

**MARIA GABRIELA MIZES**  
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**PROFESSIONAL EXPERIENCE**

**BACKGROUND:** Development, management, and coordination of museum permanent collections and exhibitions, advisor on museum collection management, track movement and inventory of artworks, expansion and organization of art storage spaces, management of loans in the U.S. and abroad, and implementation of security and environmental requirements for all items. Skills include supervision of people—between departments: Conservation office, Curatorial division, Facilities, Security, Art Handling, Crating, Shipping, as well as establishing museum processes (policies and procedures) and delivering results (establish storage facilities, launch new exhibits, and open new museum buildings).

**GABY MIZES FINE ART / LATIN AMERICAN ERA (Exhibitions Registrarial Assistance)**

**Derwood, MD**

December 1997 – Present

Principal

Hours per week: Variable (5 – 30)

- \* Registrar at the Library of Congress, Exhibits Office, Washington, D.C. (February 2023 – February 2024)
- \* Collections Management and Registration for various private and museum collections in Washington, D.C., Miami, and South America
- \* Recommend and work with registrars, fine arts packers and handlers, conservators, framers, mount makers, fabricators, photographers, shipping agents and warehouses according to different needs
- \* Advise on policies and processes in planning, developing, and implementing new collections, exhibitions, storage spaces
- \* Coordinate, manage, travel, and oversee art installations and shipping arrangements
- \* Organize and oversee moving objects and crates to and from custodial storage, conservation, staging areas and exhibition at different organizations and in off-site locations
- \* Prepare and write condition reports
- \* Compile insurance data and reports
- \* Ensure the safe handling of collection objects
- \* Spanish Translation supervision of RC-AAM Standard Facility Report
- \* Public speaking at Beyond Art Gallery and at Transformer Art Benefit Auction, Washington, D.C.
- \* Participated as a lecturer in the VoCA (Voices of Contemporary Art) Spanish Artists Interview Workshop
- \* Organizer and Curator of Vestir el Cuerpo (Dressing the Body)—Victoria Muniagurria, Embassy of Argentina, Washington, D.C. (April 17 – May 31, 2024)
- \* Curator of Thierry Guillemin Paintings with soundscapes by Jim Metzner, Studio Gallery, Washington, D.C. (March 27 – April 20, 2024)
- \* Curator of Tears Enough to Drown Me but I Swim—Iza Thomas, Studio Gallery, Washington, D.C. (March 27 – April 20, 2024)
- \* Curator of The Colors of Fruit—Elizabeth McNeil Harris, Studio Gallery, Washington, D.C. (March 27 – April 20, 2024)

- \* Curator of Figure and Ground—Gary Anthes and Chris Corson, Studio Gallery, Washington, D.C. (August 30 – September 23, 2023)
- \* Curator of The Seven Sisters. An Exploration of Time and Place—Carolee Jakes and Ellie Jakes, Studio Gallery, Washington, D.C. (August 30 – September 23, 2023)
- \* Curator of Almost Forgotten—Works by Eleanor Kotlarik Wang, Studio Gallery, Washington, D.C. (April 26 – May 20, 2023)
- \* Curator of Petrichor—Works by Lynda Andrews-Barry, Studio Gallery, Washington, D.C. (April 1 – April 22, 2023)
- \* Organizer and Curator of Marina Soria’s TEXERE—Calligraphy & Textile Art, Embassy of Argentina, Washington, D.C. (July 7 – September 13, 2022)
- \* Organizer and Curator of CAROLINA GUTIÉRREZ: Behind the Words, Embassy of Argentina, Washington, D.C. (June 9 – October 31, 2022)
- \* Curator of LAYERS: Cause and Effect, Brentwood Arts Exchange, Brentwood, MD (October 30 – December 24, 2021)
- \* Juror and Curator of LIGHT: A Sculptural Solar Dance, Sandy Spring Museum, MD (August 5 – November 29, 2020)
- \* Curator of the Embassy of Argentina, Washington, D.C. (2019)
- \* Curator of CONNECT 2018—Silent Art Auction (58 artists / 107 artworks selected) organized by Latinas 4 Latinas to benefit Nueva Vida—Latino women with cancer in Washington, D.C.
- \* Registrarial, loan coordination, and travel for the exhibition Divine and Human: Women in Ancient Mexico and Peru for the National Museum of Women in the Arts, Washington, D.C.
- \* Condition reporting and courier for AFA traveling exhibit Rubens, Jordaens, Van Dyck and their Circle: Flemish Master Drawings from the Museum Boijmans Van Beuningen.
- \* Final condition reporting for traveling exhibit Frame in America for Exhibits USA.
- \* Registrarial coordination and management of Julie Taymor: Playing with Fire for the National Museum of Women in the Arts, Washington, D.C. and for The Wexner Center for the Arts, Columbus, OH at the Field Museum, Chicago, IL.
- \* Registrarial and loan coordination, supervision, travel, and courier arrangements for tour of Ancient Gold: The Wealth of the Thracians-Treasures from the Republic of Bulgaria: Saint Louis, MO; Fort Worth, TX; San Francisco, CA; New Orleans; LA, Boston, MA; Detroit, MI; Sofia, Bulgaria.

**GLENSTONE MUSEUM**  
**12100, Glen Road, Potomac, MD 20854**  
**Director of Registration**

March 2015 – January 2021  
 Hours per week: 50

- \* Planned, orchestrated, coordinated, and implemented the collection’s move and installations
- \* Directed, supervised, and implemented the new storage space layout and signage designs
- \* Determined immediate and long-term storage requirements of collection objects
- \* Suggested and/or established where items could be best stored before and after exhibitions considering retrieval and environmental requirements
- \* Oversaw rehousing of objects with appropriate materials for their long-term preservation
- \* Managed and tracked moving objects to and from custodial storage, conservation, staging areas and exhibition
- \* Coordinated relocation of objects at off-site storage locations and residences leading a team of registrars, art handlers, and conservators
- \* Coordinated storage of the collection in off-site locations
- \* Managed the movement of works of art and their crates in off-site storerooms and identified their location in storage
- \* Responsible for tracking all items in the collection
- \* Established storage access restrictions, security, and lighting requirements

- \* Collaborated with the Security and Facilities divisions in creating museum security instructions
- \* Controlled admittance to locked areas by authorized personnel
- \* Maintained proper security to preclude theft of items
- \* Responsible for working with approved fine arts packers and the Conservation department to build or modify crates and packages for shipping fragile, one-of-a-kind, and/or high cultural and monetary value items
- \* Oversaw maintenance of all records and documentation for the collection using automated database systems
- \* Arranged, prepared agendas, led, and took notes for various meetings: staff meetings, exhibition meetings, museum construction, storage meetings
- \* Directed all exhibitions' installations and deinstallations
- \* Ensured strategic plan, mission, vision, tactics, and values were integrated into exhibition development strategies, goals, and objectives
- \* Maintained and ensured proper procedures and standards for accessioning, deaccessioning, inventorying, loaning the collection
- \* Managed, processed, and maintained records for all incoming and outgoing items (approx. 50 loans a year)
- \* Handled, negotiated loans with the Curatorial department, and arranged shipping and crating for the first international incoming traveling exhibition Faith Ringgold
- \* Acted as Exhibitions Loan Coordinator
- \* Determined if the requesting borrowing institution met the established criteria for borrowing the requested object.
- \* Ascertained that the requested object was available for loan and worked with the Conservation Office and Curatorial Division to determine if its condition warranted its lending
- \* Drew up loan agreements with the supervision of the attorney and curator
- \* Arranged courier trips (minimum 10 a year)
- \* Acted as courier for domestic and international loans and arranged all travel
- \* Communicated to the exhibition, collections, and facilities teams the assignments, milestones, issues, deadlines, and timeframes for completion
- \* Prepared Department of Registration's workplan, budget, cost estimates, and tracked expenses
- \* Directed and oversaw the first Glenstone traveling exhibition Louise Bourgeois: To Unravel a Torment to The Netherlands and Portugal
- \* Provided guided tours of the collection to scholars, collectors, museum's staff, and visitors
- \* Presented formal and informal lectures and presentations to staff and outside institutions
- \* Recommended hiring and promotion of staff
- \* Evaluated staff performance and set employee annual goals

**Registrar**

March 2007 – March 2015

Hours per week: 50

- \* Responsible for items acquired for permanent and future display
- \* Accessioned, reviewed outside condition reports and installation instructions, and organized shipping and storage for all acquisitions
- \* Organized and directed the movement of artwork between museum, residences, storage facilities and off-site loan venues. (300% increase of collection's volume since 2007)
- \* Oversaw the moving of objects to and from custodial storage, conservation, staging areas, and exhibition
- \* Managed the movement of works of art and their crates in off-site storerooms and identified their location in storage
- \* Responsible for tracking all items in the collection
- \* Ensured the safe handling of collection objects
- \* Maintained proper security to preclude theft of items

- \* Controlled admittance to locked areas by authorized personnel
- \* Coordinated exhibitions' calendars and deadlines
- \* Directed and coordinated the assembly, framing, crating, packing, unpacking, installation, and deinstallation of exhibitions with artists and vendors
- \* Managed all outgoing loans and acted as courier for domestic and overseas shipments
- \* Received inquiries related to the borrowing of institutional collections
- \* Determined if the requesting borrowing institution met the established criteria for borrowing the requested object
- \* Ascertained that the requested object was available for loan and worked with the Conservation Office and Curatorial Division to determine if its condition warranted its lending
- \* Drew up loan agreements with the supervision of the attorney and curator
- \* Suggested alternative actions to requesting borrowing institutions if the requested object was unavailable for loan or needed conservation
- \* Created, developed, and implemented collection management and conservation policies and procedures
- \* Responsible for the development and implementation of processes and procedures for the care and conservation of the collection, new filing, and accessioning system
- \* Responsible in coordinating conservation and discussing preservation priorities for the collection and building interiors with artists, conservators, and constructors

**HEATHER AND TONY PODESTA COLLECTION**  
**1001 G Street, NW, Suite 900 East, Washington, D. C. 20001**  
**Collections Manager**

July 2004 – September 2007  
 Hours per week: 40

- \* Managed entire collection (mainly Contemporary Photography and Video Art): inventory, database, off-site storage locations, shipping, outgoing loans, donations, acquisitions, framing, conservation, condition reports, installations, insurance, tours
- \* Discussed conservation and preservation issues with artists and contracted conservators
- \* Acted as outgoing exhibition loan coordinator
- \* Ascertained that the requested object was available for loan and then worked with Conservators to determine if its condition warranted its lending
- \* Reviewed facility reports
- \* Assisted in organizing the traveling exhibition Me, Myself, and I to Curator's Office in Washington, DC and Contemporary Art Center of Virginia, Virginia Beach

**SMITHSONIAN CENTER FOR MATERIALS RESEARCH AND EDUCATION (SCMRE)**  
**4210 Silver Hill Road, Suitland, MD 20746**  
**Museum Program Specialist**

March 2000 – August 2001  
 Hours per week: 35

- \* Project logistics coordinator, development specialist and registrar of SANTOS: Substance & Soul exhibit
  - Initiated exhibition and lender agreement contracts
  - Contacted and consulted with lenders, *santo* makers, international art history scholars and exhibit tour venues
  - Acted as the exhibition loan coordinator
  - Spanish and English editing and translation support for the web page and exhibit's interactive system
- \* Coordinated and managed registration, travel, meals, lodging, schedule, promotion for a three-day workshop Materials Used in the Making of SANTOS held at the College of Santa Fe, New Mexico [65 people]

**THE AMERICAN FEDERATION OF ARTS (AFA)**  
**41 East 65<sup>th</sup> Street, New York, NY 10021**

October 1993 – September 1996  
Hours per week: 35

**Registrar**

- \* Responsible for ten touring exhibitions per year: assembly, loans, framing, conservation, crating, handling, installations/deinstallations and budgets
- \* Some exhibitions included:
  - In the Spirit of Resistance: African American Modernists and the Mexican Muralist School
  - American Arts & Crafts: Virtue in Design
  - Head, Heart, and Hand: Elbert Hubbard and the Roycrofters
  - Affinities of Form: Arts of Africa, Oceania, and the Americas from the Raymond and Laura Wielgus Collection
  - Neo-Dada: Redefining Art, 1958-62
  - I Dream A World II: Portraits of Black Women Who Changed America
  - Facing the Past: Nineteenth-Century Portraits from the Collection of the Pennsylvania Academy of the Fine Arts

**THE MUSEUM OF MODERN ART (MoMA)**  
**11 West 53<sup>rd</sup> Street, New York, NY 10019**

August 1991 – September 1993  
Hours per week: 20

**Exhibition Assistant to Latin American Artists of the XX century**

- \* Assisted in the development, implementation, monitoring, consolidation, and dispersal of the exhibition (350 works) for the entire tour: Seville, Paris, Cologne, and New York
- \* Acted as exhibition loan coordinator
- \* Advised on the selection of works of Argentine and Uruguayan artists
- \* Contacted museums, galleries, collectors, artists, and customs brokers
- \* Researched, analyzed, and translated Spanish texts and correspondence pertaining to Latin American artists
- \* Identified works requiring conservation
- \* Ensured the safe handling of extremely fragile, one-of-a-kind, and/or of high cultural monetary value objects
- \* Acted as courier in Spain, Germany, and U.S.
- \* Worked with approved fine arts packers and the Conservation department for maximum protection of objects
- \* Utilized the most modern successful packaging methods and materials in placement of objects
- \* Proofreading and editing Spanish and English catalogues, brochures, posters, and ads, for Seville and New York publications
- \* Handled travel reservations and financial details in Spain

**Assistant to the Registrar - Internship**

January – April 1990

- \* Responsible for the handling of The Prints of Andy Warhol international touring exhibition

**MUSEO NACIONAL DE BELLAS ARTES (MNBA)**  
**Av. Del Libertador 1473, Buenos Aires, Argentina**

March 1987 – August 1990

**Head Registrar**

- \* Collections Management
- \* Determined immediate and long-term storage requirements of collection objects
- \* Initiated and implemented:
  - policies and procedures regarding museum standards and ethics
  - storage renovation
  - climate-control system to protect/preserve the collections
  - acid-free environment for the photographic records
  - appropriate working conditions to handle Registration

- \* Responsible for handling Rights and Reproductions
- \* Acted as outgoing exhibition loan coordinator
- \* Ensured the safe handling of collection objects
- \* Tracked the movement of objects
- \* Controlled admittance to locked areas by authorized personnel and maintained records for all incoming and outgoing items

**Assistant to the Director (MNBA)** April 1985 – March 1987

- \* Assisted in collections, exhibitions, scheduling, and correspondence
- \* Coordinator for the installation of the museum database and new thesaurus
- \* Supervised and contacted the media for MoMA's exhibition: Contrasts of Form/Geometric Abstract Art, 1910-1980

**Assistant to the Curator / Assistant Registrar (MNBA)** May 1982 – November 1985

- \* Assisted in collections, exhibitions, research, cataloguing and translations
- \* Exhibitions worked on: Antonio Berni: Obra Pictórica 1922-1981 (Created the Bibliography for the catalogue); 3000 Años de Cultura Precolombina; Arte Rupestre de Cerro Colorado.
- \* Organized and supervised children's workshops for Antonio Berni: 1922-1981

## **EDUCATION**

**COLUMBIA UNIVERSITY, New York** February 1993  
 Bachelor of Arts, Art History, with Honors. Elected to *Phi Beta Kappa*  
*Magna cum Laude*, Cumulative G.P.A. 3.82

**INSTITUTO ARGENTINO DE MUSEOLOGÍA, Buenos Aires** December 1988  
 Bachelor of Arts, Museum Studies. Conferred title of CURATOR OF MUSEUMS

**SOTHEBY'S, London** September 1979 – May 1981  
 Styles in Art Course  
 19<sup>th</sup> and 20<sup>th</sup> Century Decorative Arts Course  
 Works of Art Course

## **COMPUTER SKILLS**

Microsoft Office 2021, Art Systems, Artbase, Collective Access  
 Basic knowledge of TMS (The Museum System)

## **AFFILIATIONS**

Association of Registrars and Collections Specialists (ARCS)  
 International Council of Museums (ICOM)  
 Washington Sculptors Group (WSG)—Advisory Group  
 ArtTable  
 For the Love of Art

## **LANGUAGES**

English, Spanish (mother tongue), French, Italian