

Mighty Hands = Mighty Accomplishments!



The Mitchell Museum of the American Indian was honored to host the Midwest Registrars Committee Mighty Rescue Crew during the Association of Midwest Museums 2011 conference in Chicago. Located in Evanston, IL, just north of Chicago, the Mitchell Museum was founded in 1977 with an initial donation of 3,000 artifacts from John and Elizabeth Seabury Mitchell. Since that time the collection has grown through gifts and purchases to include over 10,000 objects. The Mitchell Museum's mission is to promote and share a deeper understanding of Native American Indian peoples through the collection, preservation, and interpretation of traditional and contemporary Native American art and material culture. With only two full-time and two part-time staff, the Museum is always thrilled to have volunteer help.

On the final day of AMM's conference, eleven mighty volunteers traveled to the Mitchell Museum to begin two large-scale collections projects. One group of volunteers worked on cleaning artifacts that have been on permanent exhibition for years, and a second group worked to rehouse textiles and clothing in collections storage. Neither of these projects could have been completed without the assistance of the Mighty Rescue Crew!

Prior to MRC's arrival, artifacts in the permanent exhibition had not been cleaned in at least two years. The assistance of so many well-trained object handlers allowed us to start this project. Volunteers cleaned the artifacts and cases in the Museum's Woodlands geographic area section of the permanent exhibition.

For the textile rehousing, MRC's visit allowed the Mitchell Museum to raise money for new industrial rolling shelves for textile storage. Before the purchase of these shelves, textile boxes were stacked 12-15 high on top of each other with no shelves, on small risers that lifted the lowest box only about an inch off the ground. The purchase of these shelves, with fundraising initiated by the Mighty Rescue Crew's visit, also created space for all textile

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FROM THE CHAIR

▪ Submitted by Ann Sinfield ▪

A short note for this issue, as we're still wearing hard-hats in the Chazen's new addition, (which means the next couple of weeks will be challenging). But a new freight elevator and loading dock --including scissor lift, dock leveler, and rolling door-- are thrill enough to get me through the long days ahead. Really, it's amazing how much joy can be found in industrial-strength equipment!

If you weren't in Chicago at the end of July, you missed out on a great AMM conference. Activities started on Sunday with a workshop presented by Sharon Welton, Executive Director at the Campbell Center for Historic Preservation Studies, titled *Caring for Historic Photographic Collections in the Small Museum*.

Monday included *The Art & Science of Informed Packing Decisions*, presented with a tour and lunch at the Terry Dowd, Inc. Chicago headquarters. In the evening a well-attended late-night cocktail hour was hosted

by Willis Fine Art and Specie.

I spent Tuesday morning on a tour of the National Museum of Mexican Art. Sadly their collections manager was at the conference! Although we didn't get to see storage, their staff gave an excellent overview of their educational efforts and their unique mission as a museum started by teachers.

An MRC breakfast meeting started off Wednesday morning, thanks to the generous sponsorship of Huntington T. Block. The Mighty Rescue Crew followed with a day at the Mitchell Museum of the American Indian in Evanston. Supplies for the day were sponsored for the first time this year: Terry Dowd, Inc. and DPR Art Rescue purchased and delivered a mountain of materials, and Gaylord shipped some supplies.

As you can tell, the sponsorship for the meeting was incredibly generous. In addition to all of the event support, the MRC granted 7 travel stipends for conference attendance. Support for travel funds came from: Terry Dowd, Inc., Huntington T. Block, Tru-View, Masterpiece International, US Art, and the RC-AAM.

I cannot say this enough: thank you to our sponsors for supporting our efforts so generously!

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boxes to be relocated to one location in the storage from the previous eight locations.

Thanks to incredibly generous donations from Gaylord and Terry Dowd Inc., the Mitchell Museum received dozens of textile boxes and supplies to replace acidic boxes that previously housed the Museum's clothing and tex-

tiles. Without these donations, the fundraising efforts the Mitchell Museum undertook because of MRC's visit, and the hours of work and expertise from the Mighty Rescue Crew volunteers these projects would not have been possible. Thank you to everyone involved!

FROM THE EDITOR

▪ Submitted by Jamie Merkel ▪

So much has happened since our last issue of the Courier. My family and I spent the last days of summer on a vacation to Cape Cod and I was fortunate enough not only to see humpback whales swimming in the Atlantic, but also to see one breach right near our ship! Having grown up in the Midwest that was quite the awing and inspiring experience for me, and I can't wait to go back for another sunny and relaxing week on the Cape.

I came back to a busy and bustling school year and it took me a couple of weeks to catch up with my new schedule both at home with my 13 year old daughter and also with my new student workers (who are fabulous) at the Museum. And on top of all of that I have recently started my own handmade craft business and will be selling items at my first craft fair on October 8th and 9th. Whew!

New to this issue are mini bios for some of the State Reps. Look in the State News section for some pics and interesting tidbits on your fellow museum professionals! I would like each issue to highlight one MRC member from each state, so if you'd like to be next or have something to share, please email me.



Jamie shows off her latest knit creation in Provincetown, Cape Cod

This issue also has an article on Why MY Museum Matters, submitted by Jodi Evans; and an article on What I LOVE About by Museum, submitted by Leslie Ory Lewellen. I love these articles because they offer a glimpse into what other museum professionals appreciate about their jobs and their institutions. A big thank you to Jodi and Leslie for taking the time to share and write about their experiences and perspectives.

And lastly, this issue of the Courier contains AMM session reviews from our fortunate stipend winners. It sounds like it was a great conference! Happy fall!



A few more shots of the Mighty Rescue Crew in action at the 2011 AMM Conference.

Chicago AMM Sessions

Reviewed by Fortunate Stipend Winners!

The AMM Conference of 2011 was held in Chicago, Illinois. The MRC awarded travel stipends of \$750 each for the attendance of seven MRC members at the conference. It was a great conference and the stipend recipients, Heather Coffman, Cedar Rapids Museum of Art; Craig Hadley, Wright Museum of Art; Lana Newhart-Kellen, Conner Prairie; Jennifer Noffze, The Children's Museum of Indianapolis; Deanna Tyler; and Francesca Wilmott, Mildred Lane Kemper Art Museum; have each reviewed one of their favorite sessions at the conference for the MRC Courier. We look forward to James Wallwild's article in the upcoming winter issue!

7 Steps to Creating Palooza in your Museum

▪ Submitted by Deanna Tyler ▪

As a MRC Travel Stipend recipient I would like to begin with a big thank you to the MRC for sponsoring my attendance, along with other professionals in the field, to the AMM/IAM conference in Chicago. This was my second conference and a great experience. I took the opportunity to catch up with some old co-workers and acquaintances and to make new ones. I enjoyed my week and I hope you did as well!

At the time of the conference I was completing my masters in museum studies. This made selecting sessions a little difficult in terms of trying to figure out what would be the most relevant; as it seemed many of the sessions were meant for more established museum professionals. I decided, however, to just attend the sessions with an open mind and the intent of using whatever I learned to better myself and expand my knowledge for my next job; and I found all of the sessions I chose to be interesting. During each session that I attended I also thought about how I might be able to take this idea or perspective into a job interview and ultimately into the job itself.

To this end, I found Amina J. Dickerson's keynote address, 7 Steps to Creating Palooza

in your Museum, to be very uplifting and a great start to the whole conference. Although not directly related to collections, I was excited by her thoughts and presentation and the exciting possibilities her ideas offer. The steps, which included suggestions such as inviting and involving a younger audience, offering multilayered experiences including parent involvement, using social media tools, and seeking and embracing the ideas of the younger staff - are all topics which my classmates and I have discussed throughout our program.

Of the most relevant interest to me was the use of social media tools. In my museum studies program we have looked at museum's websites and their interaction with visitors through social media. We talked about how a museum can connect through technology but also the challenges that arise from using these types of communication. It seems that more museums are starting to understand and use the tools available, but that there is still a lot to learn. It will be interesting to see where and how museums take social media into the future. Ms. Dickerson brought this topic to light yet again as a way to let others know of Palooza that is going on in each of our institutions. I see the possibilities as endless and hope that all personnel embrace the chance to connect with visitors.

Chicago AMM Sessions Reviewed (con't)

Renewed: How a Small Museum Updates its Permanent Exhibits Using New Technologies

▪ Submitted by Craig Hadley ▪

"Interactivity is a process...it's not just pushing buttons." That and many other fruitful discussions were the result of this particular session.

While at the session I was impressed to hear of the McLean County Museum of History's (MCMH) decision to upgrade portions of its permanent exhibition space in lieu of a complete renovation. The Museum's permanent exhibition space had not been renovated in nearly two decades, and yet many portions of the exhibition space were still usable. The Museum staff had decided to have a visitor study and evaluation performed and the results demonstrated that some components of

the exhibition space "worked" for the visitors while others did not. By retaining portions of the exhibitions and upgrading others, the Museum realized several important benefits:

1. Cost savings by replacing only those components deemed necessary.
2. Reduction in environmental waste through reuse.
3. Ability to implement new technologies since the entire space wasn't undergoing renovation.
4. A continued sense of the "familiar" for longtime Museum visitors.

I was also pleased to hear that as the community demographics of the Museum have changed over the past few decades, the Museum had decided to change with them. The Museum is now taking the new communities and their histories into consideration, and is

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Join the Midwest Registrars Committee

BENEFITS INCLUDE:

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integrating new community stories into the existing gallery spaces – thereby making them a part of McLean county history.

For many of us in smaller institutions, we simply cannot afford to rebuild entire exhibition spaces from scratch. The technology discussion, in particular, was quite exciting. MCMH plans to integrate QR (quick response) codes in their exhibitions during the renovation process. For my institution, this is particularly exciting since we cater largely to college students—many of which have smart phone devices tethered to them at all times. The codes are so simple to generate that I created one for this article using <http://qrcode.kaywa.com>



If you have a smart phone with a camera, then scanning this code should take you to the following website:

<http://www.slideshare.net/museumscomputergroup/qr-codes-fab-or-a-fad-for-museums>

But the possibilities are endless—we can create QR codes that link our visitors to film, photos, websites, and other types of digital resources. And in an era of budget cuts and belt tightening, free resources are certainly welcome!

Exploring Museum Exhibitions by Cell Phone: A SCVNGR Exploration of the Palmer House

▪ Submitted by Jennifer Noffze ▪

I'm extremely grateful to the MRC for the very generous travel stipend that provided me with the means to attend my first AMM conference. Staying at the beautiful and historic Palmer House Hilton was incredible and what an ideal location with a two block walk to the wonderful Art Institute of Chicago! I attended six extremely informative sessions and choosing only one to report on is difficult. The one that resonated the most with me, however, and my work at the Children's Museum of Indianapolis was *Exploring Museum Exhibitions by Cell Phone: A SCVNGR Exploration of the Palmer House* presented by Karen Witter and Elizabeth Bazan of the Illinois State Museum.

At the Children's Museum, I am the Applications Specialist for our database (KE-EMu) and I collaborate with all members of the collections department to research, develop, and publish content to our website. Additionally, I work closely with our Wikipedian-in-Residence to collect and organize digital assets for Wiki image donations. With my expanded role in the social media realm, it is necessary that I keep up to date on new technologies such as SCVNGR. The Children's Museum hosted its first SCVNGR event in the spring of 2011, so it was imperative that I get up to speed on this fun and interesting technology!

SVNGR is a game about going places, doing challenges and earning points. Visitors do not have to have a Smartphone to participate but they do need a mobile phone with texting

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capabilities. Museums build upon the SCVNGR game platform by customizing the “treks” (a series of challenges) for their institution. The presenters said that children typically enjoy yes/ no questions whereas adults like open-ended questions. The treks can be set up like a scavenger hunt with photo challenges, too. Museums can also develop rewards for successfully completing a trek, such as a free gift from the museum store.

After explaining how SCVNGR works, the session participants were asked to grab their phones and join in a trek exploring the Palmer House lobby. This proved to be a great ice-breaker as two other individuals joined me on the trek as their phones weren't charged! I don't have a Smartphone so I had to simply text a code to a given number and I was immediately given my first challenge question. The presenters did a great job of mixing up the questions for our Palmer House exploration—they asked yes/no questions, open-ended ones, and also asked us to take a picture and send it. We only got one question wrong! The application is very easy to use and a lot of fun.

I actually learned a lot about the Palmer House and noticed certain architectural details I had previously overlooked.

I believe collections managers/registrars are in a unique position to provide input and develop games such as this as we know more about our collections than most of the others within our museums. Collections management staff know the history of the collection, facts about the buildings housing our collections, and all about the hidden gems amongst our artifacts. Essentially you are guiding your visitors on an experience and a new way to look at the museum and the collection, which can be particularly appealing to those who are repeat visitors as they can have a completely new and fun learning experience. Also, the SCVNGR game encourages and facilitates interaction between children and parents/grandparents. At The Children's Museum, we try to integrate family learning into every aspect of the visitor's experience, and SCVNGR is a perfect way to accomplish that! Overall, I believe that SCVNGR is a very fun game platform and a wonderful way to engage younger audiences, promote family learning, and encourage repeat visits to the museum.

Hot Off the Press!

The Small Museum Toolkit series

The Small Museum Toolkit is a single collection of six short, readable books that provides the starting point to realize key responsibilities in the small museum environment. Each book stands alone, but as a collection they represent a single resource to jumpstart the process of pursuing best practices and meeting museum standards. Fellow Midwest collections managers Jackie Hoff and Nicolette Meister collaborated to produce the chapter on collections planning. Co-editors Cinnamon Catlin-Legutko.

For more general introductory information about the series, please see: <http://www.altamirapress.com/WhatsNew/>

Chicago AMM Sessions Reviewed (con't)

Leadership Sessions at the AMM Annual Conference

▪ *Submitted by Lana Newhart-Kellen* ▪

Since becoming the Collections Manager at Conner Prairie, I have realized how unprepared I am. I have always gotten along with staff, but to be in charge of them is completely different from sharing office space. Whereas I used to “share the ride” with colleagues in attaining goals, I now am the person who either has to work out the path to the next goal we are assigned or determine what the next goal is. So, leadership is now a huge issue for me.

I was glad to see two sessions regarding leadership at AMM this year – it made up for the lack of collections management sessions. I have long been frustrated by the lack of management skills within the museum field. When promoted to Collections Manager my institution did not provide any management training for anyone. Fortunately, that has changed.

So, the two sessions that caught my attention were *Optimizing Leadership: 5 Simple Practices to Fortify Your Leadership Competence* and *Identifying, Mentoring and Retaining New Leaders*. I had already read several books including “The Leadership Wisdom of King Solomon,” Tony Dungy’s “The Mentor Leader” and “Guidebook for Marines.” (My family is Army so I am about to dive into the “Army Leadership Manual” – just to even things out.)

At first I thought the *Optimizing Leadership* session hosted by Pitts-Aldrich Associates was going to be out of left field, as it utilized draft horses for illustration. I work for a living-history museum and we have draft horses, so I have some idea of their temperament (and the ag. manager will agree with me) – in a

word – ‘contrary.’ If they aren’t working they want nothing to do with whatever you are doing. But the gist of the session was this: 1) We are all leaders regardless of our station in life; 2) Be aware of your abilities and those around you; 3) When you communicate be intentional and specific; 4) Focus on your behavior by being positive even when correcting staff; and 5) Be willing to step out of your comfort zone.

Identifying, Mentoring and Retaining New Leaders was about how to identify and mentor future leaders. This was a panel discussion and included Jeannette Andreski, Rob Gallas, Denise Johnson, Jamie Finley Simoneau, and Amanda Whitener. They were from across the museum field, from guest services to human resources to marketing directors. Their first point was for the administration to commit to developing leadership, for without this, the program will falter. The second step is to identify individuals by: 1) Recruitment through networks that are not necessarily museum related, for example, social media; 2) The selection (or interview) process should stress the job expectations, there should be no surprises. Also take into account a candidate’s self-awareness and ability to problem solve. One feature suggested here was a group interview in order to gauge a candidate’s ability to interact with a team of colleagues; and 3) On-boarding was described as a probation period for a new hire. During this time the individual is provided the training they need, reminded of their duties, and allowed to explore the institution in order to develop relationships with other staff.

Mentoring, they suggested, starts during the interview process in which goals for the candidate are established and a relationship is begun. After hiring, current staff can be identi-

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fied to mentor the new hire, to introduce them around the institution and help solidify relationships outside of their department.

Lastly, retention of talent can be a challenge. They believed that in many cases an institution just had to accept that leadership talent will move on for various reasons that you have no control over. It can be mitigated, however, through the following practices: 1) Communicate by providing any and all information you can – do not leave them guessing. Also, give them tools to navigate and perceive potential conflicts as this can reduce frustration levels; 2) Give them permission to lead by providing training and professional development opportunities; and 3) Listen and observe how your staff interacts with each other. Let them talk to you and share their concerns in order to solve problems or simply to vent their frustrations.

Shine a Light on Your Collection by Way of Your Digital Special Collections

▪ Submitted by Francesca Wilmott ▪

This year was my first time attending the Association of Midwest Museums Conference. Of the many conference sessions I attended, the one I found most relevant to my position as assistant registrar was titled *Shine a Light on Your Collection by Way of Your Digital Special Collections*, presented by Ron Gardner of OCLC. As the manager of rights and reproductions and the image repository at the Mildred Lane Kemper Art Museum in St. Louis, I am charged with considering both the accessibility and quality of our digital collections. Though it is integral that our images are available to outside organizations and scholars, we also want to ensure that images of the

collection are reproduced in the most accurate, responsible way possible. This conference session furthered my convictions that when managing a digital image collection, accessibility and quality need not be at odds.

Throughout the session, Gardner shared a number of tools for leveraging the Web in order to raise awareness of a museum's collection. The placement of images on the Internet does not relinquish all control from the museum. Museums can prevent unauthorized use of its digital collections by placing watermarks on images, adjusting website settings to prevent images from being "grabbed," and by only providing low-res images on the web. Through search engines such as WorldCat and the Open Archives Initiative (OAI), museums can share metadata from their digital collections, while still maintaining ownership and control of the larger files that continue to live on their websites.



One of the greatest lessons I learned from this session was the importance of partnering your museum's digital collections with its market-

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ing initiatives. In art museums in particular, the importance of an image cannot be underestimated; it serves both as a vital document for scholarly research and attracts the public to tours and openings. By creating print material, sharing images with the press, and wielding "Web 2.0" tools, such as Facebook, Twitter, YouTube, and Flickr, museums can make their digital collections more accessible and expand their audience beyond its usual scope.

Though viewing an image on a computer monitor can never replace encountering the work of art in person, this session taught me that there are a number of ways to enhance one's experience with the museum's digital collections. Encyclopedic art collections encourage an examination of the past, but they are also tasked with making the museum's collection relevant to a contemporary public. By sharing its digital resources on the Web, a museum's sphere of influence can extend beyond its walls, attracting new visitors to its

Shine a Light on Your Special Collections

▪ Submitted by Heather Coffman▪

At the AMM Conference in Chicago I went to an interesting session on how to showcase and bring more traffic to your museum's digital online collections. *Shine a Light on Your Special Collections* was presented by Ron Gardner, a Digital Services Consultant with the OCLC, a company specializing in computer services for libraries and museums.

It followed the question, "How should your museum promote your special collections?" After museums spend the time and money on getting their collections on their website, how should they create traffic? Gardner started out

with his guide to digital success in creating online collections, which is:

1. Plan your digital collection program
2. Develop your digital project
3. Prepare and digitalize materials
4. Set up computer hardware and software
5. Test and build your digital library
6. Launch

After the launch of the digital collections, how does a museum create traffic?

1. Create print material
2. Schedule in person events
3. Contact the media
4. Share your metadata
5. Leverage the web
6. Wield those Web 2.0 tools

Create print material: Brochures, flyers, bookmarks, table tents, newsletters, and a customizable press release are all great ways to promote your digital collections.

Schedule in person events: Holding a special event, like an opening that focuses on what your institution has completed.

Contact the media: Contact newspapers, magazines, and relevant online websites

Share your metadata: With resources like World Cat, a user can search for a specific subject and World Cat will bring up relevant information from different sources on the internet. The results are in thumbnail sized images, which are linked to your institution's website and online collections.

Leverage the Web: Register your collections site with Google or Yahoo to optimize your online searching. With registering your collections, your website will be listed higher on specific keywords.

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Web 2.0 Tools: Using information and photo sharing sites like Wikipedia, Facebook, YouTube, Flickr, and Picasa is another way of getting information and photos on to the internet and tell the world what your institution is doing.

These simple and easy ways to get your digital collection on the web will help your institution reach a larger and wider audience. Some

other tips to keep in mind are to use controlled vocabulary in your text information. Search engines are looking for repeating words. If you are concerned about copyright or would like to keep your images from being shared without permission, a watermark can be added to the photos that are posted online.

Gardner made great points and I feel his tips will benefit institutions that are looking to increase their online audience.



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What I LOVE About My Museum— The Minneapolis Institute of Arts

▪ *Submitted by Leslie Ory Lewellen* ▪

What do I love about the MIA? That's an easy question for me to answer! I love that admission to the Minneapolis Institute of Arts has been free since the 1980s. I think free admission to our galleries is one of the greatest gifts to the Twin Cities (we do charge for special exhibitions and have a suggested donation for visiting, but it is absolutely not required). With two levels of galleries in our three-level building and over 80,000 works of art in the permanent collection spanning eight curatorial divisions, there is truly something to peak everyone's interest on view.

The MIA has been through two major expansions during my fourteen years here, and the Museum has grown into a huge building with more galleries than a guest can take in during one visit. And that's what makes our free admission so great. Visitors don't have to feel like they need to get their money's worth during a visit and rush through every gallery just to take in everything. We encourage people to dip into the galleries for as long as their visit will allow, and then come back frequently. We also have a Family Center, a room exclusively for families with children, featuring toys, big pillows to cuddle, a few lively art displays of interest to children, and computer stations with engaging programs. It can be difficult to make a day of a museum visit when you have kids, however, so with free admission families can stay as long or as little as they like and not feel like their entertainment budget has been wasted if they need to leave earlier than anticipated.

In today's economic climate, it is difficult for

any museum to maintain a free admission policy. Like many other older museums in larger cities, the MIA is near Minneapolis' downtown and is located in an older urban area. Because of the current economic state of our neighborhood, I think it's crucial to our institution to maintain our free admission policy. It is important for people to experience the power of art in their lives ("Inspiring wonder through the power of art" is our mission statement after all!), especially in stressful times. Because of this, free admission becomes a great gift our city can treasure.



The 3rd Avenue Entrance and the old façade of Minneapolis Institute of Arts.



Photos courtesy of MIA.

Why MY Museum Matters — The State Historical Society of Iowa

▪ *Submitted by Jodi Evans* ▪

More than 20 years ago as I escorted my grandmother through our new galleries, she stopped short in front of one of the displays and said, “I have one of those! How can it be in a museum when I’m still using it?”

My grandmother’s astonishment at what is considered to be an historical artifact preserved in a museum reinforces the notion that people connect with objects. The power of the object is not just abstract museum studies theory; rather it is found in the heart of each visitor who enters a museum.



Photo courtesy of SHSI

The State Historical Society of Iowa (SHSI) has a broad but simple dual mission of preservation and education. The vision statement directs SHSI “...to help Iowans comprehend who they are and what they can become...” Our purpose is a little more succinct: “We connect generation to generation – past, present, future.”

The objects we collect, preserve, and interpret bring the past to life in ways the printed word cannot. Every history museum employee can tell stories about families who encounter great-grandmother’s quilt or granddad’s uniform for the first time. Every museum has its iconic objects, displays, and themes that become touchstones for generations of museum visitors.

In the permanent collection of the State Historical Museum are two oak shadow box cases with glass fronts. Each box holds more than 100 two-inch square glassine envelopes. Within each envelope is an object – bottle caps, coins, pins, needles, safety pins both open and closed, seeds, earrings, and enough bones to construct an entire chicken. It’s a collection of materials extracted from the throats of the patients of Dr. James A. Downing, a pediatric Otolaryngology or ENT specialist in Des Moines. Dr. Downing removed the objects between 1929 and 1956, choosing to display them in his office ostensibly as a warning for children and adults alike to be careful what they put in their mouths.

In reality, it was a cabinet of morbid curiosity. Museum staff lovingly refer to the display as “Things People Gagged On.” Even though the cases were removed from display many years ago, it remains one of the most asked about exhibitions in the Museum.

Why is this odd little collection so beloved? Because it connects who we are with who we were. Children, as well as adults who may have absent-mindedly held open safety pins between their teeth while diapering a flailing baby, put foreign things in their mouths today just as they did in Dr. Downing’s time. These everyday, ordinary, disposable items, collected by Dr. Downing and preserved by the State Historical Society of Iowa, capture a snapshot of human nature that is relevant across generations. People gravitate to them

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first as oddities; then as a lesson in history they can relate to.

It isn't always pretty, this business of connecting people with their past. Shaking with anger and sorrow, I have witnessed individuals view objects that figured prominently in childhood abuses. It is in these moments that mothers gather their children close with assurances that "it" cannot harm them. Fathers clench their fists and walk away in rage. Abuse survivors whisper, "You are just a thing. I am not afraid of you." These are not the good days, in a conventional sense. I'd much rather hear squeals of delight and watch as family mementoes are handled lovingly, or

listen to an illustrated lecture on the danger of putting things in your mouth. But it is the objects themselves that elicit these responses, happy or sad, and it is our responsibility to encourage the contact that allows Iowans to truly comprehend who they are.

My museum matters because of the collections, those three-dimensional survivors providing direct contact with the past. My museum matters because we are stewards of a history both shared and fragmented. My museum matters because we are entrusted with the preservation of the past for generations of Iowans.

2012 Will Be Here In a Flash!

After reading all the reviews of the fabulous 2011 AMM Conference sessions, maybe you are inspired to participate in 2012! AMM has already announced that the 2022 conference will occur July 23-26 at the Crown Plaza Hotel in Indianapolis, Indiana and is seeking session proposals!

Focused on the theme *Civic Engagement and Public Discourse: The Role of Museums in the 21st Century* AMM particularly interested in sessions that focus on best practices and innovative approaches that lead to new ideas and creative solutions for museums. Proposals are due by **Monday, October 31, 2011**. The session proposal form is included in this issue of the *Courier* or can be downloaded from the AMM website at <http://www.midwestmuseums.org>.



Image courtesy of the Indianapolis Convention & Visitors Bureau

NEWS FROM ALL OVER

Illinois

▪ Submitted by Amy Heggemeyer ▪

State Rep Mini Bio

Name: Amy Heggemeyer

Where you work: Spurlock Museum, A World Cultures Museum at the University of Illinois, Urbana-Champaign

Favorite pastime: Other than updating database records? I like to knit and watch classic movies.



Something you are looking forward to: Next summer's vacation to the Outer Banks of North Carolina. We go once every few years, and it is always a great mix of beach time and historic sites.

The Art Institute of Chicago, Chicago News:

The Museum Registration Department of the Art Institute of Chicago is pleased to report that Susanna Hedblom has been promoted to Associate Registrar, Loans and Exhibitions; and that Amy R. Stack was hired as one of our Assistant Registrars, Loans and Exhibitions. Angie Morrow, former Associate Registrar, Loans and Exhibitions, is now Collections Manager, Department of Ancient and Byzantine Art (and we're delighted that her new office is just down the hall!).

Illinois Holocaust Museum & Education Center, Skokie News:

Devon Pyle-Vowles began her new registrar position at the Illinois Holocaust Museum &

Education Center (ILHMEC) on June 30, 2011. She had been the Collections Manager at the Adler Planetarium & Astronomy Museum in Chicago for almost 15 years. At the Adler, Devon worked with curators on many exhibitions and publication projects, and she had also established the Museum's collections management program. Devon is excited to be joining the team at the ILHMEC.

Exhibitions:

The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps, 1942-1946

September 25, 2011-January 15, 2012

On September 25, 2011 the ILHMEC will open the traveling exhibition *The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps, 1942-1946*. The exhibition features more than 120 objects on loan from former internees or their families. From September 25, 2011 to January 15, 2012, the exhibition will showcase arts and crafts made by Japanese Americans in U.S. internment camps during World War II. Soon after the bombing of Pearl Harbor in December 1941, all ethnic Japanese on the West



Artist Unknown, *Wyoming Camp Scene*, wood and paint, Japanese American Museum of San Jose.

From: *Art of Gaman*, by Delphine Hirasuna, © 2005, Ten Speed.
Terry Heffernan photo.

Coast — more than two-thirds of whom were American citizens by birth — were ordered to leave their homes and move to ten inland in-

ternment camps for the duration of the war.

While in these bleak camps, the internees used scraps and found materials to make furniture and other objects to beautify their surroundings. Arts and crafts became essential for simple creature comforts and emotional survival. These objects—tools, teapots, furniture, toys and games, musical instruments, pendants and pins, purses and ornamental displays—are physical manifestations of the art of *gaman*, a Japanese word that means to bear the seemingly unbearable with dignity and patience. The display exhibition presents historical context through archival photographs, artifacts, and documentary films. The exhibition is organized by San Francisco-based author and guest curator Delphine Hirasuna, with advisory support from the Smithsonian American Art Museum.

Indiana

▪ *Submitted by Lana Newhart-Kellen* ▪

State Rep Mini Bio

Name: Lana Newhart-Kellen

Where you work: Conner Prairie

Favorite pastime: Bein' lazy

Something you are looking forward to: Quit-tin' time

State News

- The Association of Midwest Museums 2012 conference will be held in Indianapolis, Indiana next July! Huzzah!! MRC will be asking for session ideas very soon, so start thinking of topics and potential speakers!!
- The Association of Indiana Museums held its annual conference in Richmond, Indiana on September 18 and 19, 2011.

The Indiana Historical Society and the Hoosier Heritage Alliance, Indianapolis News:

IMLS Connecting to Collections Program

The first meeting of the Hoosier Heritage Alliance met August 3 at the Indiana Historical Society to begin planning a new program aimed at small Indiana museums and historical societies. The Hoosier Heritage Alliance will develop and host 4 regional conferences throughout the State of Indiana that are intended to provide training and awareness to small institutions regarding collections care and management. Also, included in the program will be a traveling exhibition to promote awareness of collections care needs aimed at the public and local businesses, and an on-line component that includes lists of resources and how-to information. Lastly, the project will also provide information on the fundraising

Change of Address?

Please notify MRC to ensure that you have uninterrupted MRC services.

Laura Gharst, Collections Manager
Lakeview Museum of Arts & Sciences
1125 W. Lake Ave.
Peoria, IL 61614-5985
Phone: 309-686-7000, ext. 133
Fax: 309-686-0280

laura.gharst@lakeview-museum.org

process. The project is funded by IMLS' *Connecting to Collections* program.

Carmel Clay Historical Society, Carmel News:

Historic Preservation Education Grant Recipient!

The Carmel Clay Historical Society (CCHS) was formed in 1975 by a group of local residents that were dedicated to researching and preserving the history of Carmel and Clay. The city of Carmel donated the historic 1883 Monon Railroad Depot to the Society that same year, and CCHS now maintains the depot as a museum of local history. CCHS was recently awarded a \$1,950 Historic Preservation Education Grant to reinterpret the Monon Depot in the context of 19th- and 20th-century transportation and to develop accompanying curriculum materials.

Iowa

▪ Submitted by Jennifer Kovarik ▪

State Rep Mini Bio

Name: Jennifer Kovarik

Where you work:
Vesterheim Norwegian-American Museum,
Decorah, Iowa

Favorite pastime: Chasing after my two kids!



Something you are looking forward to: Seeing, and possibly meeting, the King and Queen of Norway, who are visiting Decorah in October

Cedar Rapids Art Museum, Cedar Rapids News:

CRMA Displays Famous Presidential Portrait

For four extraordinary months, the Cedar Rapids Museum of Art (CRMA) will be display-

ing an American treasure: Charles Willson Peale's portrait of George Washington, on loan from the Brooklyn Museum. The painting will hang solo in its own gallery, flanked by text panels to form an exhibit titled *An American Masterpiece: Charles Willson Peale's George Washington* that begins September 3 and runs through December 31, 2011. The loan of this fine work was negotiated as part of a reciprocal loan, when the Brooklyn Museum requested one of the CRMA's signature pieces, *Woman with Plants* by Grant Wood. *Woman with Plants* will be traveling to Brooklyn, Dallas, and Cleveland as part of a touring exhibition titled "Youth and Beauty: Art of the American Twenties." We are thrilled to host Peale's portrait of Washington this fall and hope that if you are in the area you stop by to see it!



Charles Willson Peale, *George Washington*, 1776,
Brooklyn Museum.

Photograph compliments of Brooklyn Museum.

Commissioned in 1776 by John Hancock, president of the Continental Congress, this was Peale's second full-scale life portrait of Washington, and the first to portray him as commander and chief of the Continental

Army. Various aspects of the portrait, from Hancock and patronage, to Washington and the Revolutionary War, will be investigated. Peale, America's foremost portrait painter of the time was also one of America's earliest collectors and created one of the first museums in the young country. This is a rare opportunity to see a true American masterpiece.

The Danish Immigrant Museum, Elk Horn Exhibitions:

Danish American Artist Series: Yngve Olsson
Now through January 8, 2012



Yngve Olsson (1896-1970) emigrated from Denmark in 1918. By 1920, he was working for the Kalo Shop in Chicago - an Arts and Crafts style workshop that designed and created silver jewelry, tableware, and house wares. He was a master craftsman, known especially for his chased and engraved decoration that often took the form of flowers and leaves. For 50 years he was a leading member of the Kalo Shop team, in addition to working out of his home workshop. This exhibition presents several original pieces made by Yngve Olsson, as well as his tools, design drawings, and photographs of other works.

Face of Copenhagen: Photographs by Itzick Lev

November 25, 2011 to February 25, 2012



On loan from the Nordic Heritage Museum in Seattle, Washington, this collection of portraits reveals modern Copenhagen as a diverse and cosmopolitan city.

State Historical Museum, Des Moines News:

State Historical Museum making permanent collection available on-line: IOWAccess grant supports new Web-based collection management system

On Monday August 15, the State Historical Society of Iowa publically announced on-line access to the State Historical Museum's permanent collection thanks to a new Web-based program supported by an IOWAccess grant.

Using Past Perfect, the State Historical Museum has posted information for nearly 80,000 objects at <http://iowamuseumcollection.pastperfect-online.com>. Images from the Museum's permanent collection will be posted as they are created.

The State Historical Museum received a \$20,235 IOWAccess grant to purchase Past Perfect, a collection management system with

a Web component that manages records and images for on-line use. Postings to the Web site will be updated every two weeks.

Past Perfect Online features a fully searchable on-line catalog utilizing keyword search, advanced search, random image generator, and automated email forms for visitor feedback. Users will be able to browse the State Historical Museum's permanent collection at any time.

This new endeavor is funded by the IOWA Access Revolving Fund, which supports one-stop electronic access to governmental information, transactions and services at state, county or local levels.

For more information, contact State Historical Museum Registrar Jodi Evans at jodi.evans@iowa.gov.

**Vesterheim Norwegian-American Museum,
Decorah**

Exhibitions:

Sigvald Asbjørnsen, Sculptor

September 1, 2011-September 3, 2012

The Vesterheim Norwegian-American Museum is pleased to announce the opening of a new fine-art exhibition, *Sigvald Asbjørnsen, Sculptor*, on view from September 1, 2011, through September 3, 2012. An opening reception will be held on Thursday, September 1, from 5:00 to 7:00 p.m., with free admission thanks to Vesterheim's "Free Thursdays" sponsored by Decorah Bank & Trust. The exhibition is sponsored by a bequest from Helen M. Heitmann, a granddaughter of the artist.

The exhibition will be in the newly-renovated gallery on the first floor of the Museum's Main Building. In honor of Sigvald Asbjørnsen, the gallery will be dedicated later as the Asbjørnsen Gallery in a private ribbon cutting ceremony by the Queen during the visit of

their Majesties King Harald V and Queen Sonja of Norway in October.

The exhibition explores the life and work of Norwegian-American sculptor Sigvald Asbjørnsen, who lived from 1867 to 1954 and was a well-known figure in Chicago's Norwegian art community. Busts, reliefs, and interpretive works are featured in the exhibition, along with the pastel drawings Asbjørnsen preferred in his later years. Most of the pieces on view are from Vesterheim's collections, with a few from private owners and other institutions, including Luther College and the Marquette Regional History Center. There are also text panels with photos and information about his outdoor sculptures.



*Asbjørnsen sculpture
Vesterheim Museum Iowa*

"This is the first time that so many sculptures by Sigvald Asbjørnsen have been exhibited together," said Laurann Gilbertson, Vesterheim's Chief Curator. "Vesterheim is grateful for the enthusiastic cooperation of the Asbjørnsen family and institutions that have made this exhibition possible," she added.

Asbjørnsen spent his childhood in Oslo, Norway, and after a five-year scholarship to the Royal Academy granted by King Oscar II, he immigrated to Michigan in 1892 to pursue his art. He married Margaretha Stuhr and they left for Chicago in 1893. Asbjørnsen's first work in Chicago was with the World's Columbian Exposition and then he began to create commissioned monuments, statues, and busts of important American men and famous Norwegians. During the Great Depression, large commissions were scarce, so he worked instead on smaller, interpretive pieces.

Asbjørnsen's statue of explorer Leif Ericson, located in Humboldt Park in Chicago, is one of his most celebrated works. He received many honors for his life's artwork, including the Order of St. Olav in 1952, which was presented by King Haakon VII of Norway.

Luther College intern Kelsey Simpkins assisted with the exhibition. "After piecing together the whole story, his life reveals him to be a great man as well as a great artist," she said. "His influence in both Chicago and Norwegian-American communities is especially relevant in Decorah, and Vesterheim is the perfect place to feature him."

Vesterheim's collection of Sigvald Asbjørnsen sculptures are online as part of the Smithsonian American Art Museum's National Art Inventories.

Do you have exhibitions, events, acquisitions, or other news to share?

Please let your State Representative or Jamie know! See the listing of MRC Board Members and State Representatives for contact information.

Minnesota

▪ *Submitted by Jackie Hoff* ▪

State Rep Mini Bio

Name: Jackie Hoff

Where I work:
Science Museum of
Minnesota



Favorite Pastime:
Chilling out at our cabin and kayaking whenever possible

Something I am looking forward to: Being able to cook in my outdoor clay oven this fall!

Midwest Art Conservation Center (MACC), Minneapolis

Workshops:

The Research and Writing of a Long Range Conservation Plan, in association with the Midwest Registrars Committee

November 8 & 9, 2011

9:00 – 4:30

Chazen Museum of Art, Madison, WI

This is a two-day workshop for directors, collections managers, registrars and development staff at museums, historical societies, libraries, and archives. You'll learn from a MACC Grant and Preservation Specialist how to develop and write a Long Range Conservation Plan with an accompanying funding strategy. A Long Range Conservation Plan is the essential grant and collections management tool that defines your institutional preservation and conservation goals – it is your key to successful preservation and conservation grants into the future!

Storing and Preserving Still Photographic Materials Collections

October 3, 2011

9:00 – 4:00

Minitex, University of Minnesota, Minneapolis, MN

October 28, 2011

9:00 – 4:00

Location: North Dakota Heritage Center, Bismarck, ND (in conjunction with the North Dakota Governor's Conference)

This is a one-day workshop on the history of photographic processes and the methods and materials used to preserve still photographic materials. Taught by a MACC Conservator, it is designed for collections managers at museums, historical societies, libraries, and archives to give them the tools and information to handle, store, and best care for their photographs.

Preparing for a Disaster: Writing and Updating a Comprehensive Disaster Preparedness and Emergency Response Plan for Cultural Collections

October 4, 2011

9:00 – 4:00

North Dakota State University, Fargo, ND

October 28, 2011

9:00 – 4:00

South Dakota Public Universities and Research Center, Sioux Falls, SD

November 13, 2011

10:00 – 3:30

John Michael Kohler Arts Center, Sheboygan, WI

This is a special, one-day disaster plan writing workshop held in conjunction with the Wisconsin Federation of Museums. A MACC Preservation Specialist will discuss all aspects of writing a Disaster Preparedness and Emergency Response Plan specifically for collections. You'll receive: practical instruction on writing a plan outline for your cultural institu-

tion; relevant articles on disaster topics; and examples of other Disaster Plans. You'll learn response priorities and how to best deal with the different types of disasters that could affect your collection. Writing a good Disaster Plan can be the most important collection care measure your institution ever takes! Only \$50.

Writing Grants for Preservation and Conservation Projects

October 6 & 7, 2011

9:00 – 4:00

Midwest Art Conservation Center, Minneapolis, MN

You'll learn about the different types of grants available through the federal government, as well as practical information on public and private funding sources. Instructors will present on grant-writing to fund General Preservation Assessment Surveys; Long Range Conservation Plans; staff training; supplies and materials; HVAC system upgrades; storage renovations; detailed surveys; conservation treatments and even very large projects. The second day will allow participants to focus on developing specific grants for their prioritized needs. The goal of the workshop is for participants to leave the session with a draft proposal. Preservation Services staff will follow-up with participants who are developing full grants applications.

Preservation and Conservation Needs for Collections Management Policies

November 14 & 15, 2011

10:00 – 4:00 & 10:00 – 3:00

Minitex, University of Minnesota, Minneapolis, MN

This two-day workshop will be taught by experts in art and artifact insurance, appraisals, curation, and collections management. This workshop will present and instruct you on important issues found in Collections Manage-

ment Policies that deal directly with preservation and conservation concerns. Speakers will address the philosophies and reasoning of why incorporating preservation and conservation issues into a Collections Management Policy is necessary, as well as how this can be done practically for the benefit of your collection. Insuring and managing collections with regard to preservation and conservation concerns should be defined in your Collections Management Policy. A notebook of related technical leaflets, articles, sample collections management policy and related information will be provided to each participant.

Missouri

▪ *Submitted by Kate Keil* ▪

Mildred Lane Kemper Art Museum, St. Louis

News:

Mildred Lane Kemper Art Museum Receives IMLS Grant for Object by Object Survey

The Mildred Lane Kemper Art Museum in St. Louis received a 2011 Conservation Project Support Grant from the Institute of Museum and Library Services (IMLS) to conduct a detailed condition survey of its sculpture collection of 435 objects, ranging from antiquities to contemporary sculpture.

The sculpture survey will be conducted by objects conservators from the Midwest Art Conservation Center (MACC) providing a baseline assessment of each object that will then guide the Museum's long-range plans for collections care and treatment. The survey will provide detailed information about the medium and condition of each work and a prioritizing of their conservation treatment needs.

According to the Museum's Chief Registrar Rachel Keith, "Comprehensive conservation surveys such as this one will guide us in ad-

ressing the wide range of conservation issues our collection faces. By approaching the collection methodically, we can begin to prioritize those treatments needed in order to ensure the long-term preservation of our collection and to make it broadly available for study and exhibition."

The Mildred Lane Kemper Art Museum dates back to 1881 with the founding of the St. Louis School and Museum of Fine Arts at Washington University. Its collection was formed in large part by acquiring significant works by artists of the time, a legacy that continues today. Now one of the finest university collections in the United States, the Museum contains strong holdings of 19th-, 20th-, and 21st-century European and American paintings, sculptures, prints, installations, and photographs.

Ohio

▪ *Submitted by Laura Henderson* ▪

State Rep Mini Bio

Name: Laura Henderson

Where you work: Collections Manager/Registrar at Miami University Art Museum, Oxford, Ohio

Favorite pastime: Entertaining

Something you are looking forward to: The Venice Biennale and the opera (Der Rosenkavalier) at La Scala in October!



Bedford Historical Society, Bedford

Event:

A Civil War Slam

October 6, 7:30 pm

The Bedford Historical Society Lyceum for October 6th focuses on the letters of Milo

Barnum, who served for four years in the 103rd OVI Union Army. Barnum wrote home about his activities as a soldier, and interesting portions of his letters will be read at the Lyceum. What is the SLAM part? It is a rapid-fire reading style with several readers participating. It takes a special voice to read this 'slam-style' text, and we are fortunate to have three thespians with local theater experience to read at this event. Join us for an interesting and insightful glimpse into the life of this Civil War soldier. October 6, 2011 at 7:30 pm Old Church on the Square 750 Broadway (St Rte 14). An old fashioned pie social follows the program. The program is free and open to the public.

The Taft Museum, Cincinnati

Exhibitions:

George Inness in Italy

October 7, 2011–January 8, 2012

If you have ever fallen under the spell of Italy, you are in good company. George Inness (1825–1894), one of the leading American painters of the 19th century, shared your fascination. This is the first exhibition of Italian landscapes that Inness made during and between his two transformative visits to Italy in 1851–52 and 1870–74. Only the most beautiful of his hundreds of Italian pictures will be included: ten large masterpieces borrowed from major American museums. To expand upon the meaning of Italy to Americans, visitors will also be able to

view 25 to 30 prints of related Italian subjects by a variety of other artists, drawn from the collections of the Philadelphia Museum of Art. Leading collectors and affluent American travelers prized Inness' Italian paintings as both progressive artistic experiments and as mementos of Italy. He is still widely admired as the pioneer of the evocative style known as *tonalism*, which this exhibition traces to his experiences in Italy. The exhibition is organized by the Philadelphia Museum of Art, which has co-published a full-color exhibition catalogue with Yale University Press.

Miami University Art Museum, Oxford

Exhibitions:

Out of the Shadows: the Rise of Women in Art, Part I

August 23–December 10, 2011

Currently installed, Part I of this two-part exhibition introduces the topic of women artists and the contributions they have made, and provides the early historical developments through an exploration of figurative, landscape and abstract art. In the Spring of 2012,



George Inness (American, 1825-1894), Roman Aqueduct, 1852.

Image courtesy of the Taft Museum.

Part II will focus on women artists in the fields of photography, textiles, and the decorative arts. Both parts feature selections from the Art Museum's permanent collection combined with artwork by historic and contemporary regional artists, borrowed in from local collectors.

The Art Museum added a special bonus exhibition on this topic in Gallery 5, prepared by aspiring curator, Natalia Bogatschow. As a 2011 Undergraduate Summer Scholar recipient, Natalia diligently studied women portrait coinage of Imperial Rome and ancient Greek and Roman glass in the collection of the Miami University Art Museum, documenting her work in an exhibition titled *Portraits and Perfume: Women in the Ancient World*. Supervised by MUAM director, Robert Wicks, Natalia gained hands-on experience about museum work behind the scenes, working to a deadline, label production, and exhibition design. Her display is thorough and meticulously executed, filling two cases in the Permanent Collection gallery used for research by students and faculty. Congratulations, Natalia!



Natalia Bogatschow, 2011 Undergraduate Summer Scholar recipient, works on her exhibition at Miami University Art Museum.

Chazen Museum of Art, Madison News:

Chazen Museum of Art construction is moving along for our late October opening!



Wisconsin

▪ *Submitted by Craig Hadley* ▪

State Rep Mini Bio

Name: Craig Hadley

Where you work: Wright Museum of Art at Beloit College

Favorite pastime: Road biking and our two cats: Lovey and Horatio

Something you are looking forward to: Fall!

Special Event:

Expansion Opening Weekend – Open Houses
October 22 & 23, 2011

The Chazen Museum of Art opens the doors to its new building at noon on Saturday, October 22. Public open houses 12:00 to 5:00 on Saturday and Sunday with performances, docent tours, and more.

Exhibitions:*Discerning Taste: Paintings from the Simona and Jerome A. Chazen Collection*

October 22, 2011 to March 11, 2012

This exhibition of mostly late-twentieth-century American and European abstract paintings from the collection of Simona and Jerome A. Chazen includes works by such artists as David Hockney, Robert Motherwell, Hans Hofmann, and Gerhard Richter.

The Leslie and Johanna Garfield Collection: A Passion for Prints

October 22, 2011 to January 15, 2012

This exhibition highlights a rich collection of prints by German Expressionist artists, British printmakers of the Grosvenor School, American Provincetown printmakers, and contemporary masters.

Sean Scully Paintings and Watercolors

October 22, 2011 to January 15, 2012

The influential abstract painter Sean Scully is best known for his paintings of lines, stripes, and blocks of color. His large-scale oil paintings and intimate watercolors will inaugurate

the Pleasant T. Rowland Galleries in the Chazen's new building.

The Loaded Image: Printmaking as Persuasion

June 18–September 25, 2011

Drawn from the Chazen's collection, the exhibition entitled *The Loaded Image: Printmaking as Persuasion* showcases prints from the sixteenth century to the present as an exploration of the messages and persuasive tactics of this popular art form.

Oshkosh Public Museum, OshkoshExhibitions:*Bling! 100 Years of Over-embellished Fashions*

September 10, 2011 – March 4, 2012

Get en vogue with this show-stopping fashion exhibition. The fall fashion forecast predicts *Bling!* to be the hottest look to hit museum galleries this season. The display explores the art of fashion through the exhibition of *haute couture* styles dating from the mid-19th to mid-20th centuries. More than 50 dazzling dresses and countless accessories sparkle with 100 years of bling. From luxurious fabrics to



delicate adornments, the richest styles of each decade accentuate the beauty of the feminine figure and spotlight some of history's most iconic silhouettes. So strut into this showroom of fashionable *froufrou* and do your little turn on the catwalk. C'est très chic.

<http://www.oshkoshmuseum.org/exhibits/bling.htm>

Rock County Historical Society, Janesville News:

The Rock County Historical Society in Janesville, WI is moving ahead on two building projects. The Lincoln-Tallman House owned by the city of Janesville and operated by the Rock County Historical Society is getting a new roof, chimney repair, and soffit and trim repair. The city approved funds for the work on the 150+ year old standing seam roof. The chimneys are being cleaned and rebuilt to the original height. Brackets, dentils, and other ornamental trim are being restored or replaced and painted the original cream color, instead of the white that has been on the house since the 1950's. The project is expected to be finished in mid November, just in time for the Holiday Tours of the 1857 Italianate mansion.

The 1912 house of Charles Tallman (grandson of the builder of the Lincoln-Tallman House) is being renovated for use as the Rock County Historical Society Archives and Research Center. A new roof has already been installed. Some demolition has been completed to accommodate an ADA restroom. The house will also be updated for the computers and a compact storage unit will be installed. Staff will be happy to move from the current facility which has only an exterior stairway to the lower level storage and restrooms. No completion date has been set, but work continues.

Wright Museum of Art, Beloit

Conservation Project:

"Le Revue Blanche" by Toulouse-Lautrec

The Wanda Hollensteiner '54 endowed conservation fund continues to support the restoration of significant works from the permanent collection. This year the Wright Museum will conserve the 1895 poster "Le Revue Blanche" by Henri de Toulouse-Lautrec at the Midwest Art Conservation Center in Minneapolis.

Prior to conservation, the large 4' x 3' lithograph was becoming increasingly brittle due to the acidic nature of the thin paper support. This winter, conservators will remove surface grime, tape adhesives, and old mending strips. The work will then undergo deacidification and inpainting to fill any missing elements where the paper has delaminated.

One of the prized works of the Wright's collection, "Le Revue Blanche" is used frequently in art history courses to discuss lithography and the role of artwork in marketing. Conservation will make the work more accessible to students. The print will be on display in the Hollensteiner Gallery this February and March, 2012.



2012 AMM Conference Call for Proposals

Civic Engagement and Public Discourse

The Role of Museums in the 21st Century



July 23-26, 2012
Crowne Plaza Hotel, Indianapolis, IN



Title of Proposal: _____

Author of Proposal: _____

Institution: _____

Address: _____

Email: _____ Phone: _____ Fax: _____

In 2012, AMM will present a conference, *Civic Engagement and Public Discourse*, on July 23-26, in Indianapolis, Indiana. AMM encourages proposals that address new audiences, new technologies, and new practices. Sessions should focus on best practices and innovative approaches that lead to new ideas and creative solutions for museums. Presenters representing a variety of disciplines and sizes of museums are encouraged to submit a proposal. Please include a brief, one-page description of your proposal and a list of presenters (with their contact information) with this form. All proposals must be received by, **October 31, 2011!**

Please note that ALL presenters are expected to register and pay to participate in the conference!

Please indicate length of session and session format: _____ **1.25 hours** _____ **2.5 hours**

- _____ **Roundtable:** led by one or two presenters, offers informal dialogue on specific issues
 _____ **Panel:** led by a chair, this session offers different perspectives on professional issues by two or more speakers
 _____ **Poster Session/Coffee Break:** an informal opportunity to report on projects and demonstrate new practices
 _____ **Student Panel Presentation:** Students are encouraged to report on innovative research and/or projects
 _____ **Workshops:** Half day workshop that provides a more in-depth look at practices and technologies in the field
 _____ **Other:** (please explain) _____

Session Tracks: Please circle the area to which your session best relates.

Administration/Management
Archives/Library
Audience Development
Collections/Registrars
Conservation
Curators
Development/Fundraising
Directors/CEOs
Diversity/Access

Education/Programs
Evaluation
Exhibits
Finance
Governance
Human Resources
Marketing/PR
Museum Shops
Museum Studies

Professional Development
Publications
Securities/Facilities
Small Museums
Technology
Tribal/Ethnic Museums
Visitors Services
Volunteers
Other: _____

Mail, fax or email your proposal to: AMM, PO Box 11940, St. Louis, MO 63112, info@midwestmuseums.org or 314-746-4569. Deadline for submission is Monday, October 31, 2011.

AMM does not pay for travel expenses or provide stipends to the conference.

Conservation Principles of Exhibition Design

Presented by **The Midwest Regional Conservation Guild**



November 18, 2011
Toledo Museum of Art
2445 Monroe St.
Toledo, OH 43620

Please join us for a one day symposium to be presented by our expert team of collection management professionals that have decades of experience working cooperatively with fellow professionals to integrate preventive conservation principles in exhibition design and production. They will outline the various risks often inherent in exhibition environments and how to mitigate these risks while still maintaining a high quality visitor experience. Managing tight budgets in exhibition planning will be considered, as well as numerous tips as to how to utilize collections preservation in exhibition planning. We will discuss a number of topics, including strategies for choosing the proper exhibition case for your more vulnerable collections artifacts, as well as maintaining a proper internal exhibition case environment. We will also outline strategies for the proper mounting and protection of textiles and costumes while on display. In addition, we will review proper exhibition lighting techniques, including a review of the latest LED light technologies and their use in museum exhibition design.

Speakers:

Steven Weintraub: Objects Conservator and Principal of Art Preservation Services, Inc. Mr. Weintraub has also held positions at the Getty Conservation Institute and the Metropolitan Museum of Art.

Patricia Silence: Conservator of Museum Exhibitions and Historic Interiors at the Colonial Williamsburg Foundation. Ms. Silence has also held positions at the American Textile History Museum and at the Nelson-Atkins Museum of Art.

Cynthia Amnéus: Curator, Fashion Arts and Textiles at the Cincinnati Art Museum. Ms. Amnéus has been with the Museum since 1998 and has also been guest curator at the Textile Museum in Washington, D.C.

Symposium Hotel

A block of discounted rate rooms (\$94/night) has been reserved at the Crowne Plaza Hotel in Toledo for use by symposium attendees. Please visit: www.crowneplazatoledo.com for more information; call (419) 241-1411 for reservations or go to Crowne Plaza Toledo to make your reservation online and access or discounted rates directly.

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