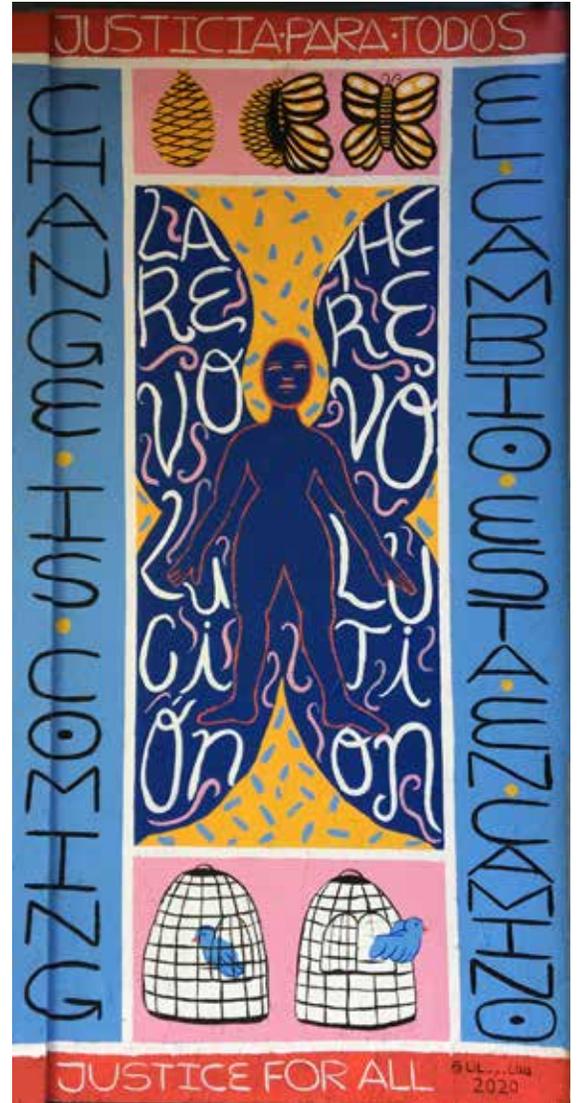


Registrar's Quarterly

Summer 2021



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COVER:
Upper left: Artist, [Mario DeLeon](#)

Lower left: Artist, [Damon Smyth](#)

Right: Artist, [Laura Medina](#)

All Photographs courtesy of RACC

MESSAGE FROM THE CHAIR



**HELLO
EVERYONE,**

and welcome to the Summer Edition of the Registrars Quarterly. I hope that all of you are taking some time off to relax during these summer months—goodness knows every museum worker deserves a vacation!

In this issue we're talking public art and digging deep into the evolving role of museums in presenting and preserving the voices of those who have been historically disenfranchised. Our first feature is a special interview with Kristin Calhoun, Director of Public Art for the Regional Arts & Culture Council (RACC) in Portland, OR. Kristin talks about how the RACC was approached to steward and preserve the numerous Black Lives Matter murals painted by artists on the boarded-up storefronts of Portland during the BLM protests of last summer, and we take

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a look at the ever-evolving definition of “public art”. Then, in another dynamite New Reads article by Nancy Arms Simon, Nancy breaks down two books about controversial monuments and cultural restitution and summarizes them with her incisive point of view in “When Things Aren’t Where You Want Them to Be: Monuments, Restitution, and Re-contextualizing the Past”.

For our member survey this time around, we asked all of you about what new collections practices you or your institution put in place during the pandemic that you will continue to find useful in a post-pandemic world. Turns out we got a lot more out of the pandemic than Zoom meetings! And as always, we have our State Updates to help you keep a finger on the pulse throughout our region.

Our webinar series “Hands On! Practical Conservation for the Collections Professional” is still going strong! Upcoming subjects are conservation of functional leathers and storage and handling for 3D costumes, so be sure to keep an eye out for your weekly email where we’ll let you know when registration is open. And if you haven’t done so already, please subscribe to our [YouTube channel](#) to be notified when we upload our most recent webinars & to take a look at all the ones we’ve hosted so far.

Finally, time is almost up to throw your hat in the ring for RCWR’s upcoming elections. If you’re looking to further your professional development and be better connected within the museum community, a board position is an amazing way to do that, and this September we will be holding elections for all four of our board positions: Chair, Vice Chair, Secretary, and Treasurer. If you’d like to run, please feel free to reach out to any of the three members of our nominating committee below for more information on the positions and how to submit your candidacy.

Cory Gooch, WA cgooch@fryemuseum.org

Alli DeFrancesco, CA allidefran@me.com

Kathleen Daly, OR dalytextiles@gmail.com

We will be announcing the election results at our virtual **Annual Meeting on October 6th, 2021 at 12pm PST**. Meeting registration is FREE and open to all members, sponsors, and potential members. I hope you all will join us for a review of this past year’s events, voting on a new budget, announcing our election results, and prize giveaways, including a copy of the newly published Museum Registration Methods 6th Edition (MRM6). [Click here to register now!](#) As always, please feel free to reach out to me with anything at all—I hope you enjoy the issue!

With gratitude,

[Katy Hess](#) | RC-WR Chair

[Registrar, Bowers Museum, Santa Ana, California](#)



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Preserving Portland's Protests: The Black Lives Matter Murals of Summer 2020

An Interview with Kristin Calhoun,
Director of Public Arts, Regional Arts & Culture Council in Portland, Oregon

Katy Hess So, I'd like to start by asking about what the Regional Arts & Culture Council normally does and what role you serve there.

Kristin Calhoun The Regional Arts and Culture Council (RACC) is a private non-profit that manages public art collections. In a sense, we're a hybrid organization in that we are a little bit like a local arts agency such as the LA County Arts Commission, but then we are also a private entity so we can do private sector public art projects like management contracts with hospitals or universities or other jurisdictions. We are doing a lot of work for the gov-

ernment but also outside of the government which gives us a lot of flexibility in the way we structure our organization and the projects we take on.

One of the biggest things we do is to manage collections, acquisitions, and deaccessions for both the City of Portland and Multnomah County, which is where we are located—in total that's about 2,300 works. As we manage public art, our model is basically the opposite of what a museum would normally do - we probably have 15-20% of the artwork that we manage in storage, and everything else is on display.

I am the Director of RACC's Public Art Program. We've got a great team, including a Collections Manager, a Registrar, a Collections Coordinator who does exhibitions and installations and also leads our acquisitions for 2D works, and then another Project Manager.

Katy *Can you describe, from your point of view, the events around the creation of the murals, their subject matter, and how you experienced those events?*

Kristin There's a pretty complex combination of factors that worked together in 2020 to create these circumstances. Lots of businesses and organizations were already closing their doors due to the financial strain of the pandemic - and then George Floyd was murdered, and the protests began. Portland had very consistent, intense, and highly populated protests nightly for 100 nights in a row, and more here and there since then. The protests centered around downtown, adjacent to the Justice Center. There's a lot of retail there in that area and initially, there was property damage and looting.

Boards started going up all over the place—artists saw blank canvases and they wanted to create on them. So, they used them to project their voice with portraits of George Floyd, Breonna Taylor, Elijah McClain, and other black people that were killed by police.

One artist started a piece on the Apple building, and then right next to that is an area called Pioneer Place, which is a shopping complex, and that's where the biggest density of murals around the Black Lives Matter movement were painted, be-



Photograph Courtesy of RACC

cause this was about three or four blocks from the center of the protests. And really, they just popped up. Artists just went out there and did it - there were some that were a little more organized but even then, the process was all artist-generated...

Katy *—a very organic process?*

Kristin Yes, a very organic process, it just sprang up. So, RACC started around this time last summer, maybe even a little earlier, having conversations with artists and with property owners, primarily the owner of Pioneer Place, Brookfield Properties. Going into it we felt that it was really important to center the artists' voices in whatever happened, and that fits in well with what we typically do: if something needs repair, or something gets damaged, we want to hear from an artist first about how they want the situation to be approached and then we move forward from there.

But in this case, it took a while to connect with artists. Some of the artists are homeless, and others didn't necessarily want to be found because they were afraid of getting in trouble - that wasn't our motivation at all, but it is something we have to be cognizant of. It took a while, but eventually a group of artists came forward and communicated what they wanted for their work, and this project started stepping forward.

As we moved forward, that proved to be a little bit challenging because of how the pieces were created.

They sit in a gray zone where we haven't established who owns the work—do the people who put up the boards and own the boards also own the work? Or does the artist own the work?

Katy *Was there any one artist who took that first step to reach out to RACC?*

Kristin For the most part the murals went up first and then the collectives formed, so it was a collective of the artists who first approached us, and they've been really proactive about wanting to remain as a collective. They didn't want Brookfield Properties or Pioneer Place or the City to become owners—they wanted it to remain in this sort of collectively held space. Which, you know—you're a registrar, you understand that that's a challenging space to be in, that uncertainty of ownership.

Katy *Absolutely, yeah.*

Kristin In collections, everything's about legal title and provenance so it's a little challenging, but we will still navigate it as an ongoing process.

The pieces just came down on June 30th, 2021 and we jumped in at the behest of the artists to take custody of them, and we'll continue to work things out with the artists to figure out what the long game is, so that's where we are at the moment.

Katy *Can you speak a little more to RACC's role as a custodian of these murals? Are you eventually taking ownership of them?*



Pioneer Place shopping complex. Photograph Courtesy of RACC

Kristin At this point we are solely custodians. That was what the artists wanted, so after they approached us, it was RACC that brokered the agreement with Pioneer Place to take custody of the murals, but there's still a fair amount that needs to unfold. Typically, RACC as an organization doesn't own a lot of artwork. We manage collections, but we don't usually own them. I believe we're open to taking ownership, but that will only happen if this artist collective decides they want us to own them because they trust us, they work well with us, and they know that we won't do things without consulting them.

Another factor is that most of the artists that we have been working with are Black, Indigenous, or other artists of color, and it's been a very taxing year for them. In this climate there's been a lot of people reaching out to them asking them to do work, and it's been a process of discernment for the artists to try to figure out what requests are authentic and what's just performative, which can be draining. So, we have had times when people sort of drop out of contact for a little bit to recharge their batteries, and that has contributed to the stop-and-go nature of the process, but we 100% honor that. With many of these projects, especially working within a community, things weren't organized through an established set of protocols, so you have to move at their speed.

I think we're in a place right now where different groups are now starting to circle back to us about possibly borrowing a section of the murals. The artists did a great job of making a catalog which records who created which image, and that's what we're using so far. We plan on doing more to document them, but that's all still in process.

Katy *Approximately how many artists and pieces are there?*

Kristin Off the top of my head, I want to say it's in the mid-30s, because that is also in flux. Long-term, will everything be able to be saved? Probably not. Some works may be too far gone in terms of weathering. When temporary boards go up on storefronts, they're not the highest quality, and the artists aren't doing a thorough prep job for the mural as they would with a canvas or a planned project. It was a very spontaneous, reactive thing.

Katy *What was your perception of the response to the murals from various groups such as public officials, protesters, and business owners?*

Kristin I would say it has run a spectrum. I've heard a lot of support for it, but also some are less supportive. There are definitely people within that business community that may have felt challenged by the work. For those that come from a place of privilege, it makes you feel uncomfortable, but I think we've got to sit with that discomfort. It's OK for us to be uncomfortable right now, these are conversations and viewpoints that need to be heard.

But not everybody embraced it, that's for sure. Lots of things had an effect at that same time on brick-and-mortar retail. They were already challenged by the convenience of online shopping, layered over with COVID, layered over with protests.

Katy *So, in the sense that the murals were placed over boarded up retail storefronts, all of these factors converged to allow them to have a more pervasive, lasting voice than they normally would*

in that type of space because retail was crippled in that moment?

Kristin Yes, and there was also not nearly as much traffic in downtown, foot or otherwise, as there would normally have been. It's a dense zone and a very human-scaled zone, so to speak, so I think it was easier for people to be able to walk around and see these murals and consider their meaning with fewer external distractions.

And simultaneous to all of this we had six public statues come down during that period last summer, four of which were pulled down and two were removed, all of which sustained damage. Suffice to say

there was a lot of energy in Portland around Voice in public space—*who's reflected, who is not reflected, whose history has been brought forward, and whose has not.*

All of those things I think converged into Portland's conversation. So, while it has definitely had its moments of feeling very hair-on-fire, at the end of the day I think these are really important conversations and it's why I'm in the field—to try to shift some conversations and to bring a more inclusive viewpoint into public collections and public spaces.

Katy *Have you held any RACC-organized programming around the murals while they were up? And do you intend to do any programming around them now that they are down?*

Kristin We did not. I definitely think we will do some programming moving into the future, but again we want the artists in the lead on that, so unless they indicate to us that they want us to lead it, we're in sort of a dance regarding programming.

Katy *So, the onus is somewhat on them to start the conversation?*



Kristin Yes, but we also don't want the burden to be on them, so we're trying to find that sweet spot of—we want to be supporting you, but we also know that right now part of supporting you isn't directing you, especially when there's so many projects demanding your attention in this moment.

For artists to know that they have agency over how their work is used—it's important. Historically, communities of color have not had that agency in the same way that dominant culture has.

Katy How does this project affect the traditional definition of Public Art as RACC had defined it up to this point?

Kristin We've been cracking that definition open for probably 30 years, starting with art under foot, temporary installations, and challenging the historic idea of permanent artwork.

Katy Right, sort of working against the very traditional, colonialist, large statues in favor of art that better represents the community and the people in it.

Kristin Yeah, so we've been pushing at that for a long time. I think an important part of that is that we've found that artists often make the most impact when they are allowed to do things that aren't necessarily considered permanent. The lack of permanence takes the edges off and you don't necessarily always want to produce something

permanent when the environment it's in is constantly evolving.

Katy Exactly, and so many art forms now are transcending that physical permanence now that we have born-digital art and performance art and conceptual art, so this is another facet of that.

Kristin Right, like for instance we have an Artists in Residence program, and part of what the current artist did as their residency involved moving an entire house. That has its own long story, but that non-traditional aspect does make the work interesting, it makes it challenging, and one of the places that we haven't stepped into much but would like to more is collecting or managing digital work as well.



Artist, Mario DeLeon. Photograph Courtesy of RACC

Katy As a private institution that is pushing the boundaries of public art but also managing the City's collection of traditional public art, do you find yourself having trouble balancing that dichotomy?

Kristin Yes, it is a difficult balance, but overall, when looking at the collection, I hope members of the community see things that they love, and I also hope they see things that

they really dislike. Because for each person that dislikes a sculpture there's also going to be somebody else who loves that sculpture. I want to see that range. For us it's not about making each piece to please every person, it's about making sure that each person in the community is encountering at least one thing within that collection that speaks to them, and therein lies that representation and that community growth.

Katy I love that. It's the mission of so many museums now to be an equal representative of the cultures in their community, so that point of view and the fluidity and lack of permanence you mentioned earlier brings public art in general a little bit closer to what museums and galleries have been doing with groundbreaking exhibitions, but on a more public stage.

Kristin Yeah, and that's one of the things that I have long said to artists and selection panels. I want the artist to walk away from any project that they do feeling like it was one of their best projects, not thinking "I had to compromise here, I had to compromise there". It's our job to negotiate those areas and give them that freedom of process. And that's also a reason why, from a public art standpoint, the selection process also needs to be hugely varied, because if you're pushing everybody through one process, you're going to get one result. I don't want an artist to feel like they have to sell themselves to a panel or to politicians in order to have their voice heard.

Katy Where do you see this going in the future, both for the BLM mural project and any opportunity to steward future projects?

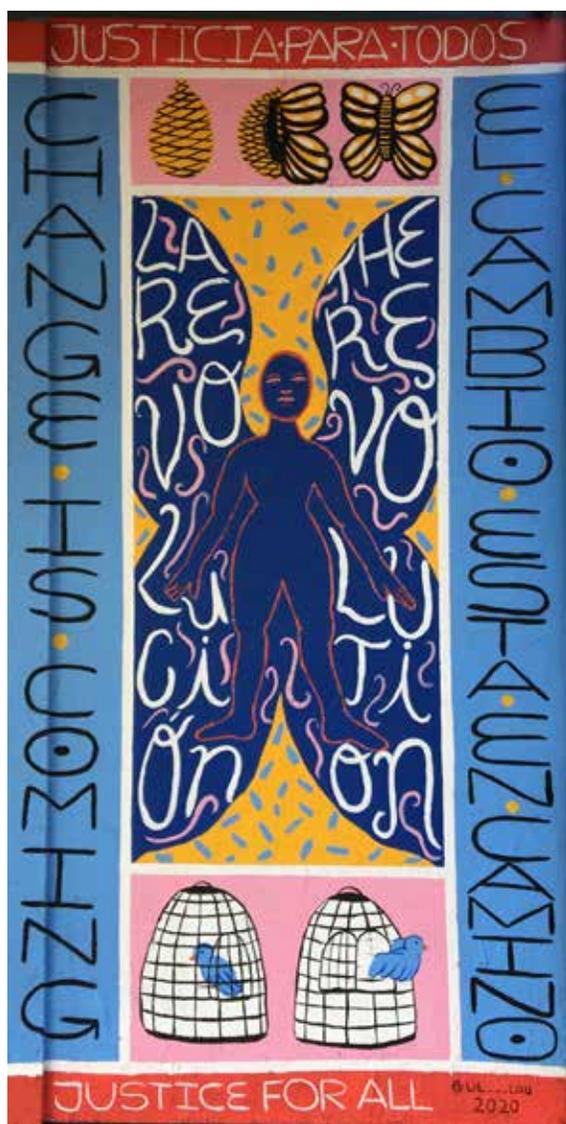
Kristin Well, I have always felt that not all art in the public realm has to be sanctioned, it doesn't all have to come from city ownership. So, I'm open to anything as long as it is artist centered. As an arts institution it's very key to take your lead from the artists in the community.

Over the past ten years we've seen an uptick in art as social practice, almost like another medium in itself, and the field has to evolve as the artists do.

I think even the notion of Fine Art needs some evolution. There are some really problematic histories in the arts that come from a place of extreme privilege, and when working with artists of color and those from historically disenfranchised communities, it's important to remember that as we navigate through.

Katy I agree, I think there's definitely no concrete answer to where this goes because it is, as you said, a fluid process. It's in total opposition to the traditional idea of public art as it was defined centuries ago when many of those statues were erected. We need to be able to come to peace with the discomfort that can come with balancing all of these different voices and different methods because things should be continuously evolving and progressing.

Kristin But I think, and hope, we are in a moment of evolution regarding how we see things related to the arts, public space, Voice in the public realm, and Voice in the private realm for that matter. That being said, it is hard to say for certain where we're headed next, but as long as we keep focused on that progress, I see that as a good thing. ■



Artist, Laura Medina. Photograph Courtesy of RACC



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Summer 2021 MEMBER SURVEY

WHAT NEW COLLECTIONS PRACTICES DID YOU OR YOUR INSTITUTION PUT IN PLACE DURING THE PANDEMIC (OTHER THAN ZOOM MEETINGS!) THAT YOU WILL CONTINUE TO FIND USEFUL IN A POST-PANDEMIC WORLD?

Virtual Exhibitions!

—Jessica Bocinski, Escalette Permanent
Collection of Art at Chapman University, CA

We launched a volunteer program of transcribing catalog entries and specimen labels (scanned versions were transcribed by volunteers). The Research Division enacted a more flexible work schedule.

—Lindsay Palaima,
California Academy of Sciences, CA

Partially working from home! We switched to cloud-based hosting with our CMS during the pandemic and I find that I am actually more productive from home for tasks like database clean-up or working on our upcoming online collections portal. I hope to be able to continue with a partial work-from-home schedule once we fully reopen.

—Helen Fedchak,
Oregon Historical Society, OR

Rapid response collecting initiative! We developed a protocol for making urgent collecting missions to respond to the political unrest and discourse during the pandemic. We will likely revise these policies so they can help us be better prepared for emergency collecting in the future.

—Nicole Inghilterra,
Idaho State Museum, ID

We implemented a remote access set up, so we could access our database and files from outside the office. We continue to use this access to support flexible work schedules.

—Rebecca Engelhardt,
Museum of Glass, Tacoma, WA



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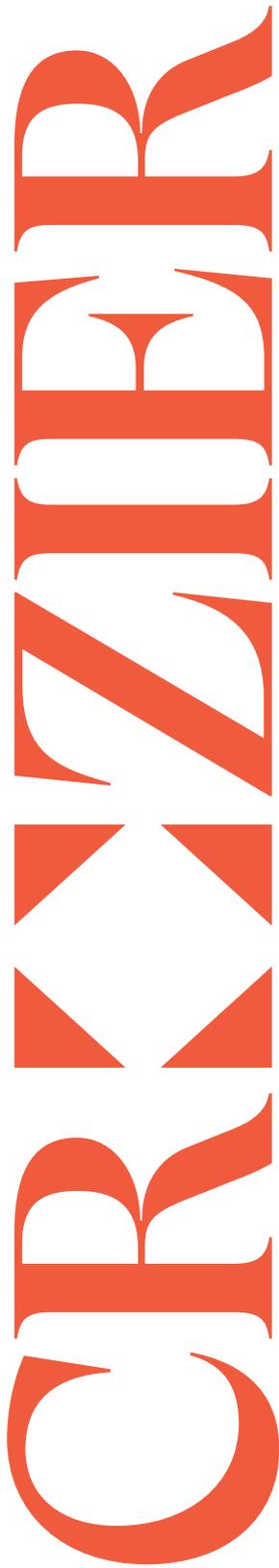


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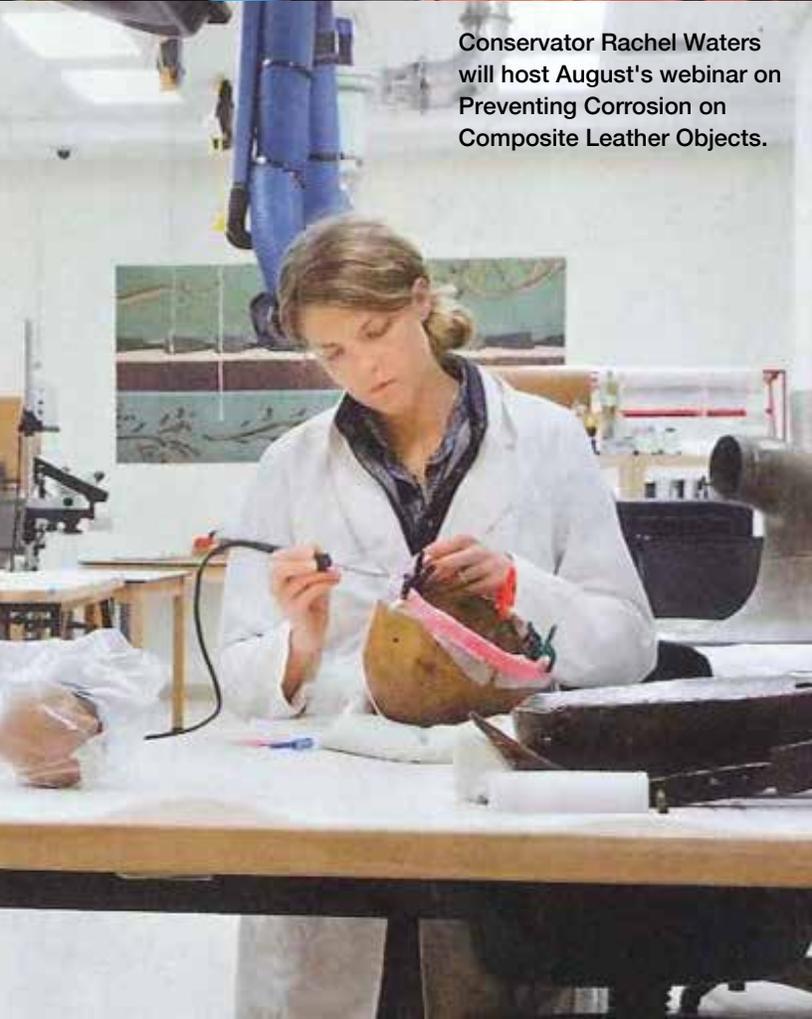
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Objects and Sculpture
conservator Corine Landrieu



Conservator Rachel Waters
will host August's webinar on
Preventing Corrosion on
Composite Leather Objects.

HANDS-ON!

Did you know that all our webinars from this year are available to stream anytime on the **RCWR YouTube page**? That's right, you can reference back to Gina Watkinson's conversation about the care and cleaning of baskets, share the introduction to hanging works on paper with a colleague, or catch up on our most recent webinar where Corine Landrieu teaches us how to keep mold out of our collections! These webinars have been full of so much incredible information—we have immensely enjoyed bringing them to you and getting to learn as well!

THE FUN CONTINUES:

Coming up in August and September Rachel Waters will discuss the care of functional leathers in collections, and Meg Geiss-Mooney gives us the low-down on caring for and storing 3D costumes.

More information about all our events is available at <https://www.rcwr.org/learn/workshops/>. Subscribe to the YouTube channel to be alerted to new uploads, and as always, keep an eye on your inbox for registration links in our weekly email.

If there are any particular subjects you would like to see covered in a webinar or you know a conservator that you think should share their extensive knowledge, don't hesitate to reach out to Beth Sanders at RCWRViceChair@gmail.com.

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The British Museums



The Benin Bronzes,
Colonial Violence and
Cultural Restitution

Dan Hicks

CONTROVERSIAL MONUMENTS

AND MEMORIALS

A Guide
for
Community
Leaders

Edited by
David B. Allison

New Reads When Things Aren't Where You Want Them to Be: Monuments, Restitution, and Re-contextualizing the Past

by Nancy Arms Simon

The British Museums made a big stir when it was released, and the buzz has only gotten louder. The book and its subject of repatriation have been discussed amongst academics, in NPR interviews, and in museum staff meetings. When I decided to review it for the summer issue of the *Registrar's Quarterly*, I quickly suspected that there might be overlap between repatriation and controversy about monuments and memorials. I decided to pair *British Museums* with *Controversial Monuments and Memorials* to test my theory and see where the similarities lay. As it turned out, I was right. Both books dedicated a specific sec-

tion or a chapter on the main subject of the partner book and tied it in easily to the main thesis.

If I had to pinpoint one commonality in world history that got us where we are today regarding both stolen objects and the problems behind historic monuments in the United States, it would be imperialistic colonialism and race hierarchies. The narratives we have been fed have made us think that it makes sense for both kinds of objects to be where they are currently located. It is crucial that we reconsider that narrative.

The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution

Dan Hicks, Pluto Press, London, 2020

I was blown away by this fascinating book. If you asked me about cultural restitution before I read it, I would have focused only on giving back the stolen objects. Hicks's argument about the debt owed to Nigeria and other African countries was new to me and made me think about the whole situation in a way I am embarrassed to say I never thought of before. The reality of how the Benin bronzes came to their current locations is shocking enough, but the complete and utter destruction that accompanied their theft was sickening. It is not just a history of the wars against African countries for the sixty plus years of Queen Victoria's rule. It is not just a history of the slaughter and destruction of Benin City and its people. It is a call to arms, a plea for assistance and cooperation to make the 2020s a decade of restitution. Rather than just returning the objects, Hicks proposes that western museums make public apologies and assist African museums with the deep and arduous work of returning these works to where they belong and formally accessioning the works into the collections of African museums.

Hicks does not pull punches as he investigates his own workplace, the Pitts-Rivers Museum which holds about 80 objects from Benin City. He refers to the book as a "living document" and lists where the Benin loot is located with the hope that the next edition can speak to what has been returned.

Hicks outlines the history of Britain's post-slavery wars on African nations as the foundation of an ideology of white supremacy and a museum collection. In the book's densely packed eighteen chapters, he explains the history of the brutal "militarist colonialism", of the post-European slav-

ery period in West Africa to familiarize us with the protocols (attack, destroy, murder, force into treaty) used in the attacks on countries in Africa, referred to in the book as World War Zero.

Hicks cites the documents, diary entries, army movements, numbers of soldiers, timeline, and public opinion of the Victorian era attacks. (He even includes a list called "A to Z of 17 dead white men" in Chapter 13 which lists the primary beneficiaries of the looting of Benin and their plunder.) There were times my eyes glazed over while reading the recounting. But this meticulous attention to statistics underscores the thorough research executed by Hicks so none can deny the destruction and democide.

The moment of accusation comes on page 114: "...the sacking of Benin City destroyed human life at an industrial scale, erased a unique cultural site of global significance, and effected an informal campaign of looting and sale *that continues through the agency of western museums to this day* (italics mine)"

Hicks argues that every day ethnographic museums open their doors they extend the crimes across time. He describes how western museums are weapons in their own right. He points out that by dispersing the collection, the "primitive tribal" narrative dispersed as well. That museums helped forge the myths. And that to put this story of violence in the gallery space is to repeat it. He discredits the main common arguments for retaining ownership of stolen objects. He contends that museums assisted in the destruction of Benin City to place it in the past, and that displaying loot serves to naturalize inequality and institutionalize "scientific" racism.

The Brutish Museums is dense, scholarly, philosophical, and heady. It is an uphill trudge at times but not for a moment did I ever want to stop reading. Hicks forces the reader to deeply consider how we think about colonial era collections and the ideas

that hold back dialogue and action.

What is theft? What is owed? What is a gift? What is a commodity?

For anyone who studied the standard Eurocentric canon of history, this book will change how you picture the timeline of the late 1800s. Why were all those African masks flooding the western art market during the early 20th Century and Cubist period? I'll give you one guess.

The only problem I had with the book was that he calls out the Victorian period as “foreshadowing the horrors of 20th century practice of defining groups as racially inferior”. It is my understanding that this started prior and was used as a justification of slavery. In the end though, we are still dealing with it today.

The end of the book sets out steps for action, calling for public recognition of the damage and actualizing the repair needed. One feels as if they are coming to work with Hicks, that he is amidst a very important project and he is providing you all the documentation you need to become part of his team.

Five Appendices indicate where the stolen objects are located and what needs to be done to return them. In addition, there are Notes, References, an Index, and sixteen pages of color plates.

Anyone in museum collection work would benefit by reading this book. In fact, I would say it is urgent. To understand and face up to colonial ultraviolence and to decolonialize the “knowledge” currently held about how these objects came into museum collections is the main order of business of the 21st century. There should be no “controversy” over the future of violently looted objects and artworks in our care. Those of us in the profession who work with objects from other parts of the world have no excuse not to, and if they are

already aware of this important work, it can only serve as an asset. And you will also have a handbook for when you inevitably want to join Hicks in his project of making things right.

“It’s not just to call out the crimes... to think ourselves back into the past like the historian—but to take action in the present”

Explore This Topic More:

Recording of the recent talk about The British Museums at the Hearst Museum @ UC Berkeley, Feb. 12, 2021 <https://www.youtube.com/watch?v=Zc-5BnHD8aM>

“It’s a Matter of Justice: Benedicte Savoy on the Argument for Restitution”, *Art Review*, JJ Charlesworth Dec. 1, 2020 <https://artreview.com/it-is-a-matter-of-justice-benedicte-savoy-on-the-argument-for-restitution/> Heist scene from *The Black Panther*: <https://www.youtube.com/watch?v=u1NWb5NLiVo>

The British Museums criticizes the museum heist scene in the *Black Panther*. Hicks points out how the character Erik “Killmonger” Stevens is presented in the film - irrational, emotional, aggressive, the “angry Black man” and evolves in the film from being a complicated anti-hero to an all-out villain.

What would the scene have looked like if T’challa, the untraumatized member of the royal family, had negotiated the return of the vibranium sword as a peaceful negotiation between his country of Wakanda and Britain? It would not have been the stuff that action hero movies are made of, but it would have gone miles to put the leadership and museum professionals of African countries on the same level as their political counterparts and professional colleagues in the west.

“Germany Announces Plan to Return Benin Bronzes to Nigeria”, *Hyperallergic*, Hakim Bishara, May 2, 2021

<https://hyperallergic.com/642545/germany-announces-plan-to-return-benin-bronzes-to-nigeria/>

Looted Ethiopian Artifacts Withdrawn from Sale at British Auction House, *Hyperallergic*, Cassie Packard, June 24, 2021

<https://hyperallergic.com/658298/looted-ethiopian-artifacts-withdrawn-from-british-auction-house-sale/>

Controversial Monuments and Memorials: A Guide for Community Leaders

David B. Allison
Editor, Rowman and Littlefield, 2018



As I mentioned earlier, when I reviewed these two books and related articles, I was particularly interested in commonalities between the restitution of stolen objects and the reinterpretation, review, and reconsideration of disputed monuments. Racial superiority theories and a need to keep history Eurocentric, and spaces white, paved the road to where we are now. The road to repair requires turning to history as a science and relying on the experts in the field.

Controversial Monuments and Memorials begins with a list of terms and an introduction on how to best use the book. The author, David Allison, suggests that the reader plumb the book for what is useful to them. However, I found it beneficial to read from beginning to end to understand overarching theories.

Broken into five sections, the chapters are short and concise. Each chapter presents a case study

or essay with distinct outlooks and solutions, using a historical and/or personal framework to approach the subject. Black and white images illustrate key events and places in each chapter. The short chapters and conversational style made it easy to digest.

Much of the book examines contentious Confederate monuments, including fascinating histories of who decided to erect them, when the decision was made, what the current agendas were at the time, and who funded the monuments. Living in California, we are primarily faced with monuments to missionaries rather than The Lost Cause narrative of the Civil War, but we can learn a lot from these stories on how to “read” into controversial monuments and memorials and make positive decisions about them. The presented solutions could easily apply to colonialism, westward expansion, the massacre of Native Americans and missionaries. Allison points out that monuments and memorials say more about their erectors than the subject matter of the object in question, and that presents problems stemming from a discrepancy between history and memory.

As Allison digs into the emotional dimensions that highlight conceptions of the Civil War, you begin to realize that the book also serves as a psychological guide to understanding the emotions and meaning that people project onto historic monuments. Because of this complexity, moving the statue does not mean the work is done—it means it has just started in earnest.

The chapters are a little repetitive, which is often the case with a collection of essays, but there is a strength in the argument of these accumulated responses. I particularly liked the essays by museum professionals with firsthand points of view on difficult subject matter. A member of the Mandan-Hidatsa tribe working as an experienced National Park Service ranger at Little Bighorn Battlefield National Park in North Dakota asks readers to remember that staff is bearing the brunt of work when it comes to changing narratives. A Vietnam War veteran makes the powerful statement that for war veterans, monuments stand for things civilians cannot imagine.

For those of us on the west coast, Section Three (Native Peoples and White-washed history) deals directly with the legacy of Junipero Serra (and Oñate in New Mexico). If I had to assign Museum Studies west coast students one chapter on this topic, Chapter 11 (From Columbus to Serra and Beyond) would be the one. Section Five presents non-American case studies from Germany, South Africa, Japan, Rwanda, and Cambodia. There are universal truths here about how to create meaningful memorials and foster real connection when trying to unravel a difficult shared history and avoid being selective about how we remember.

I think *Controversial Monuments and Memorials* is a great book and I appreciate the argument that the controversy over public monuments should show the importance of an education in the Humanities. It is a useful read for anyone wanting to know what to consider when reviewing both existing and proposed monuments. Although published in 2018, it seemed to be one of the most thorough and useful sources out there and still very relevant as some of the monuments mentioned in case studies are still up for debate.

If your work involves dealing directly with monuments, this book can provide a breakthrough for best practices and next steps. The difficult topics of restitution and reconsideration of historical

monuments have finally had some light shone on them. These books provide guidance and answers as we move into the light.

Explore This Topic More:

“Monuments, Memorials, and the Politics of Memory”, *Urban Geography*, Katharyne Mitchell, August 2003, Download a pdf of the article for free through ResearchGate: https://www.researchgate.net/publication/250171516_Monuments_Memorials_and_the_Politics_of_Memory: ResearchGate

“Removal”, *Oxford American: A Magazine of the South*, Jeanie Riess, Issue 98, Fall 2017, p. 165 Both of these articles are referred to in *Controversial Monuments and Memorials*.

“Why Is a Racist Roosevelt Statue Still Standing in New York City?” *Hyperallergic*, Valenina Di Liscia, June 21, 2021 <https://hyperallergic.com/657952/why-is-a-racist-statue-of-theodore-roosevelt-still-standing-in-new-york-city/>

The Roosevelt statue standing in front of the Natural History Museum in New York and the controversy around it is referenced in the book. ■



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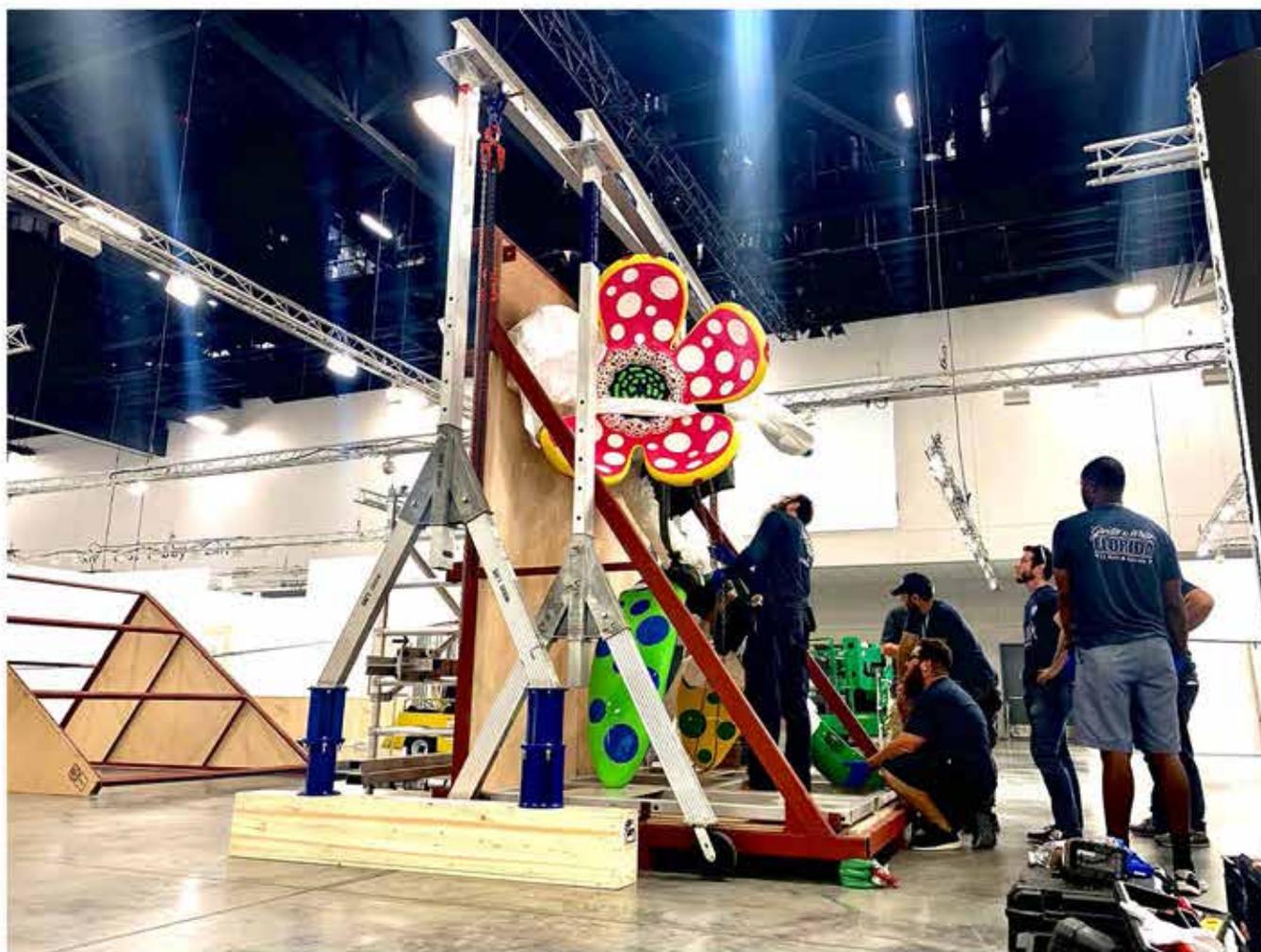
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ALASKA

—by Amanda Lancaster

The **Kodiak History Museum** (Kodiak, AK) has re-opened, with hours of Wednesday - Saturday from 10 am - 4pm. Saturday mornings at 10:15 am, visitors can join a guided tour experience with KHM's Collections Manager. Tours last approximately 15–30 minutes and include a chance to view the upstairs collections work area and viewing spaces. The tour is included with regular admission on Saturdays. Visitors can take the opportunity to check out KHM's latest temporary exhibit: *Hunt, Fish, Gather, Grow* which explores food security on Kodiak Island. KHM partnered with Kodiak Harvest Co-op and Bounty Farm for the showcase.

The **Alutiiq Museum & Archaeological Repository** (Kodiak, AK) is nearing the end of its two-year Community Photo Archive project. The project sought to preserve Alutiiq community photos from around the island by scanning family photos, returning the originals, and archiving the digital scans at the museum. The



Suitcase of photos scanned by Alutiiq Museum staff, 2020

COVID-19 pandemic required museum staff to adjust the project, but ultimately the project garnered well over 20,000 digital scans of photo prints, slides, negatives, VHS tapes, and Super 8 film. The photos document communities on the island, two of which were destroyed by the 1964 tsunami.

The **Tongass Historical Museum** (Ketchikan, AK) debuted a new piece of public art in March. Ketchikan artist Rhonda Green designed and fabricated the dual-purpose gate, which will provide an added benefit of additional security at the museum. Tongass Historical Museum is open from 1pm–5pm Tuesday–Friday.

Museums Alaska welcomes Dixie Clough as its new Executive Director. Clough will serve as the lead administrator for the statewide organization that works to strengthen museums and cultural centers

throughout Alaska. She will manage Museums Alaska's substantial grant program, oversee the organization's programming and communications, and support advocacy efforts.

ARIZONA

—by Lindsey Vogel-Teeter

The **Museum of Northern Arizona** is proud to announce the launch of our new online Collections Portal. With the upgrade of our Argus collections database to Argus.net at the end of 2018, we gained the ability to share collections online and made it a short-term institutional goal. Working remotely for much of 2020, Collections Department staff focused on designing the portal website and added nearly 5,000 records for browsing and searching. While this is a small fraction of our total collections, we con-



Museum of Northern Arizona's new Collections Portal

continue adding items regularly. The Portal includes collection highlights that make it easy for us to share our most popular types of objects in an approachable way, from katsina dolls and textiles to botanical and paleontological type specimens. Visitors can also browse and search by collection type such as archaeology, archives, and fine art. We are excited to have completed this goal despite (and perhaps because of) the disruption to our normal workflows during the pandemic! The Portal is accessible at <http://argus.musnaz.org/ArgusNET/Portal/Default.aspx?lang=en-US>.

The **Salt River Pima-Maricopa Indian Community** (SRP-MIC) recently completed construction of a 24,500 square foot Cultural Repository. The thoughtfully designed facility will house the Community's tribal collections. Under the direction of the Huhugam Ki Museum, it includes space for administration offices, historical archives, cultural archives, conservation, and archaeological labs. The east side of the building will house permanent and

archaeological collections and can be expanded into a larger building for future growth. Along with this important facility is a separate building on the campus to house the needs of the NAGPRA repatriation collection under the Salt River Tribal Historic Preservation Office (THPO).

Opening August 2021—**Pueblo Grande Museum's** new exhibit—*Seeing the Invisible: Landscape Archaeology in Phoenix* looks at landscape archaeology studies and the relationship between people and places through time. Places are constantly changing, just like people. In this exhibit by Dr. Emily Fiocoprile and colleagues, learn about the non-destructive technologies that archaeologists use to show how a landscape has changed over time. The information presented is a case study of work done at Arizona State



The SRPMIC Cultural Repository building during the grand opening of the facility. Photograph Courtesy of O'odham Action News

Museum staff are in the process of moving into the building and are at the beginning stages of bringing in collections. For a virtual tour of the Cultural Repository visit <https://youtu.be/0zllbCXOjH8>

University's Deer Valley Petroglyph Preserve in north Phoenix. (See photograph on next page.)



Project leader Dr. Emily Fiocoprile (left), Preserve volunteer Peter Huegel (center), and Ph.D. student Kendall Baller (right) use RTI to record a flat petroglyph panel. They take many photos of the same part of the panel, moving the flash so that it illuminates the petroglyphs from different angles. They use a meter stick to aim the flash at the same spot in each photo. The meter stick never touches the petroglyphs.

NORTHERN CALIFORNIA

—by Linda Waterfield

Museums are back open in Northern California, along with a selection of inspiring exhibitions this summer:

Cool Clay: Recent Acquisitions of Contemporary Ceramics at the **Crocker Art Museum**, July 21, 2019 —July 21, 2021. From raw textures to meticulous details, to glazes bursting with color, the works in *Cool Clay* represent one of the most exciting and expansive fields of contemporary art.

Last Supper in Pompeii: From the Table to the Grave at the **Fine Art Museums San Francisco—Legion of Honor**, May 7, 2021 – August 29, 2021. The exhibition brings us back into this world [Pompeii AD 79] by focusing on everyday life and



Objects on display in *Last Supper in Pompeii: From the Table to the Grave* at the Fine Art Museums San Francisco, Legion of Honor.

especially on food and drink. Along with the pots, pans, and other paraphernalia in the distribution, preparing, and serving food, this exhibition includes glorious works of art, which reveal the splendor and luxury loved by the wealthy Romans who called Pompeii their home.

Rosie Lee Tompkins: A Retrospective at the **Berkeley Art Museum Pacific Film Archives**, February 19, 2020–July 18, 2021. The largest exhibition of Rosie Lee Tompkins’s work to date, this retrospective reveals her as a brilliantly inventive quiltmaker and an artist of stunning variety, depth, and impact.

Black Index, **Palo Alto Art Center**, May 1 - August 14, 2021. The artists featured in *The Black Index* build upon the tradition of Black self-representation as an antidote to colonialist images.

Nam June Paik, **San Francisco Museum of Modern Art**, May 8, 2021 –October 3, 2021. A mesmerizing riot of sights and sounds, Nam June Paik brings together more than 200 works by the visionary experimental artist who bridged art, music, performance, and technology in groundbreaking ways and whose influence is still felt in the art, pop culture, music, and film of today.

Santa Cruz Speed Wheels, **Santa Cruz Art and History Museum**, August 6, 2021 - January 2, 2022. Step into the studio of legendary Santa Cruz artist, Jim Phillips, creator of the iconic *Screaming Hand* artwork, and browse work largely unseen since 1984.

Sacred Landscapes: The Art of Ynez Johnston, **Sonoma Valley Museum of Art**, June 12, 2021 - September 5, 2021. Ynez's creative life was marked by a fluid aesthetic that explored numerous personal topographies and cultural influences gleaned from her many adventurous travels throughout the world.



White House II (2018-2020), a major new work by the Los Angeles artist that will be on view when MOCA reopens; room-scale sculptural installations by Anicka Yi, Lauren Halsey, and Trulee Hall; several works featured in the exhibition *With Pleasure: Pattern and Decoration in American Art 1972–1985*, including paintings by Mary Grigoriadis, Franklin Williams, and Joyce



Ryan Miller © Capture Imaging

made Los Angeles into a global arts and culture capital, including co-founding two different art museums on Grand Avenue in downtown Los Angeles, the Museum of Contemporary Art (MOCA) and The Broad; spearheading the effort to build the Walt Disney Concert Hall; and playing a catalyzing role in developing the long-fallow Grand Avenue into a cultural center, drawing millions from the Los Angeles region and around the world. A tireless civic champion during his life, whose philanthropic legacy also includes education and medicine, Broad had unmatched influence and impact on the arts in Los Angeles. A 2017 profile on Broad in *The New York Times* noted, “It is difficult to overstate Mr. Broad’s importance to Los Angeles...His contributions to the city’s art and cultural world may well prove the most enduring legacy—particularly for Los Angeles’s now-thriving downtown.” [Read more about Eli Broad here.](#)

SOUTHERN CALIFORNIA

—by *Elizabeth Hanson*

During the museum’s COVID-19 pandemic closure, the **Museum of Contemporary Art (MOCA)** in Los Angeles took the opportunity to advance and deepen the museum’s dedication to collecting and exhibiting the art of our time, as well as expand its Board of Trustees. During this time, MOCA acquired over 100 new artworks by 60 artists, continuing efforts to diversify the museum’s acclaimed collection, which now includes more than 7,500 objects.

New collection highlights include Rodney McMillian’s monumental

Rodney McMillian, *White House II* (2018-2020) at the MOCA, Los Angeles

Kozloff; works by emerging artists Carolyn Lazard, Christine Sun Kim, and Park McArthur that explore intersections of disability and art; and works that fill longstanding absences in MOCA’s collection by Jeff Wall, Senga Nengudi, Harry Gamboa, Jr., and Liliana Porter, among others. [See MOCA’s 2020-2021 acquisitions here.](#)

IN MEMORIAM Philanthropist and entrepreneur Eli Broad, who is the only person to found two Fortune 500 companies in different industries and who co-founded **The Broad** with his wife Edye, died April 30, 2021, at the age of 87.

Broad led multiple efforts that have

The **Hammer Museum** at UCLA launched a new website, Hammer Channel, offering recordings of more than a thousand conversations with artists, writers, filmmakers, scholars, scientists, activists,

and more. New content is added weekly as part of the Hammer's decades-long commitment to presenting programs on topics ranging from politics and current events to literary readings to film screenings and artist talks. Ham-

mer Channel offers innovative tools to search, clip, and share not only the programs themselves but precise moments within. Hammer Channel was made possible by a grant from The Andrew W. Mellon Foundation. Visit Hammer Channel at <https://channel.hammer.ucla.edu/>

Dr. Jane Goodall, DBE, founder of the Jane Goodall Institute & UN Messenger of Peace has created an indelible legacy in the fields of science and conservation. Her legacy will be celebrated in the west coast premiere of *Becoming Jane: The Evolution of Dr. Jane Goodall*, a new exhibition on view at the **Natural History Museum of Los Angeles County** (NHM) from November 7, 2021 through April 17, 2022. Produced in partnership with the National Geographic Society and the Jane Goodall Institute, the exhibition explores Dr. Goodall's life from her early years as an intrepid young woman with a dream to learn about animals in Africa, to her years establishing herself as a renowned scientist in Gombe, Tanzania to her current role as an activist, mentor, and advocate for creating a better world for all life on Earth. This exhibition



Photograph by Michael Nichols, National Geographic. Jane Goodall, 35 years after her original observations, finding great joy in watching the Gombe chimpanzees. Gombe National Park, Tanzania

debuted at the National Geographic Museum in Washington, D.C. in November 2019 and has since traveled to the Field Museum in Chicago.

One hundred years after Henry E. Huntington purchased Thomas Gainsborough's masterpiece, *The Blue Boy* (ca. 1770) from the Duke of Westminster, and it set sail from England for its new home in the United States, the iconic portrait will go back on view at the **National Gallery** in London. The free exhibition will run from January 25, 2022 through May 3, 2022, its opening date marking to the day 100 years since it last hung on the walls there. This will be the first time that **The Huntington Library, Art Museum, and Botanical Gardens** has loaned the painting.



The Blue Boy on display at the National Gallery, London, 1922. The Huntington Library, Art Museum, and Botanical Gardens

The loan follows The Huntington's "Project Blue Boy," an extensive, nearly three-year conservation project to analyze, stabilize, clean, and restore the dramatic large-scale painting. Much of the conservation work was performed in public to provide visitors with a real-time window into the art and science of the conservation practice.

In exchange for the loan, a work from the National Gallery's collection will come to The Huntington for display.



HAWAII

—by Charmaine Wong

The Jean Charlot Collection at the **University of Hawai'i at Manoa** presents *José Guadalupe Posada Prints*. The exhibition represents the artist's personal print study collection in an online image gallery published this April. The Jean Charlot Collection holds one of the largest and most diverse assortments of prints by Posada across various categories of his creative output including newspapers, calaveras, games, politics, disasters, love letters, verses, children's theatre, crimes and sensational events, illusions and magic, and religious subjects. [The collection](#) is rich in Posada's highly expressive images as well as accompanying text from a tumultuous period of Mexico's history.

Much time and energy were invested in the **Ossipoff & Snyder Architects Collection** at the University of Hawai'i at Mānoa Library over the past two years. Ossipoff's firm is noted as the leader in Modernist buildings designed for the tropical environment; it was active in Hawai'i for over 60 years. An inventory of architectural projects in the Collection was completed leading up to a grant to "Preserve and Provide Access to the Ossipoff & Snyder Architects Collection" awarded by the Hawai'i Council for the Humanities in early 2020. The grant included purchase of archival materials and scanning of some of the most requested projects. Several online access points (finding aid, image gallery, and map) were created

for the Collection which are linked from this site: <https://guides.library.manoa.hawaii.edu/c.php?g=975178>

The **Hawai'i Museums Association** held its annual conference online, April 16 and 17, 2021. The conference ended with online karaoke!

In March 2021, **Honolulu Museum of Art Asian Art** Conservation Technician Susan Thomas performed a conservation treatment on a work of Hawaiian bark cloth, "Kapa" by Marie Leilehua McDonald, 2008. Protocols following paper conservation were consulted and followed with excellent results.

In April 2021, conservators Christina Varvi and David Espinoza of **RLA Conservation** performed major conservation treatments on "Queen Kapi'olani," a bronze sculpture by Holly Young, 2001, near the **Kapi'olani Park** bandstand; "Prince Jonah Kuhio Kalaniana'ole," a bronze sculpture by Sean Browne, 2001, sited at **Kuhio Beach**; and the "Honolulu Hale Doors," three pairs of bronze doors by Nicholas Usheroff, 1929, at **Honolulu Hale**. The three works are under the care of the **Honolulu Mayor's Office of Culture and the Arts**.

Tory Laitila is **Honolulu Museum of Art's** (HoMA) new Curator of the Historic Arts of Hawai'i Collection, an expansion of his current role in textiles and costumes, leading the interpretation and oversight of the museum's Historic arts of Hawai'i Collection as well as its integration into larger, cross-cultural re-installations and exhibition projects.

Laitila joined HoMA in 2019 after a 17-year career with the Honolulu Mayor's Office of Culture and the Arts. Prior to that, Laitila served as the Assistant Curator at the Hawaiian Mission Houses. He holds a bachelor's degree in Art History with a focus on historic costume from the University of Hawai'i at Mānoa and is an active member of the local arts and culture community. In 2015, Laitila received the Ka Lama Award from the Hawai'i Museums Association in 2015 and was inducted as an Honorary Member of the Royal Order of Kamehameha in 2019.

IDAHO

—by Nicole Inghilterra

While the pandemic halted or significantly changed "normal" life for many museums, this is the summer of reopening in Idaho. In Rexburg, the **Legacy Flight Museum** brought back their traditional airshow, returning their collection of historic airplanes to the Gem State sky.

Up north, Wallace was recently named one of the top small towns to visit in America by Smithsonian Magazine. From the **Oasis Bordello Museum** to the Union Pacific Depot Museum, the article's author called attention to the institutions that highlight the town's history. The **Wallace Mining District Museum** received special notice for its new exhibition discussing Idaho's Buffalo Soldiers.

Just as we start to get back into the swing of in person gatherings, registration for **Idaho's Heritage Conference** has opened! The conference will be held in Pocatello, Idaho this September and seeks to engage partners across disciplines in heritage, preservation, history, museums, and archaeology.

The **Idaho Association of Museums** (IAM) is launching a new virtual program, IAM Connects. Zoom roundtable discussions with the IAM board and museum professionals across Idaho will provide an opportunity to share expertise and resources. Learn more and sign up for the program at www.idahomuseums.org/news-and-events.

The **Idaho State Historical Society** has partnered with museums throughout the state to pilot a new Reciprocal Membership Program. From the Museum of North Idaho to the Franklin Relic Hall, members of nine historical agencies will have access to benefits at participating sites beyond their home museum.

NEVADA

—by *Cynthia Sanford*

Clark County Museum opens its temporary exhibit, *Obsolete Objects*, on August 6th, 2021.

The **Nevada Museum of Art** is celebrating its 90th year. The Museum School reopened in June, with classes, workshops, and summer art camps for kids.

The **Wilbur D. May Museum's** current special exhibit, *The Great Basin Murders*, closes on July 11th, 2021 and a new exhibit, *Latimer Art Club: The Power and Beauty of Water*, opens on July 15th, 2021.

In addition to its changing exhibits, the **Nevada State Museum** is holding the Frances Humphrey Lecture Series "Sensational Women of the American Frontier: From Soiled Dove to Suffragette" By Chris Enss on July 22nd, 2021.

OREGON

—by *Meg Glazier-Anderson*



Boaz and Phil lead the joy ride!

The **Heritage Museum of the Clatsop County Historical Society** in Astoria hosted a temporary exhibit entitled *Away from Home: American Indian Boarding School Stories*. This showing from the National Endowment of the Humanities, **NEH on the Road** traveling exhibition program was the only appearance in the Pacific Northwest in 2021.

The **Oregon Historical Society** received a unique donation, a custom bike designed for the *Pedal-Powered Talk Show* <https://www.stuffbyboaz.com/projects/pedalpowered>. The bike was designed by Portland bike builder Phil Ross and used by Boaz Frankel, the talk show host. At 8 feet long and 75 pounds, it has a talk show desk with internal storage in the front. With Phil pedaling the bike, Boaz hosted over 60 episodes of the talk show. Hours before the final paperwork was signed for the donation, staff members from OHS were able to ride around the Portland waterfront.

UTAH

—by *Hannah Barrett*

Utah museums have continued to reopen and reinstate programming across the state. The **Utah Arts and Museums Office** announced an exciting and new two-year program to train seven



One of eight galleries in the 97th Annual Spring Salon at Springville Museum of Art, Utah.

heritage stewards in collections care and preventive conservation across the state, particularly in rural communities.

The **Springville Museum of Art** opened its 97th Spring Salon, a juried show averaging 1,000 entries from artists working in Utah. Only 250 entries were accepted for display, while all the unaccepted works were moved into downstairs storage in six hours.

In May, the **Utah Museum of Fine Arts** opened a new exhibit titled *Art of Japan: Adaptation and Transformation*. The exhibit features several objects from the permanent collection including a striking set of 16th century samurai armor and a rotating display of woodblock prints.

The **Church History Museum** in Salt Lake City is reopening to the public in August 2021 after being closed due to COVID-19 precautions since March 2020! Like many museums across the country, its exhibition schedule has been altered to allow more visitors to catch up on what was missed during the period of closure. As tourism begins to slowly pick back up, the registrars at CHM invite any RCWR members visiting Historic Temple Square in downtown Salt Lake to come visit!



WASHINGTON

—by Nives Mestrovic



Installation view of *Black Refractions: Highlights from The Studio Museum in Harlem*, Frye Art Museum, Seattle, May 22–August 15, 2021. Photograph: Jueqian Fang

Frye Art Museum (Seattle, WA) is the final stop on a national tour of the *Black Refractions: Highlights from The Studio Museum in Harlem* exhibition. With more than 90 works in all mediums by nearly eighty artists dating from the 1920s to the present, this exhibition presents close to a century of creative achievements by artists of African descent. Organized by the **American Federation of Arts** and **The Studio Museum in Harlem**, this landmark exhibition proposes a plurality of narratives of Black artistic production and multi-

ple approaches to understanding this powerful collection. The show will be on view until August 15, 2021.

In June of 2021, the Frye opened another exhibition titled *Human Nature, Animal Culture* as part of an ongoing series of thematic presentations of the Founding Collection. This series brings the collection into focus through the lens of contemporary scholarship. Guest curators, art historians, and artists are invited to organize year-long exhibitions

that mine the many rich veins of the museum’s foundational holdings and newer acquisitions, citing familiar favorites within new contexts to reframe the visitor experience continually. The many paintings of animals—par-

ticularly domesticated animals—in the Founding Collection offer a unique opportunity to examine human-animal interactions during the late nineteenth and early twentieth centuries in parts of Europe and the United States.

(See photograph on next page.)

As of June 30th, the State of Washington removed most COVID-19 restrictions under the Safe Reopening plan. Accordingly, Frye Art Museum visitors will no longer need to



reserve a timed ticket, the always-free admission policy returns at 100% capacity, and the Museum is open five days a week.

Museum of Glass (Tacoma, WA) is looking forward to a summer of planning for our upcoming exhibition, *What Are You Looking At? An Eccentric Chorus of Artists Working in Glass*. In honor of the 50th Anniversary of our northwest partner in glass, **Pilchuck Glass School**, the show is jointly curated by MOG's Hot Shop Director Benjamin Cobb and Pilchuck's Artistic Director Benjamin Wright, and highlights artists that have participated in our joint residency programs. Just as the title implies, the show brings together a grouping of artists that will blow your mind in what you expect from artists working in glass. We are also happy to report that through the summer, visitors will experience *The Art of Being: Feelings, Memories, and Imagination* which is our second partnership with **UW Museology's**

Emerging Curator Initiative. Our student curator has created a highly interactive presentation pulling from the museum's **Visiting Artist Residency Program Archives Collection**.

Additionally, we are grateful to UW Museology graduate student Kira Walters, who created a Blind and Low Vision Accessibility Framework for the Museum of Glass as part of her thesis. The document will guide us through several recommendations to help improve our offerings to these visitors, including website updates, exhibition display components, and tactile tours.

Left: Adolphe Charles Marais, *Peasant Girl with Cattle*, 1890 (French, 1856-1940) Oil on canvas. 41 3/4 x 53 1/4 in. Founding Collection, Gift of Charles and Emma Frye, 1952.110. Included in *Human Nature, Animal Culture: Selections from the Frye Art Museum Collection* June 12, 2021–August 21, 2022 Photograph: Jueqian Fang

Right: Jennifer A. Hand (American, born 1983). *Sweet as Candy, Sharp as Knives*, 2018. Glass encrusted dress with blown glass and beaded elements; bronze and blown glass unicorn headdress with embedded LEDs; 36 x 24 in. (dress), 13 x 10 x 12 in. (headdress). Collection of the artist. Museum of Glass, Tacoma, WA