

instituto de arte contemporânea

EXAMPLE OF ONE OF THE TECHNICAL INFORMATIONS THAT TRANSLATED
INTO PORUGUESE, WILLBE DISTRIBUTED TO BRAZILIAN Museums

Report on an Internship Program at the Registrar Department of The Museum of Modern Art, N.Y.

Working at FUNARTE (The National Foundation for the Arts) in Rio, Brazil, and being aware of the lack of information and practical procedures on Registering and Handling works of art, I applied for a Fulbright-Capes grant to work as an intern at the Registrar Department of the Museum of Modern Art. As acting director of the National Institute for Contemporary Art-FUNARTE, and being responsible not only for the technical and curatorial procedures but also for assisting the main Brazilian Museums and Art Institutes on this subject (we organized on January 86 the First National Seminary for Exhibition Design and Preservation Procedures), my main concern was the enlargement of our knowledge in these subjects. I participated in a two month prog. in the MOMA. At the MOMA Registrar Dept., a two month program has been developed. Unfortunately, professional problems at FUNARTE made my presence necessary in Rio in the beginning of June 86.

I have accomplished program till this date: the following:

1- PROCEDURES in INCOMING LOANS-

Registration, including Condition Reports for works: 1. Returning from Exhibitions organized by the International Program or any of the six Curatorial Departments of The Museum of Modern Art. 2. Borrowed from other Museums or Private Collections to be included in a MOMA's Exhibition Program. 3. Recently acquired for the Museum Collection. 4. Returning from loans to other Museums, Galleries or Art Institutes.

2- PROCEDURES in OUTGOING LOANS-

Filling out the correct documentation, including condition reports and the production of a book with photos and condition reports to be sent in one of the cases or to be kept by the courier. enclosed

3- FILES- collection

Updating History Cards, Loan Cards, Lender Files.

4- CATALOGUING

Including title, artist, medium, dimensions, framing system and condition.

5- PACKING

Photo documentation packing procedures, cases and boxes design for international or domestic loans; conservation department approval for each packing. cases. some

6- Shipment

Airport Procedures for overseas outgoing loans. Following step by step from the moment the shipment leaves the Museum to the arrival at the airport air-cargo department till the moment it is correctly placed inside the airplane and the complete documentation is given to the courier in charge of the shipment.

7- Installation of Exhibitions-

Construction of removable walls; wall colors, heights and distribution at the gallery space. Correct use of labels, texts and titles printed on the walls (silk-screen printing); lighting systems. Distribution of the works according to the curators' decision. as for any other detail of the installation project.

8- DISMOUNTING DISMANTLING

Removing from the walls, organizing them in order to be placed easily inside the corresponding case or box. Different ways of packing drawings, photographic panels, models, architectural structures and furnitures. Separating works that should go back to the storage areas or that should be shipped to other Museums. ROOMS

Photo documentation on those procedures has been prepared.

lighting
9-LIGHTING-

On exhibition areas, store rooms and work space.; correct candle level for each kind of work: drawings, collages, paintings, prints, sculptures.

Photo documentation on lighting systems used at MOMA.

10-Exhibition Design details on the Museum collection display - *very delicate*
Bases for sculptures and models, labels, metal shelves to support ~~small~~ objects, legends and numbers. *Photo documented. Usually thin*

Personal experience on the above mentioned procedures:

1-Incoming Loans-"Jasper Johns :A Print Retrospective". *Palazzo Grassi*

2-Outgoing Loans-"The Futurism Exhibition", (Palazzo Grassi, Venice)

3-Files from exhibitions held by the Museum during 86.

4-Cataloguing-"the Vienna Show" *the "Vienna 1900" exhibition*

5-Packing-"the Futurism Exhibition"

6-Shipment an outgoing loan organized by the International Department to China. *Beijing*

7-Exhibitions' Instalation-"Jasper Johns", "Mies van der Rohe". The instalation of Mies' Exhibition inef at the Museum of Contemporary Art in Chicago was visited in a week end and an interesting comparison could be done between MOMA's and Chicago's installations; different wall colors, heights and distribution of the works that showed how impressive was MOMA's display.

8-Dismounting-"Mies van der Rohe Centennial Exhibition".

10-Lighting-"Jasper Johns" and "Mies...", *besides the Permanent Collection.*

as well as
Working at Funarte with temporary exhibitions that travels to other cities, throughout the country (information on packing shipping are of an extreme value for us, as well as preservation and conservation procedures. It is part of our program that arriving in Brasil all the information *knowledge* acquired during this internship will be extended to our Museums and Art Ins Institutes by conferences, lectures and a small publication on handling and registration. Hopefully, the knowledge I have

and depart
Being the Registrar a supporting department for all others Museum de *procedures* departments (from exhibition production to curatorials), it has an important basic function in any Museum. We believe that every Brazilian museum should organize their own. We are mainly concerned about the Museum of Modern Art in Rio that, under a new direction, is receiving this year a 5 years loan, one of our most important contemporary Brazilian collection. We will be pleased to give him, as well as to any other active Museum *in our* (as the Art Museum of Porto Alegre and the Art Museum of Florianopolis, all the support and assistance required. *to reach the purpose.*

country
The Contemporary Museum OF CHICAGO

The friendship and collaboration of Mrs. Eloise Ricciardelli made this internship a valious experience for myself and for our Institution, as well as the friendly way I was received by the registrar staff made my stay in NYC exceptionally warm and created an enthusiastic working environment.

Personal experience on the above mentioned procedures:

- 1-Incoming Loans-"Jasper Johns: A print Retrospective"
- 2-Outgoing Loans-"The Futurism Exhibition"
- 3-Files-from exhibitions held by the Museum in 1986
- 4-Cataloguing-"Vienna 1900 Exhibition"
- 5-Packing-"The Futurism Exhibition"
- 6-Shipment-of an outgoing loan organized by the International Program to Beijing China
- 7-Exhibition Instalation "~~Jasper Johns: An Print Retrospective~~"
"Mies van der Rohe Centennial Exhibition". The installation of this exhibit at the Museum of Contemporary Art in Chicago was visited in a week end and an interesting comparison could be done between MOMA's and Chicago's installations: different wall colours, heights and distribution of the works showed how impressive was MOMA's display.
- 8-Dismantling-"Mies van der Rohe"
- 9-Lighting-"Jasper Johns", "Mies van der Rohe" and the Permanent Collection
- 10-Exhibition Design details- on the Permanent Collection, including Architecture and Design Galleries.

At FUNARTE works mainly with temporary exhibitions travelling throughout the the country, information on packing and shipping are of extreme value for us, as well as on preservation and conservation procedures. It is part of our program that arriving in Brazil all the knowledge acquired during this internship will be extended to our Museums and Art Institutes by conferences, lectures and a small publication on art handling and registration methods.

Being Registrar a Support Department to all other Museum departments (from exhibition production to curatorial) it has an important basic function in any Museum, and we believe that every Brazilian Museum should organize their own. We are mainly concerned about the Museum of Modern Art in Rio, that is receiving (in 1986) a 5 years loan, one of our most important contemporary Brazilian collection. We will be pleased to give him, as well as to any other active Museum in our country (as the ART Museum of Rio Grande do Sul and the Art Museum of Florianopolis) all the support and assistance required.

themselves to
have their
own one.

We are mainly concerned about the Museum of Modern Art in Rio, that is receiving, in a 5 years loan, one of ^{the} most important Contemporary Brazilian Collection at the end of this year. We will be pleased to assist it ~~as well as any~~ other active Museum in our country (as the Art Museum of Rio grande do Sul and the Art Museum of Florianopolis) with technical support.

The friendship and collaboration of Mrs. Eloise Ricciardelli made this internship a valious experience for myself and for our Institution as well as the friendly way I was received by ~~the~~ Registrar Department staff, made my stay in New York exceptionally warm creating and enthusiastic working environment.

Iole Antunes de Freitas
Acting Director
Instituto Nacional de Artes Plasticas
FUNARTE

New York , May 21st. 1986.

9LIGHTENING-

instituto de arte contemporânea

Report
Report

Report on an Internship Program at the Registrar Department of the Museum

instituto de arte contemporânea