A large, complete dinosaur skeleton is displayed in a museum hall. The skeleton is mounted on a raised platform and is the central focus of the image. The hall has a high ceiling with a complex steel truss structure and large windows. In the background, there are museum exhibits and signs, including one that says "SCIENCE IN".

gam

Georgia Association of Museums

Winter '22

GEORGIA ASSOCIATION OF MUSEUMS NEWSLETTER | WINTER 2022

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Program

Rebecca Bush
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Web Site

Marcy Breffle

UPDATED 9-1-2022

There are three things to expect at the end of every year: reflection, connection, and out-of-office email deflection. Let's take a moment to look back, look around, and look ahead as we wrap up 2022 and say hello to 2023!

Reflection: It has been a busy year for GAM! In February, GAM members came together to explore “Next Normal” industry realities, destress with four-legged friends, and enjoy the museums and sites of Thomasville. Led by Ephraim Rotter, our Thomasville comrades raised the bar for the annual conference. The board led efforts to rebrand our social media to give Georgia museums more visibility and voice. We launched a brand-new website - gamuseums.org - to provide members greater access to GAM programs, resources, and networking. Speaking of programs, the Education Committee is developing a slate of events to bring GAM into year-round programming in 2023. 'Tis the season for gratitude, and I am so thankful for the outstanding efforts made by the GAM board and Administrative Director Michele Rodgers.

Connection: Let the countdown to Cartersville begin! The GAM board, program committee, and local host committee have been working hard to build an incredible lineup of sessions, workshops, and evening events for GAM's annual gettogether. There is something for everyone at the GAM conference. Climate change, museum security, volunteer recruitment, facility accessibility, and low-cost tech are just a few topics that will be explored during sessions. You won't want to miss our keynote luncheon featuring a few words of inspiration from W. Richard West, Jr., Founding Director and Director Emeritus of the Smithsonian Institution's National Museum of the American Indian. GAM Awards for Excellence, exhibition games, and selfies with Stan the T. rex are also on our “can't miss” list for Cartersville. Hop over to gamuseums.org to register now!



Out-of-office email deflection: Just as GAM has grown in 2022, we know you have spent the year achieving great things for yourself and your institution. On behalf of the GAM board, we wish you all a peaceful and restorative break with family and friends. Happy holidays and see you in 2023!

Marcy Breffle
GAM President

Interview with an Educator



Anna Doll, Education Curator at the Robert C. Williams Museum of Papermaking, Georgia Institute of Technology

What drew you to museum education?

I was a K-5 Art teacher for four years in St. Petersburg, FL. When I was ready to transition out of teaching, museum education felt like a natural fit for me. I have always loved museums and the idea of less formal education experiences appealed to me.

What is your favorite part about working in education at the Papermaking Museum?

As an educator at a small museum, I wear a lot of hats and every day is different. I love that I get to work with all ages from the little ones to the senior adults. Each age group brings its own joys and challenges. I enjoy the variety.

What is one thing you would want all museum professionals to know about a “day in the life” of a museum educator?

I would want museum professionals to know that the magic of a successful well-planned program/workshop comes from hours of planning and coordinating. Being a museum educator is hard work, and although I often work long or odd hours to facilitate programs it is very rewarding.

What advice would you give one of our GAM interns if they were interested in becoming a museum educator?

“Other duties as assigned” are a very real part of our jobs and you will get some great stories out of it. But really, each job teaches us about ourselves and what is a good fit for us. Before applying for a museum position, think about if you want to work at a small museum and wear a lot of hats or specialize in an area of education at a bigger museum. Can you see yourself building a life in the city where that museum is located? And once you get that job, work/life balance is important. Use that new job enthusiasm to work hard and do amazing things, but not at the cost of yourself and your goals. Maintaining your health and well-being is key to being successful at work. Boundaries both with work and your personal life can be difficult to establish but are well worth it.

What is your favorite program to facilitate at the museum?

Hands down my favorite workshops to facilitate are our adult, full-day Saturday workshops, taught by guest artists or instructors. The extended workshop allows participants to dive into the art-making process. I enjoy witnessing the excitement and energy from participants as they interact with a material that may be new to them, as they create. I am often learning new techniques from the artists as well. The shared experience of creating and being in the “artmaking zone” inspires me and energizes me to develop more opportunities for this kind of activity.



GAM Virtual Program: How to be Successful at Conferences with the Atlanta EMPs January 11, 2023, 7:30 – 8:30 p.m. (EST) via Zoom

Organized in partnership with the National Emerging Museum Professionals Network, members of the Atlanta Emerging Museum Professionals leadership team will share insight into their conference experiences and present advice, best practices, and pro-tips for making the most out of the GAM (or any professional conference) experience.

Panelists will discuss how to prioritize events, networking tips and tricks, conference self-care, communication best practices, and much more! The session will consist of a presentation, open discussion, and question-and-answer opportunities. This session will be FREE for all to attend but please register!

Register from the gamuseums.org home page or click the button below.

[Register](#)

Kathy Dixson

**“I enjoyed last night!! You have a cool job.”
That’s an email sent to me recently, after an
event at the Emory Libraries celebrating
“Connections: The Power of Objects,” an
exhibit showcasing 16 collections held by
Emory University or close collaborators.**



I do have a cool job, since 2013 as manager of library exhibitions at Emory University, but that’s something I could say for almost 50 years of working in museums, historic sites, and libraries. Even my first volunteer job, cleaning the fish tank and other sundry duties at the Putnam Museum in Davenport, Iowa, was special because I was involved with collections “behind the scenes.” These objects hold special powers to inspire curiosity and discovery and connect us to unlimited stories. It’s a privilege to work with them, and with people in the field who share the

desire to preserve these collections and foster their use for the good of their communities.

From small town historical societies to major university libraries, from volunteers operating organizations out of damp basements in old storefronts to professionally-trained staff working in specific-use-designed facilities, I’ve found that we’re generally an interesting group, more curious, more humble, and quicker to laugh than, perhaps, others. We enjoy learning and sharing our knowledge that ranges widely from highly structured scientific studies to the unexpected

eccentricities in human adventures. Some might call us a quirky club. I’m a proud member.

It’s at professional gatherings that these collections and these practitioners come together in special ways. Some of my favorite career memories are connected to these meetings.

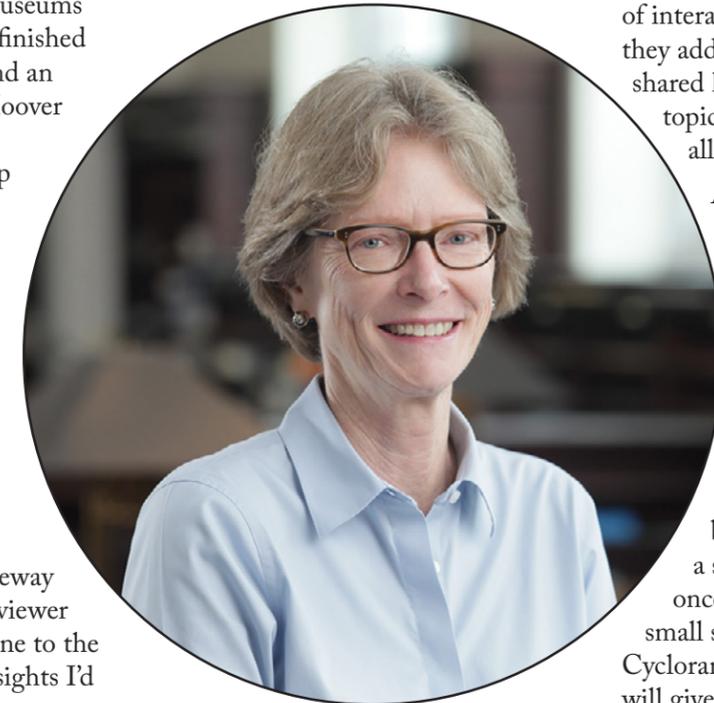
I’m certain I got my first paying job in the field in part because of attending the 1978 annual meeting of the American Association of Museums in Kansas City, Mo. I’d just finished my undergraduate degree and an internship at the Herbert Hoover Presidential Library. At the conference I fell into a group of folks that included Chan Screven, a leader in the field of visitor studies, and watched as he sat down at Harry Truman’s piano and started playing. No one stopped him; I doubt that would happen today. It wasn’t long after returning from the trip that I had my telephone interview for a seasonal position at the Gateway Arch in St. Louis. The interviewer was impressed that I had gone to the meeting and some of the insights I’d taken home from it.

In the Summer of 1981, I’d just completed my graduate studies in historical administration from Eastern Illinois University when I attended the American Association of Museums annual meeting in Indianapolis. While riding the carousel at the Children’s Museum with museum colleagues from across the country I knew I’d chosen a wonderful career path.

I spent my first professional museum years at the Missouri Historical Society. St. Louis was notable in that cultural organizations across the city held open houses on a rotating basis for colleagues to get to know each other and the institutions.

After a move to Atlanta in 1983,

the Atlanta Historical Society hired me as the curator of collections, and Georgia has become home. Attending the annual meetings of the Georgia Association of Museums and Galleries introduced me to colleagues from Rome to Savannah, Blairsville to Valdosta. The fun in attending included carpooling, with conversations about professional and personal interests while traveling back roads across the state. I’ve been to
Hopeful,



Georgia, a physical place, but maybe also a metaphorical one. The venues have included prehistoric sites and rural farmsteads, country churches and urban temples, log cabins and high Victorian mansions, storefront galleries and the newest contemporary museums. We’ve had the opportunity to view amazing and unusual collections, even the world’s largest curated assemblage of ticks.

For more than 20 years when I was the principal at Avient Museum Services, consulting with museums, libraries, historic sites and companies seeking to preserve and interpret their history, the Georgia Association of Museums annual conference gave me a

place to market my company and stay connected with others working in the field. Colleagues were always generous in sharing ideas and experiences — what worked, what didn’t, and why. They have always done so in the interest of advancing the field and each other. Past meetings endorsed the movement for a state museum in Georgia, considered early efforts at nomenclature for digitization of collections, addressed capitalization of museum collections, offered examples of interactivity in exhibits, and today, they address social justice issues. The shared knowledge about so many topics has been a vast resource for all of us in the field.

As a group, we all take our work seriously, but we also know how to have fun. The auctions to support MUSE are evidence of that. I remember auctioneer Scott Smith suggesting once that we were over time, so to get back on schedule, everyone was to turn their watches back 15 minutes. Who still has a stuffed fish that might have once hung in the state capitol, or a small section of the ground from the Cyclorama? What other organizations will give you the chance to fire a cannon at neighbors across state lines? Does David Dundee still shiver when he thinks back to his dip in the hotel swimming pool one January evening?

As my friend commented recently, I do have a cool job and a career that’s provided me with connections to special things, places, and people. Thank you GAM for your part in that. I look forward to January in Cartersville when I can learn from and enjoy the company of colleagues and friends yet again.

Eat. Sleep. Art. Repeat



Food and sleep fuel our basic needs as human beings. Over the last few years the pandemic forced us to reconsider and adapt how, when, and where those needs are met. Longing for a creative way to connect with our community once again, find commonalities, spark imaginations, conversations, and appetites, the solution became obvious, an exhibition featuring our permanent and private art collections in LaGrange, Georgia.

Artists have long depicted food and sleeping as an essential aspect of human life. Our local collections capture the inspiration of these two subjects in works that range from still life paintings, illustrated cook books, to the ceramic vessels created to serve and store food, to dreamscapes and photography.

Careful attention was given to avoid the stagnant and stationary feeling that a museum full of inanimate subject matter could provoke. The exhibition does include realistic depictions but also explores the ways an artist uses symbolism in ordinary objects and daily activities to express their thoughts and ideas.

Emerging artist Isabella Losskarn's *Will You Cut That Up for Her*, is a visual metaphor for the absurdity of gender representations in mass media. Alexia Markarian's *Woman and Steak* depicts a stereotypical housewife with a beef steak flying at her face, confronting female objectification of the male gaze.

Salvador Dali's lithograph *Landscape, Fruit and Flowers* was inspired by his childhood memories of Currier and Ives prints. The lithograph is based on authentic Currier and Ives image

which Dali superimposed with his own interpretations of the works as a witty analogy of metamorphosis. The Dali lithograph is purposefully displayed between Athos Menaboni's *Bird Plates* hanging on the wall flanked with dining room table ends, reminding visitors of the subjects' intimate and homey nature. The gallery has a feeling of being a guest in someone's home.

The museum's connection to and support of local and Georgia artists is well incorporated throughout the exhibition. Yarn paintings by local artist Annie Greene reflect culturally and socially relevant images of her life as an African American in the rural South. Some of her works are depictions from her memories of the summers spent on her grandparents' farm in Adel, Georgia and others are humorous anecdotes from modern scenes in her life.

Local artist Chris Hagebak's ceramic stack of pancakes adds whimsical humor in contrast to Tim Tauton's sculpture of his father in bed during his last days and Robert Beauchamp's colorful expressionistic portrait of his brother in a hospital bed. Donald Furst's tiny mezzotint looking through a keyhole to find a couple in bed brings allure and surprise when viewed closely.

German Expressionist Kathe Kollwitz's etchings depict the effects of poverty, hunger, and war on the working class. Kollwitz's *Whetting the Scythe*, created in 1905, is the third print in The Peasant War series, which told a story of the German revolution of 1525, where peasants finally rose up against the feudal lords after centuries of abuse. This etching is a dark visage foreshadowing the uprising, the exhausted and oppressed peasant getting ready for battle.

Elton Fax, a prolific African-American cartoonist, author, and illustrator, depicts his mother sitting upright napping with her neck slumped down,



in the lithograph titled *My Mother at the Age of 90*. Appropriating a child-like manner in *Mere et Enfants*, Pablo Picasso depicts his two sleeping children, Paloma and Claude, with their mother and artist Françoise Gilot hovering over them.

An exhibition about food would not be complete without Wayne Thiebaud's confectionary lithograph, *Dark Cake*. And of course a satirical cook book illustrated by Andy Warhol, *Wild Raspberries*. The cook book was a collaboration with Suzie Frankfurt, who wrote the ridiculous recipes, and the artist's mother, Julia Warhola, who provided the calligraphy, complete with charming misspellings.

The museum's deputy director, Lauren Oliver, developed the exhibition idea and title in the monotonous, worrisome, and cyclical days of COVID quarantine. This exhibition is a great reminder that art and creativity can transform our lives and inspire

our perseverance. When we connect with art, we are interacting with our inner thoughts. Art enables us to look within and enable our critical thinking, connecting us to our feelings, perceptions, and our outer realities and experiences.

Eat. Sleep. Art. Repeat highlights the art and artists found in the collections from LaGrange Art Museum's Permanent Collection, LaGrange College's Lamar Dodd Art Center Permanent Collection, Wesley and Missy Cochran Collection, artist Annie Greene, artist and curator Lanora Yates and artist Keith Rasmussen's Estate.

Museum's Mission and Educational Impact

The LaGrange Art Museum is a non-profit art museum dedicated to the enjoyment and understanding of the visual arts through the quality of

LaGrange Art Museum's current exhibition *Eat. Sleep. Art. Repeat* is on display November 15, 2022 through March 4, 2023
Tuesday through Friday, 9 a.m. – 5 p.m. and Saturdays, 1 – 4 p.m.
112 Lafayette Parkway, LaGrange, GA 30240
www.lagrangeartmuseum.org



ABOVE AND PREVIOUS PAGE:
INSTALLATION VIEW OF "EAT. SLEEP.
ART. REPEAT."

its collections, exhibitions, education programs, and community outreach initiatives. It is committed to being a vital partner in the educational and cultural life of the community it serves. The museum supports lifelong learning that reflects the value of diversity and contributes to the viability of the region by serving as both an art museum and community art center with a special dedication to serving the region's youth.

Since 1963 the museum has continued to serve the region and strives to form new partnerships in our increasingly culturally diverse community. The museum serves the widest possible constituency with free admission to Troup County residents while non-residents are asked for a donation. The museum and its programs connect

with children, visitors, and students of all ages through exhibitions, tours, camps, events, workshops, lectures, outreach, and classes.

The LaGrange Southeast Regional, our biennial competition and exhibition has long served to expand our community's exposure to contemporary art and added to the LaGrange Art Museum and the Lamar Dodd Art Center's permanent collections. The dedicated staff honor the 38 year tradition and value the artistic inspiration and acquisitions the biennial competition has brought to the region.



Other Duties as Assigned limited-run GAM t-shirt available for preorder by December 22, \$20.00

Where can you find more information about anything GAM? At gamuseums.org or email gamuseums@gmail.com.

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Home > News & Resources > GAM Store

GAM Store

All proceeds benefit GAM in our mission to serve the entire state of Georgia as a private, non-profit museum and gallery association.



Other Duties as Assigned
Shirt
\$20.00

“The (Fill in the Blank) Frontier”

Cartersville, Georgia 2023

There’s still time to register!

Register Now



The 2023 Georgia Association of Museums Annual Conference in Cartersville, Georgia is scheduled for January 18 – 20, 2023. Conference sessions and workshops will be held at the Clarence Brown Conference Center, 5450 State Route 20, Cartersville, GA 30121. Early Bird Rate (available until January 4): \$200 for GAM members, \$235 for non-members; Regular rate (starting January 5): \$225 for GAM members, \$260 for non-members
Registration: gamuseums.org



Advertise in the GAM newsletter

The GAM newsletter is published quarterly (March, June, September, December) and sent to all institutional and individual members. It is also available on the GAM website. A 20+ year archive of the newsletter will be available to members only on GAM's website. To advertise, please contact Michele Rodgers at gamuseums@gmail.com.

1/2 page horizontal, \$90

1/4 page, \$50

Full page, \$175

1/2 page vertical, \$90

1/8 page, \$25

AD SHAPES ARE SHOWN AT 50% ACTUAL SIZE

Call for Consultants

Calling all museum experts! We are doing a call for GAM Consultants. Consultants who are accepted may be contacted and utilized in two ways:

- Selected by a MUSE grantee (earning \$100/hour for up to 12 hours per project)
 - > MUSE Consultants will be given specific guidance by GAM about developing a work plan for a grantee.
 - > If a MUSE grantee wants to extend more work to the Consultant after grant funds are used, that can be coordinated independently of GAM.
- Selected from the published GAM Consultant List (coordinated with prospective clients independently of GAM)

To be considered and listed as a GAM Consultant, the applicant must:

- Be an individual member of GAM
- Fill out an online application (link below).
- Provide a resume and contact information for two professional references

Deadline for applications is February 1, 2023. bit.ly/gamuseums-002

New & Renewing Members

Institutional

Altama Museum of Arts & History
 Atlanta History Center
 Augusta Canal Authority
 Augusta Museum of History
 Biblical History Center
 Carter-Coile Country Doctors Museum
 Chehaw Park & Zoo
 Coastal Georgia Historical Society
 Coffee County Historical Society
 Douglas County Museum
 Flint RiverQuarium
 Foxfire Museum & Heritage Center
 Guide to Georgia
 Historic Athens Welcome Center
 Juliette Gordon Low Birthplace
 Lyndon House Art Center

Museum of Aviation

Museum of History & Holocaust Education
 Museum of Photographic History & Image Making Devices
 Popes Museum
 Robert C. Williams Museum of Papermaking
 Roswell Historical Society
 Steffen Thomas Museum of Art
 Tellus Science Museum
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AN EDUCATIONAL ART ACTIVITY WITH ANNA DOLL AT THE ROBERT C. WILLIAMS MUSEUM OF PAPERMAKING, GEORGIA INSTITUTE OF TECHNOLOGY

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