

Registrar's Quarterly

Autumn 2023



Connections
and
Transitions

RCWR
REGISTRARS COMMITTEE
WESTERN REGION

Since 1979, the RC-WR has cooperated with the CS-AAM in advocating for the profession of Registrars and Collections Managers across the states of Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah and Washington, and promotes high standards and best practices in registration.



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AM615 (AMAR collection)

Available for viewing on the Alutiiq Museum

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MESSAGE FROM THE OUTGOING CHAIR



HAPPY AUTUMN

RC-WR MEMBERS,

The last few months have been busy for RC-WR. We hosted our elections and are welcoming three new leaders to the RCWR Board! **Warm tidings to Melanie Deer, Stephanie Mohr, and Melanie Tran.** I will speak for the outgoing board and say we are so excited to support your endeavors with RC-WR and look forward to seeing this small, but mighty, organization continue to thrive!

At the recent Western Museum Association Annual Meeting in Pasadena, RC-WR members ratified updating our RC-WR bylaws. While I am personally saddened by the dissolution of Collections Stewardship—AAM,

I am proud of RC-WR striking out as an independent organization. We will remain a non-profit, and as the opening sentence of our bylaws states, shall “support and promote high standards of professionalism of museum Registrars and other collections stewardship professionals.”

My time as Chair has come to an end. I have appreciated the opportunity to serve the Western museum community. Thank you for all the support while I navigated the RC-WR boat. To my fellow board members Nicole, Lydia, and Beth, you are all consummate professionals with endless amounts of humor and creativity. Your grace and support the last two years is so appreciated. Thank you to RC-WR sponsors for supporting RC-WR through the years!

Warmly,
Lindsay Palaima Hazen
Research Collections Registrar,
California Academy of Sciences,
San Francisco, California

RC-WR Outgoing Chair
rcwrchair@gmail.com

MESSAGE FROM THE INCOMING CHAIR



I am currently the Collections Manager and Assistant NAGPRA Coordinator for Cultural Items at the Center for Archaeology and Society Repository at the Arizona State University in Tempe, Arizona. I have worked at several other archaeological institutions and have been involved in collections to varying degrees for almost 15 years. Influenced by my father who, as a project engineer, was highly organized, and with my lifelong love of museums, I naturally fit in collections management. I received my Bachelor's degree in Anthropology, concentrating on archaeology, from the University of Arizona and then received my Master's in Museum Studies from Johns Hopkins.

It has been apparent over the years that as a museum specialist, there is always more to learn and some of my biggest lessons have come from fellow

practitioners. I don't think we could succeed in our field without the support of each other and being open to continually learning from one other.

Outside of museums, I enjoy fantasy writing (I double-majored in Creative Writing in my undergraduate career), reading, needlepoint, and playing with my three-year-old. If I could afford it, I would also travel the world.

I look forward to working with all of you and not only offering my knowledge, but continuing to learn myself.

Melanie Deer
Collections Manager and
Assistant NAGPRA Coordinator
for Cultural Items at the
Center for Archaeology and
Society Repository,
Arizona State University,
Tempe, Arizona

RC-WR Incoming Chair
rcwrchair@gmail.com



US

World Wide

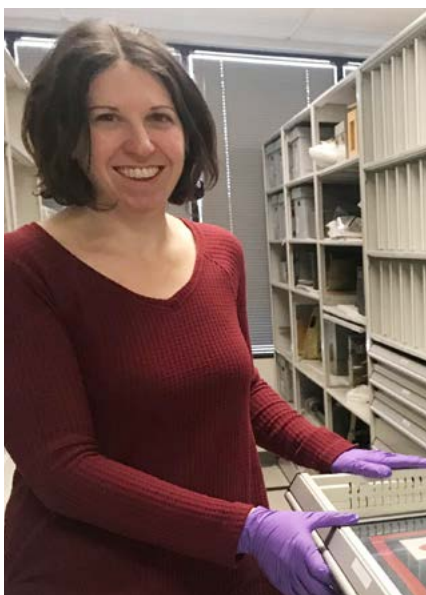
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MESSAGE FROM THE OUTGOING VICE CHAIR



It has been an honor to be the Vice Chair of the Registrars Committee-Western Region for the past four years. I'll admit, coming into the role, I wasn't really sure what the Vice Chair even did, but I knew we needed a candidate and I allowed my name to be submitted. Four years later, I feel like this organization has become such a large part of my professional network and life, and I'm so grateful for all of the opportunities you have given me in this role.

I was officially welcomed to the board at an RCWR Annual Meeting at a WMA I couldn't attend in October 2019. I never met the rest of the board in person, but we hit the ground running; I was so impressed immediately with how in sync our actions were. From the start, the leadership of our members led to fabulous programming, as we hosted two in-person panels in early 2020 and were on our way to planning several other events. But we all know what happened in early 2020, and it took a minute for us

to figure out what our new role would be as we pivoted to hosting virtual happy hours, a virtual CSI, and our own virtual professional development programming.

Since then, we have hosted 25 webinars, reaching well over 2,000 collections professionals live—and more on YouTube. We hosted two virtual CSI events, making sure we didn't stop giving back to our communities, and then doubled down last year with eight community events and two in-person CSI events at last year's WMA. We've spent a lot of time thinking about what can set RCWR apart, and what our community and members can bring to the table, and then, as the Vice Chair, I did my best to make it happen.

I'm excited to see the direction the next Vice Chair takes with this role and this opportunity to be a part of the collections community. It's her turn at the conn (to throw in some Navy museum speak), deciding whether to stay virtual or put emphasis back on in-person events. She is also a creative collections professional, and I am sure that she and the rest of the incoming board will be courageous leaders for our organization—bringing it into this new reality as an unaffiliated non-profit with the dissolution of the AAM professional networks.

I want to offer my extreme gratitude to those who have served on this board with me over the last four years: Katy, Helen, and Maggie

for the first two years, and then Lindsay, Nicole, and Lydia for these past two. They offered me the space to grow into this role and the support to make the programming we provided a success. I also want to highlight my appreciation to our state reps across the region. Our organization became more virtually focused, bringing our collections content to you in your work spaces and homes, but it is the activities of the state reps that ensure you still have a smaller community to meet with

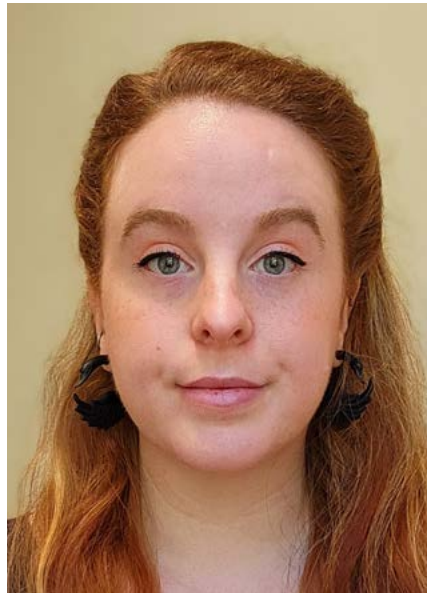
or feel connected to. Smaller, all-volunteer organizations like ours run and rely on your support and interest in our future, so I'll finish out with a thank you to everyone who has stayed or become a member or a sponsor of RC-WR over these last four years. As professional development opportunities have become more global through remote work, we have evidenced the value from the contacts we make in our regional community. So my four years on the board are up, and I'm so glad I was

talked into running for the role; I even may have figured out what the Vice Chair was supposed to do! I'm glad to have met you all, and look forward to staying part of this community.

Beth Sanders
Collections Manager
US Naval Undersea Museum,
Keyport, Washington

RC-WR Outgoing Vice Chair
rcwrvicechair@gmail.com

INCOMING VICE CHAIR



WELCOME TO THE TEAM!

Stephanie Mohr
Collections Manager
Eastside Heritage Center

RC-WR In coming Vice Chair
rcwrvicechair@gmail.com

THANK YOU FOR TWO YEARS OF SERVICE!

Nicole Inghilterra
Curator and Registrar
Idaho State Museum

RC-WR Outgoing Secretary
rcwrsecretary@gmail.com

OUTGOING SECRETARY





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MESSAGE FROM THE INCOMING SECRETARY



I am thrilled to join the RC-WR board from Sacramento, California where I work as Chief Curator of the California State Railroad Museum. I believe that collaborative hands-on work builds community and enriches our individual professional journeys. In the capacity of RC-WR Secretary, I will work towards continuing to build our community and supporting my fellow collections professionals.

I strive to balance collections preservation with access, while advocating for objects and their stories. I learned how to be a collections steward from professionals at the Brooklyn Museum, New York University Bobst Library, Natural History Museum of Los Angeles, Getty Research Institute, and the Workman and Temple Family Homestead Museum. I have worked in the rewarding roles of collections manager, cataloger, archivist, library preservationist, and content manager. I earned

a Bachelor of the Arts degree in Art History from New York University, a Master of Library and Information Science degree from the University of California, Los Angeles, and have trained at the American Academy of Bookbinding.

Melanie Tran
Chief Curator
California State Railroad Museum
Sacramento, California

RC-WR Incoming Secretary
rcwrsecretary@gmail.com

MESSAGE FROM THE RC-WR TREASURER



It has been an honor to serve as the Treasurer of RC-WR for the past two years, and I am filled with enthusiasm and excitement as I embark on a new term in this role. I will continue my commitment to fostering long-term planning and responsible financial management within our organization. The journey thus far has been one of continuous learning and growth, and I take pride in my contributions toward the growth and sustainability of RC-WR. Working in collaboration with the other exceptional Board Members, I eagerly anticipate the opportunity to continue serving as RC-WR's Treasurer for another term.

One of my main priorities for RC-WR in the coming years is to continue our commitment to supporting and promoting our vibrant collections community. This includes fostering collaboration among our members, advocating for and supporting quality professional develop-

ment, and providing resources and support to all our members. I will miss working with the outgoing Board members, and am excited about the opportunity to work with a new board and our member institutions to advance these goals.

Thank you for your continued support of RC-WR. I look forward to the exciting opportunities and challenges that lie ahead, and I am confident that we will achieve great things together.

Lydia Heins
Executive Director
Coos Art Museum
Coos Bay, Oregon

RC-WR Treasurer
rcwrtreasurer@gmail.com



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Western Museum Association

2023 Annual Meeting

Collections and museums professionals assembled in Pasadena, California this October for the annual Western Museum Association Annual Meeting. With the theme of Connect, the conference prioritized professional networking and opportunities for museum colleagues to work together.

RC-WR hosted the Collections Happy Hour. Folks gathered with beverages and humored our Colleague Bingo. Our card included prompts like “Has a collection item they keep alive” and “Has an explosive in their collection”. One colleague completed the full bingo card and won a RC-WR tote bag!

RC-WR had our annual luncheon. Members voted to ratify our budget and update the by-laws, making RC-WR fully affiliation-free and autonomous. We are no longer associated with the now defunct Collections Stewardship of the American Alliance of Museums.



Top: RC-WR leadership present at WMA Pasadena. Left to Right: Lydia Heins, Beth Sanders, Meg Glazier-Anderson, Nives Meštrović, Lindsay Palaima Hazen, Stephanie Mohr (not pictured: Melanie Tran)

Thank you to everyone who was in attendance for engaging in conversation and sharing perspective!

We brought back our popular luncheon raffle. If you are interested in having RC-WR swag, please donate on our website for a tote bag, apron, shirt, or coffee mug!

Lastly, RC-WR leadership presented our version of You Collect What?!? Kindly in attendance were board-elect and state representatives that supported the panel.

We hope everyone who traveled to Pasadena had smooth journeys home and we look forward to connecting next fall! ●

Above right: Folks attending the Collections Happy Hour hosted by RC-WR playing Colleague Bingo

Right: RC-WR merchandise from the Annual Luncheon raffle





2023 CSI:Registrars follow-up

Each year our registration and collections community finds a way to give back and make a big difference in a collections project or for an institution—and this year is no different! We received the call from Katy Hess and Brooke Garcia from the Bowers Museum in Santa Ana, California, wondering if we could assist them for CSI:Registrars 2023, and we were excited by the project. Little did we know the impact we could have in just one day—rehousing 231 artifacts!

The Bowers Museum was seeking our assistance for a reason—we have the know-how that we bring with us from our various institutions to handle and move fragile artifacts, and we care about collections. And so, 11 RC-WR members descended on the Bowers museum and got to work. A fun-filled day of collections care ensued. Rehousing 21

shelves of Native American basketry, we helped to reverse the effects of degrading plastic bags around these objects. The baskets can now breathe in their

climate controlled storage, and are instantly more accessible to staff and researchers, which will facilitate the museum's digitization projects that are progressing through collections.

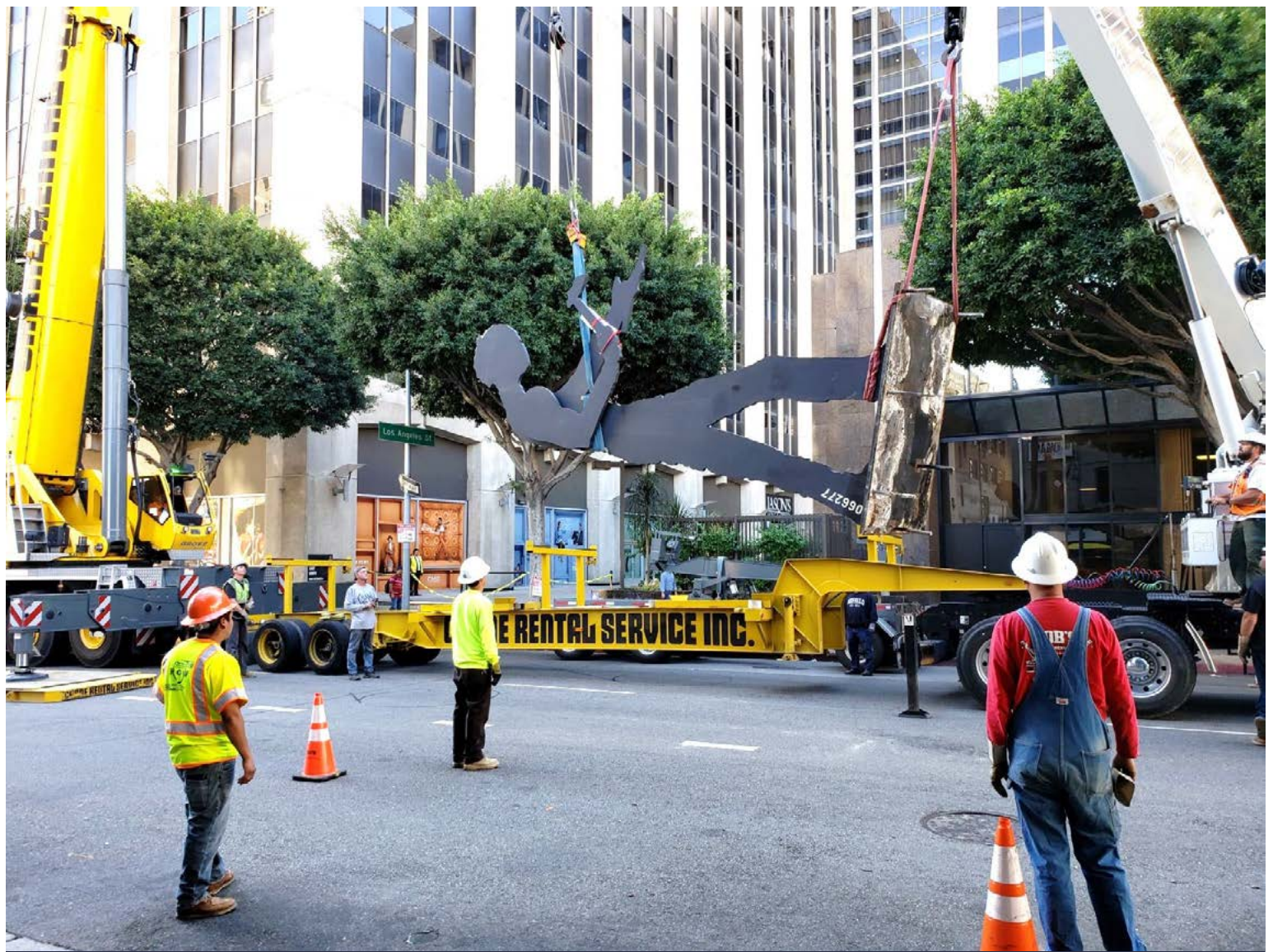
Thank you to our members, our community, for showing up for one another. It is incredible what we can do when we pool our resources, and help one another out. An extra thank you to Hollinger Metal Edge, for providing substantial product discounts to enable RC-WR to further support the Bowers Museum's project, and to Art Work FAS for sponsoring our delicious lunch from Tangata.

We are a collections community, and it is events like this that showcase it! If you have a project that could use RC-WR support and you are in the Tucson, Arizona area, don't hesitate to reach out to RCWRViceChair@gmail.com for CSI 2024. ●

Below: 2023 CSI:Registrars is a success!
Full group of regiSTARS and collection PROS in
front of the Bowers Museum bell tower

To the right, and previous page: More regiSTARS
hard at work





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WAIT, YOU COLLECT WHAT?!?



OBSOLETE MEDIA

THURSDAY,
NOVEMBER 2
10:00 AM

—By *Beth Sanders*
Collections Manager,
U.S. Naval Undersea Museum

The theme of this year's webinar series has been the challenges that set us apart, and the special skills we've gleaned from our unique jobs in registration and collections care. The concept was born one day while I was giving a tour of our collections warehouse and showcasing my new-ish forklift (affectionately known as Forky McForklift), to volunteers. I made the comment to them that I never envisioned myself as a forklift driver when I pursued my museum studies education and career track. How many times have you felt that way when describing your work responsibilities to others, both outside and inside the museum field?

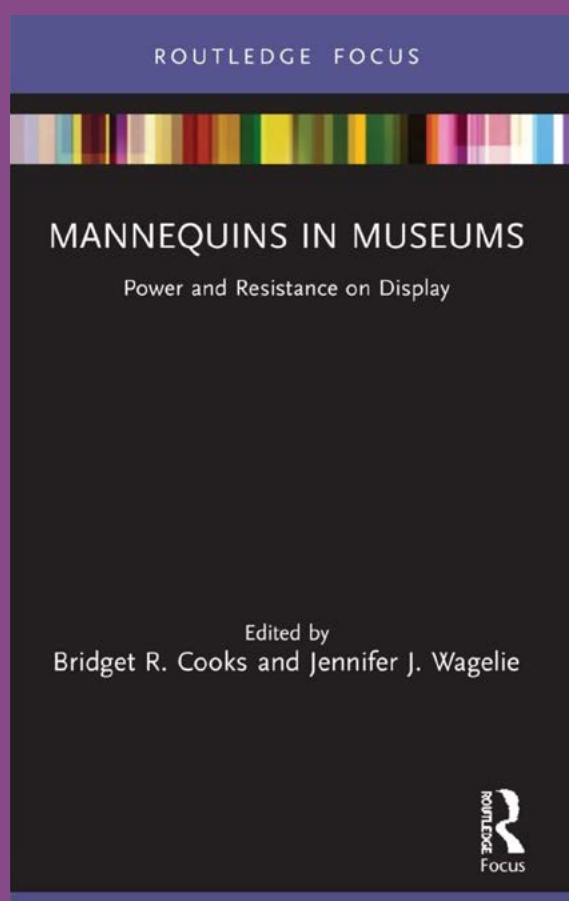
So we began this journey through specialty collections with a discussion of collecting and caring for

objects that are actually alive, at gardens and zoos as well as herbarium samples, then followed that up with collecting explosive, or hopefully formerly explosive, artifacts. We next explored the world of operational artifacts through a discussion on train collections and allowing visitors aboard, before taking a turn for the airport to discuss the mainly loans that make up exhibits work in the fast paced and very public environment of San Francisco's International Airport.

Our last stop for 2023 will be in November (registration opening soon!), when we'll host Austin Schulz from the Idaho National Laboratory for a discussion on collecting obsolete media and how to 'Macgyver' them back into usable formats.

It has been fun for us to dive into these niche, but widely relatable, topics, and we hope you have enjoyed them as well. Your membership helps ensure that RCWR can continue to bring exciting programming on registration and collections management topics, so thank you for your support!

While we are welcoming in a new board this month, the RCWRViceChair@gmail.com inbox is always open if you have ideas about other content you'd like to see! And don't forget, you can explore our past webinars on our RCWR YouTube page <https://www.youtube.com/channel/UCjDDjTGj3HAWliw3JhyHSjQ/videos>



New Reads

Review by Nancy Arms Simon

Mannequins in Museums: Power and Resistance on Display

Edited by Bridget R. Cooks and Jennifer J. Wagelie

Published by Routledge,
New York, 2022

There is a cornerstone principle in (museum) education that stresses the importance of recognizing what the visitor/learner brings to the educational experience. That principle came to mind frequently while reading *Mannequins in Museums: Power and Resistance on Display*. Beginning with my own experience with mannequins as a consumer in capitalist culture, an artist, a feminist and a person of color. From there it was only natural that I would consider other people's experiences and perceptions about these life-size figures. My thoughts only scratched the surface of what readers are asked to consider in *Mannequins in Museums*. A small, but mighty collection of seven historical and contemporary case studies, it considers mannequins in all their manifestations of body replication. While a chapter by chapter review may seem like overkill for a book that centers on a theme, there is not an overarching narrative. Our readers may find use for one chapter specifically, although I do encourage you to read the entire book because it successfully builds a thorough history and theory of the practice of mannequins in exhibitions.

Cooks and Wagelie introduce the subject by pointing out that existing books on mannequins focus primarily on the role of mannequins in the fashion industry. Even in this traditional role, mannequins are problematic and indeed, far from neutral. Retail mannequins are used to aspire and cultivate desire, while in museums "mannequins' hyper-realistic features support the authority of the museum" (p.2). The case studies that follow go on to prove that the use of mannequins has a long history of promoting colonialism, consumerism, sizeism, and racism. They "force us to visually evaluate and translate our cultural values and understanding of what is considered human, validating certain body types while perpetuating the marginalization of others" (p.7). *Mannequins in Museums* neatly organizes its essays by starting with the theoretical and historical background of cast mannequins, moving through more contemporary uses and ending

with a powerful study on the use of Black female mannequins in the work of artist Mary Sibande.

In chapter one, Jessica Stephenson describes how mannequins cast from life were considered “museum best practices” in the late 1800s, but are now considered an embarrassment. The shift in the use of mannequins mirrors the shift in museum ethics. In fact, Stephenson intentionally omits images of the Khosian body casts previously on display at the Iziko South African Museum (Cape Town) because they are considered remains by the Khosian people and some museum officials. Additionally, printing images of the casts and subsequent displays would repeat the destruction, dispossession and scientific objectification perpetrated against the Khosian by Louis Peringuey and James Drury when they forcibly made the casts of primarily imprisoned people between 1907 and 1924. Life casts are now understood to be effigies in the eyes of the victims (not only because they contain actual human remains - hair, skin cells, DNA, but also because the casts contain the likenesses of individuals), and the process is a reduction of an individual to a physical racial type by the perpetrators.

In chapter two, Gwyneira Isaac also discusses casts made from human forms. Made by coercion, the “anthropologically-informed mannequins” created for the Smithsonian’s National Museum of Natural History (NMNH) were face masks altered by staff to appear alive. Bodies were often cast from whoever was available to render poses that created narratives more pleasing to museumgoers. (Only one of these remains on display.) At world’s fairs in the late 1870s, Northern American museums sought to copy European museums by creating dioramas with human figures as well as taxidermied animals. Isaac also brings up some excellent points about the siloed nature of knowledge in large museums and how one point perspective in displays gives the impression of institutional expertise. Even if one part of the museum critiques methodology, “past and ingrained practices may remain”, and ideas may stick even while staff be-

lieves things are changing. Unaware of the disconnect between departments, visitors may think that what they see is the museum’s collective opinion. We cannot change the problems with the thinking that got us here.

Minou Schraven moves the study along to reconstructions in chapter three. Schraven starts out by discussing wax museum figures. I found the comparison similar in method, but lacking in audience attraction. While wax museums attempt to make something look real, human remains used in reconstructions are real. I had also never heard the term “bog body” or knew what it referred to before I read this book. I won’t spoil it for you, but let’s just say bogs create an excellent environment for preservation, possibly better than La Brea tar pits. I liked that Schraven points out how much interpretation is involved in the “fleshing out” of skeletons—interpretations that vary greatly in their level of accuracy. But even forensic reconstruction has improved so much since DNA matching became possible, and best practices in the field of interpretation of remains keeps changing. Schraven also discusses the use of mummies in this chapter and the inherent problems with personifying corpses.

Four chapters in, Emma McClendon picks up with fashion mannequins as we think of them today and the problems with using them for the displays of historical dress. McClendon includes a history of how store mannequins came to prominence along with lighting and glass developments around 1885, but the mannequins were not designed to look like real body types, they were idealized to sell a fantasy. These versions, (for example the all-white *schlächpi* commonly used in contemporary clothing stores and frequently seen in fashion designer exhibitions in museums) abstract the fleshy reality of the people who wore the garments. They are meant to be a three-dimensional manifestation of a *croquis*—the industry standard beauty ideal. The use of highly stylized mannequins “codes the museum as a fashion space”, to give you the impression that you are looking at

“fashion” not “clothes”. Curators treat clothing and textile objects as examples of fine art like sculpture or painting. When they use white *schlappi* they center (white) Western body types as neutral.

But these idealized forms don’t work well for historical dress. For example: corsets that are meant to shape the body. And manipulating garments to fit the mannequin distorts the historical object. Obviously, tall, thin, all-white fashion mannequins are also problematic because they attempt to negate race because white is falsely considered neutral and Caucasian features, however abstracted, erase ethnic diversity. Only when displayed on an all-white background could the argument be made that all-white mannequins are invisible. Expensive, but ideal, “invisible” forms (custom built to the dimensions of the garment so that the mount does not show) support the garment internally without extending beyond boundaries and have no head, hands or feet. They also make it safe to present clothing that belonged to famous historical figures because it is less likely to be construed as morbid. Mannequins shouldn’t set the standard, they are a tool that should be manipulated to address the need.

Kyunghee Pyun perhaps tried to tackle too much in chapter five, “Asian physiques of mannequins in American art museums”. There were too many examples, too many quotes and it was difficult to follow the thesis, which is a shame as the topic deserves serious consideration. However, it is possible to tease out several interesting points and histories. Pyun reviews the origin of exhibition dummies and realistic mannequins in museums and points out that their use can be traced back to the tradition of human exhibition at world’s fairs and how the fairs shaped anthropology. I was fascinated by examples of when museums use mannequins with heads vs without and how museums use different types of mannequins to communicate different messages about importance, class and opulence.

Bridget R. Cooks makes an intense study of the use of mannequins at the National Great Blacks in Wax Museum in Baltimore. The museum uses wax and non-wax figures, mannequins, partial mannequins and casts to achieve the visual impact and likenesses in each museum section. For example, sculptors create the faces and hands and then use chicken wire and mannequin body parts under the clothes to realize the rest of the bodies. Although this chapter reads more like a review of the museum than a study of mannequins, Cooks does cover how the museum uses the various types of mannequins differently in different areas to convey ideas most effectively. For example, broken mannequins and parts are used to convey The Middle Passage and how Blacks were tortured at the hands of slave owners.

The last chapter of the book, “Black is the color of my true love’s skin: the symbolism and significance of the Black female mannequin figure in Mary Sibande’s creative work”, Dr. Lanisa Kitchiner neatly finishes off the study of mannequins in museums that started with the attempt to be objective and moved through to the fully subjective use of mannequins in artistic works. The 2018 exhibition, *Long Live the Dead Queen* by South African artist Mary Sibande transforms a commercial white mannequin into a Black domestic worker rather than casting a Black body. By changing a white mannequin, and particularly by inserting her own image in every manifestation, Sibande makes a statement about the mannequin as an object. Sibande’s recurring character, Sophie, is a domestic worker, unburdened by work, “the surface skin ... is not glossed over but illuminated to the point of hyper-visibility” P. 124

Each chapter in *Mannequins in Museums* finishes with extensive bibliographies for further reading and the book ends with a full index. It is a must read for museum staff using dioramas to illustrate narratives or considering mannequins for their displays. But I would recommend it for anyone working in exhibition design,

including those working in the fashion industry. It is vital for museum professionals to understand the past experiences, personal meanings and other points of view that visitors may bring to your institution.

P.S. It would pair well with *Exhibiting Cultures: The Poetics and Politics of Museum Display* (edited by Karp and Lavine, 1991), an older but still vital read for anyone involved in exhibitions.

Further Reading/Articles:

Emiline Smith, “The Sun is setting on the British Museum”, *Hyperallergic*, Sep 6, 2023

Highlights the British Museum employees responsible for the theft of cultural objects. And yes, these are the same employees who point at other countries as incapable for good stewardship of objects as the legal argument against repatriation. It is a call for a reconceptualization of The British Museum, but in a country where they still pretend that God handpicked the Royal Family, self-reflection doesn't seem to be a forte.

https://hyperallergic.com/843150/the-sun-is-setting-on-the-british-museum/?utm_medium=email&utm_campaign=D090723&utm_content=D090723+CID_e082f611bdd2aeb6a43535e198800971&utm_source=hn&utm_term=The%20Sun%20is%20Setting%20on%20the%20British%20Museum

Catherine Hickey, “How Four Countries Are Preparing to Bring Stolen Treasures Home”, *New York Times*, Aug 9, 2023 (updated Aug 13, 2023)

A refreshing new take on the push for the return of stolen objects. Reports on how Indonesia, Democratic Republic of Congo, Cameroon and Nepal are setting up restitution commissions, recovery campaigns, upgrading museums and raising public awareness.

Farah Nayeri, “Reclaiming Old Artifacts With a Phone”, *New York Times*, Aug 13 2023.

A new app called “Looty” allows residents of former colonies, who are unable to travel to see stolen objects, the ability to virtually reclaim looted objects. Describes the goal of ending Western museums’ control of the narrative and presenting a more complete picture to the world audience.

Sam Lefebvre, Design and illustrations: June LS, Lefebvre, A Generous Grift: Museums, Finance Capital, and the Clash of Cultural Workers and Collector-Trustees, online article published by *The Lab* (thelab.org)

A little unwieldy, but more evidence; great illustrations and well-researched

<https://www.thelab.org/a-generous-grift-museums-finance-cultural-workers>

Also in podcast form:

<https://artandlaborpodcast.com/podcast/165-a-generous-grift-w-sam-lefebvre/>

Dan Hicks, “What are the next challenges for cultural restitution?”, *The Art Newspaper*, Feb 7, 2022.

Expands on the December 2021 decision by the United Nations General Assembly that cultural property returns to the country of origin are mandatory and proposes again that the 2020s be remembered as “The Decade of Returns”.

Further Viewing/Video:

"Reclaiming Sovereignty Through Cultural Revitalization," Redbud Resource Group, Aug 3, 2023

Round Table discussion led by Pomo basket weavers and esteemed knowledge bearers, Martina Morgan and Meyo Marrufo, about how land access for Pomo basket weavers in Sonoma, Lake and Mendocino counties play a mutually beneficial role in supporting ancestral stewardship practices while bringing awareness and improving the well-being of our environment. (1 hour 22 minutes)

<https://www.youtube.com/watch?v=ANGESDZUi38> ●

ALASKA

—Amanda Lancaster

With funding from **Tangirnaq Native Village** and the **US Bureau of Indian Affairs**, the **Alutiiq Museum & Archaeological Repository** in Kodiak will continue to grow its Amutat database. Alutiiq cultural treasures are stored in museums around the world. The online Amutat database helps people connect to these objects. Amutat means “things to pull.” The Amutat database creates a central place to view Alutiiq objects in museums around the world. With this funding, Alutiiq Museum staff will visit museums in Alaska holding Alutiiq cultural materials and photograph these objects for display in the database.

Visit the database here: <https://alutiiqmuseum.org/collection/index.php>



Historic Halibut Hook, available for viewing on the Alutiiq Museum Amutat Database (See larger image on this newsletter cover)

Now in its 53rd year, Alaska Positive continues to encourage photography as an art form in Alaska. Alaska Positive opens at the **Alaska State Museum** in Juneau on December 1, 2023 and runs through March 9, 2024. The exhibition will then travel to museums throughout Alaska.

See more here: <https://lam.alaska.gov/press/releases/Alaska-Positive-2023>

The **Alaska Native Heritage Center** in Anchorage will be recognized for its commitment to sustaining Alaska Native cultures through the Museum Institutional Excellence Award

as part of the Association of Tribal Archives, Libraries and Museums' 2023 International Guardians of Culture and Lifeways Awards.

The Museums Institutional Excellence Award is given to Indigenous museums and cultural centers that exhibit exceptional dedication to upholding their cultural heritage. The award will be presented to ANHC at the annual ATALM conference on October 25, 2023 in Oklahoma City.

See more here: <https://alaska-native-news.com/alaska-native-heritage-center-receives-prestigious-museum-institutional-excellence-award-by-the-national-association-of-tribal-archives-libraries-and-museums/69963/>

ARIZONA

—Lindsey Vogel-Teeter



Frank Lloyd Wright Foundation in Scottsdale, Arizona, welcomes Rebecca Hagen (pictured above on the left) as the Bruce Brooks Pfeiffer Director of Collections and Archives and Caroline Stolic (above on the right) as Associate Registrar. Rebecca previously served as registrar and collections manager at Wright-designed Fallingwater and director of collections at James Madison's Montpelier. Caroline joins FLWF as part of National Endowment for the Humanities and Institute of Museum and Library Services funded projects to move collections while

WHAT'S IN OUR NAME?

Finding our new voice and a name that connects the site's ancestral past to its thriving present.

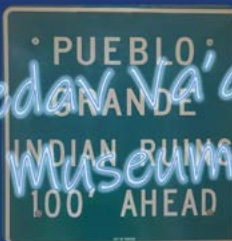



Exhibit Opens October 12th, 2023 through June 2024

S'edav Va'aki Museum

Formerly Pueblo Grande Museum
4619 E. Washington St., Phoenix, AZ 85034
(602) 495-0901 | www.pueblogrande.com
pueblo_grande.museum.pks@phoenix.gov



The exhibit will explore ways in which the Museum has grown through an updated mission statement, new interpretation signs, programming, and ultimately, an entirely new interpretation plan.

What's In Our Name? will be on display from November 6, 2023 through June 2024.

—*Carrie Cohen*

The **Jan Shrem and Maria Manetti Shrem Museum of Art**, at the University of California, Davis, opened its fall season on October 1 with exhibitions exploring abstraction, activism and identity through a variety of perspectives and media. Now on view: *Deborah Butterfield: P.S. These are not horses* (through June 24, 2024); *Malaquias Montoya and the Legacies of a Printed Resistance* (through May 6, 2024) and *Undercover / Ayanah Moor* (through January 14, 2024). Visit manettishrem.org or follow @manettishrem on Instagram.

The **Sacramento History Museum** has two exciting exhibits, *Boulevard Dreams*, showcases the styles, craft, and music of the lowrider community open till January 21, 2024. *Mómtim Péwinan, River People*, an exhibit curated by the Shingle Springs Band of Miwok Indians, explores “the Living Culture of the First People of this land, who uphold the languages, traditions and arts handed down since time immemorial.”



Photograph
by Muzi Rowe

HAWAII

—Malia Van Heukelem

Congratulations to Marina George, former Arts Program Assistant for the **East West Center**. Marina was admitted into the Ph.D. program in the History of Art at the University of Pennsylvania and moved to Philadelphia in August. She said "I will be focusing my research on medieval South Indian trade, and religious art."

As the two active National Heritage Responders in Hawaii, Liane Na'auao and Malia Van Heukelem contributed to a 3-part After the Fires webinar series hosted by the American Institute for Conservation. The free webinars are available on the AIC site and their YouTube channel. After over two months of gathering and disseminating information to the cultural heritage community in Lahaina, the webinars are our most visible contribution supporting the local community response and recovery efforts.

IDAHO

—Olivia Terry

The **Idaho State Museum** is hosting the traveling exhibit *So Ready for Laughter: The Legacy of Bob Hope* from the National WWII Museum. The exhibit covers the seventy-year legacy of the unique place that Hope held during WWII, traveling to military bases to entertain troops and to boost morale during one of the darkest times in world history.

In September, to celebrate National Hispanic Heritage Month, the Idaho State Museum collections and exhibitions team installed the bilingual pop-up exhibit *Idaho Corridos: History in Song*. The exhibit aims to tell the story of Jesus Urquides, a Mexico-born premier Idaho Muleteer, and Antonio de Ocampo, Vaquero and founder of Boise's "Spanish Village," through music and artifacts.

hands-on art programs for students fifty-five years or older. The programs are intended to engage older citizens in the artistic process and to demonstrate the benefits of creativity at any age.

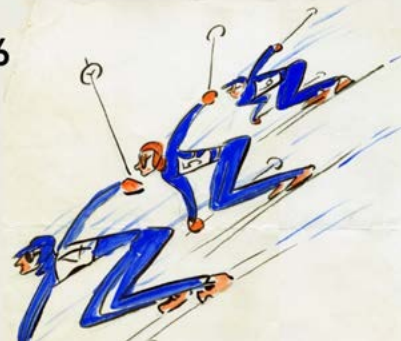
The staff at **Latah County Historical Society** in Moscow have been busy with several exciting projects. To name a few, they are developing a *Past and Present* book through Arcadia Publishing that explores various

local sites using historical and present-day photographs from their photo collection. Latah County Historical

GRAND OPENING CELEBRATION!

Wednesday, July 26
4:30-6:30 p.m.

THE COMMUNITY
LIBRARY
WOOD RIVER
MUSEUM
OF HISTORY + CULTURE



The Community Library in Ketchum opened the doors of the brand-new **Wood River Museum of History and Culture** on July 26th, offering the public many ways to interact with history. The museum stems from the Ketchum-Sun Valley Historical Society and the Community Library's Jeanne Rodger Lane Center for Regional History. It celebrates the land and people of Central Idaho with exhibits on the iconic natural landscape, Ernest Hemingway, and those who put the Wood River Valley on the map.

In February, the **Boise Art Museum** was awarded a grant from E.A. Michelson Philanthropy to support educational programs for seniors. BAM has developed a series of

Society also received the Community Enhancement Grant from the Idaho State Historical Society to update their educational programming, "Hands on History." The grant will support educational trunks to be sent out to schools that are unable to visit their site in person. In addition, they have many exciting programs coming up, including the unboxing of a large mystery collection from Alfred Robinson, son of Psychiana founder Frank Robinson on October 23rd.

This year, Idaho hosted the American Association for State and Local History Conference in Boise. Idaho bagged many awards. There were four recipients of the AASLH

Award of Excellence: Dr. Mamie Oliver for integral contributions of Idaho's Black history, the Idaho State Historical Society for Idaho Women's Suffrage Centennial Commemorative Sculpture, Friends of Minidoka for *80 Years of Reckoning: The Lessons and Legacy of Minidoka*, and the University of Idaho Black History Research Lab. In addition, ISHS's Executive Director Janet Gallimore was one of two individuals to receive the AASLH Award of Distinction. Gallimore was celebrated for her inspirational leadership of the Idaho State Museum, Idaho State Archives and State Records Center, State Historic Preservation Office, and Historic Sites Program that constitute the state agency.

NEVADA

—Cynthia Sanford



The **Neon Museum** presents the exhibit, *The Persona. The Person: Debbie Reynolds in Las Vegas* in the Grand Gallery at Las Vegas City Hall, September 5th through October 26th. The exhibit tells the story of Debbie Reynolds's time in

Las Vegas, examining both her personal and professional lives.

The **John and Geraldine Lilley Museum of Art** is featuring two exhibits: *Layer Upon Layer*, showing works using collage in various ways, through January 7th; and *Guillermo Bert: Groundwork*, through January 14th. A companion exhibit featuring Guillermo Bert's work is also on display at the Nevada Museum of Art.

On October 19th, the **Clark County Museum** is hosting the program *Carver Park & BMI During WWII and Beyond*, a panel discussion sponsored by Clark County Parks and Recreation and Commissioner Jim Gibson in partnership with Henderson Historical Society. The museum is also opening the exhibit *Desert Skyways*, celebrating the 75th anniversary of Clark County overseeing the Harry Reid International

Airport in Las Vegas. The exhibit opens November 5th and will be on display through January.

OREGON

—Meg Glazier-Anderson

The University of Oregon's **Museum of Natural and Cultural History** hit the road this summer offering hands-on learning through its



Oregon Rocks! program, which taught kids and families about geology. The organization traveled throughout the state focusing its visits on rural communities removed from the I-5 corridor. Oregon Rocks! included miniature experiments and sand art. The program helped kids learn about rock cycles and erosion.

The **Columbia River Maritime Museum** is moving forward on a \$30 million expansion of its campus that would feature a second exhibit hall. The new, two-story, 26,000-square-foot building was approved by the museum's board on August 14th. The project will also include modifications to the existing building, wayfinding, landscaping, and outdoor displays.

A new traveling exhibit from the **Oregon Historical Society**, *Frances Stilwell: Oregon's Botanical Landscape*, is free to rent and shipping is waived through 2024. Oregon artist Frances Stilwell (1940–) left a successful career in science to devote herself to art. Working mainly in pastels, she captured Oregon's native plants in their natural habitats. Thirty-two of the artworks



Seawatch, by Frances Stilwell, painted in pastel and watercolor on location in Bandon, Oregon

created for her book, *Oregon's Botanical Landscape: An Opportunity to Imagine Oregon Before 1800*, are reproduced in this breathtaking traveling exhibit.

UTAH

—Hannah Barrett

Museum professionals gathered in Vernal, Utah for the Annual Utah Museums Association conference. Co-hosted with the Utah Division of Arts & Museums, museum folks enjoyed three days of professional development. Collections management sessions ranged from pest management to inventories, from understanding collections scope to responsible stewardship.

The annual awards highlighted collections work taking place throughout the state, including a Public Service Award for Marie Desroches of the Utah Division of Arts & Museums for her work in preventive conservation, and the Bessie Jones Volunteer Award, given to Dale Gagon of the Utah State University Eastern Prehistoric Museum for his many volunteer hours caring for their collection. Dr. Alexandra Greenwald received the Award for Excellence in Collections in recognition of her work on the Native American Voices Initiative at the Natural History Museum of Utah.

The forthcoming **Museum of Utah** hired a new registrar, Nicole Sandberg, as they take steps forward to publicly open in 2026 under the leadership of the Utah Historical Society. Nicole was previously serving as registrar to the Utah Museum of Fine Arts, where she will be greatly missed.

WASHINGTON

—Nives Meštrović

The **Museum of History & Industry** (MOHAI) is currently hosting *Roots of Wisdom: Native Knowledge. Shared Science*, an exhibit produced and toured by the Oregon Museum of Science and Industry (OMSI). Funded by the National Science Foundation, the exhibit features stories from four Indigenous communities and real-world examples of how traditional knowledge and cutting-edge science can be blended together to provide complementary solutions to contemporary concerns.

On Nov. 24, MOHAI will open *Pulling it Together: A Brief History of Rowing in Seattle*. In celebration of the hotly anticipated premiere of *The Boys in the Boat* film directed by George Clooney, this exhibit features a selection of rare artifacts and photographs related to the 1936 Olympic Gold medalist rowing team from the University of Washington.

From June through November 2023, the MOHAI Library is completing an inventory of our digital materials, both born-digital and digital copies, as part of a 4Culture Collections Care grant.

The **Museum of Glass** is so excited to announce that we were the recipients of a M.J. Murdock Charitable Trust grant to support digital preservation planning at the Museum. We initiated the process by contracting with Marie Williams Chant whose report will serve as a road map to a comprehensive plan for the organization and preservation of our digital collections. At the heart of this work are over 40TB of photo and video files that document the 21+ years of artists working in glass in the Museum's Hot Shop. Long term goals for this collection include providing online access to audiences around the world. Stay tuned for more to come on this groundbreaking project. Additionally, the curatorial team is hard at work installing our next rotation of exhibitions that use contemporary glass art to explore important social, political, and environmental messages. Curated by our colleague Jabari Owens-Bailey,

A Two Way Mirror: Double Consciousness in Contemporary Glass by Black Artists opens on October 20, 2024. And, *The Salmon School*, returns to the Pacific Northwest (originally displayed in 2019 at Bellevue Arts Museum) continues the work of artist Joseph Gregory Rossano and his international network of artists and partners to bring attention to the plight of wild salmon and their habitats throughout the world.



The Tateuchi Conservation Center is the only museum studio of this type in the Western US and one of only a handful of museum studios nationwide dedicated to the comprehensive treatment of East Asian paintings. Thanks to a \$3.5M challenge

grant from the Mellon Foundation in 2017, the center was established and built as part of the museum's comprehensive renovation and expansion that opened in 2020. Matching funds from the Atsuhiko and Ina Goodwin Tateuchi Foundation in 2021 enabled the center's staffing. With a traditional setting of tatami mats and low work tables shielded by shoji screens, this elegant space is viewable to the public via glass doors.



Artist Magdalene Odundo (Kenyan, born 1950) oversees creation of her work during Visiting Artist Residency at Museum of Glass in 2011. Collection of Museum of Glass, Tacoma, Washington. Photograph by Ken Emly

The **Seattle Art Museum** is pleased to welcome Tanya Uyeda (pictured above) as the museum's inaugural Senior East Asian Paintings Conservator. In this new role, Tanya oversees the Atsuhiko and Ina Goodwin Tateuchi Conservation Center, which opened as part of the renovated and expanded Seattle Asian Art Museum in February 2020. She joined the museum in April 2023 with over 28 years of experience in the field, including over 20 years as a conservator of Japanese paintings

at the Museum of Fine Arts, Boston. Uyeda will work to establish the Tateuchi Conservation Center as a regional resource for the care of East Asian paintings.



Dylan Hoffmann (pictured above) recently relocated from Chicago to serve as collections manager at the **Puget Sound Navy Museum** in Bremerton. Dylan previously worked as the curator of the

Chicago Maritime Museum. His passion to preserve and share local history influenced him to earn a M.A. in Museum Studies from Johns Hopkins University. Dylan is excited for this new opportunity and to continue growing as a museum professional. His experience and eagerness to learn will help ensure the PSNM collection is preserved for future generations.

In August, collections care professionals met in Tacoma, to visit the collections storage spaces of the Museum of Glass. Many thanks to Collections/Exhibitions Manager, Rebecca Engelhardt, for hosting the visit and special thanks to Elisabeth Emerson, Edu. Program Manager, for offering a free hands-on workshop to our RC-WR members.

Plans didn't materialized for the tenth **Registrars to the Rescue (R2R)**, which would have taken place in June 2023. However, stay tuned, we will be back in 2024 in Vancouver, Washington!

Our event will be open to our Oregon colleagues as well, so block out your calendars for **June 12, 2024** and contact Rebecca Engelhardt if you are interested in volunteering your services.

rengelhardt@museumofglass.org.

