

Registrar's Quarterly

Spring 2022



RCWR
REGISTRARS COMMITTEE
WESTERN REGION

Spring
Forward

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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.

COVER:
Creamer and Sugar, Swans in Sky, 2016.
Amber Cowan (American, born 1981).
Flameworked and pressed glass, mixed media;
39 x 39 x 9 in. Collection of Museum of Glass,
gift of Robert M. Minkoff Foundation.
Photograph by Matthew Hollerbush

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MESSAGE FROM THE CHAIR



HELLO FOLKS!

Welcome
to the
Spring

Issue of *Registrar's Quarterly*. I hope the rush of spring break and end-of-school-year field trips were gentle on your institutions.

In this issue we have a follow up from our first Back to Basics: Collections and a Cocktail speaker, Christa Deacy-Quinn. She shares tips for promoting good-housekeeping and preservation techniques, while keeping everything in perspective and FUN. If you would like to participate in the Back to Basics conversations, check out the RC-WR [workshops](#) tab on our website for upcoming events.

We have two book reviews from Nancy Arms Simon, first tackling monuments in *Smashing Statues: The Rise and Fall of America's Public Monuments* and then onto

AAM's *To Give and To Receive: A Handbook on Collection Gifts and Donations for Museums and Donors*.

Kudos to the state representatives for bringing such a plethora of updates about your areas. RC-WR is still seeking a representative from Hawaii and Southern California. Please reach out to me or RC-WR Secretary Nicole Inghilterra rcwrsecretary@gmail.com if you are interested. We are thrilled to welcome RC-WR's newest state representative, Carrie Cohen who has taken the helm for Northern California.

Thank you again for the RC-WR sponsors who keep our newsletter moving along. Enjoy this edition!

Warmly,
Lindsay Palaima Hazen

RC-WR Chair | rcwrchair@gmail.com
Research Collections Registrar,
California Academy of Sciences,
San Francisco, California

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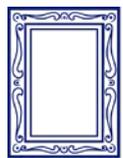


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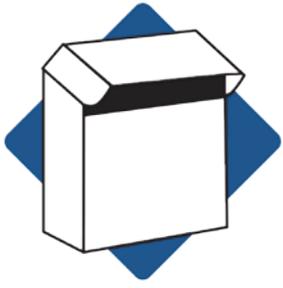
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STATE REPRESENTATIVE HIGHLIGHT



INTRODUCING NORTHERN CALIFORNIA'S STATE REPRESENTATIVE CARRIE COHEN NAGPRA PROJECT SPECIALIST UNIVERSITY OF CALIFORNIA, DAVIS

HOW DID YOU COME TO THE COLLECTIONS STEWARDSHIP FIELD?

I have wanted to work in museums since I was a kid. I loved seeing the exhibits, but what really interested me was the work behind the scenes— I was the weird kid focusing more on the object mounts than the objects themselves! As an adult, I took a bit of a detour as an archaeologist before deciding to follow my heart (and my desire for climate-controlled workspaces). I started my museum career at California State Parks, where I assisted with a large move to a new facility. I learned how to care for an array of interesting objects, including furniture, farming equipment, and California native basketry. I eventually found my way to the records room where I discovered that I was quite adept at organizing accession records. I still remember the thrill of finding the original documentation for an old model train. The provenance had been lost for 30 years, and the realization that my work rifling through dusty boxes could reveal clues and further the understanding of objects was exhilarating. After this, I developed a strong respect for accession records and have come to view them as equally important as

the objects themselves. At this same time, I was working my way through a Masters program at CSU-Sacramento. There I focused on gaining an understanding of museum methods, theories, and museum ethnographies. After graduation, I joined the University of California, Davis team working on the Campus' NAGPRA (Native American Graves Protection and Repatriation Act) compliance.

WHAT IS YOUR POSITION AND WHAT DOES IT ENTAIL?

I am the NAGPRA Specialist at UC Davis. In this role, I steward collections through the process of NAGPRA consultations, reporting, and repatriation. I work primarily with the Anthropology Museum but provide support to all Campus museums that house Native California material. I supervise collection inventories, rectify long-standing cataloging issues, and synthesize all the records related to a collection or archaeological site into reports that are used to support tribal consultations and compliance documents. A significant portion of my time is spent engaging with local Tribal communities to ensure that the items are treated respectfully and that all related documentation is accurate. All my work is done with the goal of supporting successful repatriations.

WHAT IS YOUR FAVORITE ITEM WITHIN YOUR COLLECTION AND WHY?

I don't have a favorite item, however in my time as a museum professional, I've discovered a love of accession records and collection documentation. I have fully embraced the fact that I am a records nerd. I find that the documentation related to a collection is often the key to truly understanding the material and its history within the museum. I enjoy making order out of chaos, and find the best days are when I discover a long-lost document (or more likely a barely legible 20-year-old post-it note) that solves a collection mystery.

DO YOU HAVE ANY COLLECTIONS CONUNDRUMS OR CHALLENGES THAT YOU ARE PARTICULARLY PROUD OF OR WOULD LIKE TO SHARE?

The California State Legislature recently passed an amendment to the California NAGPRA statute (Cal-NAGPRA) requiring that we report our holdings to all California Indian Tribes. This was an incredible undertaking, as it required collaborating with numerous museums and tribes to ensure all material was identified and reported properly. I am very proud of the fact that I led the Campus' compliance efforts, organized all the disparate data, and met the deadlines. Now, I am excited to turn that work into positive tribal consultations and eventually successful repatriations! ●



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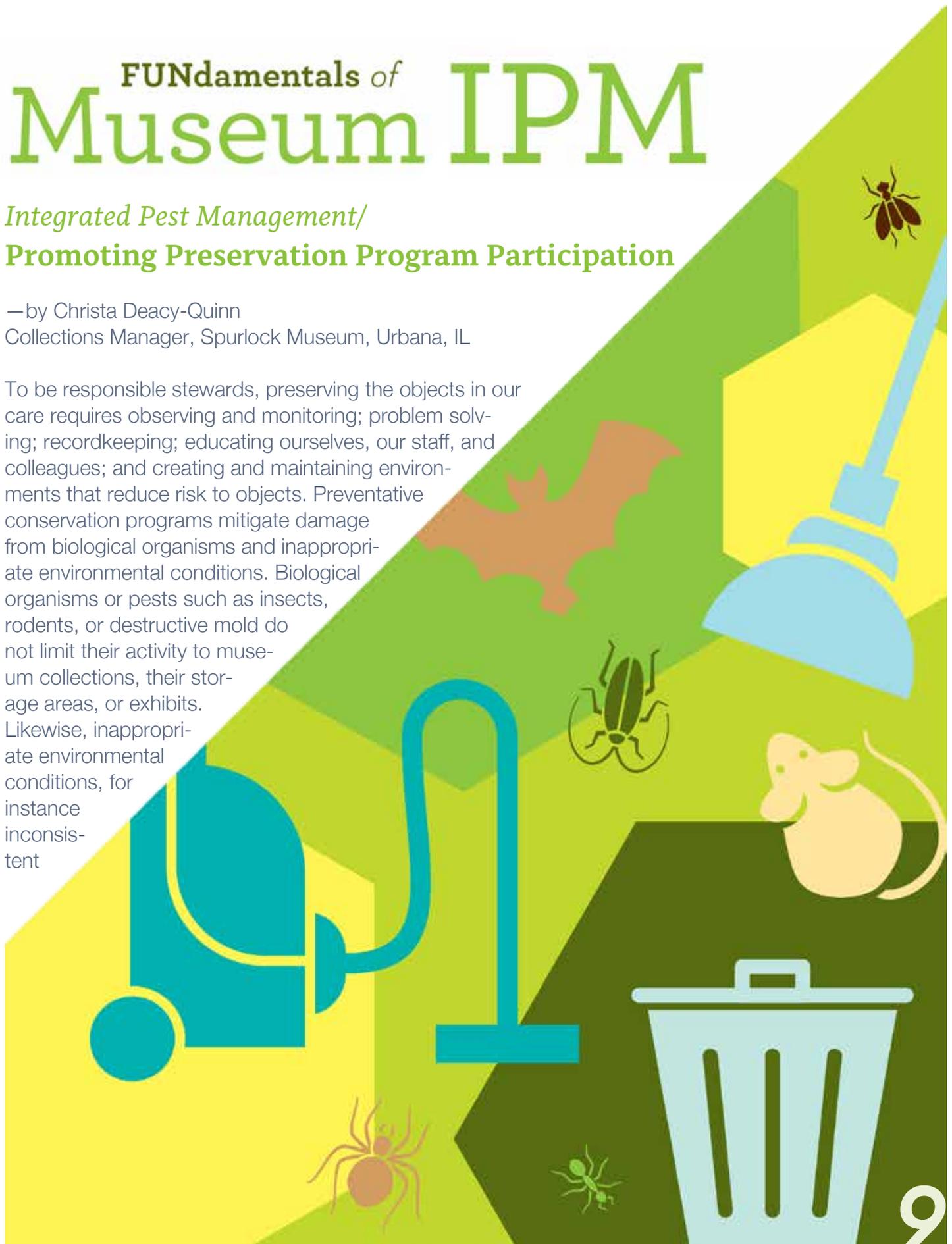
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FUNdamentals of Museum IPM

Integrated Pest Management/ Promoting Preservation Program Participation

—by Christa Deacy-Quinn
Collections Manager, Spurlock Museum, Urbana, IL

To be responsible stewards, preserving the objects in our care requires observing and monitoring; problem solving; recordkeeping; educating ourselves, our staff, and colleagues; and creating and maintaining environments that reduce risk to objects. Preventative conservation programs mitigate damage from biological organisms and inappropriate environmental conditions. Biological organisms or pests such as insects, rodents, or destructive mold do not limit their activity to museum collections, their storage areas, or exhibits. Likewise, inappropriate environmental conditions, for instance inconsistent



and extreme climate (temperature or relative humidity), are also building-wide phenomena. Often pest entry or problems with HVAC (Heating, Ventilation and Air Conditioning) are caused by mechanical failure in the building's envelope. The envelope is what separates the interior and exterior of a building. It serves to protect the interior while facilitating climate control. The envelope encompasses the entire exterior building system including windows, doors, foundation, and walls. Any cracks, gaps, or building openings provide pest access and increase the amount of energy (or money) it takes to heat and cool the building.

The conditions that damage collections are building-wide, thus the programs and solutions that we deploy should also be on a building-wide scale. Preserving collections requires teamwork and an effective preventative conservation program involves the entire staff, not just those who have "collections care" in their job description. Recruiting museum colleagues to participate and training staff in preventative conservation programs involves setting and celebrating small actionable goals. Utilizing knowledge and experience that does not involve technical training or jargon can ease the inexperienced into participation in successful preventive conservation practice.

My challenge was how to make training on this subject something that is interesting, simple, and actionable. I did not want to ask staff to read tons of technical materials, so I decided to get staff thinking about a number of basic activities everyone can perform: good housekeeping practices like cleaning up after they ate, throwing food out in covered trash cans, and decluttering and tidying their own workspaces. To encourage staff, I shared results of decreased pest activity after these new cleaning protocols were implemented. For example, we had an 80% reduction in dermestid activity after we vacuumed our exhibit spaces. I also took before-and-after pictures, showing my colleagues how a cluttered space was before it was decluttered and organized. This often inspired

other staff members to participate. Photos can also remind staff of how far we have come as a team. It is important to remember that progress is incremental, and small day-to-day efforts pave the road to success.

Under my direction, the Collections Management Department provided microfiber cloths, Swiffer dusters, and other cleaning supplies in support of staff cleaning and decluttering initiatives. This helped by creating buy-in for building-wide cleanliness, showed respect for our building maintenance workers, and has allowed for open communication with them regarding pest activity or abnormal building conditions.

We asked that everyone be vigilant for abnormal conditions like unusual odors, broken doors or windows, leaks, standing water, broken plumbing, unusual air drafts, or uncomfortable indoor temperatures. If a problem is identified, they should photograph the abnormal condition and email Collections and Facilities staff. It is important not just to encourage reporting problems but to designate who should receive this information so that timely action can be taken.

To dig deeper on cultivating buy-in through your Integrated Pest Management program check out my book *Fundamentals of Museum IPM*. It is available for free download here <https://www.spurlock.illinois.edu/blog/p/emfundamentals-of-museum/327> ●

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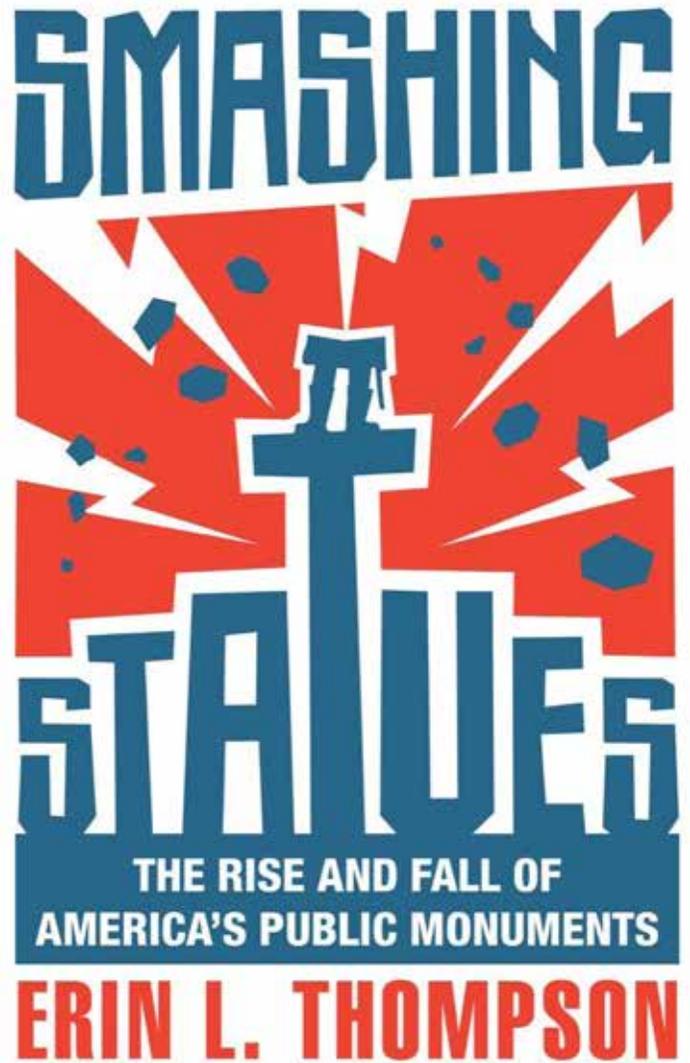


New Reads

by Nancy Arms Simon

It's hard to find books about the field of Registration. Most of the books I review are actually about Collections Management. They're often theoretical and/or about best practices. There is certainly crossover in the two fields, but rarely do these books delve into the day to day work of registrars, for whom this quarterly is written.

So I encourage you, dear reader, to consider writing articles and books about the work of registrars. Write about weird installation projects and accessioning objects and the factors that play into your decisions. Write about what makes a good condition report and what makes a bad database. Write about what dealing with partial gifts and promised gifts looks like in your workflow. Write a book like you are telling stories only another registrar would understand and drop in some industry humor. I see the need out there. And when you write those articles and books, tell me about them and I'll review them here.



W.W. Norton & Company, Inc.
New York, 2022

I am embarrassed to admit that prior to reading *Smashing Statues*, some part of me believed that a monument was created and erected in real time. Much the same way someone sits for a painted portrait and their current likeness is captured for

history, I unconsciously thought that (especially figurative) monuments were carved, molded, and cast with the person as a model, shortly after they had returned from battle or heroic deed. My misconception was illuminated by the section in *Smashing Statues* that explains how no images of Christopher Columbus exist. No one knew what Columbus looked like over the years that roughly 150 figurative statues (in the United States) were created in his honor. His image was anglicized at a time when Italian-Americans were facing immigration quotas from the 1924 Johnson-Reed Act. By assimilating (read: whitening) Columbus, America could comfortably include Italians in the accepted American narrative, rather than relegating them, with other southern Europeans, to “non-white” status, and crucially, as “Black” for employment purposes. This is just one of the examples Thompson lays out to help us understand the motivations behind why and when and by whom monuments are created.

Smashing Statues is not a comprehensive survey of U.S. monuments. Instead, Thompson extensively researched a few key examples as a way to illustrate how commissions are paid for, artists are chosen, laborers are employed, and public relations fit into politics. Community groups in power maintain comfort, and control the historic narrative through monuments that show them in a positive light. They choose the “heroes” to venerate and the rest of us have to live with them.

Written in an earnest voice and cleverly broken up into two parts, “Rising” and “Falling”, *Smashing Statues* clearly, often painfully, illustrates how fights about public monuments are fights about power, and arguing about monuments is not about the past, it’s about the future. “Rising” covers the how and when monuments get built. Particularly timely, given current debates in the U.S., chapter three focuses on U.S. Civil War monuments. Thompson gives a riveting history of how monuments became a powerful tool in reshaping Southern collective memory about the Civil War and specifically to re-

store “manhood” to emasculated soldiers returning from war. Monuments attempted to buoy their spirits by uplifting their place in society which had been called into question by the loss. She points out how the monuments’ design and timing reminded “good southerners” not to conspire with Blacks in the labor union movement.

Monument history generally centers whiteness, but Thompson includes a discussion of contrasts between the symbolism in Thomas Ball’s *Freedmen’s Memorial* and Edmonia Lewis’s *Forever Free*, succinctly pointing out that the first “depicted Black people...as white Americans wished they would behave” (p. 61) and the second, as Frederick Douglass preferred to see them: “not couchant on his knees like a four-footed animal, but erect on his feet like a man” (p. 59).

“Falling” discusses the difficult legal processes people face when trying to take down monuments. In general, states are allowed to make their own laws regarding removal. Decisions about what stays and what goes are often made at a local level —and that’s if there is a process at all. Legislation can entirely remove a monument from the reach of democratic discussion. Unestablished legal routes genuinely pose a problem for citizens who try legal means to review public monuments. Removal and storage is expensive, who covers the cost? What are the options once monuments are removed? (Most of the monuments we have seen removed in the past few years are actually just awaiting a new location.) Proving that a monument causes harm is challenging at best and nearly impossible when those in power resist the change. Laws of historic preservation often protect offensive monuments and frequently no process for petitioning exists.

Iconoclasm is often a last resort for people who have tried all other channels. When people who lack the power to change a political regime attack its symbols, they are often dismissed as vandals because those in power don’t want to admit that their authority to rule is being

legitimately questioned. It is no wonder that people often take matters into their own hands and resort to toppling the monuments themselves, as paying fines is cheaper and easier than going through a maze of red tape. I especially enjoyed the examples Thompson shared of monument removal from 24 BCE and the Revolutionary War.

Research shows that reframing monuments generally doesn't change people's perceptions. By design, monuments invoke particular feelings and reactions which can't be undone by a change in didactic plaques. However, Thompson presents a successful example of recontextualization in the case study of the *The Spirit of the Confederacy* monument's move to the Houston Museum of African American Culture.

I had one small disagreement with the author in her claim that we don't need to keep monuments once they've been removed. Her point comes from the perspective that the reason we would want to keep a fallen monument around would be in case we change our minds back to the original political thinking. I would argue that keeping them around as evidence of a certain time can be a powerful tool for teaching, the same way that we study Leni Riefenstahl's *Triumph of the Will*.

But all in all, I applaud the powerful points Thompson makes throughout the book. I particularly appreciated the point that taking down a monument that causes some people pain doesn't "erase history", it lets us see history more clearly. As an extra bonus, the end notes make for their own fascinating read of inaccurate stories being passed down, even on tours of the U.S. capitol.

Whether you categorically agree or disagree with the removal of monuments, or whether you think it should be managed on a case by case basis, *Smashing Statues* provides an excellent guide with which to consider the motivations behind why a monument was erected in the first place. It encourages us to view all monuments with the question in

mind "who benefits and what are the advantages to them to have this particular story told?"

When people look back at the 2020s and reflect on the main topics of research, study and conversation, they will include repatriation, the way Brexit and a global pandemic affected our field, and they will include the debate over public monuments. Erin L. Thompson has written a fabulous book that will certainly be a resource cited among museum professionals, city planners, history enthusiasts and anyone interested in racial justice.

Further Reading

Erin L. Thompson, "Surrounded by Wealth, an Artist's Comment on Education Loses Its Edge", *Hyperallergic*, March 20, 2022.

<https://hyperallergic.com/716447/hugh-hayden-brier-patch-review/>

Thompson just wrote a great review of Hugh Hayden's recent public work, *Brier Patch*, located in Madison Square Park, NY. The article underscores the meaning of location in public sculptures and monuments. After all, these works are not created to be seen amongst white gallery walls, but rather, in a sense, they are seen in situ—they are placed so that the viewer can make a connection between the location and the honoree. Thompson continues to write articles for *Hyperallergic* and they are always well researched and thought-provoking.



TO GIVE AND TO RECEIVE

A Handbook on Collection Gifts and Donations for Museums and Donors

Second Edition



EDITED BY

SHARON SMITH THEOBALD

Rowman and Littlefield,
Lanham, MD and London, 2021

The American Alliance of Museums has created another excellent manual to guide professionals through the logistics of our jobs. I always admire the way they write out the basics, and don't try to cater it to a certain experience level or audience. "Here's the facts" they seem to say. The book refers to itself as the 2020 edition, so it's not entirely new, but it replaces the 2011 edition.

If you can't read this book cover to cover, it's beautifully organized to read just the sections that speak to your current dilemma. A handbook interspersed with case studies, it can be used as a

resource when you need a quick understanding of a topic and a template for a necessary form to go with it.

The first three parts of the book are based on the perspective of the people or institutions involved: The Donee, The Donor, and the Internal Revenue Service. The last three parts are things for a museum to consider around gifts: Types of Gifts, Ownership and Fair Market value, and Taxes. Chapters within each part include overviews, rules, nuts and bolts of processes, case studies, and documents regarding specific laws and forms.

I especially appreciated Part Four: Gift Considerations and Perspectives, which covers the differences between restricted and unrestricted gifts, promised gifts, bequests, fractional gifts and partial interest gifts. I earmarked it for future quick reference because it's basically like having a dictionary for these terms. Part Four also includes an excellent section on cultural patrimony, ethnographic gifts, and complying with NAGPRA. The cultural patrimony chart on page 91 is very handy.

In Part Five, Chapter 22 has a great chart for laying out definitions of copyright terms and Chapter 25 has a wonderfully clear explanation of title insurance and provenance. Chapter 23 is a little bit dismal, as it lays out what an artist can get vs. what a collector can get for a donated work (spoiler: we only validate art when it's been converted to cash at least once). I took issue with the first sentence of Chapter 24: "The 'best' works are in limited supply", "best" being a subjective word and a little out of step with the rest of the neutral, textbook nature of *To Give and To Receive* (see also *The Value of Art: Money, Power, Beauty*, Michael Findlay, reviewed in the Fall 2021 issue of the Registrar's Quarterly). Part Five also has a mind-boggling case study on who holds the copyright to Robert Indiana's work, which I followed down an internet bunny trail after reading. *To Give and To Receive* says that the dispute was settled in June 2021, but some quick research proved

that it is anything but finished. The latest hearing was held on March 1, 2022, and doesn't look like it's going to end any time soon.

I may be showing my ignorance here, but I was fascinated while reading Part Six to find out that the IRS has an art advisory panel! It also includes copies of IRS forms and what would a chapter on tax perspectives be without a thorough list of penalties?

To Give and To Receive also includes a Glossary of Terms, Resources, and a Bibliography. It really shows you how many people contribute to the process of bringing an object into a collection.

It would be a valuable resource for anyone even peripherally involved in acquiring artwork or other museum objects. Buy this book and you will have your own personal cheat sheet for terms and definitions in the industry as well as the requirements and what to look out for when acquiring work.

Further reading regarding Robert Indiana

Robert Indiana Estate, Maine Attorney General's Office Reach \$2 M. Settlement, Alex Greenberger, Artnews, January 25, 2022 <https://www.artnews.com/art-news/news/robert-indiana-maine-estate-attorney-general-settlement-1234616561/>

New lawsuit in Robert Indiana saga pits 'HOPE' against 'LOVE', Eric Russell, Sun Journal, March 1, 2022: <https://www.sunjournal.com/2022/03/01/new-law-suit-in-robert-indiana-saga-pits-hope-against-love/>

Robert Indiana's 'Love' Made Him Famous. But Has a Spiteful Legal Battle Tarnished His Market Legacy for Good? Naomi Rea, Artnet, March 15, 2022 <https://news.artnet.com/news-pro/the-appraisal-robert-indiana-2084939> ●



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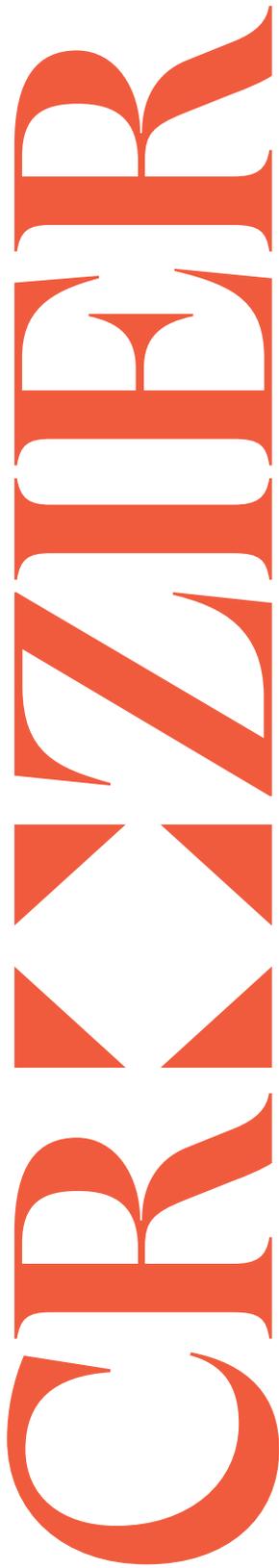
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ALASKA

—Amanda Lancaster

The **Alaska SeaLife Center** in Seward, invites visitors to virtual visits at the center on Wednesdays through May 11, 2022. The virtual visits give an inside look at the animals and staff that contribute every day to the mission of the Alaska SeaLife Center. The virtual visits stream live on their YouTube channel every Wednesday at 11 AM (AKDT). See it here at: Alaska SeaLife Center—YouTube <https://www.youtube.com/user/AKSeaLifeCenter>

At the **Alaska State Museum** in Juneau, a new exhibit is opening on April 1. *Mug Up: The Language of Work* explores the history of

“MUG UP”
THE LANGUAGE OF CANNERY WORK
 ORGANIZED BY THE ALASKA STATE MUSEUM
 CURATED BY KATHERINE J. RINGSAMUTH

APRIL 1 - OCTOBER 8, 2022

An exhibit that celebrates the history & people involved in Alaska's canned salmon industry.

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Alaska’s cannery crews and showcases artifacts from the canned salmon industry through the lens of the Alaska Packers Association’s <NN> (Diamond NN) Cannery, located on the Nanknek River in Bristol Bay, Alaska. The exhibit’s title “mug up” comes from the cannery term for a coffee break, which brought together a diverse group of cannery workers who provided essential labor and created a unique milieu within the cannery workscape. The exhibit runs from April 1 to October 8, 2022. See more information at lam.alaska.gov/mugup

With funding from the Exxon-Valdez Oil Trustee Council the **Alutiiq Museum & Archaeological Repository in Kodiak**, will renovate its facilities. The grant will support a 3-year project to transform the Alutiiq Center building into an enlarged space for museum activities. It will increase collections storage, expand public spaces, replace the building’s aging physical plant, and create staff offices. Increased collections storage is vital as the museum holds more than 250,000 objects and adds nearly 6,000 items to its holdings annually. The funding comes after the generous donation to the museum of the Alutiiq Center building in October 2021 by the Kodiak Area Native Association (KANA), as well as the regional native corporation Koniag, Inc. See more information at alutiiqmuseum.org/press-releases/1814-alutiiq-museum-awarded-grant-for-renovation

The **Kodiak History Museum** in Kodiak, begins its Kodiak Asphalt Art Initiative, with generous funding from Rasmuson Foundation and Bloomberg Philanthropies. Through the initiative, the museum will revitalize and activate underutilized public space by showcasing art in the Kodiak downtown area. The design chosen is called “Dancing in the Rain,” and created by local artists Marina Thomas and Bonnie Dillard. The artists were inspired by Kodiak’s weather, water, and wildlife. The work

will be featured in the intersection directly in front of the museum and across from the ferry and cruise ship loading terminal and cultural/educational district. The artwork will be installed in May 2022 and removed in June 2023. See more information at kodiakhistorymuseum.org

The Valdez Museum & Historical Archive in Valdez, AK, is featuring a new temporary exhibit. *White Gold: A Tribute to the World Extreme Skiing Championships* runs from March 29, 2022 - May 1, 2022. The World Extreme Skiing Championships (WESC) took place in Valdez from 1991 to 2000, helping to define extreme sports and set Valdez as a winter tourist destination. This exhibit features artifacts, photos, and mementos that tell the history of the WESC. See more information at valdezmuseum.org/white-gold-tribute-to-wesc-coming-soon/

ARIZONA

—Lindsey Vogel-Teeter

Arizona State University's Center for Archaeology and Society Repository was awarded a Social Science Research Council/National Endowment for the Humanities' Sustaining Humanities Infrastructure Program (SSRC/NEH SHIP) grant to support the hiring of a NAGPRA Student Fellow to shadow our Interim NAGPRA Coordinator for a year to learn skills to manage NAGPRA compliance. The CAS Repository is also participating in the Curation Assessment

for Preservation (CAP) program, and recently had their site visit. The CAS Repository welcomed multiple staff including Chris Caseldine, PhD (Curator of Collections, Darsita North (Anthropological Collections Archivist), Oslynn Benjamin (NAGPRA Collections Specialist), and Emily Sharp (Postdoctoral Research Scholar).

Scottsdale Museum of Contemporary Art has two new shows. *Beverly McIver: Full Circle* presents a survey of more than 50 works that demonstrate the diversity of the artist's thematic approach to painting over 25 years. From early self-portraits in clown makeup to more recent works featuring portraits of others and her own reflections on the COVID-19 pandemic, the exhibition illuminates the arc of McIver's artistic career while also touching on her personal journey. Her self-portraits explore expressions of individuality, stereotypes, and ways of masking identity, while portraits of family members provide glimpses of intimate moments, in good times as well as in illness and death. *Full Circle* runs February 12–September 4, 2022 and then will travel to two venues on the East coast.



▲ Above, *Beverly McIver: Full Circle*, and below, *Swap Meet*, exhibitions currently on display at Scottsdale Museum of Contemporary Art

In *Swap Meet*, artist Brad Kahlhamer presents new work made in both his Brooklyn and Mesa studios, where he works among the mediums of painting, drawing, sculpture, installation, performance, and music. The social and cultural space of the Arizona desert swap meet reflects, models, and fuels Kahlhamer's recent artistic practice and preoccupations. At the intersection of neighborhoods, city sprawls, and open-space land, swap meets fill in the cultural gaps between communities and are spontaneous meeting spaces, where many social networks form between individuals of different ages,

residency status, cultures, and race. Like a museum or gallery, or the art world itself, the swap meet is a site of exchange and experience. What we think of as a “third-space”—a gathering space for an affective community—with like-minded strangers or friends who seek out a place of meaning, belonging, or surviving. At the cross-section of American cultures and his own culture as an artist, Swap Meet becomes Kahl-hamer’s meditation on a nomadic and intersectional contemporary condition. *Swap Meet* runs February 26- October 9, 2022.

exhibition celebrates the Museum’s 90th anniversary and explores its extensive collections and history. The digital exhibition is a combination of the original exhibit which was displayed at three-locations: Phoenix Airport Museum, The Gallery @City Hall, and Pueblo Grande Museum. See Story Maps website to view <https://storymaps.arcgis.com/collections/54b9e45dee7a41c9ac2141cc67f52838>

scholars, and museum professionals. Panels will explore how Native curators are changing the museum narrative, the role of tribal museums, and the interpretation of Native art, with a particularly deep dive into California Native art. See Autry website for details <https://theautry.org/events/lectures-and-workshops/marshall-mckay-seminar-empowering-native-knowledge>



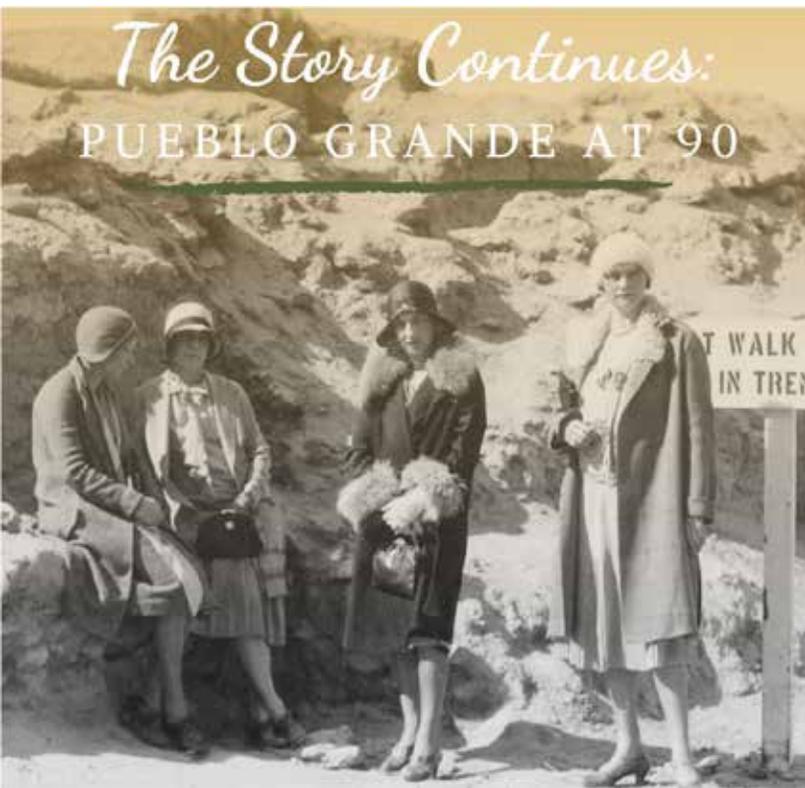
CALIFORNIA

—Carrie D Cohen

UCLA and the Getty are co-hosting a Conservation Conversation, Teatime, <https://ioa.ucla.edu/content/teatime-what-every-conservator-needs-know-about-complexity-asian-lacquer>, what every conservator needs to know about the complexity of Asian lacquer with conservator and researcher Marianne Webb on April 22, at 11:00am. The lecture is via Zoom, and all are welcome.

The **Museum of Northern California Art** in Chico is opening a new exhibition of art by Davis Sisk, aka Sisko. The opening reception will be on April 15 from 6–8 pm. Details at MoNCA’s site <https://www.monca.org/posts/show-item/monca-exhibitions/>

Finally, all California museums with Native California holdings and receiving State funds were required to comply with Cal-NAGPRA’s newest amendment (AB-275) by April 1. To view Inventories and Summaries from throughout the State, visit the Native American Heritage Commission Portal. <https://calnagpra.nahc.ca.gov/>



▲ *The Story Continues*, digital exhibition celebrating Pueblo Grande Museum’s 90th anniversary.

Pueblo Grande Museum recently created its first GIS Storymaps virtual exhibit, which showcases the 2019 exhibition *The Story Continues*. The

The San Manuel Band of Mission Indians will present the *Marshall McKay Seminar for Empowering Native Knowledge: Perspectives on Native Art and Museums* at the **Autry Museum of the American West** on April 22 and 23. From the Seminar’s description: This year’s inaugural seminar delves into the significant changes that have reshaped museums and their relationship to Native history, culture, and art. The two-day symposium, which will be live streamed across Indian Country, will feature a variety of perspectives from Native artists, knowledge keepers,

FACING THE INFERNO

The Wildfire Photography of Kari Greer

Organized by
Moscow Contemporary

APRIL  AUGUST



IDAHO STATE
MUSEUM
/ IDAHO STATE
HISTORICAL SOCIETY

IDAHO

—Chelsee Boehm

Exciting changes are happening for Idaho cultural organizations, as new staff are bringing their expertise and visions for the future.

The **Museum of Idaho** in Idaho Falls hired a new curator, Kristina Frandson. Frandson is responsible for caring for the museum's entire collection, which includes artifacts and archeological and archival material. She replaces Carrie Athay, who left earlier this year. The former Executive Director of the **Latah County Historical Society**, Dulce Kersting-Lark, is now head of the **University of Idaho's Special Collections and Archives**. Hayley Noble, previously the Curator at Latah County, has been promoted to fill the Executive position.

▲ The **Idaho State Museum** just opened the exhibit *Facing the Inferno: The Wildfire Photography of Kari Greer* organized by Moscow Contemporary. The Museum celebrated the opening with a public event that featured wildland firefighters, tables staffed by folks from the Bureau of Land Management and the US Forest Service, and an appearance by Smokey Bear.

Governor Brad Little visited **The Museum of Clean** in Pocatello to declare a Clean Awareness Week. According to East Idaho News, "The proclamation was designed not only to direct Idahoans to take special care moving forward in maintaining a cleaner environment, but also honors those workers who went largely unnoticed over the tumultuous past two years."

NEVADA

—Cynthia Sanford

The **Clark County Museum** in Henderson is opening a traveling exhibit, *Lighting Up Las Vegas: YESCO Marks a Glittering Century* on May 6th. The exhibit was curated by the Las Vegas Convention and Visitors Authority's Las Vegas News Bureau Archive and The Neon Museum, and will include artifacts from the Clark County Museum's collection.

The **Neon Museum** has partnered with Papillon Grand Canyon Helicopters to offer the Neon Night Flight Spectacular. The experience includes a helicopter tour over the Las Vegas Strip and Downtown Las Vegas and a tour of The Neon Museum and the museum's North Gallery.

The **Nevada State Museum Carson City** has several upcoming events, including The Frances Humphrey Lecture Series, Architectural Secrets of the Nevada State Museum by Laurel Weil and George Baumgardner on April 28th and Lei Day 2022, on April 30th. The museum will also host the Reno Coin Club in a display in the museum concourse on April 23rd.

The **Nevada Museum of Art's** exhibit, *The Art of Jean LaMarr* will close on May 29th. The museum's exhibit, *Picasso in Clay: Selections from the Robert Felton and Lindsay Wallis Collection* will be open through August 7th.



▲ The interactive exhibit *Sweet*, at the **Wilbur D. May Museum** allows visitors to learn about the history of candy, play a life-size Candyland game, and more. It is at the museum until May 15th. The museum will open the exhibit, *Rancho San Rafael 40th Anniversary Exhibition* on June 1st.

Thirty-six Views of Japanese Art is on exhibit at the **John and Geraldine Lilley Museum of Art** at the University of Nevada, Reno until May 27th.

OREGON

—Meg Glazier-Anderson

The **Columbia River Maritime Museum** welcomed the idea to be a temporary steward to a 28' ocean rowboat, Emerson, with the intent to make it a permanent piece in the collection after it is used in a Netflix documentary. Owner, Jacob Adoram Hendrickson, completed a solo, non-stop, unassisted row from Neah Bay, Washington to Cairns, Australia. His world record setting journey of 336 Days started on July 7, 2018. Expect to see this boat on display alongside another rowboat in their collection, Hawaiiiki, a Pacific rowing dory built

in 1971, used by Pat Quesnel to row from La Push, Washington to Hawaii in 1972.

▼ **Hudson**, daughter of Education Director Nate Sandel at the Columbia River Maritime Museum, takes a curious look inside the Emerson.

launch of this new tool aligns with OHS's mission to make history accessible to everyone and supports the pillars of their current strategic plan. With over 75,000 objects in their collection, the Portal provides access to just over 10,000 of these objects. Check it out! digitalcollections.ohs.org



The **Oregon Historical Society** launched their Museum Collection Portal—a public, online database highlighting some of the incredible objects in the museum's care. The

▲ Snapshot of the online collections Portal, currently dividing objects into categories that include Art, Clothing and Textiles, Native North American, General, and Military (Credit OHS).



▲ *Diego on my Mind*, 1943, Frida Kahlo (Mexican, 1907–1954), oil on masonite. Courtesy of the Jacques and Natasha Gelman Collection

Opened in February, *Frida Kahlo, Diego Rivera, and Mexican Modernism* from the Jacques and Natasha Gelman Collection is on display at the **Portland Art Museum** until June. This exhibit explores the Avant-Garde cultural movement in Mexico in the early 20th century. Featuring over 150 works, the exhibition presents cherished works by iconic artists, helping to round out the viewer’s understanding of these two beloved painters.



UTAH

—*Hannah Barrett*

Utah had a busy first quarter with collections professionals across the state coming together for in-person workshops held in Coalville and Park City. Professionals practiced proper artifact handling, learned about Utah-specific agents of deterioration,



and applied different methods of artifact labeling. Several collections professionals also attended the ARCS webinar on working through found-in-collection objects and handling expired loans.

The **Springville Museum of Art** held its annual Statewide High School Art Show, jurying 1,063 entries down to 335 for display. After the show ended, artwork was transported to congressional offices around the state, local universities, and to Utah Arts & Museums for a statewide traveling exhibition of select works.

▲ **Utah Black History Museum** celebrated its one year anniversary with a temporary exhibition installation at Hutchings Museum Institute.

The **Nora Eccles Harrison Museum of Art** celebrated its 40th anniversary, showcasing its permanent collection in the exhibition *Looking Backward & Forward: 40 Years with NEHMA & What's Next*.



WASHINGTON

—Nives Meštrović

Washington Museum Association is excited to return to Olympia, to host an in-person conference: *Museums are Essential* on June 22–24, 2022. Emerging from two years of turmoil and change, museums are more integral to their communities than ever before. As a community of professionals, we have explored new technologies, programs, and ideas, while struggling to survive through a series of mandates and closures. Museums have fought through the pandemic to provide history, art, learning, and even more importantly, connection. Each museum and the community they serve is unique. Why is your museum essential? We want to share the stories of museums as a place of connection from across the state. Join us in Olympia to celebrate Washington museums as we navigate this new landscape together. <http://washingtonmuseumassociation.org/>

Additionally, plans are underway to bring back **Registrars to the Rescue**, in a partnership with Art Work Fine Art Services, for trained museum professionals to volunteer on a special collections project in a Washington museum.

If you are interested in volunteering your services on June 22, contact rengelhardt@museumofglass.org

Museum of Glass in Tacoma is glad to be celebrating the one-year anniversary of reopening after our long COVID-imposed closure. Like many of our colleagues, we are spending a lot of time catching up for time lost on planning for exhibitions and other projects. A sincere thank you goes out to all the lenders, artists, and colleagues who were so patient and flexible as we juggled around our calendars. We are happy to announce the opening of *Boundless Curiosity: A Journey with Robert Minkoff*, which is the preview of works from the recent donation to the Museum of Glass by the Robert M. Minkoff Foundation. We marked an important milestone in our ongoing efforts to publish our database online with the upgrade to TMS2021. We're hoping to announce our launch of the pilot records in 2023.

Creamer and Sugar, Swans in Sky, 2016, on the cover of this newsletter issue, from *Boundless Curiosity: A Journey with Robert Minkoff*, is now on exhibit at the Museum of Glass.

The **U.S. Naval Undersea Museum** in Keyport oversaw the conservation of a MK 10 Hedgehog Launcher and 20 Hedgehog projectiles by Landrieu Conservation this winter. These anti-submarine warfare projectiles were filled with plaster when they were rendered inert (non-explosive). The plaster's hydrophilic properties react with salts in the metal from being used on a surface ship deck, causing corrosion and surface pitting. This project focused on the stabilization

of that corrosion and surface cleaning, and made recommendations for their long term preservation. The museum also received assistance from sailors from Submarine Development Squadron 5 in moving the projectiles, each of which weighs about 60lbs. Some materials are more susceptible to damage over time, like the plaster in these projectiles, but our goal is to keep them with us for as long as possible and to prioritize large projects like this when we can.



▲ Hedgehog conservation and support. Courtesy U.S. Naval Undersea Museum

Opening on May 28 at the **Museum of History & Industry** (MOHAI) in Seattle are two companion exhibits: *Ansel Adams: Masterworks and Perspectives on Place: Photographs From Here*. *Ansel Adams: Masterworks* is a traveling exhibit, organized by The Turtle Bay Exploration Park (<https://www.turtlebay.org/>) in Redding, California, in association with Landau Traveling Exhibitions (<https://a-r-t.com/>) in Los Angeles, CA, and features a collection of 48 photographs by Ansel Adams. Hand-selected, late in his life, the photographs serve as a representation of what Adams deemed the best work of his career. The featured photographs reveal the importance Adams placed on the awe-inspiring power and beauty of the natural world. *Perspectives on Place: Photographs From Here* features photographs from the collections of MOHAI and the **Black Heritage Society of Washington State** selected by three community curators: Jourdan Imani Keith, Rachel Heaton, and Ella Guo. The historic photographs reveal the curators' views—disrupting narratives of “untouched nature,” exploring representation, and magnifying the ever-changing relationship between Puget Sound populations and the region's landscape.

The **Seattle Art Museum** presents the solo exhibition for Lauren Halsey (February 4–July 17, 2022), the winner of the 2021 Gwendolyn Knight and Jacob Lawrence Prize. Grounded in art, architecture, and community engagement, Los Angeles-based Halsey creates mixed-media works and installations that address gentri-

fication and disenfranchisement, celebrate Black culture, and offer visions for a radical and collaborative future. In addition to this solo exhibition, staged in the museum's Gwendolyn Knight & Jacob Lawrence Gallery, Halsey received a \$10,000 award to further her artistic practice.

The **Frye Art Museum** in Seattle, WA, presents a solo exhibition by the celebrated Los Angeles-based artist Christina Quarles, through June 5th. Quarles renders ambiguous figures who stretch, intertwine, and merge within fantastical environments, painting bodies that are subjected not only to the weight and gravity of the physical world but also to the pleasures and pressures of the social realm. Organized by the Museum of Contemporary Art in her hometown of Chicago, Christina Quarles is the largest presentation of the artist's work to date.

Also at the Frye, until May 15th, an exhibition by Christopher Paul Jordan and Arnaldo James—*In the Interim (Ritual Ground for a Future Black Archive)*—is a speculative project dedicated to the production of Black public space, the preservation of Black oral tradition, and the facilitation of intergenerational dialogue among people of African descent. Building upon an ongoing dialogue between two artists of the



▲ Installation view of *In the Interim: Ritual Ground for a Future Black Archive*, Frye Art Museum, through May 15, 2022. Photograph: Jueqian Fang

African diaspora—Christopher Paul Jordan from the United States and Arnaldo James from Trinidad and Tobago—*In the Interim* is an offering to the Black community of the Seattle metropolitan area and of the wider diasporic world, as well as to the general public. The exhibition is guest-curated by Claire Tancons, a curator, writer, and researcher invested in the postcolonial politics of art production and exhibition.

The exhibition centers on a sound-proof recording booth, *The Interim*, which is accessible only to self-identified Black individuals. Participants are invited to record their predictions and prophecies for the future, which will be compiled on a hard drive and stored in a time capsule. Envisioned as a metaphorical seed bank, the time capsule will be buried on the museum's grounds and recovered one hundred years thereafter, the stories within made public at last. Reservations to make recordings in *The Interim* are available on the Frye's website <https://fryemuseum.org/>