

NEH Application Cover sheet (PG-293172)

Preservation Assistance Grants

PROJECT DIRECTOR

Ms. Sarah Hallett
Senior Archivist
500 Sampsonia Way
Pittsburgh, PA 15212-4444
USA

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Phone: 412 313 5405
Fax:

Field of expertise: Archival Management and Conservation

INSTITUTION

The Mattress Factory, Ltd.
Pittsburgh, PA 15212-4444

APPLICATION INFORMATION

Title: *The Greer Lankton Collection: Preserving the work of transgender artist Greer Lankton (1958-1996)*

Grant period: From 2023-09-01 to 2024-03-31

Project field(s): Arts, Other

Description of project: The Greer Lankton Collection is an assemblage of materials comprising over 15,000 items including artwork, ephemera, periodicals, photographs, photo albums, slides and negatives, journals, correspondence, books, film, and personal objects which document the life and work of American transgender artist, Greer Lankton. The collection highlights how this seminal artist related to issues of sexuality, gender-identity, transfeminism, iconography, pop culture and consumerism, alongside battles with abuse, mental health issues, anorexia, drug addiction, and the AIDS crisis which surrounded her. The Mattress Factory proposes a General Preservation Assessment of its Greer Lankton Collection to be conducted by the Conservation Center for Art & Historic Artifacts. This assessment will provide the museum with a general evaluation of the collection's preservation needs. It will also provide observations and recommendations to guide the museum in the development of a comprehensive preservation

BUDGET

Outright request	10,000.00	Cost sharing	0.00
Matching request	0.00	Total budget	10,000.00
Total NEH request	10,000.00		

GRANT ADMINISTRATOR

Mr. David Oresick
500 Sampsonia Way
Pittsburgh, PA 15212-4444
USA

E-mail: doresick@mattress.org
Phone: 412 231 3169
Fax:

Mattress Factory Museum: NARRATIVE
NEH Preservation Assistance Grants for Smaller Institutions

A. What activity would the grant support?

The Mattress Factory Museum requests \$10,000 for a General Preservation Assessment of its Greer Lankton Collection. Dyani Feige, Director of Preservation Services at the Conservation Center for Art & Historic Artifacts, will conduct a General Preservation Assessment, which encompasses a general evaluation of the museum's preservation needs. Information will be gathered prior to the site visit through an extensive questionnaire and pre-visit interviews. The site visit itself will consist of a physical review of the site; an examination of the collection; and interviews with relevant staff, including those responsible for collection care, security, and the physical plant and building maintenance. The final report will provide observations and recommendations to guide the museum in the development of a comprehensive preservation plan for the unique materials held in the Greer Lankton Collection.

B. What are the content and size of the humanities collections that are the focus of the project?

Greer Lankton (1958 – 1996) was one of the most significant transgender artists to have taken part in the revolutionary art scene of New York City's East Village during the 1980s. Lankton secured her reputation as a leading figure in the social ferment of NYC in the 1980s through her visceral doll sculpture, and now lesser-known performances and minimalist soft sculpture. Lankton's drawings are frequently compared to that of the expressionist Egon Schiele and her dolls and their photographic portraits, to that of surrealist Hans Bellmer. Yet her experimental and multimedia works are located within a history of transfeminism, avant-garde performance and even pop art, while at the same time equally situated within a neo-punk canon and the Trash Trilogy of John Waters films.

The Greer Lankton Collection is an assemblage of materials comprising over 15,000 items including artwork, ephemera, periodicals, photographs, photo albums, slides and negatives, journals, correspondence, books, film, and personal objects, which document the life and work of American transgender artist, Greer Lankton. The collection highlights how this seminal artist was relating to issues of sexuality, gender-identity, transfeminism, iconography, pop culture and consumerism, alongside battles with abuse, mental health issues, anorexia, drug addiction, and the AIDS crisis which surrounded her. The collection dates from the artist's birth in 1958 to untimely death in 1996, shortly after her installation, "It's All About ME, Not You" opened at the Mattress Factory Museum.

The archive contains:

- Artwork (1960 – 1996): over 2,000 works on paper (watercolor, pen and ink, gouache, pastel, and collages) and 21 art objects including soft sculpture, and handmade dolls and torsos comprised of fabric, wire, plastic, and plaster;
- Correspondence (1958 – 1996): 2,761 pages including personal and professional matters such as art exhibitions, celebrations, sex reassignment surgery, and mental health issues;
- Ephemera (1958 – 1996): 1,500 items including exhibition invitations, postcards, posters and other press materials;
- Journals and Daily Planners (c.1975 – 1996): 16 volumes containing notes and drawings which detail Lankton's relationships with friends, family and lovers, artmaking, and her struggles with sobriety, anorexia and abuse;
- Photographs, Slides and Negatives (1958 – 1996): 2,768 photographs and 4,844 slides and negatives documenting Lankton's artwork and working processes, exhibitions and installations, travel, window

displays, portraits of Lankton and photographs of friends and family. Photographers include Nan Goldin and Peter Hujar, among others;

- Photo Albums (1975 – c.1994): 3 photo albums compiled by Greer Lankton, including photobooth photographs documenting Lankton's relationships and transition from biologically male to female, her family, friends and lovers, as well as Lankton's dolls and exhibitions, modeling, and life in New York City and Chicago;
- Periodicals (1972 – 1996): 750 publications, including press, reviews, interviews, editorials, listings and obituaries in magazines, newspapers and zines detailing Lankton's artistic career and the work of her contemporaries such as David Wojnarowicz and Nan Goldin;
- Books (c.1945 - 1993): including biographies, fiction and non-fiction, dollmaking, the human body, dance and movement, exhibition catalogs, art and artists;
- Super 8 Films (c.1973 - 1979): 15 films created by Greer Lankton and her friends including stop motion films incorporating doll sculptures, dance and movement as well as Lankton and her family and friends during the holidays or just hanging out at home, and an Iggy Pop concert;
- Personal Objects: including jewelry, wallet, handbag, clothing, human teeth, makeup compact, mouth retainer, and various forms of identification.

C. How do you use these humanities collections?

Making Advances Workshop: Sex, Gender and the Politics of Images; Mattress Factory Museum and Collecting Knowledge Pittsburgh, Summer 2018

This summer workshop for faculty and graduate students at the University of Pittsburgh explored the visual politics of sex, sexuality, and gender through Pittsburgh's rich museum and library collections. The workshop sought to build connections between historic materials and the challenges of the present, considering how artworks enable forms of looking and touching that seep into everyday life, and how artists and activists have imagined new kinds of bodies and identities. Working with the Mattress Factory, scholars in this workshop explored materials from the collection to ensure that the workshop represented transgender experiences within its scope. Because the Greer Lankton Collection provides such rich first-person narrative material concerning Greer's everyday life, it provides important stories for the burgeoning fields of queer scholarship at the University of Pittsburgh and far beyond.

The Greer Lankton Collection: Online Finding Aid

In 2019, the Mattress Factory was awarded a Digitizing Hidden Collections grant from the Council on Library and Information Resources (CLIR). The grant program was made possible by funding from The Andrew W. Mellon Foundation and in collaboration between the Mattress Factory and the Department of History of Art and Architecture and the School of Computing and Information at the University of Pittsburgh. The resulting digital archive and finding aid, implemented using the open-source collection management software CollectiveAccess invites a sustained broader examination of Lankton's multifaceted art practice. The project aims to preserve, historicize and contextualize Lankton's artwork while shedding light on her working practices. The digitized collection is available at mattress.org/lankton.

Symposium: Queer Afterlives in Artist Archives; Mattress Factory Museum, April 2022

This symposium brought together archivists and scholars with artists whose work engages with archives and the histories of Queer art and invited a sustained reexamination of Greer Lankton's practice through her online finding aid. Speakers included: Alice Butler, Terra Foundation Centre for American Art Postdoctoral Fellow, Courtauld Institute of Art; Liz Cohen, Photographer and Performance Artist with Eric Crosley, Poet, Artist and Writer; Carmel Curtis, Moving Image Archivists, Researcher and Curator,

Indiana University Bloomington; Ace Lehner, Visiting Artist, Department of Art and Art History, University of Vermont; Cyle Metzger, Assistant Professor of Art in Residence, Art and Design Department, Bradley University; and Bekezela Mguni, Artist, Activist, Educator and Radical Librarian at Black Unicorn Library and Archives, Pittsburgh.

Greer Lankton: Science Fictions, University Art Gallery, University of Pittsburgh, September 16 – December 9, 2022

Curated by Isaiah Bertagnolli, PhD student at the University of Pittsburgh's Department of History of Art and Architecture and former Research Fellow on the Digitizing Hidden Collections grant, *Greer Lankton: Science Fictions* explores how Lankton's sculptures and drawings imagine subjects that live beyond the male-female binary. Lankton's work probed myths of sex and gender. Pulled from Lankton's archive at the Mattress Factory, this exhibition explores how she used science fiction imagery to envision queer difference. Lankton used the human form to experiment with identity and gender construction. She consulted medical textbooks to sculpt her dolls from the inside out, complete with fleshy bodies and movable joints. Lankton's creations come to life proud of their queerness, ready to venture boldly towards a future beyond the gender binary.

Research

Sam Brook Corfman is one of many researchers currently using the Greer Lankton Collection both online and in-person. Sam is an accomplished poet and Ph.D. student in English, working on trans and gender non-conforming writers. *"In my dissertation, I argue that writing and art can actually make possible gender and gender change, rather than simply report it. Inspired by a boom in the 21st century of writers and artists publicly identifying as trans, genderqueer, or gender nonconforming—e.g. writers who want to be known as such—I have a special interest in the overlap of autobiographical and speculative approaches which seek to make new paths of life available. The visual artist Greer Lankton has become a key part of this work: in the dolls on display at the Mattress Factory, you can see how her dolls are sometimes portraits, and sometimes inventions, with a curious family resemblance to each other and to Lankton. In Lankton's flat work, much of which the MF's online Lankton collection has made available to the public for the first time, you can see the evidence of her peculiar alchemy of personal public experience—a commitment to the feel of an experience over its factual truth while nevertheless borrowing distinctly from her own life. The purposeful nature of this joining is made clearer by the daybooks and papers also in the collection, which note her intimate friendships and family relationships as well as struggles to feel desirable and loved in addition to the ongoing health difficulties she faced. They deflate an easy assumption about Lankton's work, that it is strictly biographical. At the same time, by contrast they highlight her art's fullness: its extremely precise sense of anatomical detail; its wicked sense of humor."*

Dr. Francesca Granata is an Associate Professor in the School of Art and Design History and Theory at Parsons School of Design. *"The Greer Lankton Archive at the Mattress Factory was central to my study currently titled "Greer Lankton: Doll Making as Queer World-Making." My study focuses on Lankton's handmade dolls, which the artist employed to explore the malleability of the body and in particular her transition and her eating disorders presenting an index of her short life. Her fabric dolls explored the constantly becoming and unfinished nature of the body. Often self-portraits, Lankton's dolls can be read as an exploration of the politics of trans representation, as well as a means to challenge normative gender codes and beauty ideals. In her incessant "doll-making," Lankton continually altered her dolls, and staged them in elaborate domestic settings or in New York streetscapes, enacting a form of queer world-making. It was only through a close examination of Lankton's letters to her parents, held at the*

Mattress Factory, that I was able to ascertain how Lankton saw her work at the juncture of art and craft and the extent to which doll-making was central to her practice. Moreover, the Archive contained the most extensive collections of photographs and negatives of her “Doll club”— vignettes of her handmade dolls, which I argue constitute a form of queer world-making. I thus believe the Greer Lankton Archive at Mattress Factory is central not only to the study of the artist, but to advancement of the fields of American art, craft history and queer and trans studies.”

D. What is the nature and mission of your institution or institutional unit?

Preserving and making collections accessible has been a core Strategic Goals of the Mattress Factory for many years. A major goal of the Mattress Factory Strategic Plan 2008-2012 was to “Preserve Our History: The Mattress Factory’s ground-breaking contributions to the visual arts are captured and made available to local, regional, national, and international audiences.” In the Mattress Factory 2014-2017 Strategic Plan, an important goal for the Artistic Program addresses the commitment to “Secure, conserve and maintain existing permanent exhibitions and collections.” This includes subheading b. “Provide the tools necessary to catalog, conserve and house the Greer Lankton archives,” which had been recently donated to the museum.

The Mattress Factory was founded in 1977, by artists, to support artists working in residence to create site-specific installations. Since then, the museum has presented and commissioned new installation and performance works by more than 750 artists. The museum currently has 19 full-time employees, 16 part-time employees. 23 people volunteered at the Museum in 2022. We are open 252 days a year to the public. The Mattress Factory’s budget for 2022 was \$2,737,000.

E. Has your institution ever had a preservation or conservation assessment or consultation?

In 2004 and 2006, the Mattress Factory received Preservation Assistance Grants from the NEH to purchase materials to be used by the archivist to rehouse archival items in the collection, including shelves, media cabinet, boxes, and folders. As part of this grant, fine art paper conservator Wendy Bennett conducted a survey of the archives and advised the Mattress Factory’s archivist on proper care and storage. In 2010, the Mattress Factory received a Preservation Assistance Grant from the NEH to purchase storage cabinets and environmental monitoring equipment for the archives.

F. What is the importance of this project to your institution or institutional unit?

The Museum’s archives contain artwork components such as objects, video, audio, photographs, and other elements that remain after the de-installation of temporary installations or the completion of performance art works. These remnants from de-installed artworks provide a record of the artwork as it existed at the Mattress Factory. They are not considered artworks, but rather components of artworks that no longer exist. Within the Museum’s archives, the Greer Lankton Collection is unique as it is an archive that documents the life and work of an artist whose installation is on permanent display at the museum. Together, the archive and installation tell the incredible story of Lankton’s life and work. Nothing else like it exists at the museum and therefore its long-term preservation and care are of great importance.

The collection was donated to the museum in 2014. It was in off-site storage until 2017 when the museum refurbished a small room in order to house the collection on-site. The collection is stored across 4 built-in shelving units, 3 large utility cabinets and a 5-drawer flat file. Sarah Hallett, Senior Archivist, rehoused the entire collection between 2017 and 2018. All unframed two-dimensional artwork on paper is sleeved and stored in a flat file. Artworks that have been framed for previous exhibitions have been wrapped in glassine and polyethylene foam and are stored flat in built-in shelving units. Art objects are housed in

various ways: life-size dolls and large soft sculptures are in large clear bags and stored either in large utility cabinets or built-in shelving units, while smaller dolls and sculptures are wrapped in archival tissue and housed in archival-quality storage boxes. Photographs, slides, and negatives are sleeved in 8-mil polypropylene pages and stored in upright archival boxes. Photo albums have been rehoused in archival-quality album binders. Journals and planners have been rehoused in upright archival boxes. Correspondence, ephemera, periodicals, and other documents have been sleeved in 3-mil polyester sleeves where necessary, placed in archival folders, and housed in archival record storage boxes. Books are stored flat in archival record storage boxes. Personal objects have been wrapped in archival tissue paper and housed in archival-quality storage boxes. Super-8 film canisters are housed in archival boxes. While much of the collection is properly housed, there are concerns regarding long-term preservation, access, and use. Although most of the collection has been digitized and is available for educational and research purposes to a wide range of users, the museum regularly receives in-person research requests and loan requests. These requests largely focus on the items in the collection that are not digitized, including oversized two-dimensional artwork, all three-dimensional artworks, as well as the many books in the collection. Life-sized dolls and large soft sculptures are not properly housed and are in danger of being damaged. Furthermore, the space itself is not climate-controlled.

A general preservation assessment will provide the museum with much-needed guidance on how to best care for the collection long-term and will allow the museum to responsibly share the collection through future research, exhibitions, and programming. Furthermore, we hope to apply for future grants that support the findings in this assessment. Findings from the preservation assessment will be shared with the Executive Director, Director of Exhibitions, and the Mattress Factory Board to ensure that all stakeholders are informed and can support the ongoing long-term preservation and care of the collection.

G. What are the names and qualifications of the consultant(s) and staff involved in the project?

Dyani Feige, Director of Preservation Services, Conservation Center for Art & Historic Artifacts

Conducts on-site preservation needs assessments and risk assessments with written reports for libraries, archives, museums, and other cultural organizations. Helps institutions develop long-range preservation plans, emergency preparedness and response plans, and collection-related policies. Develops, presents, and organizes educational programs and workshops including curriculum and content development and speaker recruitment. Presents/ prepares lectures and programs to promote awareness of preservation and conservation concerns/ practices. Provides technical information (telephone/ email/ in-print) on preservation topics. Received an MLIS with a Certificate in Archives from Pratt Institute and a Digital Archives Specialist certificate from the Society of American Archivists.

Sarah Hallett, Senior Archivist, Mattress Factory Museum

Develops and manages all aspects of museum's archival collections including appraisal, acquisition, processing, cataloging, and preservation of both digital and physical collections. Organizes collections to enhance access to internal museum users, researchers, artists, and the public. Establishes and implements policies and procedures related to archival collections. Creates metadata and catalog records for collections; distributes content to the public through museum's digital archive. Creates and maintains physical and digital artist records. Works with exhibitions team to provide administrative support for exhibitions. Works with education, development, and marketing to prepare public programming for archival collections. Collaborates with artists, colleagues, donors, researchers, and the general public to advocate for and promote the museum and its mission. Received an MLIS with a specialization in Archives, Preservation, and Records Management from the University of Pittsburgh.

Mattress Factory Museum: WORK PLAN
NEH Preservation Assistance Grants for Smaller Institutions

September 2023

Grant awarded and consultant visit with Dyani Feige (Director of Preservation Services, Conservation Center for Art & Historic Artifacts) is scheduled

November or December 2023

One-day site visit with Dyani Feige

February or March 2024

Draft report delivered to Mattress Factory

April 2024

Edits and revisions are incorporated, and the report is finalized by Sarah Hallett (Senior Archivist, Mattress Factory Museum)

May 2024

Final report is disseminated to Mattress Factory administration by Sarah Hallett

June 2024

Final report submitted to NEH by Sarah Hallett

DYANI FEIGE

EDUCATION

- 2015 Society of American Archivists
Digital Archives Specialist certificate
- 2008 Pratt Institute, New York, NY
Masters of Science in Library & Information Science with Certificate in Archives, Distinction (highest honors)
- 2002 New York University, New York, NY
Bachelor of Music in Music Business, Magna Cum Laude

EXPERIENCE

- 8/2014 to present Director of Preservation Services – Conservation Center for Art & Historic Artifacts, Philadelphia, PA
Contributes to the mission of CCAHA through implementation of educational programs, surveys, outreach, and information to a variety of cultural institutions. Supervises Preservation Services staff of 3. Manages complex multi-part programming initiatives including developing program guidelines, participant recruitment, promotion, supervision of project staff, client follow-up, and other associated duties. Edits and provides quality control for all Preservation Services reports and documents.
Conducts on-site preservation needs assessments and risk assessments with written reports for libraries, archives, museums, and other cultural organizations. Assists institutions with developing long-range preservation plans, emergency preparedness and response plans, and collection-related policies. Develops, presents, and organizes educational programs and workshops including curriculum and content development, speaker recruitment, and scheduling. Presents lectures and prepares programs for professional and lay audiences to promote awareness of preservation and conservation concerns and practices. Provides technical information via telephone, email, and in-print on preservation topics. Maintains familiarity with preservation literature.
Develops, presents, and organizes educational programs and workshops, including curriculum and content development, speaker recruitment, and scheduling. Prepares and presents lectures and programs for professional and lay audiences to promote awareness of preservation and conservation concerns and practices. Provides technical information via telephone, email and print on preservation topics.
- 2010 to 8/2014 Preservation Specialist – Conservation Center for Art & Historic Artifacts, Philadelphia, PA
Conducted assessments and assisted developing planning and policy documents for cultural institutions. Developed, presents, and organized educational programs and workshops. Provided technical information on preservation topics.
- 2008 to 2010 Assistant Librarian – The Brooklyn Museum, Brooklyn, NY
Original cataloging of Library special collections; copy cataloging of Art Reference Library material. Provided in-person and e-mail reference assistance using all areas of Libraries and Archives. Researched and compiled exhibition checklists for exhibition archive on the Museum's website. Maintained press release collection, updating and organizing on a regular basis. Oversaw, coordinated, and provided mentorship in the Museum's IMLS-funded internship program. Loaded metadata for digitized images of Libraries and Archives material into Luna. Inventoried curatorial files in Access database prior to archival processing, performed preliminary rehousing and stabilization.
- 1/2008 to 6/2008 Preservation Intern – New York Public Library Barbara Goldsmith Preservation Division, New York, NY
Prepared Donnell Children's Rare Books Collection for upcoming move: took inventory, cleaned materials, assessed short-term preservation needs, created dust jackets and protective enclosures. Cleaned books using HEPA vacuum. Performed preservation survey of NYPL's bound pamphlet collection: cleaned and measured volumes, assessed preservation needs, ordered custom enclosures, reboxed material.
- 2005 to 2008 Administrative/Library Assistant – The Conference Board, New York, NY
Provided reference assistance in a business-oriented research library. Processed and arranged archival collection for retired Corporate Secretary: performed rehousing and stabilization of material (including scanning and digitization). Managed all journal and database subscriptions and standing orders for the library and organization-wide. Purchased books for the library and other departments. Data entry in online library catalog. Was responsible for updating and maintaining organization-wide Business Continuity Plan. Processed and managed invoices, wrote quarterly and yearly budgets for the department. Updated and maintained organization-wide intranet. Compiled and tracked plans for all research and publishing.

2001 to 2003 Graduate Assistant – Kent State University Library Archives & Special Collections, Kent, OH

Processed and arranged collections. Stabilized and rehoused material. Created finding aids. Prepared archival housing for items. Planned and implemented exhibits in the reading room exhibition space. Prepared findings aids for the web. Scanned and digitized material. Assisted patrons with access and reference questions. Shelved and filed material.

1998 to 2002 Library Assistant – New York University Bobst Library Reserve Department, New York, NY

Assisted patrons with locating and using periodicals and microforms and accessing items placed on reserve. Processed and prepared items to be placed on reserve. Organized and filed reserve items, periodicals, and microforms.

PROGRAMS PRESENTED

Selection of workshops and webinars developed and taught: Collections Management: Managing and Organizing Museum Collections (AASLH online course); Fundamentals of Preservation (ALCTS online course); Issues in Conserving Archives Collections (LACE Consortium online course); Red Flag! Identifying Preservation Needs While Processing Collections Emergency Preparedness: Testing & Evaluating Your Plan; Essential Policies & Procedures for Cultural Institutions; Introduction to Digitization; Policies and Procedures for Deaccessioning; Preservation Best Practices for Optimal Collections Care; Preservation Planning for Cultural Institutions; Protecting Collections: Disaster Prevention, Planning, & Response (2 days); Understanding Archives: An Introduction to Archival Basics

Selection of conference presentations:

HBCU Library Alliance Membership Meeting (virtual, 2021): Presented “Positioning for Success: The Art of Internal Advocacy.” AIC Annual Meeting (virtual, 2020): Co-presented “Three Approaches to Sustainable Collections Care” with Anastasia Matijkiw. MARAC Fall Meeting, Cambridge, MD (2019): Presented in the session “Putting Out Fires and Sucking Up the Water,” moderated the panel discussion “Moving From Negative to Positive: Working Across Disciplines on Large Photograph Digitization Projects,” co-taught the workshop “After the Event: Response, Stabilization, and Salvage of Photographic Collections” with Barbara Lemmen. Southeast Museums Conference Annual Meeting, Jackson, MS (2018): Co-chaired and presented in “The Regional Heritage Stewardship Program: Preservation Services in Appalachia and the Deep South” session; Mid-Atlantic Association of Museums Annual Meeting, Pittsburgh, PA (2017): Chaired and presented in “Advocating Both Internally and Externally for Collections Care;” New York Archives Conference, Plattsburgh, NY (2016): Delivered plenary talk “Documenting, Preserving, and Increasing Accessibility for New York’s Archival Institutions: the Documentary Heritage and Preservation Services Initiative;” AASLH Annual Meeting, St. Paul, MN (2014): Chaired and presented in “Working Together for Better Preparedness: Cooperative Disaster Networks” session; AIC Annual Meeting, San Francisco, CA (2014): Co-presented “Sustaining the Cultural Community: The Stewardship Resource Center as a Model for Preventive Conservation” session; MARAC Spring Meeting, Cape May, NJ (2012): Moderated “Fundamentals of Emergency Preparedness: Conducting Risk Assessments” session.

PUBLICATIONS

Authored “Advocating Internally for Collections Care” chapter in *The Handbook of Archival Practice* ed. Patricia C. Franks. Lanham, MD: Roman & Littlefield, 2021 (forthcoming).

Authored “Emergency Preparedness” chapter in *Preserving Local Writers, Genealogy, Photographs, Newspapers and Related Materials* ed. Carol Smallwood and Elaine Williams. Lanham, MD: Scarecrow Press, 2012.

Co-authored “Thinking Big: Launching a Statewide Collections Education and Advocacy Initiative” with Katherine Magaziner in *Archival Outlook*: March/April 2013.

Peer-reviewer: *The American Archivist* and *Journal of Contemporary Archival Studies*.

PROFESSIONAL AFFILIATIONS

Member of the American Library Association, American Association for State and Local History, Delaware Valley Archivists Group, Mid-Atlantic Association of Museums, Mid-Atlantic Regional Archives Conference, Museum Council of Philadelphia and the Delaware Valley, and the Society of American Archivists.

PROFESSIONAL EXPERIENCE

Senior Archivist

June 2015 – current

The Mattress Factory Museum; Pittsburgh, PA

- Responsible for developing, managing, preserving, and providing access to the museum's institutional records and special collections
- Train, supervise and mentor assistants, research fellows and interns
- Establish and implement policies and procedures relating the museum's archival collections
- Utilize CollectiveAccess, a collections management system, to create metadata and catalog records for collections and distribute content to the public through the museum's digital archive
- Create and maintain physical and digital artist records comprised of: media documentation; artist and exhibition information; education, development and marketing materials; all of which are generated through the process of exhibiting work at the museum
- Collaborate with the exhibitions department to provide administrative and hands-on support in coordinating exhibitions, assist with installations, open calls, and fabrication of artist's works
- Engage with education, development, and marketing departments to prepare programming around archival collections both in-person and virtually, including conducting and transcribing artist interviews
- Compile and write collection-related information for grant applications
- Implement and direct grant-funded projects
- Respond to all research requests and permission to publish requests, oversee and assist researchers who visit the archives in-person
- Engage with donors, vendors, institutions, and the general public to promote the mission of the muse and its collection
- Assist in the coordination and management of museum fundraising auctions, creating deed of gift forms and supplementary artist documentation

Archival Intern

November 2014 – May 2015

The Andy Warhol Museum; Pittsburgh, PA

- Cataloged and reconciled collection objects using The Museum System and linked them to published materials including catalog raisonnés
- Conducted research on objects within the collection for exhibition labeling
- Carried out data clean-up projects, including reconciling bibliographic records and citations

Research Assistant

January 2014 – August 2014

Brian Beaton, Assistant Professor, School of Information Sciences, University of Pittsburgh; Pittsburgh, PA

- Conducted academic research for two grant-funded projects in the library and information sciences field
- Created an online research portal using WordPress
- Presented written and oral research reports on a weekly basis

Assistant: Media Archives

November 2013 – January 2014

Archives Service Center, University of Pittsburgh, University Library System; Pittsburgh, PA

- Processed and cataloged collections and carried out related tasks including arrangement and description, re-housing collections, and writing DACS compliant finding aids using Archivists' Toolkit
- Conducted condition assessments and selected materials for conservation treatment
- Created and entered metadata for roughly 1,000 images from the Pittsburgh City Photographer Collection

Intern: Media Archives

September 2013 – November 2013

Archives Service Center, University of Pittsburgh, University Library System; Pittsburgh, PA

- Established workflows for processing collections, performed descriptive and subject cataloging, re-housed collections, wrote EAD encoded DACS compliant finding aids using Archivists' Toolkit

Project Archivist

September 2013 – October 2013

Zoe Strauss, Photographer, 2013 Carnegie International, Carnegie Museum of Art; Pittsburgh, PA

- Created donor agreement forms, inventoried and cataloged all materials related to Ms. Strauss' "Homesteading" installation for the *2013 Carnegie International* at the Carnegie Museum of Art, including photographs, ephemera, books, artifacts, and digital objects
- Scanned and digitized images for the web and created metadata

Preservation Assistant

February 2013 – December 2013

Preservation Department, University of Pittsburgh, University Library System; Pittsburgh, PA

- Executed book repair, binding, and conservation repairs on circulating and non-circulating materials
- Constructed enclosures, including: clamshells; portfolios; and boxes to protect materials
- Accessioned, cataloged, and discharged materials using Voyager, a MARC cataloging system

Retail Merchandizing Manager

June 2004 – July 2012

Anthropologie, Towson, MD; Banana Republic, Boston, MA; Anthropologie, Boston, MA

- As part of the management team, supervised staff, including hiring, training, and professional development
- Responsible for daily operations and workflow, including managing payroll, budgets, and reports

Conservation Intern

May 2003 – August 2003

Lake Champlain Maritime Museum; Vergennes, VT

- Applied conservation and preservation treatments to maritime artifacts, conducted photograph documentation and created detailed scale drawings and typologies
- Assisted Art Cohn, LCMM Executive Director finalize his book, *Lake Champlain's Sailing Canal Boats: An Illustrated Journey from Lake Champlain to the Hudson River*

EDUCATION

Master of Library and Information Science

December 2013

University of Pittsburgh; Pittsburgh, PA

- Specialization in Archives, Preservation and Records Management

Bachelor of Arts in Anthropology

May 2004

University of Vermont; Burlington, VT

- Minor in Studio Art

TECHNICAL PROFICIENCIES

- Operating Systems: Mac OS X, Microsoft Windows, IBM-PC
- Software and Web Applications: Archivists' Toolkit; Adobe Creative Suite; CollectiveAccess; CONTENTdm; Microsoft Office Suite; The Museum System; Voyager
- Archival Schemas and Standards: DACS, DCRM(G), Dublin Core, EAD, FADGI, LCSH, MARC, TGM, VRA Core

PROFESSIONAL ORGANIZATIONS AND ACTIVITIES

- American Library Association, 2018 – current
- Society of American Archivists, 2012 – current
- Mid-Atlantic Regional Archives Conference, 2012 – current
- Former Secretary, Alliance for Response, Pittsburgh Chapter
- Former President and founding member of the National Digital Stewardship Alliance Student Chapter at the University of Pittsburgh

December 7, 2022

Ms. Sarah Hallett
Senior Archivist
Mattress Factory
500 Sampsonia Way
Pittsburgh, PA 15212



Dear Ms. Hallett,

This will serve as a letter of commitment from the Conservation Center for Art & Historic Artifacts (CCAHA) to provide a General Preservation Assessment for the Mattress Factory's Greer Lankton Collection.

The GPA (GPA) encompasses a general evaluation of your institution's preservation needs: building, environment (temperature, relative humidity, pollution and light), housekeeping, pest control, fire protection, security, and disaster preparedness; collection storage, handling, exhibition, and treatment; and preservation planning. Information is gathered prior to the site visit through an extensive questionnaire and pre-visit interviews. The site visit itself consists of a physical review of the site(s); an examination of the collections; and interviews with relevant staff, including those responsible for collection care, security, and the physical plant and building maintenance. The final GPA report will provide observations and recommendations to guide you in the development of a comprehensive preservation plan for the unique materials held in the Collection.

Established in 1977 with grant assistance from the National Endowment for the Humanities, CCAHA has grown to become one of the largest non-profit, regional conservation centers in the United States. Over its 45-year history, CCAHA has dedicated itself to the preservation of our nation's artistic and documentary heritage. Its mission is to provide expertise and leadership in the preservation of our material culture.

CCAHA's Preservation Services Department guides professionals in the cultural community with education, technical advice, and assistance with collections care through preservation and risk assessments, emergency preparedness, educational programming, conferences, and publications. Established over 30 years ago, Preservation Services staff have conducted hundreds of GPAs with a variety of libraries, archives, museums, and historic sites. In our collaborative assessment process we strive to create a document that can be used as a tool for moving forward preservation projects and in creating greater preservation awareness within the institution.

Cost for the General Preservation Assessment Report will be \$6,000 plus travel expenses:

Action	Detail – daily rate of \$1,200	Amount
General Preservation Assessment	One-day site visit	\$1,200.00
Travel from Philadelphia, PA to Pittsburgh, PA (estimated)*	Car rental, tolls, one hotel night, per diem	\$500.00
Preservation Needs Assessment Report	Four days of writing time	\$4,800.00
	total	\$6,500.00

*Travel will be billed at actual cost and may vary depending on when the site visit is scheduled. The estimate is based on air travel, car rental, hotel, and per diem costs at the time this proposal was prepared.

My resume is enclosed for your reference. Please feel free to contact me if you need additional information. I wish you best of luck with the grant process and hope that we have the opportunity to work together on this project.

Sincerely,

A handwritten signature in blue ink that reads "Dyani Feige".

Dyani Feige
Director of Preservation Services

Mattress Factory Museum: OTHER SUPPORTING DOCUMENTATION
NEH Preservation Assistance Grants for Smaller Institutions

The images below document the space in which the Greer Lankton Collection is stored. As noted in the narrative, it is stored on-site in a small, refurbished room. Images also include detailed shots of life-size dolls, soft sculptures, and torsos.















1985 - 1986

1990 - Retail Photographs

c. 1970 - Paper Dolls - 172



1

2

3

4

1991 - 2004
Handwritten notes on box 1

1990 - 2004
MAGAZINE + NEWSPAPER CLIPPING/ARTICLES 1990-2004
TO BE PROCESSED + BLUE PAPER BOUNDARY DATA ETC.
KOLLINGER METAL EDGE
ACID FREE

1972 - 1976
KS (FALL EDGE - BOX 1)
BEHIND HERR LANGEN + HOE FAMILY

1982 - 1996
KOLLINGER METAL EDGE
ACID FREE
KIDS + IDEAS FROM HEALS + WIKIPEDIA
Handwritten note on box 2

1972 - 1989
NEWSPAPERS + MAGAZINES 1972-1989 AND UNDATED
NEWSPAPER + MAGAZINE CLIPPING / ARTICLES 1972-1989 AND UNDATED

1972 - 1989
NEWSPAPER + MAGAZINE CLIPPING / ARTICLES 1972-1989 AND UNDATED

1958 - 1995
SHIRAZ RECORDS
OFFICE PAPERWORK
S/BANKING

1976 - 2000
Handwritten notes on box 4



RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

UEI:

Enter name of Organization:

Budget Type: Project Subaward/Consortium

Budget Period: 1 Start Date: End Date:

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Ms.	Sarah		Hallett		(b) (6)	10.00			(b) (6)	(b) (6)	3,500.00
Project Role: <input type="text" value="PD/PI"/>											

Additional Senior Key Persons: Total Funds requested for all Senior Key Persons in the attached file
Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Total Number Other Personnel						Total Other Personnel	<input type="text"/>
							Total Salary, Wages and Fringe Benefits (A+B)	<input type="text" value="3,500.00"/>

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>

Additional Equipment:

Total funds requested for all equipment listed in the attached file

Total Equipment

D. Travel**Funds Requested (\$)**

1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)

2. Foreign Travel Costs

Total Travel Cost**E. Participant/Trainee Support Costs****Funds Requested (\$)**

1. Tuition/Fees/Health Insurance

2. Stipends

3. Travel

4. Subsistence

5. Other

 Number of Participants/Trainees**Total Participant/Trainee Support Costs**

F. Other Direct Costs

Funds Requested (\$)

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	6,500.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	
6. Equipment or Facility Rental/User Fees	
7. Alterations and Renovations	
8. <input type="text"/>	
9. <input type="text"/>	
10. <input type="text"/>	
11. <input type="text"/>	
12. <input type="text"/>	
13. <input type="text"/>	
14. <input type="text"/>	
15. <input type="text"/>	
16. <input type="text"/>	
17. <input type="text"/>	
Total Other Direct Costs	6,500.00

G. Direct Costs

Funds Requested (\$)

Total Direct Costs (A thru F) 10,000.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total Indirect Costs			<input type="text"/>

Cognizant Federal Agency
(Agency Name, POC Name, and POC Phone Number)

I. Total Direct and Indirect Costs

Funds Requested (\$)

Total Direct and Indirect Institutional Costs (G + H) 10,000.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

Funds Requested (\$)

Total Costs and Fee (I + J) 10,000.00

L. Budget Justification

(Only attach one file.)

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		3,500.00
Section B, Other Personnel		
Total Number Other Personnel		
Total Salary, Wages and Fringe Benefits (A+B)		3,500.00
Section C, Equipment		
Section D, Travel		
1. Domestic		
2. Foreign		
Section E, Participant/Trainee Support Costs		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		6,500.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	6,500.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

Section G, Direct Costs (A thru F)

10,000.00

Section H, Indirect Costs

--

Section I, Total Direct and Indirect Costs (G + H)

10,000.00

Section J, Fee

--

Section K, Total Costs and Fee (I + J)

10,000.00

Mattress Factory Museum: BUDGET JUSTIFICATION
NEH Preservation Assistance Grants for Smaller Institutions

A. Senior/Key Person

Sarah Hallett, Senior Archivist, Mattress Factory Museum: Sarah Hallett will be the director of this project and will work directly with the consultant to carry out project activities, including scheduling and overseeing on-site visit, editing, revising, and finalizing the report, disseminating the final report to Mattress Factory administration, and writing and submitting the final report to the NEH. This project will be carried out over a 10-month period. With an annual salary of (b) (6), Mattress Factory requests (b) (6) to cover Hallett’s work on this project with the Mattress Factory paying fringe benefits of (b) (6). The total funds requested are \$3,500.

Please find all cost details for Senior/ Key Person below.

Senior/ Key Person	Base Annual Salary	Calendar Months	Requested Salary	Fringe Benefits	Funds Requested
Ms. Sarah Hallett	(b) (6)	10	(b) (6)	(b) (6)	\$3,500.00

F3. Other Direct Costs: Consultant Services

Dyani Feige, Director of Preservation Services, Conservation Center for Art & Historic Artifacts: Dyani Feige will conduct a general preservation assessment with a one-day site visit at the daily rate of \$1,200. Travel from Philadelphia, PA to Pittsburgh PA will include car rental, tolls, one hotel night, and per diem and will total an estimated \$500. Dyani Feige will write a preservation needs assessment report over a four-day period at the daily rate of \$1,200 for a total of \$4,800. The total cost for these services is \$6,500.

Please find all cost details for Consultant Services below.

Consultant on Project	Services to Perform	No. of Days of Service	Daily Rate	Travel*	Total Cost
Dyani Feige	General Preservation Assessment	5 days	\$1,200.00	\$500.00	\$6,500

*Breakdown for the \$500 travel cost is:

- Car rental and gas: \$200.00
- Hotel (one night): \$200.00
- Per Diem for two days: \$100.00