2019 in Review: What a great year!

Check out 2019 annual reports from the MRC Board and Renew Your Membership for 2020!

Registrar Liz Fuhrman Bragg and Rocky ready to duke it out if you even try to touch the art at 2019 ARCS Conference

Voting membership in the Midwest Registrars Committee is open to those museum professionals who support the objectives of the MRC, who reside in the Midwest region (including Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, and Wisconsin), and who hold positions such as registrar, collections manager, curator, volunteer, administrator, conservator, corporate registrar, or student.

A non-voting membership is available for individuals who are associated with for-profit organizations such as shipping companies, customs brokers, insurance firms, and other suppliers of materials and services, and individuals who reside outside of the Midwest region.

The membership period covers the calendar year (from January 1 through December 31). Annual dues are $10.00 per year. For more information on the Midwest Registrars Committee or to join MRC, visit http://midwestregistrars.org/
From the Chair

Andrew Near

Although we are already a couple months in: Happy New Year! Have you found yourself caught up in the Cardinal decade (2010-2019) versus Ordinal decade (2011-2020) debate? Personally, I’m more of a Cardinals fan for decades and an Ordinals fan for centuries. Has this distinction affected your record-keeping? However—and back to the point—we have an exciting new decade ahead of us.

A brief recap from 2019: we held our annual business meeting and a board-planning meeting in Grand Rapids, Michigan during the AMM conference. We published a member booklet; if you are a new member or lost your copy, please let me know and I will happily send you one.

Nominations Chair, Rachel Vargas is already preparing for our upcoming executive board elections. Now is a perfect time give her a call and let her know of your interest in becoming more active with the MRC.

Planning for our 2020 annual meeting is underway. The Midwest Museums Conference will be held in Milwaukee, Wisconsin, the third week of July. The theme is Museums Evolving. Our very own Wisconsin State Representative, Andrea Selbig is on the planning committee.

We encourage you to talk to your state representative—you can find them in our member booklet—to talk about hosting a state meetup. These are a great way to boost comradery with colleagues across the state as well as an excellent way to have a little mini conference. If you aren’t sure how to start, let us know and we can get you going. We are increasing our budget line for more state meetups in 2020, so there will be even more reason to make one happen near you.

As it is a new year, it is time to announce our membership drive contest winner for 2019. The winner for the 2019 Membership Drive Challenge is: Michigan with a member increase of 13 members! Congratulations to State Representative, Holly Waldenmeyer. You will should expect a prize later this month. Our Membership Challenge is already on for 2020, so get out there and host a state meetup and invite some people to join in this excellent organization!

If you are interested in becoming more involved with the MRC, have comments or suggestions, please let me know, your voice is a vital part of this organization. I look forward to hearing from you.

Andy Near
Wrapping Up 2019: Annual Report MRC Board Reports

2019 Annual Report of the MRC Chair: Submitted by Andrew Near

MRC Board:
A non-election year; our executive board is: Julie Burgess, Vice-Chair; Sarah Humes, Treasurer; Linda Endersby, Secretary; and Andrew Near, Chair. Other board members include: Lauren Hancock, Archives; Marisa Szpytman, Development; Rachel Vargas, Nominations; Liz Fuhrman Bragg and Margaret Helms, Courier Co-Editors; and Brittany Williams, Webmaster. Our State Representatives include: Sara Hindmarch, Illinois; Christa Barleben, Indiana; Angela Stanford, Iowa; Holly Waldenmeyer, Michigan; Leslie Ory Lewellen, Minnesota; Stacie Petersen, Missouri; Robin Goodman, Ohio; and Andrea Selbig, Wisconsin.

MRC Business Meeting:
The MRC held their business meeting during the Association of Midwest Museums Annual Conference in Grand Rapids, Michigan, between October 2-5. Huntington T. Block sponsored our annual business luncheon and Dietl International sponsored drinks during our annual business luncheon. The board organized a session called, “Ask the Registrar,” to help foster a spirit of mutual cooperation. The board also held a planning meeting.

Travel Stipends:
The MRC awarded four travel stipends to support member attendance at the 2019 AMM Annual Conference. These stipends were sponsored by Masterpiece International Ltd., Terry Dowd, Inc., Artpack Services, Inc., and Willis Towers Watson.

State Meetings:
The MRC sponsored a state meet ups in Minnesota, Michigan as well as at the ARCS conference in Philadelphia. State meet up grant money is available for activities geared towards bringing registration and collections people together for education and community building.

Budget:
The MRC account balance remains steady as detailed in the Treasurer’s report.

Membership:
MRC membership remains steady with a slight increase as detailed in the Secretary’s report. A membership list was published and distributed electronically. A membership challenge was announced for 2019 to encourage membership growth. A membership drive challenge for 2020 has been announced.
Annual Chair Report, continued

Newsletter:
Three issues of the MRC Courier were edited and published, then distributed to members. Our newsletter contains special articles, information from the board and state representatives along with updates within the region.

Web Presence:
Past issues of the Courier, contact information for the board and state representatives, and membership information are available at www.midwestregistrars.org. Our Facebook page continues to be a good place for information sharing.

To look forward to in 2020:
We will be holding elections for the executive board this spring.

We will hold our annual business meeting during the AMM Conference (July 22-25, 2020) in Milwaukee, Wisconsin, with the theme “Museums Evolving.”

2019 Annual Report of the Treasurer – Submitted by Sarah Humes

Thank you for the opportunity to continue to serve as your MRC Treasurer. While I try to send out receipts for membership dues in a timely manner, please contact me if you have not received a receipt within two weeks of submitting your payment through PayPal or sending a check through the mail.

Balance Beginning January 2019: $5,780.80

INCOME

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Ending Balance 12/31/2019: $5,676.74

Funds held at Lake Michigan Credit Union, Grand Rapids, Michigan
From the Editors

Would you love to write an article for the Courier? Do you have something you have learned that you would like to “share with the group”? Maybe an odd new acquisition or donation and how you dealt with it? Contact your state representative or editor Margaret Helms, marhelms85@gmail.com. Be sure to include pictures of all your adventures!

The MRC Courier is published three times a year and is jointly edited by Margaret Helms and Liz Fuhrman Bragg, lizfuhrmanbragg@gmail.com.

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CHALLENGE: Share with us what your museum is doing during this time. Are you open? Are you working from home? How has COVID19 changed your work and everyday life? Show us examples of ways your museum is still engaging with the public, especially utilizing your department! Please attempt to submit at least two images per story!

Travel Stipend Scholarships 2019

The Midwest Registrars Committee, along with Dietl International, Masterpiece International, Ltd., Terry Dowd, Inc., Artpack Services, Inc., and Willis Towers Watson, provided generous support to help four members of MRC attend the 2019 Association of Midwest Museums Annual Conference in Grand Rapids. Last issue had articles written by Nicolette Meister and Marina Mayne. You will find articles written by Christa Barleben and Liz Fuhrman Bragg below. Congratulations again to:

Christa Barleben, Eiteljorg Museum of American Indians and Western Art (Terry Dowd, Inc.)
Nicolette Meister, Logan Museum of Anthropology, Beloit College (Willis Towers Watson)
Marina Mayne, Raupp Memorial Museum (Artpack Services, Inc.)
Liz Fuhrman Bragg, Evansville Museum of Arts, History & Science (Masterpiece International, Ltd.)
Reexamining Internships: Building and Leading Effective Internship Programs
Association of Midwest Museums Annual Conference Session Review

Christa Barleben, Registrar, Eiteljorg Museum of American Indians and Western Art

Session Presenters: Katie Prichard, University of Michigan Museum of Art; Sara Gross, Michigan History Center; Hillary Hanel Rose, Girl Museum and Central Michigan University

We have all had them, an internship that did not quite live up to our expectations or an internship that we were truly excited about and walked away with a lackluster experience. Internships are key to becoming a museum professional. So how do we, as internship supervisors, make sure that the internships we provide at our museum are successful?

At last year’s Association of Midwest Museum conference in Grand Rapids, Michigan, I attended the session Reexamining Internships: Building and Leading Effective Internship Programs presented by Katie Prichard (University of Michigan Museum of Art), Sara Gross (Michigan History Center), and Hillary Hanel Rose (Girl Museum and Central Michigan University). This session provided some amazing tips and outlined expectations and outcomes all interns and internship supervisors should keep in mind to craft a successful internship.

So, who is an “intern”, and what motivates them? An intern works in your museum to make progress in their education and career. They are most likely enrolled in a nearby school or university, and this internship is part of their assigned classwork. Since they are a student, their time with the museum will be short-term, most likely six months to a year. As emerging professionals, they are interested in building skills and working on projects that will help them start their career after graduation. Often, there are more benefits for the intern in this relationship than the host museum.

Most internships are focused in one department of the museum: Collections, Education, Curatorial, Marketing or Advancement. As professionals in the field, we are aware that museum work requires “wearing many hats”. It is important to know not only what your department does, but how it works with and complements other departments as well. If internships provide insights into the holistic nature of museum work, they will help interns better understand how museums function. This can be accomplished by inviting interns to “All Staff”, project, and exhibition meetings, and having them work on cross-departmental projects.

Internships are a two-way street. While interns are tasked with completing assigned projects, internship supervisors are also accountable for the success of the internship. Before the internship even starts, the internship supervisor and intern should define the projects the intern will work on and mutual learning expectations. During the interview process, supervisors should ask what the intern would like to do and learn, and address what type of projects are priority for the museum. Supervisors should also let the intern know what is expected of them. This open communication should not end with the interview; it is good to have check-ins throughout the internship. If the interview serves as the initial evaluation, then there should also be a midterm and final evaluation at the end of the internship as well.
Reexamining Internships, continued

Internships are valuable for both the intern and for the museum, so they should be carefully supervised. Internship supervisors should monitor their intern’s projects by checking in daily with interns and making time to discuss their projects, questions, and concerns. Having daily check-ins with interns helps to build a mentor-mentee relationship. Projects should be more than just tasks for the intern, tailored to the intern’s interests and learning goals. It should be clear to the intern how their project affects the department and the museum. Since these internships occur in a museum, supervisors should also focus on making sure that there is buy-in from the intern not just for the projects assigned, but also for the museum’s mission.

While providing a robust learning experience is important in helping interns develop as museum professionals, creating a personal mentorship relationship with them is also important. They are at your museum to learn from you and, for a short time, become part of your staff. As a mentor, it is important to make sure that interns feel that they (and not simply their work), are valuable to the department. Invite them to department webinars, take them out to lunch and talk to them about their interests, discuss the projects you are currently working on and let them ask questions. Some of the best mentors, from personal experience, have remained a mentor to me long after the internship has ended.

As an internship supervisor and mentor, I found this session to be very helpful in making sure that our museum offers meaningful internships that provide valuable outcomes for both our interns and the museum.

Materials and Techniques for Constructing Storage Mounts

Facilitated by Nicolette Meister of the Logan Museum of Anthropology, Beloit College and Sharon Welton of the Stevenson County Historical Museum

Written by: Liz Fuhrman Bragg, Registrar, Evansville Museum of Arts, History and Science

This past autumn, I attended the workshop titled Materials and Techniques for Constructing Storage Mounts. This workshop was held the day before the 2019 Association of Midwest Museum conference in Grand Rapids, Michigan started. I have been to many different workshops over the years, so I wasn’t sure how much I would get out of this one. Boy was I in for a treat! This was, hands down, one of the best workshops I have personally ever attended. The description told us we would learn how to make four types of storage mounts, two types of boxes, recessed mats for fragile objects, the method to encapsulate objects and one reference board of archival materials. While many of these methods are well-known, I feel that it is always good idea to see how others are approaching some of my day to day tasks as they often have new and inventive ways of completing them. I am also always looking for new tips and tricks for teaching interns and volunteers.

We began the workshop with the materials. This was so all-encompassing that many of the materials were ones I had never actually used and some I had not heard of. Having the opportunity to identify (we were given samples but had to identify them by description) and feel the samples was great.
Constructing Storage Mounts, continued

Once the board was completed, we had samples and a corresponding code sheet to identify each sample. This will be perfect as a reminder for less-used materials when tackling a new project and for the instruction of interns, which is a large part of my job.

Once the sample page was complete, we worked on different types of boxes. The first was a simple open box, as can be seen in the image. My favorite part was that the sample sheet fit perfectly inside the sample box—because yes I am a nerd! This was a standard corrugated board box, however the next box we made was a no-measure box and that was a new trick. You made it by placing the object you want to house on your board and using it as a reference for measurement. I have to admit I prefer my old-fashioned way of measuring my artifact and then moving forward on a box but if you were on-site and needed a box made quickly, this method would do the trick (and the lack of measuring and using math may make some individuals feel more comfortable about the process).

My favorite item we made was the recessed mat for fragile objects. This was an easy step by step procedure using traditional materials to build a mat for storage or exhibit. The finished product looked both professional and clean and was easy enough to do that it could be taught to an ambitious intern or volunteer.

We also discussed filling snakes, using pool noodles and other easy to find and use materials for support for textiles. I don’t think there was a single person who left this workshop without some new piece of knowledge, and in the end isn’t that what we want? I would highly recommend taking this if offered again!

I want to thank Masterpiece International for this Travel Stipend. This was my first regional conference in my museum career and having the opportunity to meet so many people from my geographical area and learn what they are doing to inspire the Midwest was an amazing opportunity! Thank you.
News From the Midwest

Illinois  Sara Hindmarch

**Smart Museum at the University of Chicago, Chicago**

On February 8th the Smart Museum at the University of Chicago will have a public exhibition opening celebration for “The Allure of Matter: Material Art from China,” the largest exhibition in our history. Co-presented at the Smart Museum and Wrightwood 659, the exhibition will run through May 3rd, 2020 in Chicago before traveling to additional venues. The exhibition features Chinese contemporary artworks in a range of medium that may be of special interest (and concern) to Registrars, Collections Managers, and Conservators: from gunpowder to human hair, silk to cigarettes. More information can be found on the Smart Museum’s website, or the exhibition website at [https://theallureofmatter.org/](https://theallureofmatter.org/)

Iowa  Angela Stafford

**Museum of Danish America, Elk Horn**

*Kings, Queens, and Commoners: Portraits from the Permanent Collection*

Through May 31, 2020

In the days before photography, portraits were available only to the most elite members of society: kings, queens, and aristocrats. These powerful individuals were very careful about how they presented themselves - from the clothes they wore, to what they held in their hands, to what might be staged in the background. Today we are more accustomed to informal snapshots. But the power of a good portrait can still convey an individual’s personality and tell us something about their life. In this exhibition, enjoy meeting the individuals captured in portraits in the museum’s art collection - from the Danish royal family to the diversity of people who contributed to Danish and Danish-American society.

*Image: Portrait of Queen Louise*
Holly Waldenmeyer

Grand Rapids Public Museum, Grand Rapids

In the fall of 2019, the Grand Rapids Public Museum worked with OBON Society to return a Yosegaki Hinomaru (Japanese “Good Luck Flag”) to its rightful family in Japan. OBON Society, a non-profit in Oregon seeks to provide reconciliation between American and Japanese families through the return of personal items acquired during World War II.

The flag came to the Museum in 2015 along with other WWII items donated by a local resident. Upon further research, it was discovered that the flag was a Yosegaki Hinomaru. This “Good Luck” flag is decorated with messages of safety, good luck, and well wishes from friends and family members of the Japanese soldier before he went to battle during WWII. These flags were a common gift to soldiers. They would fold the flag up and carry it with them during the war. When a soldier was killed, these flags were often taken as battlefield souvenirs by American soldiers.

The Museum connected with OBON Society and volunteer Japanese scholars were able to translate the messages, which revealed the soldier’s origins, name, and location of death. The OBON Society was able to locate the deceased soldier’s younger sister, who is still living in Japan.

The flag was officially deaccessioned from the collection in October 2019. Immediately after, Museum staff shipped the flag to OBON Society so the flag could be reunited with the soldier’s sister. These flags often serve as reconciliation and healing for the families of the soldiers.

The GRPM currently has four additional “Good Luck Flags” which are logged in the Museum’s Collections database. The GRPM has provided details about the flags to OBON Society, who will continue to search for family members.

Associate Registrar Sarah Humes (L) and Cataloger Kelsey Laymon (R) preparing the flag for shipment to the OBON Society.
Kalamazoo Valley Museum, Kalamazoo

Wicked Plants: The Exhibit!

From January 25 through May 17, 2020, visitors to the Kalamazoo Valley Museum in Kalamazoo, Michigan can explore an entertaining, interactive display about the world's most villainous plants that may be lurking in their own homes and backyards! History, medicine, botany, and legend are brought together to entertain and inform about the health effects to the human body, as well as the amazing evolution of some of Mother Nature's evil doers in the plant world.

Based on author Amy Stewart's best-selling book, *Wicked Plants: The Weed That Killed Lincoln's Mother & Other Botanical Atrocities*, this fun and educational traveling exhibit takes visitors through the fascinating world of plants and how their amazing adaptations can be harmful to humans and animals.

In this special exhibit, travel room to room through a decrepit Victorian home and be introduced to the crime family of the plant world, the deadly nightshades. Step into the library, where you can discover what happens when plants affect brain chemistry. Play mad scientist and deduce how various plants adapt to threats in their environment. Walk through the bathroom and learn about botanicals that stink, burn, and explode. In the hallway, check out the collection of weaponry that uses plant derivatives to immobilize the heart and lungs. Come check out all the deadly details of *Wicked Plants* with us!

*Wicked Plants: The Exhibit is funded by The North Carolina Arboretum Society and the Creel-Harrison Foundation.*

Tracing the Path of the 1980 Kalamazoo Tornado

By: Brittany Williams, Collections Registrar and Mollie Gordier, Collections Volunteer

Mollie Gordier began volunteering at the Kalamazoo Valley Museum in Kalamazoo, Michigan in September of 2019. She quickly delved into several ongoing projects and spends 5-6 hours per week with the museum. So far, Mollie has worked on an on-going large-scale inventory project, day-to-day research, cataloging, and exhibit development.
Share Your News!!

Do you have exhibitions, events, acquisitions, or other news to share? We would love to hear about it!! Make life for your State Rep a little easier by submitting a news story, interesting tidbit, or update for the next issue of the MRC Courier. Listings for each state and contact information can be found at the end of the Courier.
Q: What has been your favorite part about working on the exhibit? You’ve been involved in a lot of the pieces including beginning research, reviewing original footage, pulling artifacts, choosing photographs, designing the layout...

A: This is a hard one to answer because every step of the process has been overwhelmingly enjoyable. If I had to say what my absolute favorite has been though, it would probably be choosing the photographs. Personally, my favorite material to work with are photographs due to how powerful they are as pieces of history. It is the closest you can get sometimes to actually seeing a certain moment in time without being there, and because of this, I think they elicit a more intimate response from people. So, to be able to choose photographs that will heighten the story we are trying to tell, was something that felt like an important task. Plus, it was simply interesting to look through all of them!

Q: Now that you have seen what goes on behind the scenes when putting together an exhibit, is it what you had imagined?

A: Only slightly, it is unquestionably a lot more work than I had imagined. When exhibits are out on display, it looks so effortless, as if it was just a quick decision of what goes where. But there is a large list of complex tasks to be done, anywhere from research, designing supplementary pieces, finding people for permissions to use items, and so on. In addition to this, I was not expecting there to also be a sort of coalition between different staff members, other institutions, and businesses. There will be things in which you will need someone else’s input on or there will be something you cannot do yourself. So, it has definitely been necessary to work with others.

Q: What are you most excited about as the project comes together?

A: Seeing the entire story come together for people to see. A large part of the work has been in picking out all of the little details and in turn understanding what each would mean when put out on display, both on their own, but also in how they build off one another to express an entire moment in time and what that experience was like for a whole group of people. I know the audience for this exhibit will not only be the general public, but it may also consist of people who are still around who can remember this happening. So, I hope by putting this exhibit on display, people can learn about this sizeable piece of Kalamazoo history, but that it will also be a way to respect what happened and to acknowledge the beauty of a community working together to rebuild.

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On April 5, 2020 the Kalamazoo Valley Museum will be opening a small exhibit recognizing the 40th anniversary of the tornado that struck Kalamazoo at 4:09pm EST on the afternoon of May 13, 1980. The tornado jumped through the area, leaving destruction and devastation in its wake in separate locations throughout the city. It snapped matured trees in a local cemetery like they were small saplings, it destroyed homes, and leveled businesses along the West Main corridor before landing squarely in downtown Kalamazoo. The pedestrian-only mall was left in shambles, Bronson Park destroyed, and buildings left nearly unrecognizable. When the damage was done, the tornado had left a path of destruction totaling 11 miles long, killing 5 people, causing 79 serious injuries, displacing over 1,200 people from their homes or workplaces, and causing over $50 million in damage.
Minnesota

Leslie Ory Lewellen

Minneapolis Institute of Art, Minneapolis

A group of around 20 Twin Cities area registrars and collection managers met on October 23, 2019, at the Minneapolis Institute of Art (Mia), for a roundtable session focusing on deaccessions, abandoned property, and Found in Collections property. Leslie Ory Lewellen, Registrar for Collections at Mia and MRC Minnesota State Representative, and Megan Dischinger, Assistant Registrar for Extended Loans and Exhibitions at Mia, hosted the event. Nicole Delfino-Jensen, Central Registrar at the Minnesota Historical Society, shared her experiences and involvement in working on Minnesota’s abandoned property legislation. Eunice Haugen, Registrar at the Goldstein Museum of Design, University of Minnesota, outlined her work on a large group of old loans. We were very fortunate to be joined by attorney Walter G. Lehmann of Lehmann PLC, a practice which focuses on legal and business affairs services to cultural institutions and creative professionals. The session focused particularly on issues of unclear title and the specifics of Minnesota’s abandoned property law.

Ohio

Robin Goodman

Cleveland History Center of the Western Reserve Historical Society, Cleveland

When they married in 1939, Thelma Frazier and Edward Winter became the Cleveland art community’s power couple. Having both attended and taught at the Cleveland Art School, now the Cleveland Institute of Art, each made lasting contributions to the local and national art scene. Both Thelma and Edward played integral roles in the growing appreciation for their respective mediums and lived to see their works categorized as fine art rather than manufactured objects. *Breaking the Mold: The Art of Thelma & Edward Winter* is an exhibit that explores the eclectic and diverse art collection of the Winters.

Edward’s iconic artistic style, which is most notably represented in his life-size enamels on display in the exhibit, developed over a 30-year career that started when he was invited to use the enormous furnaces at Ferro Enamel Corp. Edward’s enamels are larger than life, and feature vibrant bright colors, multiple layered techniques, and painstaking attention to detail.
Thelma Frazier Winter was the first woman to win first place in the Ceramic National at the Syracuse Museum of Fine Arts, now the Everson Museum of Art. Thelma injected a sense of playful vitality into a period of history marked by economic turmoil and war. Having been awarded over 30 prizes at the May Show, a juried exhibition hosted nearly every year by the Cleveland Museum of Art, her style was indisputably iconic from polychrome ceramic work to small cartoon-like figurines such as characters in Lewis Carroll’s Alice’s Adventures in Wonderland. Thelma’s pieces represent her unforgettable whimsical and imaginative style.

“In the past few years the crafts, particularly those which have come to be considered peculiarly native Cleveland products: ceramics and enamels, have taken a place of equal importance with the earlier maturing painting and sculpture.” Said William Milliken, Director of the Cleveland Museum of Art in 1941.

“WRHS is excited to present the work of Thelma and Ed Winter, two Cleveland artists who played a key role in the cultural life of the mid-20th century.” Said Kelly Falcone-Hall, President and CEO of the Western Reserve Historical Society. “This exhibition provides a wonderful opportunity for WRHS to showcase a portion of its rich holdings of fine art by northeast Ohio artists.”

Breaking the Mold: The Art of Thelma & Edward Winter opens November 16th, 2019 and runs through August 2nd, 2020 at the Cleveland History Center in University Circle. More information can be found at WRHS.org.

Gund Gallery at Kenyon College, Gambler

Axis Mundo: Queer Networks in Chicano L.A. (January 17 - April 12, 2020) maps the intersections among a network of queer Chicanx artists and their artistic collaborators from the late 1960s to the early 1990s. This was an era of tumultuous and inspiring political activism, from the emergence of the Chicano civil rights, women’s, and gay liberation movements to the political activism around the AIDS epidemic. These struggles galvanized many of these artists, whose work often explored sexuality, community, and social identity. Axis Mundo marks the first historical examination of artwork by queer Chicanx artists.

Artists in Axis Mundo experimented across a wide variety of media, including painting, performance, photography, video, fashion, music, and mail art. Collaboration was central to these artists, who came together to form collectives, establish arts venues, and experiment with new social and aesthetic possibilities. While many were close collaborators, not all of these artists worked together. Both direct and indirect connections led to shared content and affiliated aesthetic strategies. Although this network was centered in Los Angeles, many of the artists participated in other artistic scenes, both nationally and internationally. Collectively, these practices constituted a form of queer worldmaking.

Axis Mundo: Queer Networks in Chicano L.A. is organized by C. Ondine Chavoya, Professor of Art and Latina/o Studies at Williams College, and David Evans Frantz, independent curator. The exhibition is organized by ONE National Gay & Lesbian Archives at the USC Libraries in collaboration with The Museum of Contemporary Art, Los Angeles, and organized as a traveling exhibition by Independent Curators International (ICI).

In conjunction with our presentation of Axis Mundo and in collaboration with the Kenyon College of Office on Diversity, Equity, and Inclusion, panels from The AIDS Memorial Quilt will be on view at the Gund Gallery from March 17-29, 2020.

A Special Request from Your Webmaster

Announcement: Call for Website Images

Hello! My name is Brittany Williams, I am the Collections Registrar at the Kalamazoo Valley Museum and your new MRC webmaster! As I was perusing our website, I noticed that we could really use some new, exciting photos, so I’m reaching out to all of you.

If you have photos from events with our fellow MRC members or photos from your museum that you’d like to see featured on our website photo-slider, please email them to me at bwilliams1@kvcc.edu. Please note that any photos submitted will need to be around 1MB in size or larger. Photos can be submitting anytime, all year long.

Can’t wait to see highlights from your museums and from fun times out with the MRC crew!

Time to Renew for 2020 Memberships!

If you have not yet renewed for 2019, you still can in just a few easy steps.

- Visit the Registration and Renewal page on the MRC website.
  
  https://midwestregistrars.org/membership-2/joinrenew-membership/

- Complete the ‘Online Registration Form.’

- Use the BUY NOW button to submit payment via PayPal or send a check via snail mail to Sarah at the address listed below.

Boom! You are good for another year of great MRC benefits, which includes access to a fantastic professional network of like-minded professionals, workshop opportunities, funding assistance for state workshops, the opportunity to apply for travel stipends to attend the annual AMM Conference, the MRC Membership Directory and MRC’s newsletter The Courier.

There is also a printable renewal form at the end of this newsletter.

Please send payments to the MRC Treasurer:
Sarah Humes, Treasurer, 730 84th Street SW, Byron Center, MI 49315
Midwest Registrars Committee

CHAIR
Andrew Near, Collections Manager
Kruizenga Art Museum, Hope College
271 Columbia Avenue, PO Box 9000
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The Midwest Registrars Committee formed in 1978 to provide a forum for the exchange of information and methods among museum collections professionals and registrars in the Midwest region. The MRC fulfills this objective by promoting an atmosphere of mutual aid and cooperation and by promoting professional practices to benefit colleagues, the museum community, and members.

The MRC is affiliated with the Registrars Committee of the American Alliance of Museums (RC-AAM) and the Association of Midwest Museums (AMM).

Who can join?
Voting membership in the Midwest Registrars Committee is open to those museum personnel who support the objectives of the MRC and who reside in the Midwest region, including:

- Illinois
- Indiana
- Iowa
- Michigan
- Minnesota
- Missouri
- Ohio
- Wisconsin

You don't have to be a registrar! Collections managers, curators, volunteers, administrators, conservators, corporate registrars, students, or other collections care professionals are encouraged to join.

A non-voting membership is available for individuals who are associated with for-profit organizations such as shipping companies, customs brokers, insurance firms, and other suppliers of materials and services, and individuals who reside outside of the Midwest region.

Benefits of membership
- The Courier, MRC's quarterly newsletter
- Funding assistance for state workshops
- Professional network
- Workshops
- Travel stipends to attend annual AMM Conference
- Membership directory

Membership fees
- Annual dues are $10.00 per year
- The membership period covers the calendar year (January 1 - December 31)
- Make checks payable to: Midwest Registrars Committee

Membership form
Date: _______________________
Name: _______________________
Position: _____________________
Institution: ___________________
Address: _____________________
City/State/Zip: ________________
Phone/fax: ___________________
Email: _______________________

☐ New (voting $10)
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Your active participation ensures the ongoing success of the MRC programs and activities. Please check the areas in which you would like to get involved:

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Sheboygan County Historical Society & Museum
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