A look back at the WMA 2016 Conference
It is time to renew your RC-WR membership! Okay, that’s the business part out of the way.

I am excited about this issue of our newsletter because it recaps highlights of the Western Museum Association Annual Meeting in Phoenix last fall. We have three articles written by our travel stipend winners about their experiences at the conference and I think you will find each article inspiring and thought provoking. Our very own RC-WR Secretary, Kathrine Young, has also written an account of her first WMA as a presenter and RC-WR officer. I am proud that our business meeting lunch had the highest attendance of all the affinity luncheons at WMA2016. It was great to see so many of you there! I have included some fun photos from our meeting. This year the WMA annual meeting and our RC-WR annual business meeting will take place in Edmonton, Canada. Incidentally, as I write this I am flying to Edmonton for the WMA winter board meeting. Though it may seem far away and you might be afraid to ask your museum if you can attend, I am here to say it is not out of reach. Flights to Edmonton are comparable to domestic US flight costs, the exchange rate is favorable at the moment and the hotel costs less than the hotel in Las Vegas! As always RC-WR will be awarding travel stipends so please keep an eye out for those when we announce them in the spring.

Our New Reads Editor has reviewed yet another incredible book that seems like a must have resource in any museum staff library. It will benefit not just collections folk, but all of our colleagues. The state representatives have provided an excellent round up of all the happenings in their regions, including a really cool “Sharing” event that took place at the Frye Art Museum in Seattle that you might want to copy and do at your institution.

Finally, this year is an ELECTION year, not that election, the RC-WR board officers election. This is a terrific opportunity and one that I can attest has taught me A LOT and has been both personally and professionally enriching. Be bold, be a leader! If you have any questions about nominating yourself or a colleague or if you want to find out more about the responsibilities please contact me rcwrchair@gmail.com. We are electing new board officers for Chair, Vice Chair, Treasurer and Secretary.

Enjoy this issue of the newsletter! and remember to renew your membership!

Yours faithfully,
Clare Haggarty, 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.
Thanks to a travel stipend awarded by RC-WR, I was fortunate to attend this year’s Western Museums Association Annual Meeting in Phoenix. As a recent graduate of the University of Washington’s Museumology Program I was curious how the field would interpret “Change,” a theme I had focused my studies on over the last two years. In sessions and personal conversations I witnessed attendees embracing change in encouraging ways. From change in collections access, audience and funding, to confronting structural racism within institutions, what I learned at WMA reinforced my love for museums and my determination to be an advocate for change.

During the first session I attended, Museums and Race 2016: Transformation and Justice, speaker Noelle M.K.Y. Kahanu of the University of Hawaii at Manoa shared a truth that stayed with me throughout the conference and continues to guide my thoughts today. Regrettably I cannot quote her verbatim, but when speaking about the difficulties of enacting change, she said something to the effect that all of us are creative and can find ways to make things happen even with barriers. I saw examples of tapping into this creativity in each session I attended proving that while museum professionals may struggle with issues common to non-profits we are adept at discovering approaches within the confines of boundaries.

Throughout the meeting both presenters and audiences acknowledged the need for change and showed their willingness to do so despite barriers. Rachael Faust from the San Francisco Museum of Modern Art spoke of the historical division between access and collections care. She believes, as I do, that good collections access equals good collections management. Two ways SFMOMA has interpreted this conviction is with collections center tours and object study sessions. Faust found that her department’s regular pulling of objects allowed for housing inspections, condition reporting, research opportunities and hearing others’ perspectives – all important aspects of collections management. With SFMOMA leading by example perhaps more museums will transform their offsite storage from warehouses of static shelving into centers of research, circulating museum literacy and access.

SFMOMA’s reinvention of its offsite storage into a collections center was a clever response to increased desire for access. In the session
Changing the Government Funding Dynamic: Alternative Revenue Sources

I learned of a similarly brilliant response to funding cuts. Lisa Anderson, president and CEO of the Mesa Historical Museum, offered her experience reshaping the institution’s community value after city leaders diverted formerly secured funding elsewhere. Previously viewed as simply a place to house heritage, the Mesa Historical Museum became a service provider promoting the city’s agenda using its collections. The city ended up reinstating funding as payment for heritage services provided in the form of exhibitions, programming, and engagements due to this shift in perception. While it may not be appropriate for every museum, I found this to be an innovative model that registrars and collections managers are apt to advance.

In addition to the meeting sessions I participated in CSI:Registrar at the Mesa Contemporary Arts Museum, attended the RC-WR Luncheon and presented my thesis exhibition during the WMA poster session. My time in the desert was well spent. Everyone I met was welcoming and supportive, sharing freely their insights and encouraging their peers. The individuals and ideas I encountered left a lasting impression that I will carry forward. Thank you RC-WR for the opportunity to learn from these great minds!

Reflections on Inclusivity and Bias

Inclusivity was a major aspect of multiple sessions at the 2016 WMA Conference, not surprising with this year’s theme of “Change.” Ideas of how to spark this were presented at the session, “Museums and Race 2016: Transformation and Justice.” The points raised by the moderator, Margaret Kadoyama and presenters, Ben Garcia and Noelle M.K.Y. Kahanu were told from personal and thoughtful perspectives. Both presenters emphasized the need to encourage more minorities to participate in the museum world, however there were few concrete suggestions for implementation. One suggestion offered by Mr. Garcia was to alter our education requirements to accommodate and encourage more participation from underserved groups. While I could see his point-of-view, education being referenced as a hurdle to overcome instead of a goal to achieve was, personally, an uncomfortable idea.

Ms. Kahanu referenced a personal occurrence of cultural insensitivity. The museum was hosting a traveling exhibition highlighting the human body, complete with a variety of descriptive sounds. Ms. Kahanu’s exhibition included an object of sacred and ceremonial significance and the sounds in the traveling exhibition were those that should not be heard around the sacred object on display. She had great difficulty getting others at the museum to understand how serious this issue was. To make her feelings heard, she basically had to have an emotional outburst in front of others...
a board member who then went to
the administration. It was ultimately
resolved by delaying the opening
of Ms. Kahanu’s exhibition until
the traveling exhibition had closed,
but her point was that her cultural
knowledge and authority should
have been heard and acknowledged
right away.

I came away from the session with
more questions than answers and
wanting to explore further many of
the issues raised. One in particular
was bias, intended or unintended, in
the museum workforce. In October,
the American Alliance of Museums,
hosted a webinar on this issue, “Redu-
cing Racial, Ethnic, and Gender
Hiring Bias in Museums” which
was inspired by a session at the
2016 AAM Annual Meeting. It was
hosted by Greg Stevens, Assistant
Director, Professional Development
at AAM and Nicole Ivy, Museum
Futurist at the Center for the Future
of Museums. The presenters were
Elizabeth Merritt, Vice President for
Strategic Foresight and Founding
Director, Center for the Future of
Museums, and Anne Gregory, Direc-
tor of Customer Success, Gapjump-
ers, with special guests, Sage Mor-
gan-Hubbard, Ford W. Bell Fellow in
p-12 Education, AAM and Katherine
McNamee, Director of Human
Resources, AAM. The webinar ad-
dressed racial bias in the museum
workforce from the point-of-view
that museums are unintentionally cre-
ating that bias from the point we start
advertising for open positions.

The Center for the Future of Mu-
seums tackled this issue directly
by advertising for a newly created
position in a less traditional, but
vetted manner. They utilized a
software tool, “Textio,” to review the
job posting to avoid using phrasing
that might appeal more to either
men or women and find a balance.
They also made the announcement
feel more inclusive to potential
applicants. For example, instead of
the often used “the successful can-
didate will” they instead wrote “you
will.” The point being that by using
“you” the candidate can directly
envision themselves completing the
tasks described, instead of feeling
distanced. In addition, they enlisted
the expertise of the firm Gapjump-
ers to turn the hiring process into a
“blind” audition that would eliminate
bias triggers that lead to less diversity.
The firm uses technology to aid their
clients in removing hiring bias by
changing the application process from
the standard cover letter and resume
to completing set “challenges.” They
help their clients set up the challenges
for applicants to answer and the cli-
ent reviews only those answers and
nothing else. The successful applicant,
presenter Sage Morgan-Hubbard,
said she enjoyed the process and
AAM was extremely pleased with the
process and results. Some down-sides
for museums using this as a model are
the additional time required and the
need for an outside service for assis-
tance. This is an additional cost most
museums cannot fit in their current,
and always tight budgets, but worth
exploring for the future since there
are proven results of increasing staff
diversity, a model, with time, that
will reflect onto the communities we
strive to attract and serve.

—Chanelle Mandell
Registration Administrator
Los Angeles County Museum of Art

Touching down in Phoenix, Ari-
zona, I felt a sense of first-day-of-
school jitters. This was my first
museum conference and the nervous
excitement to see what it had in
store prickled like a desert cactus.

Arizona was a chance for me to
catch a glimpse of the museum
world outside of what I have
already known. Most of my
experience has been at the Los Angeles County Museum of Art. I started as an intern, then a contract registrar moving into the position as the department administrative assistant and have spent the last year as Registration Administrator for the permanent collection. As fortuitous as my start has been, there is still so much that I want to experience and learn within the field.

I confess I go into most situations with a ‘student’s mind’ seeking to observe, listen and learn and absorbing information before being willing to offer up suggestions or advice. However, at the local Mesa Contemporary Art Center for the RC-WR CSI:Registrars volunteering event it was an opportunity to offer up my experience and expertise. I got to work with other knowledgeable volunteers, propose solutions and create a plan of action. It affirmed in me that I have already learned so much! It was gratifying to assist MCAC registrar Judy Dahms-Brouillard register a large donation of ceramics: condition report them, label with their object number either with a tag or physical label and also write up instructions and procedures for physically labeling objects. Additionally, we brainstormed solutions to maximize the limited storage available for the collection that continues to grow, whether it was suggesting more storage racks or screens or utilizing an overhanging balcony to place drawers for works on paper. It was enriching to glean from peers’ expertise and to assist a fellow registrar who needed some extra hands to complete some time consuming (but important!) tasks, freeing her up to concentrate on more pressing matters. Also, getting a curator-led private tour of their galleries with fantastic exhibitions was a special treat!

The “Managing Time-Based Media: Best Practices for Small Staff” sessions was one I was especially interested in. At LACMA, the time-based collection is ever growing and is a newer medium making it an always-interesting challenge to figure out how to handle in terms of acquisition, preservation and maintenance. This last year I have been focused on learning everything possible about the permanent collection and acquisitions. Time-Based Media (TBM) has been one of the more complex areas to understand. The session was helpful in defining what is a TBM work. It also provided types of questions to ask, such as: “What do we do?” “What do we need?” and “How can we problem solve for our potential future needs?” It also addressed the importance of creating ‘redundancy’ when migrating the technology, meaning creating several copies in different file types, having back ups and making sure the back ups and the originals are stored in separate locations. It was interesting to hear how the San Francisco Museum of Modern Art and the Utah Museum of Fine Arts create “Artist Interviews.” The staff sit down with the artist to detail everything about the creation of the work, the installation, maintenance and what to do when technology or equipment become obsolete. Additionally, they install the work to figure out if there are any installation issues, work out any kinks and document the installation process in what is called an “iteration report” which is then kept in the object file for future reference. LACMA has procedures for how TBM works are processed which in many ways echo the same results as the methods mentioned above, but nonetheless it was impressive to see the thoughtful and detailed process and helped me better understand and taught me some new ways of thinking about TBM works, which I have already applied to my work.

Along with the beneficial sessions, I enjoyed the communal gathering of fellow registrars and collection managers. I felt a sense of unity and shared responsibility in the roles we play at our institutions and with our collections and I went home inspired and emboldened in the work that we all do.
Huntington T. Block Insurance Agency’s risk management professionals combine insurance expertise with first-hand experience in the world of fine art and collections. HTB provides competitive and comprehensive insurance programs for Museums, Galleries, Exhibitions, Universities and Private and Corporate Collections.
Hello from your RC-WR Secretary. I have enjoyed serving on the Board this past year. The highlight of my first year of service was attending the Western Museum Association (WMA) annual meeting and conference in Arizona this past September. WMA’s annual meeting is my favorite, and I haven’t been able to attend for almost 10 years. WMA is not as big as AAM so you don’t feel lost, and it’s not quite as small as a state museum conference so you are able to meet new people and hear new things. I guess for me, WMA is ‘just right.’

Though I have attended WMA a number of times over the years, this was my first time attending as a presenter and as a RC-WR Board member. Hopefully some of you were able to attend the session “Education Collections: Fact or Friction.” Being a presenter made the experience of attending WMA that much more fulfilling. I have always enjoyed being ‘part of the show’ rather than just a member of the audience. Being a presenter also gave me an opportunity to meet and interact with other professionals in the field. I am very glad that I was able to work with Elaine Hughes, Collections Director at the Museum of Northern Arizona and Annie Burbidge Ream, Curator of Education at the Utah Museum of Fine Arts on this project. I most likely never would have met them otherwise. I highly recommend submitting a proposal to WMA if you ever get the chance.

Meeting fellow members of RC-WR was also a highlight of the trip. I even met RC-WR Chair Clare for the first time. It was very helpful to put faces to the many names that I see on our membership lists and I am glad to have met a number of you at the RC-WR luncheon. The evening events at WMA were another wonderful opportunity to make connections and see a bit of the host city and institutions.

I encourage everyone to make it his or her New Year’s resolution to attend a museum professional conference of some type in 2017. There are a number of scholarships available from a variety of institutions (including RC-WR) that can help defray the cost. Also talk to your superiors at your institution about travel opportunities and whether they will help pay the cost. They may surprise you and say yes.
Every year institutions apply to be recipients of a day's worth of work by volunteer registrars and collections managers in or near the Western Museum Association annual meeting host city. During the 2016 WMA conference, CSI: Registrars took place at the Mesa Contemporary Arts Museum. Registrar, Judy Dahms-Brouillard applied with a project she desperately needed help on. The museum had been given a collection of ceramic objects. Judy needed help doing condition reports, labeling the objects and packing them for storage. She also needed advice on storage as the vault at the museum was quickly running out of room. It was apparent they also needed a donation policy to help the museum define what it wanted to focus on collecting (to ease...
the space issues). All this and more was initiated on the sunny preconference Sunday. RC-WR members congregated early in the morning at the conference hotel and then took the tram together to Mesa, AZ. Most of us had not met before, but you quickly get to know one another as you get down to work. We quickly divided ourselves up at workstations. Two stations did condition reports and the third started labeling. Fortunately Judy prepared ahead of time and the whole operation ran very smoothly. We had a few hiccups with the labeling methods, but eventually that was ironed out and we all learned from it. What would have taken Judy weeks to do alone, we were able to accomplish in a day. We even had time for a private curator led tour of the galleries. CSI:Registrar is always a meaningful way to experience the local cultural community and it is always greatly appreciated.

Thank you 2016 CSI volunteers!
COLLECTING HAS BEEN CALLED AN UNRULY PASSION

OTHERS PREFER TO SEE IT AS ACCUMULATING CULTURE

HOWEVER YOU DEFINE YOUR PASSION, LET ARTWORKS SAN DIEGO HELP YOU PRESERVE AND PROTECT IT

ARTWORKS SAN DIEGO

STORAGE / INSTALLATION / SHIPPING OF FINE ART AND ANTIQUES

www.artworkssandiego.com  858.279.4301  info@artworkssandiego.com
Cookes Crating Inc.

Over 35 Years of Art Handling Expertise

- Crating
- Installation
- Domestic and International Shipping
- Custom solutions for large and difficult projects
- Over 100,000 Sq. Ft. of UL Certified security storage
- Climate controlled storage
- Barcode inventory system

“Moving Great Art for Great Museums”

www.cookescrating.com
Collections Care and Stewardship is one of five in The Innovative Approaches for Museums series. The series generally offers ten case studies per book, written by scholars and practitioners from a variety of institutions. Each article in this volume was unique, focusing on a different type of challenge or change.

Case studies are wonderfully useful. They are densely packed stories about how people define a challenge, articulate goals, plan and propose a solution, and during implementation, hash out nuances that they might not have thought about in advance. A great case study isn’t afraid to be transparent, to possibly
admit its dark secrets and then show you the way to the light. Even when a vision is not fully realized, the reader is able to see the detours taken and mistakes made.

All but one of the case studies here presuppose buy-in, everyone wants the same thing. Each one is specific to a certain issue, so I broke down the case studies into ten summaries for reader usefulness. They touch on the issue and the solution (and issues with the solution!). In this way, you will know if the book could be useful to you and your organization. I was very impressed by the honesty with which each case study was presented and by the fact that over half of the studies dealt with incorporating students into real-life professional experiences.

Chapter One: Chicago Botanic Garden (and Education Center)
An outdoor museum with a living collection, the Chicago Botanic Garden needed to establish boundaries and spatial definitions between the plant collection and the visitors. This led to the construction of an Education Center and redesign of the garden grounds, a major undertaking to be sure. I was particularly impressed with this story, as they invited contribution from all stake-holding departments (administrators, horticulturists, educators, janitorial staff and fundraisers) throughout the process.

Chapter Two: Denver Museum of Nature & Science and sustainable architecture
The collection at the Denver Museum had grown over 100 years to the point of overcrowding and had been housed in ad-hoc pieces at 49 locations with poor environmental stability. Fortunately, over that same 100 years, the museum had put resources into professionalizing collection staff, upgrading collection storage equipment and improving storage methods and materials. The dire need for a central facility with room for growth was obvious to everyone. The case study presented here is not really for daily operations staff, but a good place to look at if your institution is facing similar change. The Denver Museum smartly looked at their mission statement and collection strengths and weaknesses before embarking on a strategic plan of deaccession. This informed the footprint needed for the new museum. As a museum of nature and science, they were committed to building a LEED certified building that would educate visitors about sustainability. The study details the early planning process and the project timeline for an underground facility that is buffered from the external environment. Particularly savvy was the museum’s efforts to keep the needs clear to non-museum professionals which allowed fundraisers to advocate throughout the process, especially when additional funds were needed.

Chapter Three: The Denver Art Museum turned a problem into a new opportunity
The museum had a leak in the ceiling. Fortunately, their careful monitoring of the building revealed it quickly and they moved to action. Their impressive collection of textiles, some dating back to the Chinese Qing dynasty, had to be relocated. As the leak was analyzed further, it was clear that building renovations would be significant and the museum seized the opportunity to implement a multidisciplinary workspace, titled PreVIEW which would allow behind-the-scenes access to visitors and expand the museum's ability to display their impressive textile collection. The added visibility of the collection and the process, gave them fundraising opportunities, which allowed program development. An added photo documentation project and how the new Thread Studio educational space allowed less handling of fragile textiles but more accessibility for museum visitors.

Chapter Four: The National Museum of American History working with students at George Washington University
The first of four chapters that focus on integrating student opportunities with museum functions, the GWU had stretched their collections care resources thin. It fell on the collections manager to make the point that the class could have a significant impact by giving attention to important artifacts that are not frequently rotated. Although the students would have to be supervised, the collections manager knew they would help her achieve some of her job duties rather than taking away from them. Anyone who has planned a class knows that the first year is the most work and generally the hardest. Guest speakers must be organized, resources must be researched, syllabi written and approved. The study nicely breaks down the process of meshing students in a rehousing project for an active museum
collection. There are some excellent comments about the importance of building and sustaining relationships between museum staff and university faculty.

Chapter 5: The Logan Museum of Anthropology and Beloit College partnering to balance preservation and access
The Logan took on the courageous and honorable task of defining itself as a teaching museum. As early as the 1950s, Beloit College offered classes in museology, but the Logan did not have professional staff until the 1980s. With resources stretched, the museum decided to focus their efforts on moving students into collections care. The case study focuses on the management and pedagogical innovation necessary to have a fully realized “teaching collection,” as well as the data collection needed to make their case to the university for the dollars and curricular benefits of the program. They were eventually able to create a “First Year Initiative” which introduces all freshmen to the museum so they view it as a resource throughout their college career.

Chapter 6: The Durham Museum in Omaha, Nebraska improves their intern program
Interns had been few and far between at the Durham Museum. Little thought was put into the intern experience, resulting in a classic problem of treating interns as volunteers, rather than seeing it as a learning experience. A grant from the Institute of Museum and Library Services launched the intern program expansion to four interns, but the grant had parameters that didn’t allow interns to help with needed projects. The museum decided to reevaluate and create a formal intern program, and with this, came the responsibility to fully think through and manifest what the experience should be. Past relationships with local universities had been strained and relations had to be rebuilt. The case study does a remarkable job of documenting the stages of improving a haphazard intern program into a robust, paid program that acts as a visible showcase for the museum.

Chapter 7: The University of San Francisco and the Mexican Museum partner on curation
University of San Francisco began their museum studies program in Fall 2013. Again, the goal here was to get the students involved in the museum without lowering professional standards. Additionally, invested parties wanted to get students to get to know more and care about Mexican culture. The project involved an exhibit of objects from the Mexican Museum (currently under construction in a new location) displayed at the USF campus. The case study is remarkably honest about the challenge, including assumptions made about student interests based on ethnic make up. Group curation is rarely easy and this was no exception. On opening day it was like many exhibits out there: no one knew what the curators had wanted it to look like and the public only knows what it sees. Further programs developed from the exhibit and new methods were tested. Campus gallery staff was able to see how students respond to objects curated by their peers instead of by faculty and experts.

Chapter 8: PIARA (Proyecto de Investigación Arqueológico Regional Ancash) responds to a community’s needs
Hualcayán is a community of 400 people in Huaylas Province in the highland Andes in Ancash, Peru, located in the middle of an archaeological site at the entry to a UNESCO World Heritage site (Huascarán National Park). How do you balance an active archaeological site with the economic needs of a farming community? If you stop growth to preserve a site you risk the survival of the contemporary people because of their need to change and adapt. PIARA is committed to co-creation; meaning that they are responsive to the interests of the local community and, among other things, help the community develop skills that will support their own goals. The community wanted a museum. They saw it as equally important to all other developments and the community considered it the price charged to PIARA for the support of archaeological excavations of the site. Both parties knew it had to be sustainable after PIARA left. The study chronicles the steps leading up to the opening of Museo Communitario de Hualcayán in 2014, from a pop-up museum and festival to a bricks and mortar museum run by the community. Of particular interest was the various ways that the museum makes itself accessible to non-Spanish speakers (most speak Quechua) and non-readers.
Chapter 9: Eastern Illinois University evaluates itself for relevance
Graduate programs strive to maintain relevance in all fields. In particular, there is a long list of changes affecting how we approach Museum Studies curriculum. Eastern Illinois University offers a master of arts in the Historical Administration Program. The case study does not waiver as it looks at the question of how museum professionals in the public sector view recent graduates from museum studies programs. Academia is somewhat suspect in the professional world and in many workplaces there is a split between academic learning and museum training. Citing a national survey conducted by William F. Bomer in 2013, the case study points out that “it is premature to say that skepticism about grad school training has disappeared.” This four-year assessment resulted in the articulation of new goals and a revised curriculum, as well as a portfolio requirement for students that includes professional standards in all written work.

Chapter 10: The British Museum reviews accessibility of eight million objects
Galleries, Libraries, Archives and Museums (GLAM) are all memory institutions. The British Museum is multiple institutions in one, with siloed collections of books and prints, manuscripts, and natural and artificial productions. Although the museum undertook an impressive digitization project in 1976, the collections remained compartmentalized. This complicates accessibility for researchers and museum visitors looking for everything on one topic. Users want crossover between the silos. Of the ten presented here, this case study was the least concrete in its illustration of how the issue was resolved, but it brought up a number of fascinating topics on the current thinking about convergence and separation of GLAM. The long and the short of it is that nobody has been completely successful with it yet. But the light on the horizon is growing: the author Michael Jones, at the University of Melbourne, is embarking on a doctorate project.
THE PREMIER FINE ARTS LOGISTICS COMPANY IN AMERICA

Masterpiece International Limited was founded in 1989, in New York City as a Customs Broker, freighter forwarder, and logistics provider specializing in the transport of fine art. Since then, we have expanded to 16 offices in the U.S., with more than 200 employees. Our teams of dedicated professionals provide expert, top-level services to museums, galleries, art fair participants, auction houses, and private clients. Whatever your needs—international customs regulations, quotes for a simple move, planning a large international exhibition—Masterpiece can assist you from one of our offices close to you.

LOS ANGELES  310.6430.7990
SAN FRANCISCO  650.244.0630
SEATTLE  206.568.3795
ArtsServices@masterpieceintl.com
masterpieceintl.com/finearts
PACKING
CRATING
RIGGING
INSTALLATIONS
NEW YORK SHUTTLES
(NEW YORK-SAN FRANCISCO, SAN FRANCISCO-NEW YORK) TWICE A MONTH

ASPEN PEAK SEASON SHUTTLES
(DENVER-ASPEN, ASPEN-DENVER) TWICE A MONTH

STATE-OF-THE-ART, CLIMATE-CONTROLLED STORAGE
(SAN FRANCISCO AND DENVER FACILITIES)

FULL SERVICE INTERNATIONAL SHIPPING WITH CUSTOMS BROKERAGE

SAN FRANCISCO OFFICE
P.O. BOX 1966
SOUTH SAN FRANCISCO, CA 94083
PHONE: (650) 952-0100
FAX: (650) 952-8958

DENVER OFFICE
P.O. BOX 16662
DENVER, CO 80216
PHONE: (303) 291-3906
FAX: (303) 291-3912

FULL SERVICE MUSEUM QUALITY ART HANDLING AND STORAGE
WWW.SHIPART.COM
On Display Through April 30, 2017 at Western Spirit: Scottsdale’s Museum of the West

The Chief Speaks
Ernest L. Blumenschein, 1917, oil on canvas
Private Collection
Photograph courtesy Gerald Peters Gallery, Santa Fe, New Mexico
Western Spirit: Scottsdale’s Museum of the West is beginning the new year with three exhibitions that showcase the rich history and heritage of the Southwest:

Marjorie Thomas: Arizona Art Pioneer (on display through late December 2017) showcases the artwork of trailblazer, artist and early Scottsdale resident Marjorie Thomas (1885–1978), whose life and career link the chronicle of Arizona’s art and history. Her drawings and paintings portray desert landscapes, Native peoples and ranch scenes of the region’s early history.

The Scottsdale Craftsmen: A 70-Year Legacy (on display through late December 2017) celebrates the historic Arizona Craftsmen Center (1946-1950), and its catalytic role in the emergence of postwar Scottsdale’s cultural identity as an arts epicenter in the American West. Represented in the exhibition are paintings, sculptures and objects created by six of the original Arizona Craftsmen artisans who reflect the diverse trades and superior quality works that flourished at the center.

The Taos Society of Artists (on display through April 30, 2017), sponsored by Scottsdale Art Auction, is a major exhibition of masterpieces by 19 members and associate members of one of the most influential schools of American painting in the nation’s history. It includes more than 80 of the finest and most valued Society artworks ever exhibited together. The artworks feature vivid images of dramatic landscapes and Native Americans in traditional clothing, which shaped popular culture’s perceptions of the American Southwest and influenced generations of artists, including Georgia O’Keefe, Andrew Dasburg, Marsden Hartley and Maynard Dixon. The paintings are on loan from institutions across the country, as well as private collections.

In December, Pueblo Grande Museum in Phoenix, Arizona, received a significant donation of 120 Maricopa pottery vessels. The pottery was created by women of the Maricopa (Pee Posh/Piipaash) tribe. A total of 16 potters are represented in the collection including Mary Juan, Alma Lawrence, Ida Redbird and Mabel Sunn.

The pottery was collected by a woman whose family owned the general store in Laveen, Arizona, near District 7 of the Gila River Indian Community, where many of the potters and their families lived. Many of the pieces were obtained directly from the potters, mainly during the 1960s and 1970s.

Since 2012, the three children of the collector have donated 373 pieces of Maricopa pottery to the Museum. As a result of their generosity, Pueblo Grande Museum now has one of the largest collections of Maricopa pottery in the nation.
Staff Updates:
Patricia Walker left her position of Archivist at the Museum of Northern Arizona in September 2016. She moved back east and is now the Branch Manager, Local History and Special Collections at the Alexandria Library in Virginia. Andreane Balconi’s grant funded position of Assistant Archivist ended in September 2016 as well. She is now the Digital Asset Manager at American Folk Art Museum in New York City. The Museum wants to thank both of these wonderful people for their hard work and wishes them the greatest success in their future endeavors.

The Museum of Northern Arizona is excited to welcome Shawn San Roman as their new Archivist. Shawn started November 14, 2016 and has worked with archival and library holdings since 2006. He comes to the Museum from the Hazy Library, Embry-Riddle Aeronautical University in Prescott, Arizona.

Exhibition Update: Grand Muse
From the definitive Romantic images of Thomas Moran to modern masterworks by Ed Mell and Merrill Mahaffey, Grand Muse conveys the power of Grand Canyon as a source of inspiration for artists. The exhibition features historical and recent paintings, as well as photography, prints and mixed-media from the Museum’s collection, artists-in-residence at Grand Canyon National Park and contemporary masters. On view through February 20, 2017.

Collection Acquisition Update:
In August 2016, the Museum of Northern Arizona was extremely fortunate to receive a phone call from a prior employee informing us of the sale of many Native American art pieces, at of all places, the local Goodwill store. Collections staff almost immediately visited the store to see what was still available.

They purchased an original tempera on board painting by Milland Lomakema, who was one of the founding artists of the group Artist Hopid whose other members included Neil David, Sr., Terrance Talaswaima, Michael Kabotie, and Delbridge Honanie. Staff returned later that day and spoke with the Goodwill staff and discovered there were even more pieces that had not been brought out to the floor as yet. The Goodwill staff graciously brought out the remainder of the pieces, which included another wonderful find, a small mixed-media piece by Helen Hardin. Ultimately the Museum acquired a total of five pieces, the remaining three: an acrylic on paper by Mary Morez, an acrylic on canvas by David Paladin, and a watercolor on paper by Robert Draper.
HAWAII

The Honolulu Mayor’s Office of Culture and the Arts performed a major conservation treatment of the Jose Rizal sculpture by Carl Ruiz. The cast stone life-size sculpture of a Philippines national hero stands on a concrete pedestal in Jose P. Rizal Square in Honolulu. The Filipina Society of Hawaii with the Oahu Filipino Community Council gifted the sculpture to the City and County of Honolulu from in 1983. In August 2015, conservator Rosa Lowinger performed an assessment of the sculpture with a treatment outlined. In 2016, funds were secured to proceed with a treatment of the sculpture. Local cast-stone artist, Jodi Endicott was contracted to perform the work following the treatment prescribed by Lowinger. The work was completed in November 2016.

A bronze sculpture by Stephen C. Lowe located in Queen Kapiolani Park under the jurisdiction of the Honolulu Mayor’s Office of Culture and the Arts, originally titled, Mohandas K. Gandhi was re-patinated and re-titled. The Friends of the Gandhi Statue in Waikiki, LLC proposed to MOCA that the existing sculpture be changed. As the sculpture was a gift to the City and County of Honolulu in 1989 from the Gandhi Memorial International Foundation and the Jhamandas Watumull Fund, the Friends of the Gandhi Statue in Waikiki, LCC worked with some of the original donors and the artist on their proposal. With the copyright approval of the artist and the approval of the Commission on Culture and the Arts, the sculpture was re-patinated by local artist Kim Duffett and the sculpture was renamed, A Fistful of Salt. The work performed was a gift to the City and completed in time for Gandhi’s birthday on October 2, 2016.

NORTHERN NEVADA

The Nevada Museum of Art will be exhibiting The Evolution of Burning Man from July 1, 2017 - December 3, 2017. Dedicated to community, art, self-expression and self-reliance, the gathering known around the world as Burning Man now brings together more than 70,000 people annually to create a temporary metropolis in Nevada’s Black Rock Desert. For the first time, historical materials drawn from the personal archives of Burning Man’s founders—including Harley Dubois, Marian Goodell, Larry Harvey, Will Roger Peterson, Crimson Rose, and Michael Mikel—will be on view in the exhibition, City of Dust: The Evolution of Burning Man, which will relate the remarkable story of how Burning Man came to be and what its future might hold. Many of the items on view are drawn from the permanent collection of the Burning Man Archives, housed by the Center for Art + Environment at the Nevada Museum of Art.

Through historical photographs, artifacts, journals, sketches, and
notebooks, City of Dust traces the humble countercultural roots of the annual gathering from its early days on San Francisco’s Baker Beach in the late 1980s and its Nevada desert relocation in 1990, to the maturation of the gathering through the application of civic design principles over the next two decades. The exhibition concludes with materials related to Burning Man’s next phase of growth, including the acquisition of Fly Ranch, a 3,800-acre parcel of land located adjacent to the Black Rock Desert in northern Nevada. A thirty-minute interpretive video will be produced to further elucidate the materials on display in the exhibition.

OREGON

On November 1, 2016 the Oregon Historical Society opened History Hub, a new permanent exhibition where youth, students, and families can explore the topic of diversity through fun, hands-on activities, objects, and pictures. Developed in partnership with an advisory committee of students, teachers, cultural organizations, and museums, History Hub tells the stories of people who live in Oregon, today and in the past. The content of History Hub spans grades K-12 with a focus on 4th–8th grades.

“With many thousands of school children visiting the Oregon Historical Society each year, it is fitting to have an explorative history space dedicated to Oregon’s youth,” said OHS Executive Director Kerry Tymchuk. “While this exhibit is geared towards students, visitors of all ages will learn important lessons about the Oregon of yesterday and today, and how each of us can go forth and be good stewards and citizens of this great state.”

With puzzles, touch screen activities, and board games, History Hub asks students to consider questions like “Who is an Oregonian?,” “How has discrimination and segregation affected people who live in Oregon?,” and “How can you make Oregon a great place for everyone?” While the topic of diversity is central to History Hub, the content will change every three years and OHS will partner with cultural organizations and museums across Oregon to share their stories in History Hub. From 2016 to 2019 the partners for History Hub are the Oregon Black Pioneers, Portland Public Schools Indian Education Program, and the Southern Oregon Historical Society. “I started working on History Hub on my second day at the Oregon Historical Society, and two years later the exhibit that sits before us today exceeds all of my expectations of what this space can be for Oregon students,” said OHS Museum Director Helen B Louise. “History Hub is a truly collaborative undertaking, and would not have been possible without our partner organizations and the students and educators who supported this creative process.

The Southern Oregon Historical Society which preserves history in the Jackson County area as well as educates the public is now looking to reorganize its operations. This comes after the failure of a ballot measure which would have provided funding for its operations.

The President of the Southern Oregon Historical Society says it was the organization’s last hope to pass the Heritage District Measure. Since it did not pass they are going...
to lay off their entire staff, effective December 31st. SOHS President Doug McGeary says, "We did a strong campaign, we thought we were doing really well but we lost significantly." The Rogue Valley Heritage District Measure would have created a maximum levy of five cents per 1,000 dollars of assessed property value.

The measure failed with 34 percent of voters saying yes, and 65 percent saying no. The historical society was created in 1946 through a levy, but in 2007, the historical levy taxes were compiled into the county’s general fund. While the 70-year-old organization gets some funding from memberships, rental fees, and farming operations, it’s just not enough to sustain. The President of the Southern Oregon Historical Society says they will be looking into different methods of funding for the future and hope to find something self-sustaining. Other agencies that would have been supported by the measure include Woodville Museum in Rogue River, Gold Hill Historical Society, Southern Oregon Railway Historical Society, Eagle Point Museum and Buncom Historical Society.

**The Rainier Oregon Historical Museum** was founded in 2015, and is currently working on raising money to open in a room in Rainier City Hall. The Board is hoping to be able to open the museum to the public in the summer of 2017. Board President Kay Heflin has been busy applying for a $4000 Columbia County Cultural Coalition grant. They will need to fundraise $2000 as a matching fund. If awarded, the grant will go towards the purchase of materials for cataloging and preserving the collection, and for a new computer, printer and flatbed scanner. Also on the wish list are locking display cases and storage cabinets that will allow for storage and display of the historical collection. On October 11, 2016 board members Kay Heflin, Martha Van Natta, Rick Burnham and Tiffany Trahan made a visit to the Maritime Museum in Astoria on a fact finding mission to learn how to store and preserve the collection.

---

**SOUTHERN CALIFORNIA**

Artist Woods Davy’s sculpture—one of his first "floating stone" sculptures— was installed in the Long Beach Museum of Art sculpture garden in October. The sculpture is part of a gift of 155 artworks from the Wilfred Davis Fletcher Estate. Woods Davy met with museum staff to suggest how it could be moved from Fletcher’s garden and placed in the museum’s garden. LA Packing and Long Beach Museum of Art Registrar Candice Reichardt tackled the delicate job of deinstalling the sculpture from the cement and hillside of Fletcher’s garden. Visitors to Claire’s at the Museum restaurant and students touring our sculpture garden will now be able to enjoy this delicately balanced sculpture anew. Look for the sculpture on your next visit.

---

Left to right: Martha Van Natta, Tiffany Trahan, Rick Burnham and Kay Heflin
On December 15th twenty registrars, conservators and museum studies students gathered at the Frye Art Museum for a holiday potluck, with the theme of Sharing. Besides sharing holiday goodies, beverages, and comradeship, the group shared core documents from their museums. They also toured the current Frye exhibition To: Seattle / Subject: Personal as a catalyst for discussing the variety of new challenges that we face when exhibiting and accessioning contemporary artworks.

The exhibition Northwest Social Realism and the American Scene: 1930–1950 opens on January 19, 2017 at Cascadia Art Museum in Edmonds and runs until March 26th. The exhibition will focus on Northwest artists and their depictions of scenes of everyday life in the region. Many of the works will reflect the industrial, political and social aspects of the Great Depression and WWII period.

The Frye Art Museum in Seattle is pleased to present Jim Woodring: The Pig Went Down to the Harbor at Sunrise and Wept, January 21–April 16, 2017, a solo exhibition of 10 very large ink drawings by Seattle-based artist and cartoonist Jim Woodring created using a 4-foot-long pen of his own invention. The series, newly commissioned by the Museum, delves deeper into the surreal and fantastical universe that is central to the artist’s body of work. The Frye will also present Archipenko: A Modern Legacy, January 28–April 30, 2017. This major retrospective, a travelling exhibition organized by International Arts & Artists, showcased the life and work of Alexander Archipenko, a leading figure in the historic European avant-garde, who reinvigorated sculpture with dynamic creativity at the beginning of the 20th century. Beginning January 21, 2017 and up for the entire year, the Frye Salon presents over 140 paintings from the Founding Collection, installed salon-style to recreate the viewing experience that visitors to the home gallery of Charles and Emma Frye enjoyed in the early part of the 20th century.

The Frye has had some staff changes: After seven years as Director, Jo-Anne Birnie Danzker departed from her position in order to pursue other projects. A new Director & CEO started on October 1st: Joseph Rosa, formerly Director of the University of Michigan Museum of Art, Ann Arbor. In the Collections Office, Assistant Registrar Jess Atkinson left in October to start a family; she gave birth to a healthy baby girl and both

Top: Jim Woodring in his studio
Above: The Pig Went Down to the Harbor at Sunrise and Wept #2
Jim Woodring, 2016, acrylic ink on paper, 42 x 71 inches

Courtesy of the artist
Photographs: Mark Woods

are doing well! Nives Mestrovic was promoted to Assistant Registrar, and former Collections Intern Kayla Trail was hired as Collections and Exhibitions Assistant.
As of Saturday, November 19, 2016, Experience Music Project Museum in Seattle officially changed its name to the Museum of Pop Culture—MoPOP. The museum encompasses so much more than music, and as they look toward the future, MoPOP reflects the entirety of the museum and where they are headed. Spanning science fiction, fantasy, horror, fashion, sports and video games, MoPOP reflects a vision for curating, exploring, and supporting the creative works that shape and inspire our lives. While the name of the museum is evolving, the mission will remain the same: To bring genuine human experience and perspective to pop culture through exhibits, programs, and events that invite exploration and inspire creativity. Exhibitions coming in 2017 include The Art of Rube Goldberg, opening February 11th; The Jim Henson Exhibition: Imagination Unlimited, opening May 20th; and Starman Remembered: David Bowie, opening July 1st.

Museum of Glass in Tacoma is proud to announce the addition of Amanda Brebner as part-time curatorial assistant. She steps into the role formerly held by Katie Buckingham (née Phelps) who now fulfills the role of Assistant Curator/Visiting Artist Coordinator for MOG. In this position, Amanda also takes on the job of rights and reproductions coordinator as the Museum’s archival collections are increasing in demand in the publishing realm.

MOG’s Permanent Collection, founded in 2009 (the Museum began in 2002 as a non-collecting institution), continues to grow and they are proud to announce two major promised gifts for 2016. Over 200 works of Art Deco Glass are part of a promised gift to MOG by Seattle artist and collector David Huchthausen. Additionally, nearly 600 birds designed by Iittala’s Professor Oiva Toikka of Finland are promised by collector Paul Kangas. Together these gifts will bring greater depth to the story of glassmaking to the Pacific Northwest.

January 2017 brings MOG’s first ever jewelry exhibition, with Linda MacNeil: Jewels of Glass. This retrospective is the first in-depth exploration of this leading American jeweler and her contribution to late-20th and 21st century jewelry. Exhibition catalogs for this exhibition and that of Art Deco Glass from the Huchthausen Collection were published by MOG.