

Registrar's Quarterly

Summer 2022 /



RCWR
REGISTRARS COMMITTEE
WESTERN REGION

Events and
Exhibitions
Abound!

Behind-the-Scenes Events

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State Updates



LinkedIn

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.

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MESSAGE FROM THE CHAIR



HELLO FELLOW COLLECTIONS FOLKS!

We are half-way through 2022. I for one felt like summer arrived fast. Between exhibition installations, department budget advocacy, attending virtual and in-person events, and chipping away at a backlog of tasks, a collections person is never short on to-dos. I call this job security, and the winter and spring seasons certainly whizzed by!

As you will note in the state reports, it reads like many museums are brimming with events. New exhibitions and engagement opportunities abound for both virtual and in-person. RC-WR is continuing the Back to Basics webinar series. We recently hosted Ellen Carrlee from the Alaska State Museum, diving into condition reporting terms. Much laughter

abounded in the group while exploring good, fair, and poor. Enjoy Ellen's article, *Back to Basics: Good/Fair/Poor is Fairly Useless* in this newsletter for more details.

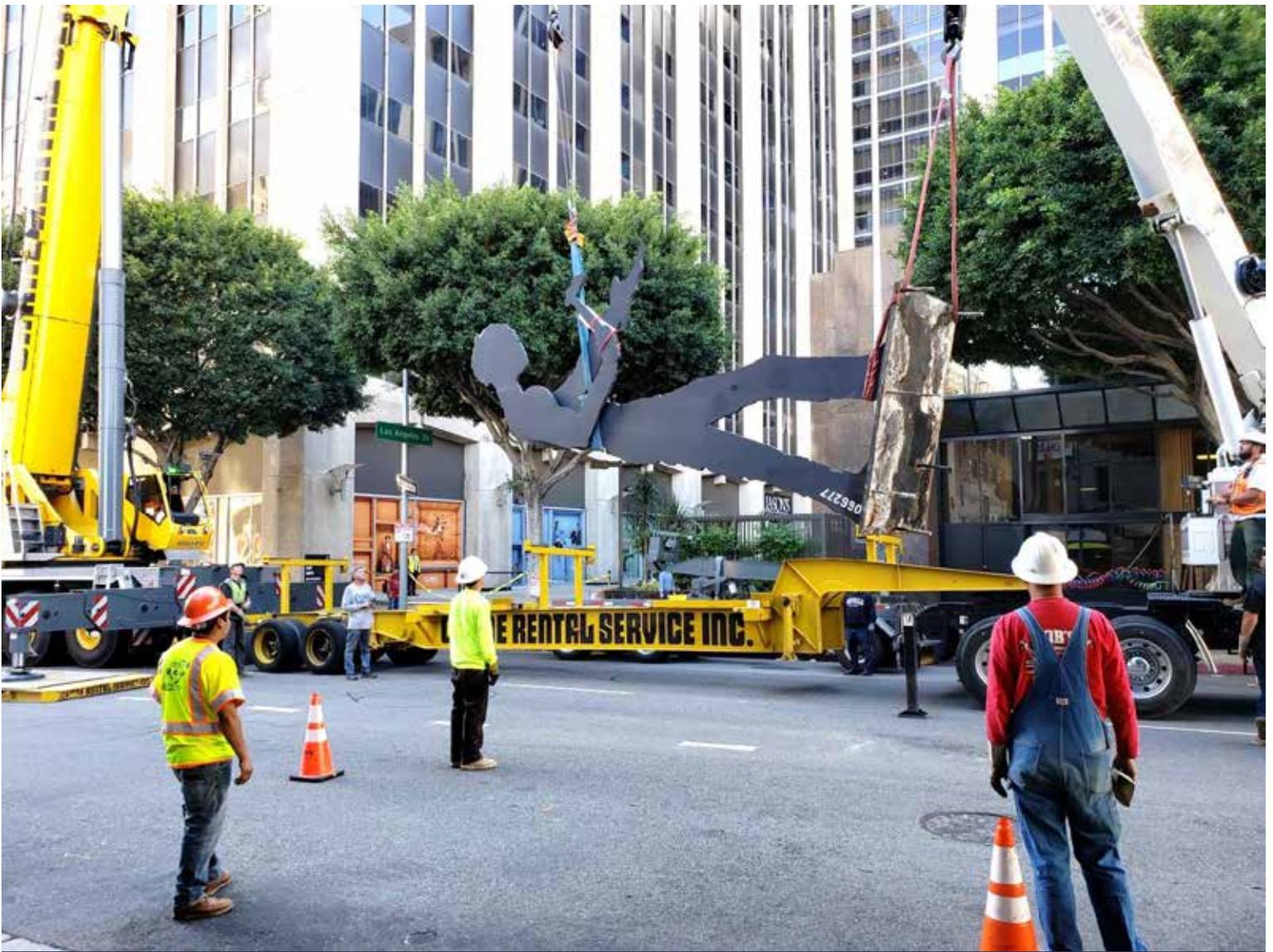
RC-WR also hosted two in-person events this spring. Thank you to both the Columbia River Maritime Museum in Oregon and the Jundt Art Museum in Washington for opening your doors to an In Real Life gathering. Read Beth Sander's take in *Getting back to Getting Together*. Consider hosting an event at your institution, too!

RC-WR is gearing up for the Western Museum Conference this fall in Portland, Oregon. If your museum is in the Portland metro area, consider applying to be the site for RC-WR CSI. While some corners of collections may feel like a crime scene, RC-WR CSI stands for Collections Services Initiative. Collections folks spend a day assisting an institution with cataloging, condition reporting, rehousing, inventorying or anything else you would like professional assistance with. Details are in the newsletter. We are excited to roll up our sleeves and help!

Thank you again to the RC-WR sponsors who keep our newsletter funded. Enjoy this edition everyone!

Warmly,
Lindsay Palaima Hazen

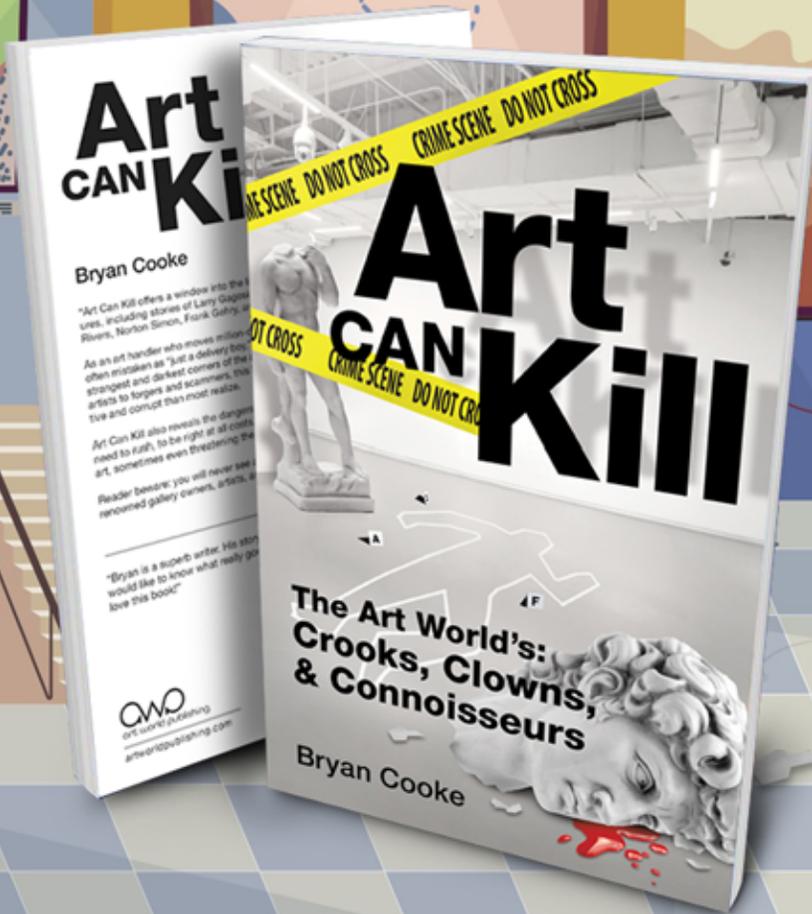
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About the Book

Art Can Kill offers a window into the lives of celebrity and contemporary art figures, including stories of Larry Gagosian, Larry Flynt, Dr. Armand Hammer, Joan Rivers, Norton Simon, Frank Gehry, and many more.

As an art handler who moves million-dollar works for a living, the author is often mistaken as “just a delivery boy,” giving him an unfiltered peek into some of the strangest and darkest corners of the art world. From vain movie stars and eccentric artists to forgers and scammers, this book exposes a subculture far more provocative and corrupt than most realize.

Art Can Kill also reveals the dangers of art handling and how carelessness—from a need to rush, to be right at all costs, to save a buck—is the most common killer of art, sometimes even threatening the art movers themselves.

Reader beware: you will never see a Dali, watch a Disney animation, or view certain renowned gallery owners, artists, and celebrities the same way again.

GETTING BACK TO GETTING TOGETHER



EVENTS

—Beth Sanders

We had an exciting day in early June as ten registrars and collections professionals gathered on a low-cloud morning in the conference room of the Columbia River Maritime Museum in Astoria, OR. Looking out the window onto the river, the conference room lent grandeur to our first RCWR in-person event since January 2020. Arriving a bit early, I excitedly walked down the water, and took a peek at the work happening on the museum's lightship, Columbia, which had just returned from dry dock the day before.

We officially started the day off with a discussion about collections moves, hearing first from RCWR Treasurer Lydia Heins about the moves the **Evergreen Aviation & Space Museum** has undertaken as it continues to improve its collection storage, and its initiatives to grow this capacity further. This was followed by a two-part presentation from staff

Lightship Columbia at the Columbia River Maritime Museum

of the **Columbia River Maritime Museum**, with Registrar Meg Glazier-Anderson and Curator Jeff Smith discussing the museum's history of collections moves and the major project that brought Meg on board with the museum and gave them the opportunity to really consider how they can best store their collection.

After some time for Q&A and brainstorming (and lunch), we followed up the session with a tour of the new collections storage facility, all of us considering what we were most jealous of in their beautiful storage space. Whether it is the new compact storage with barcoded tags for each object, a photo studio right in their object processing space, or having a whole extra storage space just for boats, the facility wowed us all. The museum has a diverse collection, and they are able to store it all in space conscious ways. We also took advantage of the opportunity to walk through their brand new exhibit Shipwrecks!, rounding out a full day of museum joy!

EVENTS CONT.

Two weeks later, Britta Ardent, Registrar at the Jundt Art Museum in Spokane, WA, welcomed three other registrars for a behind the scenes tour and happy hour. The museum community is more spread out on the East side of the state of Washington, but we can learn so much from opening up our institutions to one another and brainstorming how we can all overcome our storage obstacles. The discussion was so stimulating that they almost missed happy hour, so follow up tours at other institutions will soon be planned!



Speaker:
Meg Glazier-Anderson

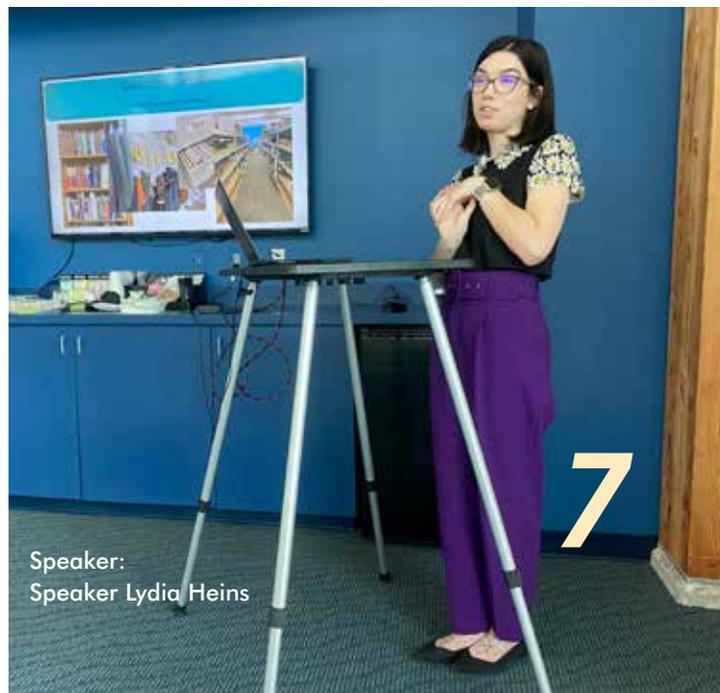
Do you want to see more
events like these in
your area?

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state representative and
let them know!

Consider opening up your
collections storage for a visit,
and you never know what great
idea will come out of
the collective of registrars
and collections specialists that
we bring to the table.



Speaker:
Jeff Smith



Speaker:
Speaker Lydia Heins

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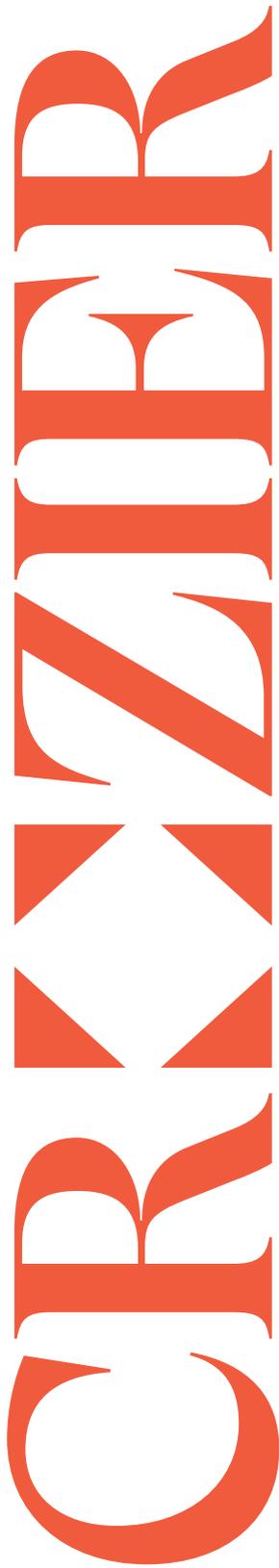
Register and learn more:
<https://westmuse.org/annual-meeting/registration>



Are you a passionate advocate for change, yet frustrated by the barriers you face within your institution?

When you register for WMA 2022 by the Early Bird Deadline of August, 5, you'll have the

chance to sign up for **Making Change Happen**—a small group session led by Mike Murawski (author of *Museums as Agents of Change*), geared to helping you gain practical strategies and tools to power up your own change practice and more!



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CALLING ALL PORTLAND AREA MUSEUMS!



Happy collections professionals from 2018's CSI:Registrars

Did you join us for our virtual **CSI:Registrars** (Collections Services Initiative) events the past two years? We hope you did! Last year, we condition reported and improved cataloging for 85 items damaged by a fire incident at the Gresham History Museum. In 2020, we cataloged 368 political pins for the Oregon Historical Society. Now it is your institution's turn to benefit from our collections community this spring!

We're excited to be back in-person this fall for a CSI: Registrars project as a pre-conference workshop ahead of the Western Museums Association Annual Conference, and we hope you can help us find a great project to work on. If your museum has a large project that would benefit from the help of experienced museum professionals as volunteers, we want to hear from you!

Some examples of past successful projects have been cataloging, condition reporting, rehousing, or inventorying items in your collection, but we're

open to what will support your institution. Learn more about past projects at <https://www.rcwr.org/csi-overview/past-projects/>.

In order for your museum to qualify for this service initiative, you must:

1. Be an RC-WR Member (you can even sign up now!)
2. Your institution must be located within commuting distance of Portland, Oregon
3. You and your team should be available to host this event on Thursday, October 6th from 9am–3pm

Funding is available to support this event. If you'd like to express interest in this project, even if you don't have all the details yet, PLEASE EMAIL RCWRViceChair@gmail.com!!
Deadline to express interest in this initiative for your museum is Friday,
July 29th 2022! ●



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To request an estimate or find out more about the services Art Work Fine Art Services offers, contact us.

Good/Fair/Poor is Fairly Useless

—Ellen Carrlee, conservator, Alaska State Museum

The April 2022 edition of the RC-WR series Back to Basics: Collections and a Cocktail explored my contention that the old school radio buttons of Good/Fair/Poor for collections reporting are fairly useless. Your Vice-Chair Beth Sanders was intrigued by this when she came across my condition reporting resource on the Alaska State Museum website:

<https://lam.alaska.gov/condition-reporting>

On this site, I give tips and tricks for condition reporting twenty different kinds of materials based on my experiences and images over the past twenty years. I've been the objects conservator here since 2006, and the five years prior I was the curator of collections and exhibits at a small local history museum. I've created thousands of condition reports, and had many reasons to go back and use info from old ones. Essentially, a condition report is like a professional love note to your future self or colleague. Succinct, actionable information is crucial.

When I was in school in the late 20th century, we were taught about preservation versus access, and that these competing goals were in opposition to each other. Interpretive and exhibition staff wanted objects close to people and brightly lit, while collections staff preferred them to be in cabinets in a cold dark vault. More recently, museums view preservation and access as complementary. Instead of approaching condition reporting from the

question of “what does it LOOK LIKE materially?” the underlying goal is “what the object DOES to meet the museum mission.”

While there are really handy vocabulary words in the link above to help describe physical condition (passive terms like cracked, flaking, faded, soiled, stained, distorted etc.), your love letter to future colleagues ought to contain information that will allow them to take action in order to help that item meet the museum's mission. For example, should you accession or deaccession this item based on condition? Maybe a very brittle, yellowed paper print glued down to a backing board, showing mold spots, has a big condition strike against adding it to the collection in the first place. And maybe, in combination with other factors, those issues might lead to a deaccession.

Capturing basic information about condition issues (including missing parts or elements that you expect to be there) can give a baseline snapshot of what the item looks like at a specific date in time, in order to measure future change. Is it getting worse? Is intervention necessary to stop further harm, or is the damage already done and there is no urgency to address it immediately?

Exhibit needs are a major area of activity that require good condition info, but this is not always captured. I routinely

grab quick dimensions to double-check what is in the database, to help determine if an item will fit in the exhibit design (or an existing shipping crate). I also note if something is framed, glazed, and has adequate hanging hardware. My condition reports include little love notes to exhibit folks, too. Things like recommended light levels, and if a mount might be required. Objects going out on loan have similar needs since they are often on loan for exhibit purposes elsewhere.

Good/Fair/Poor are fairly useless for museum condition reporting because they are overly subjective, too brief, and fail to aid museum staff in making routine decisions required of our collections. If condition reports highlight a specific area of the collection (perhaps taxidermy birds or spruce root baskets) that needs a more in-depth survey to prioritize conservation interventions, then good/fair/poor might help determine those priorities. For more tips and tricks based on practical tools to help care for collections, here's a few more resources:

- <https://alaskawhitestuffid.wordpress.com/>
- <https://lam.alaska.gov/deterioration-agents>
- <https://ellencarrlee.wordpress.com> ●

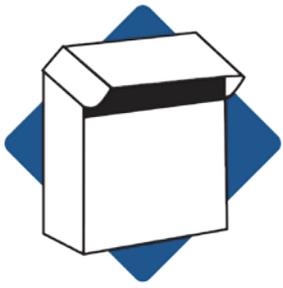


▲ Top: For really damaged items that still have significant historic value but are in rough shape, I'll often include the term "relic" condition. This indicates the condition issues are extensive, but unlikely to disqualify the item from many museum uses. Image of a tattered vest from the 1901 shipwreck of the S.S. Islander.

▼ Center: What if you're not sure what you're seeing? You can liberally sprinkle in qualifiers like "looks like", "might be", "seems like", "apparently" etc. What's that white stuff? If you didn't know this bag was made of intestine, you might not know that's where the mesentery tissue attached to the gut while the animal was alive. But you could say, "strips of animal membrane have an opaque white strip down the centerline, apparently stable."

▶ Bottom: Since a live infestation can be a catastrophic incident, noting insect debris such as cocoons, frass (droppings), insect parts, grazed surfaces, holes, and detached bits of fur or feather is important. Equally important is a statement such as "no obvious evidence of insect infestation." Any item made of plant or animal material is at risk and benefits from a note about pests in the condition report. Image from the back of a doll hood with moth cocoons and bits of loose fur, private collection.





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A Message from

Collections Stewardship American Alliance of Museums Elected Leadership

- Linda Endersby, Chair
- Anne Young, Chair-Elect
- Caitlin Podas, Secretary
- Lesley Golding, Secretary-Elect

Collections Stewardship has launched an exciting new community on the American Alliance of Museums' (AAM) Museum Junction. Join for free! This community will officially replace the CS-AAM listserv (formerly the RC-AAM listserv). You will be able to continue posing questions, sharing ideas, soliciting feedback from colleagues, and sharing information about upcoming professional development opportunities.

The CS-AAM listserv is shut down, effective June 30, 2022. The CS-AAM leadership team is currently working alongside AAM to ensure the listserv is archived, and that the content be made available on the Collections Stewardship page of the AAM website.

Museum Junction is free and easy to use with the option of real-time or daily digest email notifications. You can create a free account today here and request to join the Collections Stewardship community here. You do not need to be a member of AAM to participate.

In addition, the CS-AAM leadership team will continue to communicate with the collections community about upcoming CS-AAM events, webinars, awards and elections through our new quarterly newsletter (launched in May).

We are excited for CS-AAM to enter into this new chapter. We are passionate about ensuring the collections community has a platform to continue sharing our expertise with one another, and further strengthen our professional community. Please feel free to reach out to any of the members of the elected leadership if you have any questions.

Steps for joining:

1. Follow [this link](#) to create a free account or log in using your existing AAM website credentials.
2. Once logged in to Museum Junction, click on 'Communities' and then select 'All Communities'.
3. You will see **Collections Stewardship Professional Network** as a Community option, click on this Community.
4. Request to join. There should be a button that is clearly asking to join.

Collections Stewardship on AAM's Museum Junction

Want to Connect with Fellow Collections Folks?



American
Alliance of
Museums

The Collections Stewardship (CSAAM) Museum Junction Community is a new online place to ask questions, share ideas, and solicit feedback from colleagues in the field on a range of collections care and management issues. It is also a great place to share and learn about upcoming webinars and other professional development opportunities.

Join the Collections Stewardship Community on Museum Junction!

Have a Collections Conundrum?

Post a question in the Discussion Section!

Are you hosting an informational webinar?

Add an Announcement to broadcast the details!

Want to network with colleagues?

Come make Connections!

How do I join?

You don't have to be an AAM member to join Museum Junction. Visit <https://community.aam-us.org/home> and create a free account to access all the features within the Museum Junction Communities. Use the search bar to find the CSAAM Community and request to join!

Museum Junction also hosts an open forum Community which has over 65k subscribers. The best information can be found through our colleagues!

All images courtesy of Rijksmuseum collections search.

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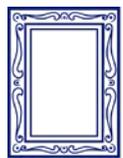


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ALASKA

—Amanda Lancaster

The **University of Alaska Museum of the North** Ethnology & History Department in Fairbanks received funding through the Museums Alaska

Collection Management Fund to completely rehouse and update the documentation for their historic flag collection. The Collection Management Fund is supported by Rasmuson Foundation and provides essential funding for Alaskan museums. See more at www.uaf.edu/museum/collections/ethno/

◀ **Curatorial Assistant Della Hall** is beginning her work on our flag collection, to rehouse and update their records, through funding from Museums Alaska and the Rasmuson Foundation.

At the **Carrie M. McLain Memorial Museum**, in Nome, a new exhibit opened on June 6. *Alaska's Suffrage Star* shares the history of women's suffrage in Alaska, explaining how local and national activism helped Alaska women citizens achieve the vote in 1913. The exhibit features reproductions of historic photographs, illustrations, and political cartoons. The traveling exhibit was organized by the **Alaska**

State Museum and will visit libraries and museums around Alaska. It will be featured at the McLain Memorial Museum from June 2022–September 2022. See more at www.nomealaska.org/memorial-museum



▲ The **Morris Thompson Cultural and Visitors Center** in Fairbanks partnered up with Denakkanaaga and Tanana Chiefs Conference to produce a video series highlighting local leaders in the food sovereignty movement. This video series explores the journey of the Indigenous people of Interior Alaska to gain food sovereignty. Learn about everything from bison to community gardens at www.morristhompsoncenter.org/food/. Made possible with support from ConocoPhillips Alaska.

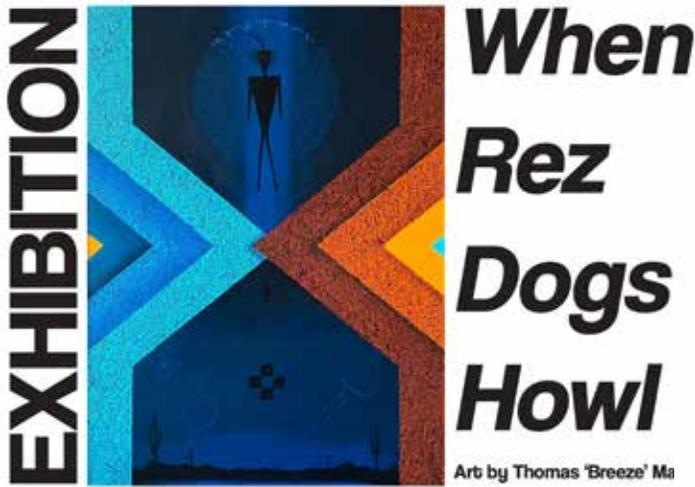
Aunt Claudia's Dolls, a Museum in Juneau received funding through the Museums Alaska Collection Management Fund to hire a conservator for a collections assessment of a unique assemblage of Northern Indigenous dolls. The Collection Management Fund is supported by Rasmuson Foundation and provides essential funding for Alaskan museums. See more at www.facebook.com/AuntClaudiasDolls/

ARIZONA

—Lindsey Vogel-Teeter

The exhibition *When Rez Dogs Howl* will be on display at **Pueblo Grande Museum** from July 7, 2022 to May 14, 2023. *When Rez Dogs Howl* is a new body of work by Thomas 'Breeze' Marcus.





July 7, 2022 - May 14, 2023

▲ The exhibit explores the layers, complications, and duality of juxtaposing contemporary O’Odham with traditional narratives and ancestral ties to the Phoenix basin and throughout the Sonoran Desert.

Thomas ‘Breeze’ Marcus has been spray-painting large-scale murals throughout the City of Phoenix for nearly three decades. He is also a studio painter and has done work for various museum collections and exhibits throughout the country. Marcus’ art is directly inspired by graffiti, public art, contemporary Native issues, and his Akimel and Tohono O’Odham heritage. By finding and creating parallels in his artwork, Marcus carries on a long lineage of creative and innovative history in the Phoenix area.

HAWAII

Interested in seeing updates from Hawaii? If you work in Hawaii, please consider becoming a State Representative! Contact RC-WR Secretary Nicole Inghilterra at rcwrsecretary@gmail.com

CALIFORNIA

—Carrie Cohen

The **Grace Hudson Museum & Sun House** in Ukiah has a new exhibit, *Pulped Under Pressure: The Art of Handmade Paper*, running from May 21 to August 14, 2022. This exhibit pairs beautiful hand-crafted paper arts with an exploration of global environmental crisis and social inequality.



▲ *Small Divers V* by Marilyn Propp from *Pulped Under Pressure*

Yolo Arts is joining with the **Yolo County Historical Collection** to offer a Salon Series. Hosted by the Gibson House in Woodland, California, each month will feature a conversation with community members. Talks will also be recorded and shared on their website.

The **GLBT Historical Society Museum and Archives** in San Francisco, has a number of exhibits open this summer, including *Queer Past Becomes Present*, documenting the stories of “everyday queer life among the diverse populations of San Francisco,” *Out in the World: Ireland’s LGBTQ+ Diaspora*, which shares “a curated selection of 12 stories organized around six themes explore the experience of LGBTQ members of the vast Irish diaspora,” and a wide offering of online exhibitions.

The **Crocker Art Museum** in Sacramento has reopened *Wayne Thiebaud*

100: *Paintings, Prints, and Drawings* as a new exhibit, *Wayne Thiebaud: A Celebration*. The original run of this exhibit was cut short by the COVID-19 Pandemic but is back to celebrate the life of this beloved Sacramento artist, who passed away in December 2021.

OREGON

—Meg Glazier-Anderson

This June, archaeologists, law officers, and search-and-rescue personnel executed the risky emergency recovery of 17th-century shipwreck timbers from the Oregon coast. The timbers are believed to belong to the Santo Cristo de Burgos, a Spanish galleon that disappeared en route from the Philippines to Mexico in 1693. The timbers are now at the **Columbia River Maritime Museum** in Astoria, where they've been carefully documented and conserved. Each timber was scanned in detail, and the scans will be shared with Manila galleon experts around the world to better understand how the extraordinary ships were built.



▲ A large piece of the “Beeswax” shipwreck was recovered in June and transported to the Columbia River Maritime Museum. Lydia Ely/*The Daily Astorian*

The **Oregon Heritage Commission** awarded \$75,722 in grants to 12 museums throughout the state. The grants will help fund a variety of projects including collection preservation, visitor education and heritage tourism. Award amounts ranged from \$2,148–\$8,000.



▲ The Yabuki Laundry located near NW 2nd and Couch Street, Portland, Oregon in 1940; Mary Yabuki (front), Shizuta Yabuki, Ayako Yabuki, Kazumasa (Jim) Yabuki (back left to right). Jimmy K. Yabuki & Grace Y. Yabuki

In April, The **Japanese American Museum of Oregon** and the Architectural Heritage Center received a \$25,000 award from the National Trust for Historic Preservation. The award will benefit a collaborative project chronicling the history of Japanese Americans in Portland during the 20th century. The project will combine an interactive digital storytelling map with walking tours, which will highlight under-recognized commercial, civic, and cultural sites associated with the Japanese community.

► For the first time in over a decade, visitors of all ages were invited to Camp Withycombe at the **Oregon**



Military Museum in Clackamas on Saturday, May 21, as part of Armed Forces Day. Visitors were welcome to explore the historic park, including the quartermaster storehouse and Battery-A field artillery horse barn. The historic park displays honor members of six branches of service.



▲ The **Douglas F. Cooley Memorial Art Gallery**, Reed College, presents the first West Coast exhibition of photographs by Bev Grant—Portland-raised activist, musician, artist, and educator. Grant’s exhibition celebrates the publication of the artist’s first monograph, *Bev Grant Photography 1968-1972*, edited by Rabinowitz, and published by OSMOS. The Cooley is honored to welcome Rabinowitz home to Reed. As one of the college’s most accomplished alumni working in the arts today, her independent vision, and dedication to underrepresented artists, are inspiring manifestations of a Reed liberal arts education.

Two new summer exhibitions opened at the **Oregon Historical Society**: *A Century of Wonder: 100 years of Oregon State Parks* and *A walk in the Park: Historic Images of Oregon State Parks*. In celebration of the centennial of Oregon State Parks, the museum commissioned photographer Peter Marbach to document the beauty and geographic diversity of many of Oregon’s 254 state parks. The second exhibition features photographs from OHS’s research library collections which provide a historic look at Oregon State Parks over its 100-year history.

CORRECTION: The last RC-WR Newsletter incorrectly linked the Oregon Historical Society portal to the library digital collection, not the museum collections. The correct link: <https://museumcollection.ohs.org/argus/ohs/portal.aspx>”

▲ This June, The RC-WR hosted their first in-person event since before the pandemic at the **Columbia River Maritime Museum** in Astoria. Hosted by Oregon State Representative and Columbia River Maritime Museum Registrar Meg Glazier-Anderson, the event included a presentation on collections moves, a behind-the-scenes tour of their “off-site” collection storage, and a first look at their new exhibition, *Shipwrecks*. The presentation examined large and small-scale moves, unpacking and permanent storage, and consolidation and fundraising efforts for new storage. Presenters included Lydia Heins, Curation & Collections Director, Evergreen Aviation & Space Museum; Jeff Smith, Curator, Columbia River Maritime Museum; Meg Glazier-Anderson, Registrar, Columbia River Maritime Museum.

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UTAH

—*Hannah Barrett*

The **Church History Museum** opened its 12th International Art Competition exhibition featuring 148 artworks from artists around the globe. The exhibition runs through April 3, 2023. Collection care and inventory work continues at the museum and other sites around Salt Lake City's Temple Square. In May, a team spent a

week along the Mississippi River at Historic Nauvoo in Illinois. Ongoing inventory and collection care was attended to for art and artifacts on display within the historic village. Historic Nauvoo is open Monday to Saturday and features tours of historical buildings, demonstrations of 19th-century trades, interactive activities, and performances.

▼ The **Springville Museum of Art** sent off their first collection of artwork to a local conservator after raising funds from community sponsors. This plaster of Paul Revere's famous midnight ride was gifted to Springville High School students in 1903 by the artist, Cyrus Dallin. It was kept on display at the museum for many years.



Additionally, the SMA picked up a new acquisition for the collection, a mural painted in the Logan Library, depicting a variety of children's stories. The artist, Irene Fletcher, was one of the only female artists in Utah to receive funding from the Federal Public Works Arts Project. The mural measures 63 inches high and 14 feet long.



▲ *Two Running Horses* by Chiura Obata, 1932
Paper, wood, plant fibers, ink, and paint
Approximately 142 x 68 x 1 inches
Gift of the Estate of Chiura Obata. Photograph by
Adelaide Ryder, courtesy of the Utah Museum of Fine Arts

The **Utah Museum of Fine Arts** has been preparing for the exhibit *Air* which will be open July 16–December 11, 2022. Curated by Whitney Tassie, this exhibit makes the invisible visible through contemporary art that explores air from environmental, social justice, and cultural perspectives. It features recent works by 16 artists from around the globe and the region, including a number of local artists.

In March, Lorraine Jackson joined UMFA collections team as the new Assistant Registrar. Coming from a career in development, Lorraine has a rich background in database experience, information management, and diplomacy.

UMFA was the fortunate recipient of a grant through the 2022 Bank of America Art Conservation Project, which will provide essential conservation treatment for a recently acquired folding screen in our permanent collection: *Two Running Horses* by Chiura Obata (above). Treatment will be performed by the Nishio Conservation Studio in Washington DC.



WASHINGTON

—Nives Meštrović

▲ The **Jundt Art Museum** at Gonzaga University, Spokane, recently hired a new registrar, Britta Keller Arendt. She replaces Anna Stiles, who left last year for other opportunities. On June 16, the museum hosted a gathering of local collections stewards for a special vault tour and happy hour event. This was an excellent opportunity for museum professionals in eastern Washington to connect and exchange knowledge with one another. Open through August 13, the Jundt also presents its summer exhibition, *Permanent Collection: Best of Paintings*. Continuing with its series of displays presenting the permanent collection, this exhibition highlights a “best of” selection of about 40 paintings. The show includes images of the American West, abstract works by the Northwest School from the mid-century, creations by Southern self-taught artists, and art by regional contemporary painters.

Summer 2022 sees the **Museum of Glass**, Tacoma, celebrating its 20th anniversary. They are happy to welcome in the anniversary year by hosting the Glass Art Society (GAS) annual conference in Tacoma. This event brought together our very special friends—artists who

work in glass, and collectors and scholars who love the medium.

On June 25, 2022, **Frye Art Museum**, Seattle, opened two new exhibitions—

Jeremy Shaw: Liminals is Shaw’s first in the United States in over ten years. He combines prismatic lens-refracted photographs from the artist’s ongoing series *Towards Universal Pattern Recognition* with his mesmerizing para-fictional film *Liminals* (2017). Shaw explores altered states and practices that attempt to capture transcendental experience.

Romare Bearden: Abstraction is organized by the American Federation of Arts and the Neuberger Museum of Art of Purchase College, State University of New York, and is the first in-depth examination of Romare Bearden’s engagement with abstraction. Comprised of 53 paintings, works on paper, and collages by the ground-breaking African American artist, the exhibition contextualizes this important but relatively unknown body of abstract work alongside Bearden’s widely celebrated figurative collages.

At the **Seattle Art Museum**, enter the mind of modernist sculptor Alberto Giacometti in his search for a new vision of the human form. Featuring more than 100 bronze portrait busts, towering statuettes, paintings, and sketches, and prints, *Alberto Giacometti: Toward the Ultimate Figure* documents the iconic explorations and visionary achievements of this internationally celebrated artist of the postwar era. Visit Giacometti in his famed Paris studio in scenes captured by noted photographers including Richard Avedon, Henri Cartier-Bresson, Robert Doisneau, Gordon Parks, and Irving Penn, offering glimpses into his life and tireless pursuit to reveal our fragile yet resilient humanness. Co-organized by the Fondation Giacometti in Paris, this special exhibition marks Giacometti’s first exhibition in the Pacific Northwest and the only West Coast stop on its North American tour.



▲ The **Washington State Arts Commission's (ArtsWA)** Art in Public Places program has just hired two additional collections staff to assist with the care and maintenance of the State Art Collection. Gabriel Brown and Jonathan Hickerson will be our first staff not based out of the state capitol, Olympia. Brown will take the lead on the day-to-day care of 500 outdoor sculptures and Hickerson will be in charge of diverse artworks located across Central and Eastern Washington. They join Collections Manager Janae Huber, Conservation Manager Adam Fah, Conservation Lead Jared Moore, and Collections Assistant Jonah Barrett. These new positions were funded by the Washington State Legislature during its 2022 session. ArtsWA expects to ask for at least three additional staff to grow our ability to maintain the Collection of 5,000 artworks in public spaces across Washington.

► In June, the Washington Museum Association was pleased to welcome back the in-person annual conference and the **Registrars to the Rescue (R2R)** reboot! Since 2012, collections care professionals have volunteered their time to support museums across our state. After a two year pause, R2R was invited to work on projects at **Bigelow House Museum** in Olympia and **Lewis Army Museum** at Joint Base Lewis-McChord.

Thirteen volunteers at Lewis Museum reboxed 20 linear feet of the 9th Infantry Division Archives (one of the organization's most used resources). At Bigelow House six volunteers reboxed about 100 garments, quickly cataloged seven boxes of hats and reboxed and inventoried two linear feet of sheet music.

Follow this link to learn about past R2R events and watch for an invitation to participate in our tenth event in 2023! <http://washingtonmuseumassociation.org/registrars-rescue-r2r/>

We are, as always, grateful to Art Works Fine Art Services of Seattle and Portland who have continued to sponsor R2R with staff and, of course, lunch!

