

Registrar's Quarterly

Winter 2023



Goodbye 2022,
Hello 2023



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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.



LinkedIn



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COVER CREDIT:

El Portal Fire, Yosemite National Park, by Stuart Palley,
2014, dye sublimation print on aluminum

Courtesy of the artist and
UCR ARTS: California Museum of Photography

MESSAGE FROM THE CHAIR



HAPPY CALENDAR NEW YEAR, WESTERN REGION!

I hope everyone had a pleasant end to 2022 and are entering 2023 with energy and enthusiasm. As a year ends and a new one begins, we are often afforded time to reflect and to plan!

We bid a fond farewell to Idaho State Representative Chelsea Boehm. Thank you for your service and welcome to the Golden State! Grace Hudson Museum in Ukiah, California is lucky to have you. Fellow collection professionals of Idaho, anyone interested in representing the Gem State?

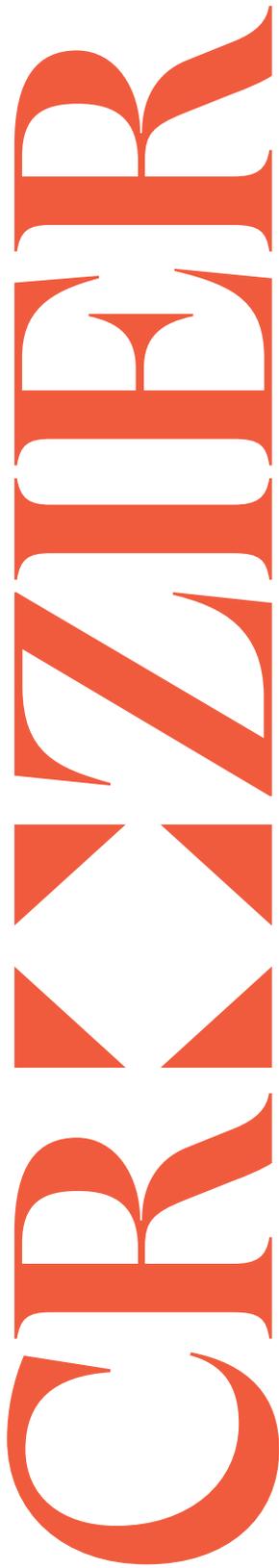
Please reach out to RCWR Secretary Nicole Inghilterra at rcwrsecretary@gmail.com. And while we say tata for now to Cheslee, we welcome Malia Van Heukelem back to RCWR leadership as the Hawaii State Representative. We are thrilled to have Hawaii represented.

As you peruse the newsletter, enjoy longtime member Kittu Longstreth-Brown's reflections on the early RC-WR newsletter. Steven Miller writes his thoughts on the ethics of deaccessioning and Bryan Cooke shares his motivation on writing Art Can Kill.

A reminder that it is time to renew your membership to RC-WR at rcwr.org. Dues support both in-person and virtual events, as well as producing this newsletter. Thank you for engaging with your Western Region colleagues! And thank you to our sponsors who continue to engage and contribute to our field!

Warmly,
Lindsay Palaima Hazen

RC-WR Chair | rcwrchair@gmail.com
Research Collections Registrar,
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The Collection Preservation Ethics of Deaccessioning



—By Steven Miller

With more than fifty years in the museum field as a curator, director, consultant, museum studies educator, writer, and trustee, I have noticed that, in spite of a professed concern for the preservation of their collections, and in spite of the shock expressed when collections are lost to disastrous human or natural actions,

museums are more than willing to accept in the almost certain disappearance of their collections as an inevitable consequence of selling them on the open market.

To be sure, the vast majority of museum collections are secure for the moment. But as more and more institutions face ever growing operating costs, collections may be seen as lucrative retail assets. Normally museums devote considerable resources to protecting their art, historic artifacts, and scientific specimens. Though it appears museums are places for public engagement, enjoyment, education, and even entertainment, they are really material culture safe-deposit boxes writ large and made accessible for public benefit. Other than loss of life, the most horrifying tragedy a museum fears is collection destruction. Yet when museums subtract collections through unrestricted commercial avenues, that choice makes a mockery of fundamental preservation imperatives.

Unless there are object ownership restrictions, in the United States the unencumbered removal of most museum collections is legal. Moreover, the action is accepted by all American museum-profession membership organizations, such as the American Alliance of Museums and the American Association for State and Local History. There are scant warnings to safeguard museum trust ethics regarding deleted object survival.

In spite of its approval within the profession, deaccessioning can be a controversial museum practice. The debate has largely focused on the use of profits realized from the sale of museum collections if those were used to cover operating expenses or capital and debt payments. Museum preferences directed that it only be allocated to pay for future acquisitions. However, it must be understood that deaccessioning can result in the loss of what was once considered public property. This is especially the case when open market selling is pursued. Unless purchased by another museum, objects and

Unless purchased by another museum, objects and their documentary records will be lost in the black hole of private ownership.

their documentary records will be lost in the black hole of private ownership. How does this outcome agree with the preservation priorities museums repeatedly exhibit (often literally), and, by their very definition? Put simply, it does not.

Museum ethics is a popular topic these days. Issues attracting attention range from employee and program diversity and equity, to the moral standing of financial supporters, to collection scope and ownership. Yet, rarely, if ever, are the ethics of collection destruction by deaccessioning a topic of recognition.

Try and find out what happened to collections disposed of on the open market. Ask the selling museums and chances are slim they will be able to tell you where the items are now. Auction houses, a favored transactional choice, do not divulge buyers. Private dealers or in-house commerce vehicles are a similarly confidential void.

...deaccessioning...recognize the practice for what it is and acknowledge that it contradicts a museum's commitment to responsible collection care.

Full disclosure: I certainly have no idea where the few pieces that I and the boards to which I reported sold at auction years ago ended up. We might as well have tossed them on a bonfire. This is a total abrogation of museological duty and one that has caused me to address this as a severe museum mission issue.

What is the answer to the deaccessioning destruction I refer to? How can it be avoided in an ethical manner? First: recognize the practice for what it is and acknowledge that it contradicts a museum's commitment to responsible collection care. Second: rectify the practice. Third: hold participants accountable when their deaccession actions violate collection preservation duties.

There are several options to correct unbridled commercial deaccessioning. An item can be deaccessioned but retained by the museum for educa-

tional purposes. Something can be sold or given to another museum. Everyone wins in this latter situation. The museum removing the item no longer has the expense of caring for it. The museum taking the object benefits while agreeing to assure the item's future, or, to transfer it again to another museum with the same donation restrictions. The public will still have access to it. The object itself will survive, complete with its provenance. The only absent players in these corrective scenarios are dealers of art and antiquities, but they will be fine. Selling museum collections is a tiny part of their work. It should be noted that they are blameless when it comes to museum sales as it is part of their job for their financial benefit.

Inter-museum transfer of "unwanted" collections will be of immense importance ethically and practically to the museum field at large. It aligns with the preservation duty museums embrace, and it will end the obvious hypocrisy of voicing concern for the survival of collections, only to sell them into oblivion. Technological advances can easily facilitate a digital marketplace for museum-museum sales. One museum's loss can always be another's gain. Inter-museum transfer need not rule out profit. Remember, a museum's deaccession could happen commercially by sale only to other museums.

Large or small, notable or unknown, well-heeled or fiscally lean, just about every museum of any size, location, content, and governance structure could establish a policy to deaccession items only to other museums. Such a policy would accrue to the betterment of a collection object, the institution removing it, the receiving organization, the museum field, and those the field serves in general. It would be simple to accomplish by those who are responsible for the legacies held in trust for past, present and future generations. It is also the ethical thing to do. ●

Steven Miller, Museum Practitioner
Doylestown, PA, sh.miller2@verizon.net

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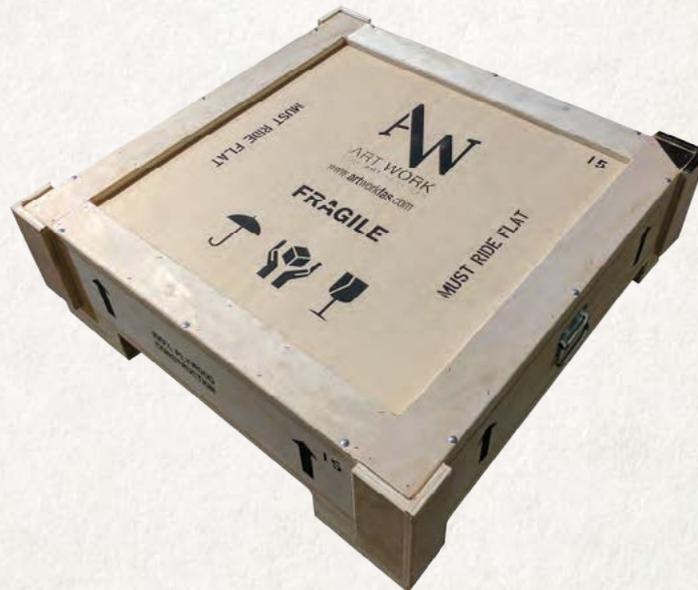
WAIT, YOU COLLECT WHAT?!?

Join the Registrars Committee Western Region to (virtually) dive into the worlds of specialty collections. Every museum has something a bit bizarre, but sometimes a main component of your collection or mission makes you think outside the box.

Are your collections alive? Do you drive your artifacts? Or has your museum studies degree put you in charge of explosive safety for over 100 torpedoes?

Let's learn how different institutions are acquiring, cataloging, and managing these collections; you might learn something to bring back to your institution, or be more grateful for what you collect!

Stay tuned for updates on Workshops at rcwr.org



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Are you working in the world of (NAGPRA)
**Native American Graves
Protection and Repatriation Act**



Carrie Cohen, University of California Davis, NAGPRA specialist, would like to connect with you to create a community where we can ask questions and support each other's work. Carrie will be writing an upcoming article for the *Registrar's Quarterly* and asks that you submit any questions you may have regarding the statutes, regulations, tribal consultations, and anything else you have questions about!

Please send all questions/comments to carco@ucdavis.edu

REGISTRAR'S QUARTERLY O 'WAY BACK WHEN

—By Kittu Longstreth-Brown

How many of you were unborn or only in school in 1980? That's when the first RC-WR newsletters went out to members—'way fewer than 100 of them.

In those early days, the Editor (Harvey Freer of the Maryhill Museum in Goldendale, Washington) wrote copy, typed the copy, made photo-copies, put on address labels and stamps, and put them in the U.S. Mail. This was more or less how the newsletters were produced up into the 1990s. Subsequent Editors were Kittu Gates (Portland Art Museum), Paula March (Fine Arts Museums of San Francisco), and Rene Montgomery (Los Angeles Museum of Art)—each in turn the outgoing RC-WR Chair.

Contents of the issues included promoting RC and its activities, accounts of sessions at the annual meeting, appeals for State Reps, announcements of any local workshops, maybe a profile of some active member, and contests. There were no ads (no shipper members back then), no photos, no fancy typefaces. The costs were covered by the \$5 dues (eventually raised to \$10). At the time we had

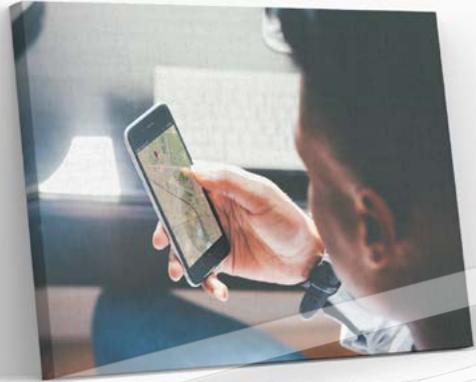
electric typewriters with maybe self-correcting, but no "word processors" or computers to produce an issue; we had access to photo-copiers (4¢ a page at Kinko's); I can't remember how we printed mail labels. By Rene's time, the newsletter was commercially printed.

The RC-WR archives (wherever those may be in 2023) has copies of all those early-day newsletters. They give tangible evidence that RC-WR was a serious and functioning organization, and reflect its increasing professionalism.

Back to mail labels: In 1980, the membership list was on a scrap of paper, a few names written down in no particular order, and inaccurate when compared to who had paid dues. Sandra Troon (Portland Art Museum) became the Membership Chair, and brought order out of chaos. She produced the mail labels, and better yet compiled the first membership directory: names (in alphabetical order), titles, addresses, phone numbers. She sent it out to members in the U.S. Mail. Sadly there is no copy of it for the archives—unless you run across one and donate it! ●

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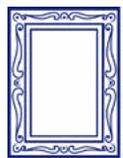


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The Museum Association of Arizona Teaches Collections Management Best Practices With RC–WR Grant

Like many other museum organizations, the Museum Association of Arizona (MAA) struggled with how to safely provide professional development while the risk of COVID prevented us from meeting in person. Our 2020 Conference was converted to an online version, with a majority of our registrants participating in the new format. An online conference in 2021 was less successful, with fewer participants. Rather than have a traditional conference (either live or online), where multiple topics are presented in 60 to 90 minute segments, the MAA Professional Development Committee decided to try something different in 2022.

Thanks to a grant from the Registrars Committee–Western Region, we were able to try a new format that allowed for both virtual and in-person professional development. We decided to create a series of programs focused on a single broad topic, with a variety of programs over the space of several months. Offering introductory presentations as well as discussion groups, and panels of experts along with the experiences of local colleagues, allowed us to meet

the needs of museum professionals at all levels.

For our first set of programs we chose Collections Management as the broad theme, and scheduled five webinars and three free in-person “clinics” at museums in different parts of the state: Pinal County Historical Museum, Sedona Heritage Museum, and Tempe History Museum. The webinars focused on Collections Building Blocks (Mission, Vision and Scope of Collection Statements); De-accessioning; Collections Insurance; and Care of Culturally Sensitive Collections.

The RC-WR funding underwrote the costs of transportation of Janice Klein, Sharon Moore, and Lindsey Vogel-Teeter (all both MAA and RC-WR members) to the clinics, where they presented basic information about collections management policies, and answered questions from a live audience. Altogether over 75 museum professionals who work with collections at small and mid-sized museums were able to meet in person to review and learn best practices in caring for collections. ●



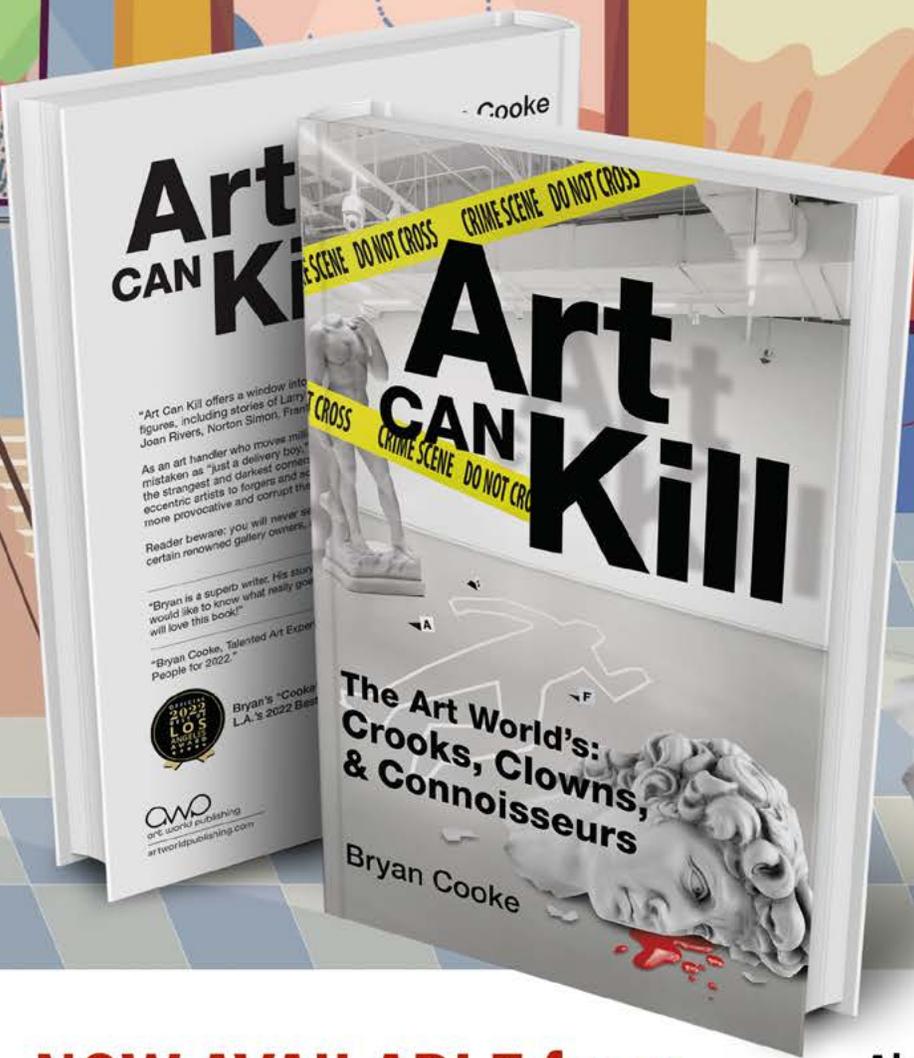
Left: Tempe History Museum clinic—Tempe
Center: Pinal County Historical Museum clinic—Florence
Right: Sedona Heritage Museum clinic—Sedona



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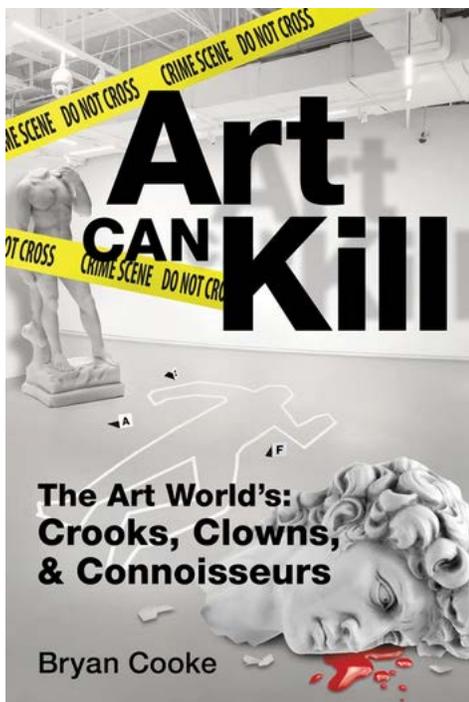
About the Book

Art Can Kill offers a window into the lives of celebrity and contemporary art figures, including stories of Larry Gagosian, Larry Flynt, Dr. Armand Hammer, Joan Rivers, Norton Simon, Frank Gehry, and many more.

As an art handler who moves million-dollar works for a living, the author is often mistaken as “just a delivery boy,” giving him an unfiltered peek into some of the strangest and darkest corners of the art world. From vain movie stars and eccentric artists to forgers and scammers, this book exposes a subculture far more provocative and corrupt than most realize.

Art Can Kill also reveals the dangers of art handling and how carelessness—from a need to rush, to be right at all costs, to save a buck—is the most common killer of art, sometimes even threatening the art movers themselves.

Reader beware: you will never see a Dali, watch a Disney animation, or view certain renowned gallery owners, artists, and celebrities the same way again.



A NOTE FROM
THE AUTHOR,
RC-WR MEMBER

•
BRYAN COOKE

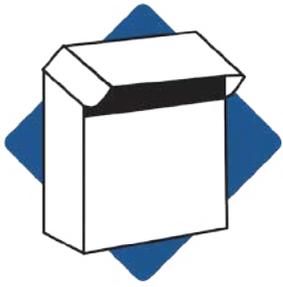


I have been an RC-WR member and supporter since its inception, and have greatly admired the devotion of the members over the years to consistently improve our profession with the on-line seminars and a high-quality newsletter. I have always wanted to write a book and over my nearly 50-year career as an art handler have had many adventures, and misadventures, which provided some of the stories contained in *Art Can Kill*. Although I am the narrator, this book is not intended to be about me. I am telling stories to illustrate the problems we often encounter and their solutions. The general public has no idea about the importance of the work we all do and how much we all care about our responsibilities in protecting the world's artistic legacy. And of course, there are the many nefarious characters in the book—the crooks and clowns—who only see art as a way of enhancing their egos or turning a fast buck.

Art Can Kill is also about the history and development of art handling standards and equipment from the early “cowboy” days to present day exacting standards as well as it illustrates some of the ethical and moral issues we sometimes confront in doing our jobs and how some will forget those to protect their employment and status. But above all, I want it to be a fun and exciting page-turner.

Tom Podnar, conservator of sculpture, recently wrote: *Hi Bryan, I am thoroughly enjoying reading your book! I had to write to say how exciting it is and that you write so well, it's just like being there!!!*

I am not wanting you to get my book for personal financial gain, but to read and hopefully enjoy it. If you purchase the book, please let me know (bryan@cookescrating.com) and I will donate \$10.00 for each hardback and \$5.00 for each soft cover to RC-WR in your name. ●



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Photograph courtesy of Gail Priday

ALASKA

—Amanda Lancaster

▲ *Up Close and Underfoot* is a solo exhibition of paintings by Fairbanks artist Gail Priday at the **Alaska State Museum** in Juneau. Priday finds inspiration from the natural world, specifically the boreal forest. Her solo exhibition includes 33 paintings that depict the “ever-changing treasures up-close and underfoot.”

Up Close and Underfoot depicts the Alaskan landscape and acknowledges the “quiet, unpretentious beauty of a land revered for its grandeur.” Priday’s paintings eschew the popular subject matter of grand mountain vistas and focus on the beauty closer to home: the “blooming and decaying forest floor, lichen, and berries” of Interior Alaska. *Up Close and Underfoot* is on exhibit at the Alaska State Museum in Juneau until February 4, 2023.

The **Kodiak History Museum** in Kodiak received a grant from the Alaska State Museum Grant in Aid program to fund a Digital Asset Management Implementation Project, creating a system and policy to sustainably manage and preserve digital collection files. The DAM project will significantly improve access to the museum’s collections.



ARIZONA

—Lindsey Vogel-Teeter

▼ The **Cave Creek Museum’s Arizona Gold Mining Experience™** opened to the public in December and is scheduled for demonstrations on the second Saturday of each month during winter/spring 2023. This outdoor experience features the operation of the Golden Reef Stamp Mill and Tramway,

Arizona’s only fully operational ten-stamp ore crushing mill. Ten 1,000-pound stamps slam down in synchronized motion to pound ore removed from the mine into fine gravel. The program begins with an overview of the Cave Creek Mining District’s history, followed by a visit to the arrastre (an apparatus that pulverized ore), the operation of the Golden Reef Stamp Mill and Tramway, a blacksmith demonstration, and finally a visit to the gold-panning station.



A:shiwí A:wán Ulohanne: The Zuni World is on loan from the **A:shiwí A:wán Museum and Heritage Center** and will be on display at **Pueblo Grande Museum** from February 9, 2023 to September 17, 2023.



Ho'n A:wán Dehwa:we (Our Land), by Ronnie Cachini, 2006, featured painting from the exhibition *A:shiwí A:wán Ulohanne: The Zuni World*

This exhibit features artworks by Zuni artisans and explores how maps act as a physical expression of one's place in the world and the universe. Over time, the Zuni world has been remapped, with names changed, boundaries drawn, and cultural presence erased. The Zuni World exhibit challenges these assumptions through 31 artistic representations of Zuni maps and places in the Southwest.

Scottsdale Museum of Contemporary Art's (SMoCA) upcoming exhibition *Language in Times of Miscommunication* features American artists whose artworks incorporate various forms of language to critically examine social reality since 2016—a year that marked a shift in recognizing the fallibility of communication in the United States. Together, they form a timely exchange about the slippery relationship between opinion, fact, and fiction within the construction of our collective reality. Artists include Kristin Bauer, April Bey, Andrea Bowers, York Chang, Jeremy Dean, Jeffrey Gibson, Jenny Holzer, Christopher Jagmin, Glenn Ligon, Patrick Martinez, Elizabeth Moran, Ann Morton, Polymode, William Powhida, Kameelah Janan Rasheed, Horacio Rodriguez, Safwat Saleem, and Anna Tsouhlarakis.



Yes, And I Just Love Your Hair Too, by April Bey, 2019. Watercolor on canvas, thread, faux black fur, 52 × 72 inches, from upcoming exhibition *Language in Times of Miscommunication*. Image courtesy of the artist and Gavlak Gallery, Los Angeles.

Organized by SMoCA and curated by Lauren R. O'Connell, curator of contemporary art, with Keshia Turley, curatorial assistant. Exhibition support provided by Mark J. and Elizabeth L. Kogan Family Trust, Walter and Karla Goldschmidt Foundation, and Peggy Sharp.

CALIFORNIA

—*Carrie Cohen*

Flooding in the new year has impacted many throughout Northern California, including numerous tribal communities. Wilton Rancheria, in Sacramento County was hit particularly hard. Cap Radio produced a story providing information about the protection of archaeological resources for those living near or visiting waterways, “If somebody stumbles upon human remains, if they are for instance dislodged from their site during flooding, it is best to just leave them be and contact the coroner, and you can reach out to the tribe as well as an extra heads up... People shouldn't be out there picking up these things after the flood.”

See article: <https://www.capradio.org/articles/2023/01/04/flooding-at-wilton-rancheria-in-southern-sacramento-county-endangers-sacred-tribal-burial-grounds/>

The Hmong, Mien, and Lao people of Butte County have secured a location for their future museum in Oroville, California. The Lao Veterans of America, Northern California Chapter's President Kay Cha said the organization will be working towards making the museum a place to teach about the Hmong heritage in the region. This news report provides more information, <https://www.chicoer.com/2022/12/07/hmong-iu-mien-community-secure-location-for-future-museum/>



Framing the Mexico loans: paper conservator Liane Na'auao demonstrating conservation matting with student assistant Kate Marsi and summer intern Annie Uesugi

HAWAII

—*Malia Van Heukelem*

There have been a lot of professional moves this past year. Former RCWR state rep, Charmaine Wong, left **Bishop Museum** for a post at **Yale Peabody Museum**. The **Bernice Pauahi Bishop Museum** welcomed their new Senior Registrar, Cynthia Lowe in March, 2022. Cynthia comes with lots of experience from the **Honolulu Museum of Art** (HoMA) and before that, from **The Contemporary Museum**. Kyle Swartzlender was promoted to Registrar at HoMA in 2022 and Schmarra Smith is HoMA's new Assistant Registrar. Marina George began a new position with the **East-West Center** as the Arts Program Assistant in March 2022, and graduated with an MA in Art History in May 2022. Longtime Hawaii State Foundation on Culture and the Arts, Art in Public Places (APP) Program Registrar Ozzie Kotani retired last year. In September, Kacey Bejado started as the new Registrar for the APP Program. Jennifer Callejo was hired as Collections Management Technician for the Jean Charlot Collection; Jen is cataloging and reconciling the physical inventory of mural drawings.

Jean Charlot Collection at University of Hawaii, Hamilton Library Collection staff, students, and volunteers began work last January to support an international exhibition celebrating the 100th anniversary of the Mexican mural movement. *El espíritu del 22. Un siglo de muralismo en San Ildefonso* opened on December 10, 2022 and will be on view until June 11, 2023. There is a beautiful exhibition catalogue with an entire chapter dedicated to Jean Charlot's contributions to the

mural movement. The 25 artworks loaned from the Jean Charlot Collection are featured in a PastPerfect online exhibit. Many thanks to RC-WR members Jacqueline Cabrera and Cynthia Lowe for advice on international loan logistics and all of those who worked to make the loans possible.



Welcome to
Malia Van Heukelem
as RC-WR Hawaii
State Representative!

Malia is the Art Archivist Librarian at the **University of Hawaii at Manoa**. Malia oversees the Jean Charlot Collection, a large collection of artist papers, plus the Archive of Hawaii Artists & Architects at Hamilton Library. Previously, she worked in the Library's Preservation Department, and has served as Collections Manager for the state's Art in Public Places Collection and for 'Iolani Palace. She was RC-WR Secretary from 2009–2011.

IDAHO

—Chelsee Boehm

A new exhibit is opening at the **Idaho State Museum** on January 14, 2023. *Roots of Wisdom: Native Knowledge. Shared Science* presents real-world examples of traditional Indigenous knowledge and cutting-edge Western science working together to solve contemporary concerns. From restoring ecosystems to rediscovering traditional foods and crafts, *Roots of Wisdom* invites guests to understand the important issues that Indigenous cultures face. The exhibit features special contributions from each of the five federally recognized tribes in Idaho—the Coeur d’Alene Tribe, Kootenai Tribe of Idaho, Nez Perce Tribe, Shoshone-Bannock Tribes, and Shoshone-Paiute Tribes of the Duck Valley Reservation. Produced and toured by the **Oregon Museum of Science and Industry** (OMSI), *Roots of Wisdom* was made possible with funds provided by the National Science Foundation.

The **Bannock County Historical Museum**, in Pocatello, recently celebrated its 100-year anniversary. To commemorate, the museum hosted an event with live music, book readings, and Q&A sessions with staff.

After an extensive search for a new Executive Director, the **Museum of Idaho** has selected Jeff Carr. Formerly the Senior Director of External Affairs, Carr has been with the museum since July 2017. Carr is replacing Karen Baker, who has been Executive Director since 2016.

On a more personal note, this is likely my last update as representative of Idaho, as I am moving to a different state. I am so thankful to have had this opportunity, and just want to extend my gratitude to the RC-WR leadership. I am so thankful to be a member of this organization!

NEVADA

—Cynthia Sanford

The fabulous Lido de Paris sign comes back to life in the Neon Boneyard at the **Neon Museum Las Vegas**. The Lido de Paris is the museum’s 23rd illuminated piece and helps tell the story of the hotel and casino that hosted the show for so many years, along with the tales of cast and crew of this iconic production, to be told together, highlighting the fascinating history of entertainment in Las Vegas. The museum is hosting a members-only preview for the restored sign on February 2nd.

The **John & Geraldine Lilley Museum of Art at the University of Nevada Reno** opens *Linda Alterwitz: Self Without Interpretation* on March 1st, running through May 13th.

The **Clark County Museum** is currently working on an exhibit built around artifacts removed from a civil defense command and control fallout shelter, where the work of running Clark County would have been conducted in the event of a nuclear attack. The exhibit is set to open in March.

OREGON

—Meg Glazier-Anderson

The **Architectural Heritage Center** in Portland opened a new exhibit, *Old Friends, New Acquaintances: Artifacts from the AHC Collections*. The exhibit focuses on the “rediscovery” of older collection items that have rarely been displayed, if at all. Alongside these older donations are new additions to the artifact and archival collections, on view for the first time.

▼ This cast-iron ornament with a wreath and shell motif is from the Sherlock Building that stood at SW 2nd and Oak Street from 1878 into the 1950s.





UTAH

—Hannah Barrett

The end of 2022 brought significant change to the Utah museum scene. The not-yet-constructed **Museum of Utah** hired a new director, Tim Glenn, formerly of the **Utah Cultural Celebration Center**. The **Utah Museum of Contemporary Art** installed Rich Walje, CEO of RAW-Energy, as the new president of UM-OCA's Board of Trustees. The **Utah Division of Arts & Museums** said a sad goodbye to the Alice Gallery, a space in downtown Salt Lake City where exhibitions have been displayed for 44 years. The **Church History Museum** hired Riley Lorimer as their new Director; she has worked for the LDS Church History Department since 2008. **Springville Museum of Art** also hired a new director, Emily Larsen; Emily has served as the museum's Assistant Curator and Registrar, Head of Exhibitions and Programs, and Associate Director over the last decade.

▲ For the last several months, staff at the **Oregon Historical Society** have been preparing for a new exhibit to celebrate their 125th anniversary, *Our Unfinished Past: The Oregon Historical Society at 125*. The exhibit explores the complex history of OHS and their mission to advance knowledge and inspire curiosity about Oregon history. It will include almost 150 objects from the museum collection, as well as photos, videos, and documents from the research library collection. The exhibit opens mid-January.

The **Utah Museum of Fine Arts** (UMFA) will host the exhibition *Many Wests: Artists Shape an American Idea* February 5–June 11, 2023. *Many Wests* examines the

perspectives of dozens of modern and contemporary artists who offer a broader and more inclusive view of the American West, which too often has been dominated by romanticized myths and Euro-American historical accounts. This is a collaboration between the **Smithsonian American Art Museum**, **Art Bridges**, the **Boise Art Museum**, the **Jordan Schnitzer Museum of Art**, the **UMFA**, and the

Whatcom Museum; it is traveling to all of the contributing museums.

A series of Duane Linklater sculptures from the UMFA's permanent collection were recently featured in an exhibit of the artist's work at the **Frye Art Museum**. A redux of the exhibit, *Duane Linklater: mymothersside*, will be held at the MCA Chicago (March 11–September 3, 2023) and these sculptures will be traveling soon to be included.



▲ The **Oregon Coast Historical Railway Museum** put on a fantastic display of Christmas lights this past holiday season. Train cars from the museum in Coos Bay were decorated with tens of thousands of lights. Volunteers started decorating in October. The tradition started a decade ago with just one strand of lights on the front of an engine.

In further news from the Frye: **RC-WR Washington State Representative Nives Mestrovic** was promoted to the Associate Registrar position. **Congratulations Nives!**

In December, sailors from UUV (Unmanned Underwater Vehicles) Flotilla-1 volunteered their morning at the **U.S. Naval Undersea Museum** in Keyport, Washington, to clean residual compensation fluid which was not properly drained when remotely operated vehicle (ROV) Deep Drone was transferred to the museum's collection. The expertise of sailors accustomed to handling hazardous materials within Navy regulations helped us to identify what we were working with and to remove and dispose of both the liquid and the components that were damaged beyond repair by it. For the sailors, it also proved an invaluable opportunity to learn more about the UUVs that influenced the development of the tools they use today. Removing this hazmat then paved the way for a museum conservator to come in and clean and further stabilize the artifact, better preserving it for decades to come.

Eastside Heritage Center, Bellevue, Washington, welcomed a new Executive Director, Andrew Walsh. Andrew moved to the West Coast in 2013 to attend the Museology graduate program at the University of Washington. He has a background in historical and arts organizations, and since living in Washington, he has held positions at the Museum of Flight, Seattle Art Museum, and most recently, Registrar at Bellevue Arts Museum, where he was able to connect with the Eastside arts community.



Sailors from UUV Flotilla-1 volunteer at the U.S. Naval Undersea Museum removing remaining compensation fluid from an artifact in the museum's collection.
