

**Suzanne Quigley**  
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[www.ArtAndArtifactServices.com](http://www.ArtAndArtifactServices.com)

**Providing consulting & art management services to collections, artists, estates, foundations, museums and galleries since 2005. Selected projects include:**

**Jacobs, Boston, MA, 2019**

Serve as outside expert in assessing architectural plans to move a corporate archive from existing facility to a repurposed facility with focus on a protective envelope employing current HVAC standards and risk mitigation.

**Donald M Kendall Sculpture Garden, Purchase, NY, 2016**

Research, write informational stops for each work and read the stops for a free smart phone tour app.

**City University of Hong Kong 2016**

Advise on start up requirements for gallery space

**Cranbrook Art Museum, Bloomfield Hills, MI 2015**

Prepare budget, manage loans, insurance and assembly for *Nick Cave: Here Hear*, curated by Laura Mott.

**Private collection, NYC since 2013**

Advise on collection management, perform physical inventory of collection of Asian Art, catalog new acquisitions, consolidate data from disparate sources into comprehensive DBMS, develop forms, generate reports, coordinate photography, conservation, framing; manage active loan program, plan for collection moves (approx 1000 works in 3 international locations).

**Detroit Institute of Arts, Detroit, MI 2014**

On behalf of DIA, catalog and photograph a private collection of African Art in NYC (approx 600 objects)

**Corporate Collection, Westchester Co., NY since 2012**

Obtain bids for removal, packing and temporary storage of corporate collection spread over approx. 26 floors plus grounds; assemble and organize collection records; assure condition assessment of all objects prior to move; plan, coordinate and supervise removal and storage; reinstall work in temporary spaces; advise on and implement new collection management system; prepare draft of collection management policy; obtain bids for appraisal for insurance purposes; supervise 2 interns and one assistant, plan for selective reinstallation of collection in new configuration, assist in deaccession of excess collection items. Update database to include subsidiaries art inventories. Assembled treatment records and resources, and assisted with conservation assessment of important sculpture collection. Devise inventory procedures for private collection of memorabilia to be donated. (approx. 4,000 2-D works total, approx. 45 sculptures).

**FEP (Foundation for the Exhibition of Photography), Minneapolis/Paris/New York/Lausanne 2011 - 2019**

Assembly, condition reporting, packing & shipping coordination of *Arnold Newman: Masterworks* to Berlin.

Condition reports, transport and packing for traveling exhibitions, *Vik Muniz & Coming Into Fashion*

**National Academy Museum and School, NYC 2011**

Review and assessment of collections management policy, procedures and workflow; survey and condition assessment of usable space for on and off-site collections storage

**Architecture Biennale, Venice, Italy 2010**

Manage logistics for packing, consolidation, shipping by air and sea, installation for the US Pavilion presenting *Workshopping: An American Model of Architectural Practice*, curated by Michael Rooks and Jonathan D. Solomon.

**Estate of a conservator in private practice, NYC 2009-2010**

Document all works in conservators studio, research ownership, work with legal counsel to fulfill due diligence requirements to assert title (publication, letters of intent, research through Art Loss Register), identify storage options, pack art works, assist with sale of conservation equipment and supplies. (approx 400 works)

**UNCF, Fairfax, VA 2009 – 2011**

Management of documentation, condition assessment and photography of artworks bequeathed by Benny Andrews to the United Negro College Fund; development of criteria for final dispersal to HBCU's; development of budget for website and small touring exhibition (approx 350 works)

**Artists' works and their private collection, NYC 2009**

Inventory & documentation of two separate bodies of work (one of which is time-based media) plus the private collection of works by others, archival rehusing and recommendations for media preservation.

**Private collection, NYC 2009 -2016**

Scheduling and supervision of collection and archive move to reduced space (5,000 sq ft to 2500 sq ft), design of new space, obtain bids and materials, coordination with trades & vendors, supervision of five art handlers, inventory, collection management (approx 2200 works)

**Haunch of Venison Gallery, NYC 2008**

Supervision of installation/deinstallation, management of domestic and foreign dispersal for the exhibition:

*Abstract Expressionism: A World Elsewhere*, curated by David Anfam

**Artist's collection (Hedda Sterne) NYC 2008–2010**

Collection inventory, cataloging, documentation, rehusing, loan management, move selection of works to commercial fine arts warehouse, provide data to appraiser (approx. 2600 works)

**Private collection, NYC & North Salem, NY since 2006**

Work with architects to design a purpose-built 2500 sq ft storage space below grade, in new three story building; overall collection management (loans, acquisitions, sales, inventory, documentation, re-housing, etc.); logistics for collection move, supervision of art handling, framing, photography & conservation projects. (approx. 2500 works)

**Private photography collection (Joy of Giving Something), NYC 2007-2008**

Inventory, insurance management assessment, design and outfit new commercial fine arts storage space (3,300 sq ft.), manage subsequent collection move, hire registrar (approx. 10,000 photographs)

**The Contemporary Museum, Honolulu 2006-2008**

All logistical arrangements, budget development, contract review, loan management, couriering and installation supervision for 4-venue tour of the exhibition, *Dreaming of a Speech Without Words: The Paintings and Early Objects of H.C. Westermann*, curated by Michael Rooks.

**Romare Bearden Foundation, NYC 2006-2007, 2009**

Condition reports for collection works, general advising. Condition reports and packing supervision for touring exhibition managed by Landau

**Al Held Foundation, NY 2005-2008, 2009, 2010**

Estate inventory in preparation for appraisal, database development, re-housing with archival materials, general collection & archives organization and management, and registration services. Consulting (approx 2300 works; approx. 33 linear ft. of archives)

**EMPLOYMENT HISTORY**

- 2005 - Art and Artifact Services, LLC, Owner and Consultant
- 1999-2005 - Whitney Museum of American Art, Head Registrar, Collections & Exhibitions
- 1995-1999 - Solomon R. Guggenheim Museum, Head Registrar, Collections and Exhibitions
- 1989-1995 - Detroit Institute of Arts, Head Registrar
- 1988-1989 - Detroit Institute of Arts, Senior Registrar for Collections

**EDUCATION**

MLIS, Library and Information Studies, UW-Madison (incl. Archives Management)  
36 credits in MA Art History program, UW-Madison, Thesis: *Planetenkinder by Hans Sebald Beham*  
BFA, Painting (magna cum laude), UW-Madison

**PROFESSIONAL MEMBERSHIPS**

ARCS, AAM, CS-AAM, PACCIN, IMAP, AIC

**SELECTED PUBLICATIONS**

*A World Of Their Own: Independent Registrars Ease The Burden Of Large Collections*, Chubb Collectors Newsletter, February 2014. Reprinted on website, *Accent by Chubb*, April 2015.  
*Museum Registration Methods*, 4th ed. revised, AAM, 1998. "Computerized Systems", section editor, contributor.  
*Spectra*, (quarterly journal of the Museum Computer Network), editor 1993-8.

**SELECTED PAPERS, WORKSHOPS & PANELS**

*10,000 Hours? Collections Management and the Art Appraiser*. Of Value 2018 National Conference Appraisers Association of America, NY, October 2018 (invited panelist)  
*Traveling Exhibitions*, Art Business Conference, NY April 2018 (invited panelist)  
*When your collection moves of it's own accord: International cooperation among zoo collections managers and registrars*, ARCS Conference, Vancouver, BC, Canada, 2017 (panel organizer)  
*Photo Synthesis: What you need to know about photographs*. 1-day ARCS workshop, Astoria, NY April 2017 (co-organizer)  
*Anchors Aweigh: Shipping by Sea*, ARCS Conference New Orleans, LA, 2015 (panel organizer)  
*Art Handling and Logistics*, APAA panel, New York, 2015 (invited panelist)  
*Valuation Inside and Outside of the Appraisal World*, NYU Art Law Day, New York, NY 2011 (invited panelist)  
*Innovative Management of Irritating Artifacts: Snowballs and Gingerbread Men, Earthworks and Q-tips, Meat Chairs and Vaseline Barbells*, AAM Annual Meeting, New Orleans, LA 2004 (panel organizer and speaker)  
*Collection and Exhibition Management: Budget and Process*, Art Museum Administrators Annual Conference, Newark, NJ, 2003 (invited panelist)  
*New Media Miasma: Registration of Ones and Zeros, Magnetic Tape, Film and their Machines*, AAM Annual Meeting, Dallas, TX, 2002 (panel organizer and speaker)  
*Nuts & Bolts of Copyright*, daylong workshop AAM Annual Meeting, Baltimore, MD, 2000 (workshop organizer and moderator)  
*The Big Ticket: The Microcosm and Macrocosm of Exhibition Budget Planning*, AAM Annual Meeting, Atlanta, GA, 1997 (session organizer and presenter)  
*A Model for a Nordic Museum Computer Network*, Nordisk Museer Information Teknologi Konference, Copenhagen, Denmark, 1996 (invited plenary address)  
*Copyright Laws: Museum Compliance in the Age of Computer and Multi-media Technology*, AAM Pre-conference 1-day workshop, Minneapolis, MN, May 1996 (co-organizer and panelist)  
*The Role of the Registrar in American Museums* Museos ante el año 2000, University Complutense, Madrid, San Lorenzo de El Escorial, Spain, July 1995 (invited speaker)

**PROFESSIONAL SERVICE**

Founding Board Member, ARCS (Association of Registrars and Collections Specialists)  
Volunteer, FDR Presidential Library and Museum 2012  
Board Member, Museum Computer Network, 1991-97  
Grant Reviewer: 3 MAP II reviews; 5 IMS-GOS reviews; 5 NEH Access and Documentation reviews