Happy Fall!

I hope everyone is enjoying some cooler weather and that you all made it through the recent hurricanes and tropical storms. Hopefully, the winter weather will be kinder to the southeast.

In the last week of October, SEMC hosted a virtual track of six Collections & Curatorial sessions, as well as the SERA business meeting and a respite/happy hour. Thank you so much to everyone who contributed to the events and sessions, as well as to those who attended and provided valuable comments, questions, and feedback. I hope you found the sessions both inspiring and practical. I always enjoy hearing about what others are doing and getting ideas for new projects to pursue.

SEMC is working on plans for a hybrid conference in Chattanooga, TN, next year. Session proposals should be open soon, so start thinking about potential collections topics! Let us know if you need help finding presenters or preparing a proposal. We had 13 SERA-sponsored sessions planned for the in-person Louisville conference, but only about half of those made it into the virtual program series.

I’m thankful for all of you and the great community we’ve built!

Stay safe and have a joyful holiday season.

Corinne
Greetings, SERA Members!

It was great to see so many of you at our virtual business meeting and Registrar’s Respite. Thanks to Zinnia Willits and SEMC for making them possible. I was pleased to report that despite the difficult circumstances we all now face, SERA is in good financial shape, with more cash on-hand this Fall than in Fall 2019. This is due largely to a full refund of our Registrar’s Respite deposit, as well the lack of awards distributed due to conference cancellations. However, we also did not collect our usual sponsorships this year, so overall income is much less in 2020 than it has been in previous years.

It has been a difficult year and that is reflected in our membership renewals, which are down significantly compared to previous years. I want to personally thank those of you who were able to renew despite what are challenging financial times. I hope that some of our lapsed members will come back to us when things get better, particularly those that may now find themselves out of work. We are optimistic that with our current reserves and a new round of sponsorships in 2021, we will be able to provide economic assistance once again to those members interested in professional development.

As of November 3, 2020, SERA has 90 active members, down from 112 (-19.6%) this time last year.

As of November 3, 2020, the current balance in the Chase checking account is $8,547.75. The current balance in the PayPal account is $1,522.83. The combined total on-hand is $10,070.58, up $1,986.22 (+24.6%) from the $8,084.36 on-hand reported in the Summer 2020 newsletter.

SERA’s fiscal activity for August 7 to November 3, 2020 is outlined below. Please feel free to contact me for any additional information.

Austin J. Bell, Treasurer/Membership Chair

**SERA Income/Expenses: August 7 – November 3, 2020**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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<tr>
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<tr>
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</tr>
<tr>
<td><strong>Ending Balance</strong></td>
<td>$10,070.58</td>
</tr>
</tbody>
</table>
**Membership**

**New* / Renewing Members**

**Florida**
Austin Bell
Curator of Collections, Marco Island Historical Society

Jamie Diffee*
Preparator and Registrar, Pensacola Museum of Art

Heather Otis
Collections Manager, Marco Island Historical Society

**Georgia**
Kasey Bonanno*
Student, Georgia College and State University

Shalan Webb
Registrar

**Kentucky**
Amy Beisel
Director, International Museum of the Horse

Leah Craig
Registrar/Collections Manager, National Corvette Museum

Sandy Staebell
Registrar/Collections Curator, Kentucky Museum, Western Kentucky University

**Louisiana**
Toni Kiser
Assistant Director for Collections Management, The National WWII Museum

**North Carolina**
Jordan Cao
Assistant Registrar, Gregg Museum of Art & Design, NC State University

Mary Hauser
Registrar/Associate Director, Gregg Museum of Art & Design, NC State University

Martha Battle Jackson
Chief Curator, North Carolina Division of State Historic Sites

Ainsley Powell
Curator of Collections, City of Raleigh Historic Resources and Museum Program

Kim Terbush
Registrar, Weatherspoon Art Museum UNC-Greensboro

**Tennessee**
Elizabeth Le
Registrar, Hunter Museum of American Art

Kali Mason
Registrar and Collections Manager, Vanderbilt University Fine Arts Gallery

Theresa Slowikowski
Registrar, Hunter Museum of American Art

**Virginia**
Lauren Kraut*
Collections Manager and Registrar, National Sporting Library & Museum

Jeanne Niccolls
Museum Collections Consultant

**New* / Renewing Associate Members**

India Crawford
Senior Director, Transport Consultants International

Jenna Ohlendorf
Project Manager, Atelier 4

Jonathan Schwartz
CEO, Atelier 4
Sarah Elizabeth Kelly supervised two sculpture installations and three deinstallations in the John and Joyce Caddell Sculpture Garden just in the month of October. So much time outdoors in the sun has led to a new essential registrar’s tool, the umbrella. The latest installations include Square Peg by Chakaia Booker and Wilsis’s Dream by Jaume Plensa. The Booker is a c-shaped sculpture made of cut up tires. The Plensa sculpture is a bronze elongated profile of a face. The installs went smoothly until Plensa’s gallery had the wrong diameter for the threaded rods that help secure the sculpture to the cement pad. While the sculpture was left hanging, assistant preparator Christen Napp ran to the hardware store to get the correct ones. As a department of the city of Montgomery, the MMFA has been grateful for the use of the city crane to assist in these latest installs.

Registrar
Montgomery Museum of Fine Arts

Pam Bransford is celebrating the reopening of the galleries to the public on October 15 with condition reports. The latest exhibition, Blow Up II, includes some unusual condition reporting challenges. Most of the sculptures were made in 2019 so there were not that many condition problems but there was a lot of surface to cover. The skull is entitled Crania Geodesica: Palloncino Anatomic and is by Josh Harker. The Flamingo is one of a pair called Untitled (Flamingos only hang by the Pool) and is by Susan Lee-Chun. All of the sculptures in the exhibition are inflated each day and must be “massaged” on the way up so that the fabric does not cover the blower.

In other news, Rose Wood, registrar at the Birmingham Museum of Art is happy to report that the BMA reopened to the public on October 6. They are averaging 60 to 100 visitors a day.

Arkansas
Jennifer Kick
Collections Manager
Rogers Historical Museum

Rogers Historical Museum reopened to visitors on a limited schedule. Kick has been working on cataloging of collections.

Arkansas
Marie Demeroukas
Research Librarian/Photo Archivist
Shiloh Museum of Ozark History

In between (yawn) cataloging and conducting inventory, photo archivist Marie Demeroukas has been on the hunt for outdoor figurative statuary for an upcoming program. Northwest Arkansas has a wide variety of fine art and folk art statues—from dinosaurs, Greek gods, religious figures, soldiers, and giant poultry to cartoon characters like Popeye and L’il Abner’s Jubilation T. Cornpone. As part of the museum’s pandemic pivot, the presentation will be posted mid-November on its YouTube channel.
Carolyn Reno  
Collections Manager/Assistant Director  
Shiloh Museum of Ozark History

Reno and Collections Specialist Aaron Loehndorf inventoried and reorganized map case holdings, with Loehndorf doing the bulk of the project while Reno continues to work on exhibit features for the museum’s 1871 Shiloh Meeting Hall building. Loehndorf also processed cans, labels, and scales from the Heekin (later Ball) Can Company that opened in Springdale in 1947 and closed in early 2020. The museum reopened to the public in September and Reno and Loehndorf, as with all onsite staff, participate in the daily cleaning process to meet Covid-19 protocols.

Amanda Cheatham  
Museum Registrar  
Windgate Museum of Art at Hendrix College

The museum opened "Let Us March", commissioned by the Windgate Museum of Art to document and contextualize the Black Lives Matter movement in Arkansas. Curated by Stephanie Sims, Director of the University Museum and Cultural Center at the University of Arkansas-Pine Bluff, the exhibition includes a rich mix of documentary photographs, artwork, artifacts, inter-actives, and narrative text. In addition, we’ve had online viewings of several films with panel discussions following and community discussions on topics ranging from diversity and inclusion to The Black Experience with COVID-19. Christina Shutt at Mosaic Templars has assisted us with a list of community involvement opportunities and a reading list. The museum launched a new website and is working on a virtual art exhibition website. An exhibition was put up in the museum's window gallery that can be viewed by passing public. The museum's lobby is to be an election day voting site. Students are expected to return to the Hendrix campus in January and student museum assistants will return to work at the museum.

Kaitlyn Hof-Mahoney  
Curator of Collections  
Matheson History Museum

The Collections Staff at the Matheson (which for the first time in forever is more than one person!) has been busily working on our NEH CARES Act Grant project. Since the project began in June, we have upgraded from PastPerfect 5 to Web Edition and have made huge progress on processing our backlog of collections.

We recently sent out over 40 Deeds of Gift for 2017 donations and hope to have that entire year finalized by the end of the grant period. We have also fully cataloged hundreds of the books in our library in preparation for sharing the catalog online.
Jennifer Spence, State Curator, Kentucky Department of Parks, reports; early this year, the Pioneer Museum at Blue Licks Battlefield State Resort Park received $1,781.95 from the KY Local History Trust Fund (LHTF) to rehouse and inventory a collection of artifacts dating from prehistoric times to the early 20th century. Jennifer is working with park interpreter, Quinton Tyree, to update Kentucky State Parks PastPerfect database with images, measurements, and additional location information and to tag and re-house items on shelves and in acid-free containers—supplies purchased with LHTF money. This is the first inventory of the museum’s collection in over 15 years! The pandemic and subsequent park closure delayed the project by several months, but excellent progress is now being made and Jennifer and Quinton are likely to complete the project by early 2021. Together they have inventoried, photographed, and rehoused over 400 objects, including a nice collection of bottles that once held the “health” waters of Blue Licks spring. They will be inventorying mastodon tusks and bones and Paleo-Indian tools through November and December.

Chris Goodlett
Director of Curatorial & Educational Affairs
Kentucky Derby Museum
The Kentucky Derby Museum (KDM) has been working on new exhibitions. After many pauses due to the pandemic, KDM is very pleased to offer “Right to Ride” to its visitors. This exhibit focuses on the first generation of licensed female jockeys in the 1960s and 1970s and features many personal accounts. These include Kathy Kusner, the first woman to

Erica Hague
Collections Manager
Atlanta History Center
We’ve had a busy fall here at the AHC. We opened our newest permanent gallery in September Atlanta 96, which focuses on the impact of the Atlanta Olympic and Paralympic games on the city. You can click through and see our welcoming video here. We’ve also been churning away on getting items processed from our Atlanta Corona Collective, and hope to have those digital submissions up and searchable before the end of 2020. We will be repurposing the form entry soon to be more generic and moving forward hope to use this digital submission area for all born digital content donations. A spot of joy through all this has been learning to care for our living collections. Caring for the sheep and goats specifically has been a delightful, if smelly, way to unwind and connect.

Heather Culligan
Registrar
Tampa Bay History Center
The Tampa Bay History Center continues to receive large donations from the community. Recently, Registrar Heather Culligan received 81 boxes of negatives and transparencies taken by William H. Morris. His company, Selbypic, Inc., which stands for “Sell By the Picture,” spent decades taking aerial photographs of the Tampa Bay area. This extensive collection makes TBHC one of the largest repositories for late 20th century Tampa Bay photography. Collections staff will now explore options for scanning, processing, and rehousing this collection. In other news, the Tampa Bay Lightning made history last month when they defeated the Dallas Stars to win the Stanley Cup! TBHC and the entire Tampa Bay community were thrilled to be part of hockey history, but also bring much needed celebration and happiness to 2020. As part of its victory tour, the Stanley Cup visited TBHC, and Curator of Collections Malerie Dorman was there to take photographs of the cup and the really cool custom crate!

In other news, the Tampa Bay History Center continues to receive large donations from the community. Recently, Registrar Heather Culligan received 81 boxes of negatives and transparencies taken by William H. Morris. His company, Selbypic, Inc., which stands for “Sell By the Picture,” spent decades taking aerial photographs of the Tampa Bay area. This extensive collection makes TBHC one of the largest repositories for late 20th century Tampa Bay photography. Collections staff will now explore options for scanning, processing, and rehousing this collection.

Chris Goodlett
Director of Curatorial & Educational Affairs
Kentucky Derby Museum
The Kentucky Derby Museum (KDM) has been working on new exhibitions. After many pauses due to the pandemic, KDM is very pleased to offer “Right to Ride” to its visitors. This exhibit focuses on the first generation of licensed female jockeys in the 1960s and 1970s and features many personal accounts. These include Kathy Kusner, the first woman to
receive a jockey’s license; Diane Crump, the first woman to ride in the Kentucky Derby and Julie Krone, the only female jockey to be inducted into racing’s Hall of Fame. In addition, KDM is updating its fashion exhibits to give a greater focus to the permanent collection.

In October, KDM had the opportunity to participate in the virtual Secretariat Festival. This annual celebration of one of the greatest racehorses of all time draws a national audience. Changes due to the pandemic allowed KDM to construct a virtual tour of its permanent Secretariat exhibit and feature photos from Secretariat’s 1973 Kentucky Derby victory.

Lastly, the Kentucky Derby took place for the 146th consecutive year on September 5th. Equine connections and essential personnel were the only spectators, but the team around the winning horse, Authentic, still celebrated. KDM has updated its first floor exhibits and its feature film, The Greatest Race, to recognize this unique moment in Derby history.

Sandy Staebell
Registrar/Collections Curator
Kentucky Museum, Western Kentucky University

The Kentucky Museum has received an Inspire! Grant from IMLS to implement recommendations from a recent NEH Sustaining Cultural Heritage Collections Grant at its off-site storage location. It will also fund a building envelope study at off-site. The Kentucky Museum also has received a NEH Preservation Assistance Grant to purchase a museum storage cabinet and preservation supplies to rehouse the Mrs. A. H. Taylor Costume Collection as well as fund a review of storage conditions with recommendations for the entire costume collection by textile conservator Harold Mailand.

Pedal cars were some of the first artifacts successfully moved to their new home.

Leah Craig
Registrar/Collections Manager
National Corvette Museum

National Corvette Museum is in the midst of a storage move for our small to mid-size artifacts into a newly acquired building that used to belong to the local Fraternal Order of Police and now named the Chuck, Sharon and Kimberlee Fast Collections Campus. A lot of work this year has been spent renovating the building, researching shelving, and purchasing supplies. We began moving collections this fall with a goal to complete the move of the artifacts by the end of 2020.

NORTH CAROLINA
Martha Battle Jackson
Chief Curator
Division of State Historic Sites and Properties, NC Dept. of Natural and Cultural Resources

Earlier this year, the North Carolina Division of State Historic Sites and Properties (NCSHS) acquired the “Freedom House,” former home of Ruth and Golden Frinks. Both were active in the Civil Rights movement beginning in the 1960s and continuing through the 1980s. Many of the original furnishings were still in the house, but because the house needs some repairs and renovations, we need to remove all of the furnishings. To prepare, NCSHS Collections Branch staff (Martha Jackson, Chief Curator; Elizabeth Reighn, Curator; and Michael Moore, Registrar) inventoried and assigned receipt numbers to each item in the house. Staff from the State Historic Preservation Office had already extensively photographed the interior and exterior of the house.
In early October, with assistance from department staff and local volunteers, we began removing, cleaning, and packing up artifacts as we removed from the house. We packed approximately 35 boxes of small items containing approximately 400 items. Volunteers also made up about 40 boxes in preparation for the packing of remaining small artifacts as well as pictures and mirrors that require special boxes.

The local volunteers were from the neighborhood and also from the Edenton Racial Reconciliation Group. Some of them knew the Frinks family and reminisced about some of the artifacts from the house. Staff from the Historic Edenton State Historic Site plan to follow up and conduct oral history interviews.

We followed COVID-19 recommendations, so everyone signed a check-in sheet noting they did not have virus symptoms, and a contactless thermometer ensured no one had an elevation of temperature. Everyone wore N-95 masks and nitrile gloves. All work surfaces were disinfected at the beginning of each day and then again as needed. Hand sanitizers were also available. Social distancing was observed as much as possible.

Elizabeth and Michael returned the following week to catch up on packing artifacts that had been cleaned. There are now 53 boxes of artifacts. Several more workdays are scheduled to complete the removal of the house contents which will be stored in secure locations. NCSHS collections staff will process the collections while the house is renovated.

Jordan Brothers Cao
Assistant Registrar
Gregg Museum of Art & Design, NC State University

While working from home this summer, registration staff at the Gregg Museum of Art & Design finally had the time to pursue major updates to our online collections portal. Our woefully outdated and visually unappealing old page has been replaced with a well-functioning search tool that blends seamlessly with our main website and even offers us the chance to develop integrated web exhibits. In addition, we made significant improvements to our object data and its consistency to allow for easier searching and interaction with the records. We are excited to be able to better share our collection with the public and have a new tool to help facilitate virtual classes at NC State. Come visit! http://searchgreggcollection.arts.ncsu.edu/

Kimberly M. Terbush
Registrar
Weatherspoon Art Museum, UNC Greensboro

UNC Greensboro today announced the appointment of Juliette Bianco as director of the Weatherspoon Art Museum and adjunct faculty in the College of Visual and Performing Arts as of September 1.

Bianco will succeed Nancy Doll, who steps down on July 31 after 22 years of dedicated and successful service. Ann Grimaldi, Weatherspoon’s curator for education, will serve as acting director for August.

Bianco has 25 years of experience as an art museum professional. She comes to UNCG from the Hood Museum of Art at Dartmouth College, her undergraduate alma mater, where she has served in various leadership capacities, including deputy director since 2013. The American Alliance of Museums calls the Hood Museum a “national model” for college and university museums. Bianco oversaw the museum’s operations and a recent $50 million museum renovation and expansion, managed exhibition planning and design, and led strategic plan development.

Her scholarly interests focus on transformational leadership in higher education and university museums as centers of innovative teaching and learning and hubs for exploring diversity, creative partnerships, and the benefits of strategic planning. In addition to curating and co-curating numerous exhibitions including those of artists Wenda Gu, Stacey Steers, and Edward Burtynsky, Bianco has published on art and museum practice, including “Off the Shelf: A Conversation with MANUAL” (Gulf Coast, 2015) and “Go with the Flow: Fluxus at Play in a Teaching Museum” (Museums, Etc. 2011). Needless to say, her experience and philosophy align completely with UNCG’s mission and “giant steps” mentality.

Bianco holds a master’s degree in art history from the University of Chicago and is a graduate of the Getty Leadership Institute’s residence program for museum administrators. Bianco completed the Doctor of Education degree at Northeastern University in 2020.

“Provost Dana Dunn and I would like to thank the search committee and search chairs Margaret Benjamin and Peter Alexander, whose efforts and expertise saw us through the search to this very successful conclusion,” said UNCG Chancellor Franklin D. Gilliam, Jr. “We welcome Juliette and thank Nancy Doll, whose outstanding leadership has been transformative, resulting in significant increases in non-student attendance, loan requests from major museums on a global scale, fundraising, and enhanced curricular incorporation across a wide array of disciplines. Juliette is well prepared to further this legacy and continue to grow the Museum’s impact on this campus, this community, and beyond.” https://news.uncg.edu/new-director-weatherspoon-art-museum/

TENNESSEE

Elizabeth Le
Registrar
Hunter Museum of American Art

The Hunter Museum’s "Fence" by renowned sculptor Albert Paley was recently re-sited from its original location on the terrace of the Hunter Mansion to the main entrance. The work was commissioned in 1975 with
Albert Paley on site for the installation. This move will bring prominence to the fence and create access for rentals through the terrace. Registrar Elizabeth Le has been updating loan records and exhibition contracts that have been affected by the pandemic and steadily deaccessioning one collection of over 900 works. The Hunter received a transfer of ownership from a local institution of a folk art painting ("Watermelon Eaters") by artist Woodie Long which will help augment the museum’s outsider art collection. The Museum will be hosting Off the Wall, a virtual auction in early November that will feature art, experiences and gourmet dinners. All art and non-art items are donated from local patrons and businesses. Registrar Theresa Slowikowski and the curatorial staff are busy registering artworks, researching artists, writing and creating labels, and installing the artworks.

**WEST VIRGINIA**

John Spurlock  
Curatorial Assistant/Digital Imaging Specialist  
Huntington Museum of Art  

The Huntington Museum of Art closed to both public and staff toward the end of March and reopened in July. The loss of those few months made for an intense period of preparation and installation for some key exhibitions at the museum. Rising, Renewing, Reaching: Harry Bertoia and the Marshall University Memorial Fountain commemorates the 50th Anniversary this fall of the Marshall University plane crash and the installation of the Marshall University Memorial Fountain, which was designed by Bertoia in 1972. The exhibition includes Bertoia’s maquette for the fountain, several examples of his sound sculpture and furniture design, as well as a beautiful group of his monoprints.

The Wide Reach of the Bauhaus celebrates the 50th anniversary of the opening of the 1970 addition to the Huntington Museum of Art that was designed by Bauhaus founder Walter Gropius and his partners at The Architects Collaborative. This and a group of related exhibits document the architect’s involvement with HMA in the last years of his life and his influence on not only the architecture but also the educational programs at the museum. The main exhibit presents a multitude of works by Bauhaus artists spanning a period from the 1920s Weimar years right through to the 1970s, including Black Mountain College and the New Bauhaus in Chicago.

Putting these together in this period of COVID restrictions presented some unique situations and unusual procedures, including our first virtual courier visit via Zoom, but all the galleries came out beautifully.

**VIRGINIA**

Cathy DeSilvey  
Director of Museum Operations and Collections  
George C. Marshall Foundation  

Marshall Museum Director Cathy DeSilvey is collaborating with George C. Marshall High School students in Falls Church, Va. who have their own ‘Marshall Museum’ inside the school. A Zoom session is planned to discuss museum best practices and possible loans. DeSilvey is excited to introduce the student committee to the field and to the importance of museums.

DeSilvey also realized a long-term curatorial goal and permanently transferred an American flag which flew aboard the USS “Lucky” Herndon on D-Day, June 6, 1944, to the Herndon Historical Society (in Herndon, Va.), reuniting the flag with other artifacts on display from the ship.
The West Virginia Association of Museums is now accepting proposals for the upcoming annual conference to be held in Bridgeport, WV from March 25-27. We are looking for practical, useful, “doable” solutions for small museums and historical societies. If you have any questions about your idea, please email museumsofwv@gmail.com. You can submit your proposal via Google Forms using this link https://forms.gle/VcjkMHKt16dIkdyJh or email us to request a physical copy of the proposal form.

WVAM 2021 CONFERENCE
CALL FOR PROPOSALS

Now accepting proposals for papers, presentations, workshops, exhibits, and poster sessions addressing our theme, “Stayin’ Alive - Sustainability, Relevancy, & Culture”
Due: December 31, 2020

Submit your proposal by filling out Google form.

MUSEUMSOFWV@GMAIL.COM
MARCH 25-27. 2021 | BRIDGEPORT, WV

Have you gone to look at the new Logo options yet? Click here to let us know what you think!

SEERA NEWS is published quarterly by the Southeastern Registrars Association. The Southeastern Registrars Association (SERA) recognizes high standards of museum practice and fosters professional growth among museum registrars in the Southeastern region of the United States. We promote the exchange and dissemination of information and ideas through education seminars, publications and other means. SERA initiates and supports activities and projects which help create an atmosphere of cooperation and communication among, and between, registrars, other museum professionals, and those in related fields, and pursues further development of professional practices in the field.

Membership: Individual membership ($25.00) is open to museum professionals who perform registrarial functions for institutions in the twelve states of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, and the territories of Puerto Rico and the Virgin Islands. Associate membership is also available to those outside the region or those employed by for-profit businesses or organizations who express interest in the objectives of SERA.

Membership Contact:
SEERA Treasurer/Membership Chair
Austin Bell
Phone: (239) 389-6447
curator@themihs.org