

NEWSLETTER

FALL 2022



COLLECTIONS MANAGERS COMMITTEE

AN AFFINITY GROUP OF THE TEXAS ASSOCIATION OF MUSEUMS

LETTER FROM THE CHAIRMAN

Howdy-Doo Everyone! The Officers of the Collections Management Committee would like to welcome you to the Fall Edition of the CMC Newsletter! Aubrey Nielsen, Officer-At-Large, has worked hard to redesign the newsletter layout as well as work with CMC membership to inform the newsletter's content moving forward.

I am proud to serve the CMC as Chairman. Angela Pfeiffer, former Chair, has been instrumental in assisting me with the transition into this new role. Meeting everyone for the first time at the 2022 TAM Conference in Waco reinvigorated me. In the museum world, it is very easy to get caught up in what you are doing to the point that you can feel as if you are alone in what you do. Our CMC Officers have humbly reminded me that I am not. And I want you to know that you aren't either. We are here to help.

CMC Officers met earlier this month to nail down the final details for the auction of the contents of five environmental monitoring kits (EMKs). The auction will go live on Monday, September 19th via Bidding Owl.

The role of Secretary is vacant and the Vice Chairman's term will come to an end before the TAM 2023 Conference in San Antonio. A nomination committee consisting of myself, Aubrey Nielsen, and Stephanie Allen-Givens (Officer at Large – Technology) was formed to ensure an election is held. Once an election is held, the new officers will be announced at the upcoming TAM Conference.

We are bringing back our virtual chats with the entire CMC Membership! The next virtual chat will resume on Friday, October 7th at 10am. A ZOOM link will be emailed prior to the chat.

I look forward to seeing you all down the trail.

Wade Dillon
Chair, Collections Managers Committee

Don't forget to mark your calendars for our Collections Managers Committee virtual chat on October 7, 2022, at 10:00am CT.



**CMC
MEETING!**

FRANCESCA FUCHS
Francesca Fuchs at The Suburban at the OJAC
September 17, 2022 - January 28, 2023
Old Jail Art Center

Houston artist Francesca Fuchs seeks to understand an ordinary object or another painting by... painting it. Her depictions are not verbatim, but appear as ghostly doppelgängers created in thin veils of pigment on canvas. Most often, the painted object is one that Fuchs has a personal connection to or that is from her childhood home. She may choose to paint a framed photo of a 1960s dental office, a lady bug rock she created as a child, a framed Piranesi print, or a sculpture of a reclining figure.

For Fuchs' exhibition Francesca Fuchs at The Suburban at the OJAC, she painted "objects and paintings she did not know in person for the first time," and instead focused on works in the OJAC's permanent collection. Perusing some 2,300 digital images on the museum's online database, Fuchs sought other artists' works that inspired her. Surprisingly, her intuitive choices were, more often than not, works that often garner less attention than the more "significant" works by any particular artist. Destined to be the subjects of her re-making, her selections are indicative of her attention to things we often dismiss or deem insignificant in aesthetic hierarchal systems.

The enigmatic title is a reference to a past exhibition of her work at The Suburban in Illinois in 2013. Fuchs "re-creates" and references that particular exhibition creating conversations between a suburban space near Chicago and a rural space in west Texas. Simultaneously, relationships echo throughout the entire exhibition as a larger conversation occurs between her paintings of paintings and paintings of objects within the OJAC galleries.

Francesca Fuchs at The Suburban at the OJAC is generously supported by Sunday & Don Tidwell with additional funding from Paula & Parker Jameson and an anonymous donor.



[FRANCESCA FUCHS, Owl from the OJAC, 2022, acrylic on canvas, 22 x 16 in. Courtesy of the artist, Talley Dunn Gallery, Dallas, TX and Inman Gallery, Houston, TX.]

Take a Peak At Whats New Featured Exhibits



[ANSELM KIEFER, Asche für Paul Celan, 2006, lead and concrete, 157.5 x 98.5 in. Tia Collection, Santa Fe, NM.]

ANSELM KIEFER
Asche für Paul Celan
September 17, 2022 - May 20, 2023
Old Jail Art Center

In *Asche für Paul Celan*, Anselm Kiefer creates a dialogue with the work of Paul Celan, the Holocaust survivor and great German-language poet, who has influenced the artist's output since adolescence. Celan experienced the horrors of the Nazi concentration camps, having been forced to work at one and having lost his parents at another. In response, Celan chose poetry for his account of the barbarism of the Nazi regime. In the words of Anselm Kiefer, "Celan does not merely contemplate nothingness; he has experienced it, lived through it."

On loan from the TIA Collection in Santa Fe, NM, Kiefer's subtext imbued sculpture features a 13-foot representation of a German U-boat constructed of lead as its central element. The large boat is pinned motionless to the floor by a stack of immense books, also of lead, surrounded by concrete rubble.

ANSELM KIEFER: *Asche für Paul Celan* is generously supported by the McGinnis Family Fund of Communities Foundation of Texas with additional funding from Mrs. William P. Hallman Jr. and Joe Hargrove.



Crowd in the Reflecting Pool Solidarity Day, 1968. Smithsonian National Museum of African American History and Culture, Gift of Laura Jones, C Laura Jones

Solidarity Now! 1968 Poor People's Campaign
On display August 13, 2022 – February 26, 2023
The Sixth Floor Museum at Dealey Plaza

Solidarity Now! 1968 Poor People's Campaign is a special exhibition that examines one of the most important grassroots movements of the civil rights era which culminated in a six-week, live-in demonstration on the National Mall in Washington, D.C., that attracted thousands of activists from across the nation. Protestors inhabited "a city of hope"—Resurrection City—on 15 acres between the Washington Monument and the Lincoln Memorial to call attention to the crippling effects of poverty for millions of Americans.

The exhibition explores the tactics and impact of this campaign, the first large-scale, nationally organized demonstration after Martin Luther King Jr.'s death. It features photographs, oral histories with campaign participants and organizers, and an array of protest signs, political buttons and audio field recordings collected during the protest.

Presented at The Sixth Floor Museum at Dealey Plaza as part of a national tour, the Museum's installation and programming explores the links between the movement and the lasting legacy of President Kennedy, as well as culturally relevant themes for today.



Hidden in Fabric: Stories of Tradition and Cultures
On display Septener 13, 2022- February 28, 2023
Costumes of the Americas Museum

Hidden in Fabric: Stories of Tradition and Cultures stretches beyond fashion and style and focuses on textiles' unique ability to tell a story. For centuries, cultures of the world have used the language of fabric to express themselves, their environments, and beliefs. The exhibit features traditional clothing from Mexico, Central America, and South America that to the naked eye depict various uses of fabrics, colors, patterns, and accessories but together hold stories of heritage.

The collection on which the exhibition is based was formed by the Pan American Round Table (PART) movement that began in San Antonio in 1916. The Table was founded to help promote friendliness and understanding among the women of the Western Hemisphere. In 1932, members of Brownsville PART began collecting costumes from different parts of the Americas as a method of learning more about these countries and their women. Over the years, the collection has grown to be one of finest costume collections in the Western Hemisphere.

SHELBY DAVID MEIER
Almost Everything and More
September 17, 2022 - January 28, 2023
Old Jail Art Center

Over the past decade Shelby David Meier has shifted from making objects that reference other works of art—"art for art's sake"—to conceiving and creating objects and installations that question art as a commodity. While working as an art handler, Meier began to reconsider works of art as they were in storage and transit, not on display in any venue. For Meier, "the materiality and agency of objects took on a new meaning when the work became more about logistics and budgets." He admits that his intent is not to make something that can be easily grasped by viewers, but to facilitate change and growth from within. For his Cell Series installation, Meier extracts from the "storage" of his work, recontextualizing the objects within the jail cells of the 1877 structure.

The 2022 Cell Series is generously supported by the McGinnis Family Fund of Communities Foundation of Texas, Kathy Webster in memory of Charles H. Webster, and the National Endowment for the Arts, with additional funding from Jay & Barbra Clack, Margaret & Jim Dudley, and Jenny & Rob Dupree.



[SHELBY DAVID MEIER, leftovers, 2018, porcelain and china paint, 10.]

MEMBER SPOTLIGHT

Howdy-doo! My name is Wade Dillon and I am proud to serve as the new Chairman for the Collections Management Committee. Angela Pfeiffer, our Past Chair, continues to be a great friend to both myself and the CMC.

A little about myself. I've had a lifelong passion for art and Texas history despite being a native of Florida. I worked at The Alamo as a tour guide and Supervisor for the Visitor Services department from 2010 to 2018. During that time, I illustrated three children's books on Texas history and have provided historical artwork for numerous Texas institutions. For the last two years, I have served as the Museum Coordinator for the Freeport Historical Museum & Visitor Center in Freeport, Texas. Currently, we are working hard to restructure the museum into a historical, narrative timeline from early history to modern day. When I am not at work, I enjoy spending time with my lovely wife Lindsey, playing with my puppies Polly & Scout, and participating in 1830s Living History events.



My position in Freeport has been my first real introduction into collections management. While I serve as Chairman, I still have much to learn and look forward to working with each of you! All the best,

Wade Dillon

UPCOMING WEBINARS



Fundraising for Collection Care
Online Webinar: Free
September 28, 2022 1:00-2:30pm ET
FAIC

Fundraising is a part of collections care that is an integral part of the health of your overall collections. Without funds projects related to collections care may never leave the planning phase and lay abandoned on scraps of paper or your hard drive. This webinar will provide a brief overview of fundraising and detail ways your organization can prioritize fundraising programs to fit your needs and allow the organization to bring in more resources.



An Introduction to The Collections Management Policy Toolkit
Online Webinar: Free
September 29, 2022 - 12:00pm ET
Conservation Center for Art & Historic Artifacts and IMLS

The Collections Management Policy Toolkit (CMPT) is a free online tool that allows users to build a customized Collections Management Policy for their organization or collection. The CMPT guides users through the process of creating a policy uniquely tailored to their collection and designed to meet professional, ethical, and legal standards.



Forget the Best: Good and Better Approaches to Preservation
Online Webinar: Free
October 11, 2022 1:00-2:30pm ET
FAIC

This webinar will explore instances in which it is perfectly appropriate for institutions to forgo the "best" in favor of "good" and "better" approaches to preservation that help them make incremental steps towards improved collections care.

CMC HAPPENINGS

Environmental Monitoring Supplies

ONLINE AUCTION

September 2022 – March 2023

www.biddingowl.com/TAMCMC

GRANTS

- **Inspire! Grants for Small Museum:** It is designed to support small museums of all disciplines in project-based efforts to serve the public through exhibitions, educational/interpretive programs, digital learning resources, policy development and institutional planning, technology enhancements, professional development, community outreach, audience development, and/or collections management, curation, care, and conservation. Inspire! has three project categories; Lifelong learning, Institutional Capacity, and Collection Stewardship and Access.
Deadline: November 15, 2022 with grant amounts between \$5,000-\$50,000.
- **Museum Grants for African American History and Culture:** The AAHC program supports projects that nurture museum professionals, build institutional capacity, and increase access to museum and archival collections at African American museums and Historically Black Colleges and Universities (HBCUs).
Deadline: November 15, 2022 with grant amounts between \$5,000-\$500,000.
- **Museums Empowered: Professional Development Opportunities for Museum Staff:** It is designed to support projects that use the transformative power of professional development and training to generate systemic change within museums of all types and sizes. Museums Empowered has four project categories; Digital Technologies, Diversity and Inclusion, Evaluation, and Organizational Management.
Deadline: November 15, 2022 with grant amounts between \$5,000-\$250,000.
- **Museums for America:** The Museums for America program supports museums of all sizes and disciplines in strategic, project-based efforts to serve the public through exhibitions, educational/interpretive programs, digital learning resources, professional development, community debate and dialogue, audience-focused studies, and/or collections management, curation, care, and conservation. Museums for America has three project categories: Lifelong learning, Institutional Capacity, and Collection Stewardship and Access.
Deadline: November 15, 2022 with grant amounts between \$5,000-\$250,000.