artist’s Technology Becomes Obsolete?
Evan Moffitt, Photographs by Daniel Terna, New York Times Style Magazine Arts and Letters, pp 56-58, October 17–18, 2023
<https://www.nytimes.com/2023/10/17/t-magazine/technology-art-ctl-electronics.html>

This article probably does a better job of making you understand why you need *Conservation of Time-Based Media Art* more than I ever could. It’s short and written for the public, not museum professionals, but makes the point succinctly and with some nice photos to boot. ●

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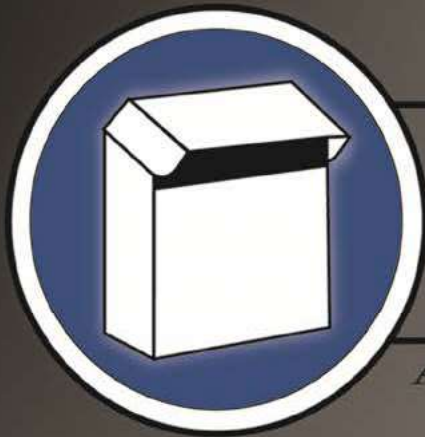
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ALASKA

—*Amanda Lancaster*

For the past year, **Kodiak History Museum** (KHM) staff have been hard at work photographing over 2,300 objects in the KHM collections. Now, for the first time, these images are publicly available to browse online.

KHM embarked on this project with funding from the Institute of Museum and Library Services to photo document objects and make them available on a public database. The database includes 3,000 records for most objects, archives, and library books held at the KHM.

The link to the KHM collections database can be found here: <https://kodiakhistorymuseum.org/explore-the-collections/>

ARIZONA

—*Lindsey Vogel-Teeter*

Two years ago, it was determined that **Center for Archaeology and Society**, Arizona State University, needed to move out of a building we have collections in, due to condition. We started the process of barcoding our collection, palletizing some boxes to go to a temporary storage area and then moving other boxes into another building we occupy. This involved adding barcodes to boxes and shelves, removing old shelves that were not appropriate, building new shelves in their place, ordering parts that were slowly being discontinued, and physically lifting and moving boxes. Over the last two years, we have palletized almost 2,900 boxes and moved over 2,400 into their new building. This marks the filling of the building. There is still more work to do (about 3,000 more boxes to move) but this is a HUGE accomplishment.

The **Frank Lloyd Wright Foundation** was awarded an Institute of Museum and Library Service “Museums for America” grant. Granted last August, it allowed us to purchase new, high-density, compact storage equipment, which will protect and preserve the critical body of primary source material in our collections.

Six years in the making, the project is also supported by two National Endowment for the Humanities “Sustaining Cultural Heritage Collections” grants. Over the past year, we’ve been able to make necessary enhancements to the building envelope and interior environment that will allow us to increase the level of care for the Collection.



Sneak peak of the new high-density, compact storage equipment at the Frank Lloyd Wright Foundation.

Scottsdale Museum of Contemporary Art's newest exhibition is *Tiffany Trendera: Beyond Performance*, through June 23, 2024. (See newsletter cover for an image from this exhibition.)

Beyond Performance is an ongoing series of images by Tiffany Trendera that ventures into the realm of performance art and artificial intelligence. Through the integration of smart applications and her performance archive, she introduces a new dimension to the traditional understanding of the body in performance art. These imaginative performances only exist in the digital realm, blurring the boundaries between what is real and what is fictional. Viewers are invited to contemplate the fluidity of meaning and the interplay between machine perception (how artificial intelligence interprets the performance art data set) and human subjectivity.



Searching for clues to *Mystery in the Museum* at Scottsdale Museum of Contemporary Art.

Scottsdale Museum of Contemporary Art will also be hosting the program *Mystery in the Museum: Caught in the Continuum*, Friday, May 31, 2024, 6:30 p.m. After accidentally stepping through a portal in the Museum, Phoebe is lost in time! She is caught in a continuous time loop

and can only find her way out with your help. It's time to put on your detective caps to crack the puzzles she has left behind throughout the Museum and piece together all the clues to solve this mystery.

NORTHERN CALIFORNIA

—Carrie Cohen

The Sonoma Valley Museum of Art (SVMA) and di Rosa Center for Contemporary Art in Sonoma and Napa announced their 2024 exhibition schedules. SVMA will showcase works by Tsherin Sherpa, Arthur Monroe, and Juana Alicia, highlighting diverse artistic perspectives. The di Rosa exhibitions include *Listen Louder: Ana Teresa Fernández*, *To the Max!* featuring an artist talk and fashion show, and *Ghost in the Machine* with workshops and a film series. Both museums will hold opening receptions and offer various programs alongside the exhibits.

A new art exhibit at the **Museum of Northern California Art** in Chico, aims to challenge assumptions about homelessness. *Labels: Lives Behind the Labels* features photographs of people who are or were homeless, displayed without labels or identifiers. The goal is to encourage viewers to see them as individuals and consider the complexities that lead to homelessness, rather than resorting to stereotypes or blame. Through interactive elements, the exhibit encourages conversation, empathy, and a more open-minded approach to the issue.

The **Maidu Museum** in Roseville is hosting *Yomen—A Celebration of Spring* on April 27. Witness the beauty of traditional Maidu dances, explore the artistry of basket weavers, and discover unique creations from local artisans and crafters. Fun activities are planned for the whole family, making this a perfect outing for all ages. Admission is free! As a special token of respect, lunch will be provided to Native American Elders.



SOUTHERN CALIFORNIA

—*Brooke Garcia*

Brooke Garcia is the Registrar, Collections & Exhibitions, at the **Bowers Museum** in Santa Ana. She has nearly 10 years of experience in registration, collections

management, and exhibition coordination and worked/interned at seven museums across the nation. She previously served as the Student Outreach Chair for the Tennessee Association of Museums and as a co-chair of the Memphis Emerging Museum Professionals group. Although she was born and raised in Southern California, she has spent most of her museum career in Tennessee. So, she is very grateful for the opportunity to connect with all her colleagues in the Western Region and serve as the new SoCal state representative for RC-WR!

On February 23, 2024, the **Hilbert Museum of California Art** at Chapman University in Orange officially opened its spaciouly reimaged new home to the public. This ambitious three-year project expanded the facility from 7,500 to 22,000 square feet on the site it has occupied since 2016. The reinvented Hilbert Museum features a two-building ensemble offering 26 galleries for rotating displays of the more than 5,000 pieces in the growing permanent collection. It also includes a café; a community room for lectures, classes, and events; a research library; and an outdoor courtyard with native gardens. On February 15th, Hilbert Museum Registrar Emily Valdez hosted a meet-up of Orange County registrars and collections managers and gave a sneak peek tour of the new facilities.

SoCal Museums is a group of marketing and communications employees of museums of varying sizes, disciplines, and missions from all over Southern California. On March 23, 2024, SoCal Museums organized its annual Free-For-All day. Over 30 museums from Santa Barbara to Santa Ana participated in the event by offering free general admission to the public.

San Diego's Mesa College is one of California's largest community colleges and home to a truly amazing hidden gem, the **World Art Collection**. The collection was founded in the 1970s by the late Africanist and Professor, Dr. Barbara Blackmun, who initiated the college's first course in African Art. Dr. Denise Rogers took over management of the collection in 2010 and has expanded it to include pieces from the continents of Asia and the Americas, as well as the Pacific. Over the decades, the collection has been studied by hundreds of art history, anthropology, history, and museum studies classes on campus, and it has grown to include more than 1,600 objects.

As part of Mesa College's 60th anniversary celebration, the college will be honoring Dr. Blackmun and her contributions to the study of African art. The event will take place on September 11, 2024, 4–7 pm in the newly renovated World Art Collection Gallery and Research Center. Everyone is welcome to this celebration of the amazing contributions of Dr. Blackmun to San Diego Mesa College.

Please reach out to Dr. Rogers (derogers@sdccd.edu) for more information about this event.



HAWAII

—*Malia Van Heukelem*



Smithsonian Cultural Rescue Initiative workshop session with Katie Wagner, Stacy Bowe, and Kent Severson held at Maui Arts and Cultural Center.

On Friday, Friday March 15, 2024, the Disaster Planning and Response Workshop was held on Maui, led by the **Smithsonian Cultural Rescue Initiative** (SCRI), in partnership with the **Hawai'i Museums Association** and the **East-West**

Center Arts Program. The event was part of a FEMA sponsored visit by SCRI to support fire-affected organizations with their cultural collections recovery efforts and hosted at the **Maui Arts & Cultural Center**, Kahului. The introductory workshop covered a variety of topics from basic collections disaster planning, to fire safety, salvage, and supplies. The following day, workshop attendees were invited to an "open hour" with the SCRI team to ask follow up questions and examine tools and archival supplies for salvage and storage. Many participants stayed for the exhibition closing discussion of *Sense of Place /Place of Sense*, also at the Maui Arts and Cultural Center. The SCRI team met with representatives of some of the cultural heritage sites impacted by the Maui fires, including Lahaina Restoration Foundation; the Lahaina Jodo Mission; and Nā 'Aikāne o Maui Cultural Center. Other important connections included FEMA and Department of Interior cultural representatives for the Lahaina recovery, government and non-profit funders, and other collection professionals from Hawaii museums, libraries, and archives across the state. Maui Nui participants were prioritized for the workshop. A few scholarships were awarded to enable students to attend.

IDAHO

—*Olivia Terry*

Things are gearing up at the **Idaho State Museum** as we prepare to say hello to the exhibit *Courage and Compassion: Our Shared Story of the Japanese American World War II Experience*. Created by the Go For Broke National Education Center, this traveling exhibit explores the impact of WWII on the lives of Japanese Americans. It will feature a regional component that focuses on the experiences of Idahoans of Japanese ancestry. Regional components were developed in partnership with the Idaho State Museum, Friends of Minidoka, and the Japanese American National Museum.

The Idaho State Museum's collections team is also ecstatic to begin processing a large selection of artwork by local Boise commercial artist John Collias (1918-2017). Collias is most known for his "Distinguished Citizens" portraits featured in the Idaho Statesman,

however, he also painted advertisement materials and family portraits.

In most exciting news, the State Museum welcomes its newest member, Elio, son of Nicole Inghilterra, Curator of Collections and Exhibitions!

The **Latah County Historical Society** (LCHS) is nearly done with the processing and cataloging of the intriguing Psychiana collection, allowing for public viewing! The McConnell Mansion window project has officially begun, kicking off with removing the first set of bay windows to be repaired. The LCHS staff and an intern are working hard to revamp their education trunk program. The staff has also installed a new exhibit, *Up-Up and Away: Flying in Latah County* at the Latah County Courthouse, that focuses on the history of airplanes within the county and Moscow-Pullman Airport.

The **Wood River Museum of History and Culture** is in the beginning stage of design development for an outdoor permanent installation to honor the Sun Valley Winter Sports Hall of Fame. The Hall of Fame was a visitor favorite at the Wood River Museum's precursor, the Community Library's Regional History Museum. The Hall of Fame honors those with outstanding achievements in their winter sport and those who also have given back to the Wood River Valley community. The installation is slated to open in 2026.

The **Shoshone-Bannock History and Culture Series** supported by the **Idaho Humanities Council** Gem State Grant has several programs scheduled for spring. Bobette and Russ Haskett, Shoshone-Bannock tribal members, will present a workshop on traditional methods for making muskrat shoes and a digging stick on April 27th. The Wood River Museum has planned a field trip program to Fort Hall Reservation on May 17th. In addition, Randy'L Teton will discuss her new graphic novel, *It's Her Story: Sacajawea*, a Graphic Novel, also in May. This program is part of the series but is not supported by the grant.

The **Eagle Museum of History and Preservation** currently has *From Bloodletting to Barbershop*, on display, an exhibit that

explores the original barbershops and beauty shops of Eagle, Idaho. Behind the scenes, they are in the beginning stages of developing an internship program to assist with their archives in partnership with Boise State University, planned to begin the summer of 2024. A grant has been awarded to Eagle's Historic Preservation Commission by the State Historic Preservation Office to provide a windshield-survey of Downtown Eagle with the goal of learning the buildings' history and determining if anything is eligible for the National Register. The museum has also moved forward on the exciting project of the Orville Jackson house, a historic 1932 Tudor-Revival home that belonged to Orville Jackson, who owned the iconic Eagle Orville Jackson pharmacy from 1922–1974. They recently completed a historic house report that will guide the city on upcoming preservation and renovation efforts of the home.



Photograph by James Horan, *The Oregonian*

OREGON

—Meg Glazier-Anderson

Tyrannosaurs—Meet the Family opened at the **Oregon Museum of Science and Industry** in March. The new exhibit features a kid-friendly look at one of the most famous dinosaurs. Lifesize, real and replica specimens reveal some of the most significant discoveries in paleontology of the past decade. *Tyrannosaurs* runs through September 8, 2024.

NEVADA

—Cynthia Sanford

The **Nevada Historical Society's** exhibit, *Beautiful Nevada & The Sierra: Watercolors by Vicki Curwen* will be on display until June 1st. The Historical Society also has several upcoming programs and lectures during April and May.

The **Clark County Museum** recently opened an exhibit in partnership with University of Nevada, Las Vegas and Las Vegas Mannequins titled *Going All In: Fashion and Performance in Las Vegas*. The exhibit features 30 costumes and outfits from collections throughout the Las Vegas Valley and will be on display through May 28th.

Currently at the **John and Geraldine Lilley Museum of Art** at the University of Nevada, Reno, the exhibit *The Counter/Self* features works by ten artists that transform their own appearance to encourage viewers to confront their own prejudices. The exhibit is at the Lilley through June 1st.

In honor of Earth Day, the **Nevada State Museum**, Carson City is offering a chance for visitors to contribute to their bee hotel and to learn about native pollinators. Two sessions will be held on April 20th.

The **High Desert Museum** opened two exhibits, *Timber Culture* and *Sensing Sasquatch*. *Timber Culture* is a traveling photography exhibit curated by the **Maxville Heritage Interpretive Center** in Joseph, Oregon. This exhibit shows the story of African American loggers in Oregon's timber industry, a history that is often untold. *Sensing Sasquatch* explores Sasquatch's past, present, and future in the High Desert region through the lens of five Indigenous artists.



Rocky LaRock (Salish) mask in *Sensing Sasquatch* at the High Desert Museum.

Oregon Film Museum in Astoria detailed an expansion project with a proposed \$10.1 million space that will look to celebrate films shot in Oregon. The project will involve the



Rendering of the new Oregon Film Museum.
Courtesy of Clatsop County Historical Society.

construction of a new, two-story, 13,000 square foot building. The museum has outgrown its current space, seeing more than 52,000 visitors in 2023.

A Northwest activist, furniture maker and newspaper columnist is being remembered in a new exhibit, *Craft, Community and Care: The Art and Legacy of Bob Shimanbukuro* at the **Japanese American Museum of Oregon (JAMO)**. Bob passed away in 2021 and this exhibit at JAMO is the first public, in-person celebration of his life and work.

After a nearly four-year hiatus, Governor Tina Kotek announced in January that she is reviving a task force dedicated to inventorying Native American items in state and public collections across Oregon, via executive order. The **Task Force on Oregon Tribal Cultural Items** was established in 2017 and issued its first report in October 2019 but the COVID-19 pandemic paused any further activities. Starting in 2025, the task force will be asked to submit annual reports to the Governor's office.

UTAH

—Hannah Barrett

The new **Museum of Utah** is taking shape! The railing system for compact shelving in collections storage is in place, and office walls are forming as we speak. Meanwhile, the exhibition development team has been hard at work gathering content and design input from scholars, staff, tribal representatives, and the public. Many administration and collections staff members have been

involved in the process of hiring a Director of Collections and Exhibitions, hopefully to be announced soon.

Through June 30, 2024, the **Utah Museum of Fine Arts (UMFA)** will host *Pictures of Belonging: Miki Hayakawa, Hisako Hibi, and Miné Okubo*. This exhibition is an unprecedented (re)introduction of these three female artists of Japanese descent, featuring more than 100 artworks, with many works on public display for the first time. Hibi and Okubo were unjustly imprisoned at Topaz and their depictions of life in Utah during this time add special significance to this exhibition at the UMFA, the first venue to host *Pictures of Belonging* on its national tour.

Chiura Obata: Layer by Layer, will be open through September 8, 2024, in the UMFA's American galleries. This special installation presents an in-depth look at the creation and conservation of Chiura Obata's *Horses* screen. During the screen's treatment, conservators at Nishio Conservation Studio discovered that the four-paneled screen contained hidden full-scale preparatory charcoal drawings of the horses, and practice drawings by Obata and his students. The recently conserved screen, the full-scale preparatory-drawings, a selection of the practice drawings, and a short film will be on display to celebrate this remarkable discovery.

The UMFA is also pleased to welcome Ansleigh Herrera as its new associate registrar. Ansleigh's experience in exhibition installation, loans, and managing a permanent collection during previous tenures at the Tampa Museum of Art and the Harn Museum of Art in Florida make her a wonderful and welcome addition to our team. She will be completing her Masters in Museum Studies at Johns Hopkins in May 2024.

In November, Thanksgiving Point Institute completed the construction of its first designated collection storage room at our **Mountain America Museum of Ancient Life** venue. An estimated 3,000 objects were moved from various corners and closets at the museum. This storage room came just in time for a major deinstallation of one of the main permanent exhibition galleries. For the first time, Collection Managers were able to carefully inventory, organize, and re-house all objects in a secure location.

WASHINGTON

—Nives Mestrovic



The **Museum of Flight**, Seattle, will be opening a new temporary exhibit, *Home Beyond Earth*, on June 8th. The exhibit will run through January 20th, 2025. With a focus on space stations past, present and future, *Home Beyond Earth* features over fifty artifacts, models, space-flown objects and uniforms. Digital tokens allow visitors to make their own journey through the exhibit and personalize their imagined life in a space

station of their choice. The exhibit's vivid digital projections and over a dozen interactive elements help visitors enjoy and realize the dreams and realities of living and working in a place orbiting our planet.

Throughout the run of the exhibition the Museum will offer programs that bring the challenges of living in space down to Earth. Astronauts, space industry leaders, authors, and futurists will cover topics ranging from sci-fi and living in space with disabilities, to space archeology and space law.



Frye Art Museum, Seattle, is pleased to welcome Suzann Vaughn as a new Registrar's Assistant. Suzann joined the Frye as a security officer and volunteered in the collections department. She now holds a degree in art history with a minor in anthropology, primarily focusing on collections care. In her new role, she will support the Collections and Exhibitions department. Welcome Suzann!



In January, RC-WR members visited the Art Work FAS storage facility; in March, they visited Frye Art Museum collections storage and archives. Many thanks to Frye's former Chief Registrar / Head of Collections, Cory Gooch, for leading the tour.



Washington Museum Association is pleased to announce that registration is now open for the 2024 Annual Conference in

Vancouver, Washington. Join your friends and colleagues at the Hilton Vancouver from June 12–14. Register by April 29th to save with early bird rates.

Highlights will include:

Registrars to the Rescue / June 12, 9 am–4 pm

History on Tap—Timeless Elegance: A Half Century of Glamour / Kiggins Theatre / June 12, 7–9pm

Northwest Coast Dance Performance / presented by Lesooka Foundation / April 14, 7 pm

Lunches and Breakfast Buffets / Thursday & Friday

...plus many more walking tours, workshops, panels, and opportunities to connect.

WaMA members save even more! If you have any questions about membership or registration, contact Kristen Heidenthal, Museums Connect Project Coordinator, at kheidenthal@washingtongmuseumassociation.org