

## Elizabeth A Carpenter

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### Professional Profile

#### **ARTWORKS MANAGEMENT (AWM)**

##### **Collections, Museum and Gallery Consulting**

New York, NY; Washington, DC; Atlanta, GA; Barcelona and Madrid, Spain  
2003 - present

AWM is an Independent contractor/consultant firm specializing in art cataloging, condition reporting, packing and transport supervisions, exhibitions organization and advising for art-storage design and the establishment of museum procedures. Clients include commercial art movers, artists and art collectors as well as museums such as the Whitney Museum of American Art, the Detroit Institute of Arts, The High Museum of Art in Atlanta, the Philadelphia Museum of Art and Mass MOCA.



Contracted by Vicente Todoli for the estate of the late Spanish sculptor, *Juan Munoz*, from 2003 - 2006, I designed and implemented a database of digital images and catalogue information to register and identify over 1000 works. These drawings, sculptures, installation pieces and prints were then located, researched, photographed and catalogued. This data is currently being used in the ongoing process of creating the artist's definitive catalogue raisonne.

#### **MUSEO de ARTE CONTEMPORANEO de BARCELONA (MACBA)**

Barcelona, Spain  
2004 - 2005

Registrar for the exhibition 'Arte i Utopia', comprised of over 400 loans of artwork from Portugal, Italy, U.K, France, Germany, Switzerland, Israel and the United States. Contacted lenders to arrange packing, transport, transit and on-site insurance, couriers, and documentation. Personally and individually supervised handling and packing of particularly fragile loans, such as four works by Joseph Cornell on loan from a private collector in the U.S.

#### **NATIONAL MUSEUM OF WOMEN IN THE ARTS**

Washington, DC  
1996

Exhibition Organizer for the traveling exhibition, 'Georgia Women Artists' first shown in Atlanta and subsequently traveling to Washington, DC. Curated by Mr. Gudmund Vigtel, director emeritus of the High Museum of Art (Atlanta).

#### **GEORGIA INTERNATIONAL CULTURAL EXCHANGE**

Cobb County Galleria; Atlanta, GA  
1994-95

Registrar for the exhibition 'The Sacred Art of Russia', comprised of 500 highly fragile works of sacred Russian art and icons, on loan to the Cobb County Galleria from churches and museums throughout Russia. AWM organized all details of the exhibition including: insurance, loan contracts, travel for Russian couriers and conservators, transport of the art, installation, photography, condition reports, dismantling, repacking and return shipments. This involved negotiations with Russian art restorers, packers, shippers, customs agents, local in-kind sponsors and local officials. On site, we worked closely with the Galleria personnel to outfit the vast exhibition hall to the highest museum standards of climate and security control.

## **THE SOLOMON R. GUGGENHEIM MUSEUM**

New York, Venice, Bilbao  
1987-1993

Head Registrar: Supervised department of associates, assistants and interns in all aspects of museum registration including insurance, art packing, handling, cataloguing, archive maintenance, condition reporting, security, storage and courier responsibilities. Prepared departmental and collection budgets, and budgets for exhibitions, both on-site and traveling. For two years of my tenure the museum in New York was closed for renovation, during which my department organized a worldwide tour of major works from the collection. We were also involved with cataloging major European collections which would eventually become part of the Guggenheim collection. Working alongside the Guggenheim conservators, we identified a building for the Guggenheim's own off-site art storage facilities and designed its refitting for optimum climate, security, conservation and study purposes. I was also responsible for relocating the collection in its entirety from disparate commercial warehouses to the new storage facility. As New York registrar I was also responsible for overseeing the registrar procedures at the Peggy Guggenheim museum in Venice, the Guggenheim branch in Soho, and the Guggenheim in Bilbao. I worked closely with the architects of the Guggenheim Bilbao on the initial design phase of the storage, staging and handling areas in that facility.

## **INSTITUTO VALENCIANO DE ARTE MODERNO**

Valencia, Spain  
1987

Museum Consultant: Established the first-ever Registrar department in any Spanish museum. Organized and designed the departmental forms and procedures for this new museum of contemporary art. Consulted on the design of the building facilities, storage procedures and overall museum policies. Established cataloguing procedures, archive operations, and budget templates for exhibition planning and collection functions. Trained and managed the first registrar personnel.

## **THE BROIDA MUSEUM and BROIDA TRUST**

New York, NY and Los Angeles, CA  
1985-87

Registrar: Established the registration department for (proposed) new museum of contemporary art in Soho, New York. Created exhibition and collections procedures; set installation and packing guidelines, designed all forms including those for loans, acquisitions, cataloging, condition reports, rights and reproductions. Catalogued the permanent collection.

Registrar/Curator for the Broida Trust- a private collection of more than 500 objects of contemporary art, including the largest collection of works by Philip Guston. Oversaw installation, storage, arranged loans and supervised fine art photography of the collection which was based in Los Angeles and New York. Much of the Broida collection is now a part of the permanent collection of the Museum of Modern Art, New York.

## **THE WHITNEY MUSEUM OF AMERICAN ART**

New York, NY  
1981-85

Registrar for the Permanent Collection: Managed collection of over 10,000 works of art, arranging for its framing, conservation, insurance, packing, handling, transportation and storage. Processed over 600 outgoing loans each year. Supervised art handling staff of seven during installations and packing. Accompanied fragile and high value artworks as courier. Prepared and maintained condition reports, establishing the first condition history records of the collection. Organized raw warehouse space of over 20,000 square feet into climate-controlled, off-premise storage and supervised the movement of the collection from various commercial locations to the Whitney's own facility.

Registrar for Branch Museums Also served as exhibition registrar for the branch museums in three Manhattan locations and Stamford, CT.

## **MUSEUM OF MODERN ART**

New York, NY  
1978-1981

Senior Cataloguer and Assistant to the Registrar of Exhibitions: Assembled and dispersed works for incoming exhibitions, catalogued and reported conditions of loans, maintained exhibition records and files. Organized domestic and international traveling exhibitions. Served as courier for high-value shipments. Responsible for assembly and safe transit of all European loans to the major Picasso Retrospective in 1979. Relocated all collection works to off-site commercial storage facilities during renovations to the museum.

## **KRAUSHAAR GALLERIES**

New York, NY  
1974-77

Assistant to the director: Diverse responsibilities including sales, research, installation, reception. Helped with catalogue texts, promotional and press materials. This 120- year-old gallery handles the work of twentieth century American artists, including the estates of John Sloan and William Glackens, as well as contemporary artists.



## **OTHER PROFESSIONAL EXPERIENCE**

Artist: Commissions of watercolor paintings. Fine art photography.

Author: "Realism today – Drawings from the Rita Rich Collection," 1987  
National Academy of Design, New York,

Descriptive entries and artist interviews for catalogue of American contemporary drawings. Introduction and essay by John I.H. Bauer, director emeritus of the Whitney Museum of American Art, A review of the catalogue by Hilton Kramer of the New York Observer described these catalogue entries as "models of their kind.

"A Legacy of Innovation: History of the Atlanta International School," 2010  
Conducted interviews, researched archives and compiled images to produce a commemorative book for the school's 25th anniversary.

Instructor: "Collection Management and Care"  
Hofstra University, Museum Studies Program, Hempstead, New York  
A course for advanced studies in museology, covering all aspects of museum collection management, including storage, registrar procedures and transport..

Speaker: "International Exhibitions Now" Riverside Studios, London, 1985  
Addressed the practical challenges of assembling large international exhibitions, including the issues of transport, handling, insurance, conservation and installations.

## **EDUCATION**

HARVARD UNIVERSITY  
Bachelor of Arts in FINE ARTS, class of 1974  
Senior Thesis "William Matthew Prior"