



ANCHORAGE MUSEUM

DATE: Dec. 22, 2020

**ANCHORAGE MUSEUM 2021 JANUARY
PROGRAMS & EXHIBITIONS SCHEDULE***

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*Information provided below is subject to change. To confirm details and dates, call the museum’s marketing and public relations department at 907-929-9227.

NEWS	Page 1
JANUARY EVENTS	Page 3
PARTNER PROGRAMS	Page 4
UPCOMING EXHIBITIONS	Page 5
CURRENT EXHIBITIONS	Page 5
EXHIBITIONS ON VIEW AT THE MUSEUM AND ONLINE	Page 6
ONLINE ONLY EXHIBITIONS	Page 7
PERMANENT EXHIBITIONS	Page 9
VISITOR INFORMATION/MUSEUM HOURS	Page 10

NEWS

Discovery Center closed to the public

The Discovery Center is closed due to COVID-19. No guided experiences are offered at this time.

Anchorage Museum closed News Year’s Day

The Anchorage Museum will be closed to the public on Friday, Jan. 1, in observance of New Years Day.

Teens for Climate Action Summit

1-2:30 p.m. Saturday, Jan. 23 *Online via Zoom*

1-2 p.m. Sunday, Jan. 24 *Online via Zoom*

Calling all teens who want to make our home planet a better place: On Saturday, Jan. 23, hear talks from local experts working on the Anchorage Climate Action Plan. On Sunday, Jan. 24, teens will work together to develop climate action projects to be completed during the Spring 2021 semester. Spring 2021 climate action projects will likely be virtual. Free, thanks to generous funding from the Smithsonian Institution.

North x North

On view [online](#)

North x North was a multi-discipline creative festival September – November 2020 that examined liminal space — the time between what was and what’s next. Over the three month festival, artists explored themes of shelter, landscape and intersectional self through virtual events, conversations, artist talks and public art installations. Recordings of these free programs are now on view online, and include discussions of what it means to be a Northern community, as well as films, zines and podcasts offering perspectives of people and place in the circumpolar North. For a full list of free programming, or to learn more about the *North x North Festival*, visit anchoragemuseum.org/nxn.

Future Ready: Survival Now + Next

On view [online](#)

What do we need most to greet the future? The Anchorage Museum posed this question to the global creative sector through *Future Ready*, an open call for ideas, inventions, images and words that propose how our future selves might survive and thrive amidst global pandemics, natural disasters, climate change and social upheaval. Among the responses from artists, designers, writers and architects: detachable cities, wearable homes, travel-ready shelters, and poetry. *Future Ready: Survival Now + Next* is now [on view online](#) and includes submissions from artists and makers around the world who imagine a practical, imaginative and speculative future. *Future Ready* is part of SEED Lab, a project seeking creative responses to climate change and sustainable solutions for Anchorage and the globe. Visit anchoragemuseum.org/seed-lab to learn more.

Alaska River Time

On view through Sunday, Feb. 28, Museum façade

Alaska River Time, a creative project by experimental philosopher Jonathon Keats, engages a network of glacial and spring rivers to regulate a new kind of clock, which speeds up and slows down with the waters. The clock can be used to recalibrate all aspects of life from work schedules to personal relationships. The *Alaska River Time* clock is projected on the Anchorage Museum façade through February 28. Keats conceived of *Alaska River Time* as an alternative to standard time, which is measured by atomic clocks, providing a technical basis for global transactions. But atomic time is not dependent on environment around us. Rivers offer an alternative. Monitoring their natural flow makes us more attentive to ground conditions. Spanning time and changing with the seasons, they’re a meaningful source of ecological wisdom. Learn more about Alaska River Time at alaskarivertime.org. *Alaska River Time* is a SEED Lab project.

Climate change, sustainability, nature inspire SEED Lab virtual artist residencies

During SEED Lab monthly residencies, artists share their work and their process through photos, videos and livestreams across the museum’s social media platforms and its website. January features two artists-in-residence: Acacia Johnson and Rejoy Armamento.

Acacia Johnson is a photographer, artist and writer from Alaska focused on human relationships to wilderness. Rejoy Armamento is an illustrator and muralist based in Anchorage, Alaska working with small, local businesses bringing brand identity to life through meaningful visual storytelling on walls and windows.

Virtual artist residencies were supported, in part, by Bloomberg Philanthropies, along with individuals and organizations who believe in the continued support of artists and artistic practice despite the ongoing pandemic. Learn more about these artists and their work on the [museum blog](#).

JANUARY EVENTS

Bank of America Museums on Us

10 a.m. to 6 p.m. Sat., Jan. 2

Bank of America cardholders enjoy one free museum general admission on the first weekend of the month with BoA credit or debit card and photo ID. Special exhibition fees still apply. BoA cardholders also receive a 10% discount on purchases at the Anchorage Museum Store on this day. No other discounts apply.

Virtual Vital & Creative: Artistic Movement for Ages 55+

10:30 a.m. to noon, Thursdays, Jan. 7 & 21 and Feb. 4 & 18 *Online via Zoom*

Explore everyday movements as creative expression in this 7-week virtual course for adults ages 55 and older, delivered via Zoom. Participants are guided through gentle movement exercises and empowered to make personal movement choices. Each session builds on previous sessions, allowing for participants to develop greater body-awareness and build connections with each other and workshop facilitators. These sessions, co-taught by experienced dance educator [Alice Bassler Sullivan](#) and museum staff, are designed for all levels, abilities and mobilities; no previous dance or movement experience needed. Free, thanks to the generous support from [Aroha Philanthropies](#). Registration required; includes all four sessions. Registration includes materials, which will be mailed to the address you provide in registration. Email mudevitz@anchagemuseum.org with questions.

Virtual Urban Harvest: Food, Frivolity, and Resistance in Anchorage's Fairview Neighborhood

6-7:30 p.m. Tuesday, Jan 12 *Online*

Create infused cocktails with [Edible Alaska](#) contributor Hollis Mickey, then listen as UAA Associate Professor of History Ian Hartman presents some history on Fairview and how its storied past fits into the rich history Anchorage's food and beverage scene. Registration required; class link and instructions included in confirmation email upon registration. \$10, members \$9; includes a copy of the winter edition of *Edible Alaska*.

Virtual Urban Harvest: Backyard Astronomy

6-7:30 p.m. Tuesday, Jan 19 *Online*

Hear how people have for millennia navigated via the stars in this astronomy lesson from members of the [Southcentral Alaska Astronomical Society](#). Learn about the different types of telescopes and the best observing tricks and techniques to become a backyard astronomer. Great for all ages. \$10, members \$9. Registration required; only one registration required per household. Materials and class instructions included in confirmation email upon registration.

Teens for Climate Action Summit

1-2:30 p.m. Saturday, Jan. 23 *Online via Zoom*

1-2 p.m. Sunday, Jan. 24 *Online via Zoom*

Calling all teens who want to make our home planet a better place: On Saturday, Jan. 23, hear talks from local experts working on the Anchorage Climate Action Plan. On Sunday, Jan. 24, teens will work together to develop climate action projects to be completed during the Spring 2021 semester. Spring 2021 climate action projects will likely be virtual. Free, thanks to generous funding from the Smithsonian Institution.

Zoom link provided upon registration.

CoLaborations: Wool Felting

5:30-6:30 p.m. Tuesday, Jan. 26 *Online*

Learn how to felt wool using the wet felting technique. Participants will have the opportunity to create their own felting with different shapes and colors. Materials and tools provided in the wool felting kit. CoLab-orations is a monthly workshop for teens and adults that provides an opportunity to explore a specific material or skill in-depth. \$15, members \$13.50. Registration required. Instructions for material pick-up and zoom link provided in confirmation email.

Virtual Family Art Class: Mail Art

2 p.m. Saturday, Jan. 30 *Online*

Many artists have sent inventive, small-scale artworks through the postal service. Learn about this postal art movement, then make your own art to be sent through the mail in a series of make-along demonstrations. Create imaginative postcards and envelopes using materials found at home. No art experience necessary; best for ages 6+. \$5, members \$3.50. Registration required; materials suggestions and participation link included in confirmation email upon registration.

PARTNER PROGRAMS

***Pièces de Résistance*: Camille Dungy, Dorianne Laux & Joe Millar**

3 p.m. Sunday, Jan. 10 *Online*

Presented by *Alaska Quarterly Review* and co-hosted by the Anchorage Museum, *Pièces de Résistance* is a fall series of talks with notable poets and novelists hosted online by Ronald Spatz. This session features authors Camille Dungy, Dorianne Laux and Joe Millar. For more information, visit agreview.org. Free. Registration required; link provided in confirmation email.

***Pièces de Résistance*: Shun-lien Bynum, Marilyn Manolakas & Robin Black**

3 p.m. Sunday, Jan. 17 *Online*

Presented by *Alaska Quarterly Review* and co-hosted by the Anchorage Museum, *Pièces de Résistance* is a series of talks with notable poets and novelists hosted online by Ronald Spatz. This talk features authors Shun-lien Bynum, Marilyn Manolakas & Robin Black. For more information, visit agreview.org. Free. Registration required; link provided in confirmation email.

Cook Inlet Historical Society Presents: The Sinking of the Good Ship *Dora*

7 p.m. Thursday, Jan. 21 *Online*

Historian J. Penelope Goforth discusses the steamer *Dora*, which served in Alaska waters delivering mail, transporting food and goods from Southeast Alaska ports to Bristol Bay, and recovering hundreds lost at sea. *Dora* made her last voyage to Alaska with a green crew when the vessel tragically sunk during the winter of 1920. Goforth is guest editor of Puget Sound Historical Maritime Society's journal, *The Sea Chest*, and is the author of *Sailing the Mail in Alaska*. This is the third talk in the Cook Inlet Historical Society's 2020-2021 Speaker Series, "Disasters." This presentation series is virtual, free and open to the public via Crowdcast; the same link can be used to review the recorded event after the program conclusion.

***Pièces de Résistance*: Matthew Zapruder, Jill Osier & Dilruba Ahmed**

3 p.m. Sunday, Jan. 24 *Online*

Presented by *Alaska Quarterly Review* and co-hosted by the Anchorage Museum, *Pièces de Résistance* is a series of talks with notable poets and novelists hosted online by Ronald

Spatz. This talk features authors Matthew Zapruder, Jill Osier and Dilruba Ahmed. For more information, visit agreview.org. Free. Registration required; link provided in confirmation email.

Pièces de Résistance: Melinda Moustakis, Hananah Zaheer & Arna Bontemps Hemenway

3 p.m. Sunday, Jan. 31 *Online*

Presented by *Alaska Quarterly Review* and co-hosted by the Anchorage Museum, *Pièces de Résistance* is a series of talks with notable poets and novelists hosted online by Ronald Spatz. This talk features authors Melinda Moustakis, Hananah Zaheer & Arna Bontemps Hemenway. For more information, visit agreview.org. Free. Registration required; link provided in confirmation email.

UPCOMING EXHIBITIONS

Listen Up: Northern Soundscapes

On view Summer 2021

The Arctic has its own distinct rhythms. Up here, the sounds of natural forces, animals and humans come together to create their own kind of music — soundscapes that murmur and boom, throb and hum, crack and cry, rustle and sing. Listening closely to the sounds and silences of the North opens up an intimate and resonant understanding of place. Featuring work from artists of Alaska and other parts of the US, Russia, Canada and Scandinavia, *Listen Up* provides audiences a listening experience and a survey of sound art today.

The first major project is *Land Lines*, a series of land acknowledgments heard through “phone booths” around the museum and the greater Anchorage area. Call 907-433-6801 or 907-433-6802 to hear recordings about Dena’ina land and lifeways.

CURRENT EXHIBITIONS

Alaska Biennial 2020

On view through April 4, 2021, First Floor Galleries

The *Alaska Biennial* is a survey of contemporary art in Alaska at a time of unprecedented change across the globe. Artists reflect the world around them, and some of the work in this exhibition addresses the pandemic and ideas of isolation, racism and decolonization, as well as the surrounding and changing natural environment. The artworks and artists come from across the state and work across media. The *Biennial* has been organized by the Anchorage Museum under various titles and forms for more than three decades as a way to celebrate the work of Alaska artists and to encourage the creation of new works. *Alaska Biennial* is organized by the Anchorage Museum with support from Alaska State Council on the Arts, National Endowment for the Arts, the Municipality of Anchorage, Anchorage Museum Association and Anchorage Museum Foundation Alaska Airlines Silver Anniversary Fund.

Aperture: Cameras from the Anchorage Museum Collection

On view through Spring 2021, Second Floor, East Wing Atrium

Cameras have been used in Alaska for more than 120 years. From documenting and surveying to artistic production and tourism, photographs have shaped our collective impressions of Alaska. Photographic images inform the way we imagine and experience our sense of place. The archival photographs and camera equipment in this collection

spanning the 20th century show how photographic technologies have changed and shaped the way we create and consume pictures and how we view Alaska's history and its future.

EXHIBITIONS ON VIEW AT THE MUSEUM AND ONLINE

Extra Tough: Women of the North

On view through Sept. 6, 2021, Third Floor, West Wing and [online](#)

Extra Tough: Women of the North upholds and celebrates the stories and perspectives of Northern women. It also examines the traditional and non-traditional roles and contributions of women throughout Alaska's history, expanding the male-centric view of Alaska and the North. From ceremony to social critique, the objects and images on view in *Extra Tough* capture and communicate their makers' experiences of landscape and place, gender roles and social norms, work and childrearing. In a North being shaped at unprecedented rates by the forces of climate change and globalization, women's voices and visions provide rich ground for imagining a future guided by principles of gender equity, sustainability, and strength. Community-based programming accompanies the exhibition, including dialogues, performances, workshops, film festivals, and presentations.

Nkenaghch': Good Words to Never Forget

On view through Winter 2021, East Wing Atrium and [online](#)

View illustrations by artist Ted Kim from the Anchorage Museum's Dena'ina language book *Nkenaghch': Good Words to Never Forget*. Spoken in Southcentral Alaska for at least the past 1,000 years, Dena'ina, like all Alaska Indigenous languages, was communicated orally until an alphabet was developed in the 1970s. Since then, many Dena'ina elders from the four Dena'ina dialects have worked closely with linguists to record the language for the future. The goal is to see their language spoken again by both Dena'ina peoples as well as people who have moved into their homeland over the past century. Purchase the book at the [Anchorage Museum Store](#).

Weeks Feel Like Days, Months Feel Like Years

On view through January 2021, East Wing Atrium and [online](#)

In the participatory audio artwork, *Weeks Feel Like Days, Months Feel Like Years*, by [Paul Walde](#), performers are invited to interpret a series of five text-based scores that prompt responses to the COVID-19 pandemic. Walde's experience in isolation during COVID-19 and its effect on perceiving time as expanded or compressed are the organizing principles in these compositions. A form of experimental music notation, text scores prompt individuals or groups to "perform" responses as reflections on personal experiences during the pandemic. To contribute to this generative work, participants record their responses to the prompts using an online interface on their computers. Walde then compiles the recordings into larger audio compositions, blending layering and temporal effects, such as time stretching and compression using a different customized computer program for each score. Generative in nature, there is no fixed final version of the audio pieces, with multiple iterations issued potentially through the end of the pandemic.

To Become a Person

On view through March 7, 2021, Fourth Floor, West Wing and [online](#)

Photojournalist [Ash Adams](#) and Iñupiaq writer [Laureli Ivanoff](#) examine Indigenous coming of age in rural Alaska. A time of rapid change in the personal lives of adolescents is mirrored by rapid change in the landscape, due to climate-related disruptions of local ecosystems, as well as widening cultural shifts in the age of social media and internet

access. Many of these young people are the grandchildren of the 1960s boarding school era when Alaska Natives were taken from rural communities that lacked either primary or secondary schools and sent to boarding schools run by the federal or state government, costing many students not only the loss of their language, but also their culture and identity. This complex legacy affects their descendants, who grapple daily with the social side effects of cultural trauma and high rates of substance abuse and sexual assault. By focusing on the rhythms and realities of everyday life in Utqiagvik, Arctic Village, Kivalina, the Pribilof Islands, Newtok and Sitka, Adams reveals with her images the cultural resilience and tenacity of Indigenous children coming of age in a transformative time.

Bore Tide Surfers: Catching Alaska's Longest Wave

On view through March 14, 2021, Second Floor, West Wing, Arctic Gallery and [online](#)
For the past four years, Alaska photographer [Kerry Tasker](#) has followed surfers out onto the silty waters of Turnagain Arm to document their idiosyncratic lifestyle. He has witnessed the growth of a community and a culture, composed around a sole purpose—surfing the tide.

Circumpolar Cinema

On view through 2021, Second Floor, West Wing and [online](#)
A pivotal art form of the last 100 years, film is a powerful medium for telling stories of people and place. The Northern Narratives gallery is transformed into four black box-style theaters for viewing films, which change periodically. *Circumpolar Cinema* is currently featuring films by [Amanda Strong](#), owner and director of Vancouver, BC based stop-motion animation studio Spotted Fawn Productions. Strong is an Indigenous (Michif) media artist and stop-motion director currently working as a guest on the unceded territories of the x̣ẉṃə̣θ̣ḳẉə̣ỵəṃ (Musqueam), Sḳẉx̣ẉụ́7̣mesh (Squamish), and sə̣ḷị́lẉə̣ṭạʔ̣ (Tseil-Waututh). With a cross-discipline focus, common themes in her work include the reclamation of Indigenous histories, lineage, language and culture.

Aesthetics of Hanging Laundry

On view, Third Floor, West Wing and [online](#)
An ongoing photography project, *Aesthetics of Hanging Laundry*, presents images taken by [Andreas Hoffmann](#) in the Disko Bay area in northwest Greenland. It is about “discovering the beauty of sculptures consisting of stiff, frozen sheets and towels. It is a call to enjoy dependence on weather. Dare to dry and never give up. One day, your laundry will be ready.”

ONLINE ONLY EXHIBITIONS

Created to Hold Power (Intellectual Property)

On view [online](#)
This digital solo exhibition features new works by [Nicholas Galanin](#) that recognize the continual consumption and deficiency of colonial engagement with Indigenous land, bodies, languages and cultural objects. It challenges institutional authority and practices through photography, audio, video, sculpture and painting. The exhibition includes multiple components. *Fair Warning, a Sacred Place* is a photo and audio series. Galanin says these images document “empty museum cabinets created to hold Indigenous power for captive display. These non-Indigenous institutions do not belong to this power, and this power does not belong to them.”

In the (*Intellectual Property*) photo series, works are carefully titled by Galanin to humanize our connection to the uses of our intellectual property, and honor the cultural continuum of this knowledge. *Architecture of Return*, painted on deer hide maps an escape route for Indigenous objects held in the collection of the Metropolitan Museum of Art in New York City. The works in the exhibition engage abstraction, warning, escape, celebration, linguistic limitation and insistence on holding up the continued presence, knowledge and value of Indigenous people.

Wearable Homes

On view [online](#)

The virtual exhibition, *Wearable Homes*, by artist [Mary Mattingly](#), proposes a mobile and wearable future through ideas of shelter. Based on an assumption that more people will lack access to basic resources, the *Wearable Homes* project proposes both an absurd dystopic commentary about what consumption could look like and possible solutions. The online exhibition is part of the *Future Ready* project and the Museum's SEED Lab.

Mother Thought of Everything

On view [online](#)

Mother Thought of Everything is a *Future Ready* project by Anchorage artist [Amy Meissner](#) and photographer [Brian Adams](#). *Future Ready* was a global, open call for images, ideas, words and inventions as well as survival manuals or proposals for constructions and installations—all for future readiness, whether practical, imaginative or speculative. Meissner sewed "suits" from Tyvek, abandoned quilts, used household protective equipment and other materials. Photographer Brian Adams worked to photograph the suits in various locations around Anchorage and in the landscape, to reflect upon place, time and future. The work in *Mother Thought of Everything* addresses survival essentials, anticipation, the inconceivable and our association with place.

Arctic Remix

On view [online](#)

The online exhibition *Arctic Remix* considers how Indigenous technologies have informed, inspired or anticipated modern-day design and technology innovations. Indigenous peoples of the Arctic possessed an intimate knowledge of their environment, creating many adaptive tools for surviving and thriving through seasonal change. Many of these inventions reveal an economy of design and ingenious use of natural materials. Mass production, synthetic materials and modern day concerns change how we interface with objects as well as with our environment. Objects highlighted in this exhibition point to what has changed, what has been remixed and what has stayed the same.

Future Ready: Survival Now + Next

On view [online](#)

Throughout time, humans have developed essentials for survival—tools, kits and constructions for making it out of dire predicaments alive—anticipating the inconceivable. As the world faces the unprecedented, impacts will vary over time with the ability of different societal and environmental systems to mitigate or adapt. Human lifeways and ecosystems will be changed. *Future Ready* showcases submitted entries to an open call for images, ideas, words and inventions as well as survival manuals or proposals for constructions and installations—all for future readiness, whether practical, imaginative or speculative.

Borealis

On view [online](#) through Summer 2021

Photographer Jeroen Toirkens and journalist Jelle Brandt Corstius visited boreal forests around the Circumpolar North, ending in Alaska in 2019. They sought the stories and people of the forests, focusing on the boreal zone in the Northern Hemisphere, a chiefly evergreen circle of trees that extends across Europe, Asia and North America. This forest is also known as the taiga. The boreal forest is the largest vegetation zone (biome) on Earth and makes up around 29% of the total forested area. It is considerably larger than the Amazon rainforest. The trees of the forests convert carbon dioxide into oxygen on a massive scale. The average tree produces enough oxygen over a hundred-year period to allow a human being to breathe for 20 years. This project works to reveal these forests for people around the world. An exhibition, *Borealis: Life in the Woods*, has been organized by the The Hague Museum of Photography (Fotomuseum Den Haag) in the Netherlands and the Anchorage Museum. The *Borealis* project is supported by the Anchorage Museum's Polar Lab program.

PERMANENT EXHIBITIONS

Alaska

Alaska is a land of contrasts and extremes, a complex social and natural landscape that lends itself to myth and cliché. The *Alaska* exhibition tells the story of Alaska through multiple voices and perspectives, reflecting the ingenuity, technology, ways of knowing and intimate understanding of the landscape that have allowed people to survive and thrive across the North. The exhibition is organized by 13 themes reflecting essential aspects of life in Alaska, both today and throughout the state's rich history. These themes reveal the identity of Alaska and its people. On view are more than 400 objects from the Anchorage Museum's collections, including several acquired or on loan especially for this new exhibition. Visitors experience immersive installations throughout the exhibition with elements of sculpture, video, soundscapes, moving images and cinematic narratives with participative moments.

The visitor journey follows an intuitive clockwise path that begins and ends at the same point. Visitors move forward in time, exploring themes and absorbing Alaska's history as it relates to contemporary issues. At the heart of the gallery is a central space for hosting artists and performances, welcoming school groups, conducting readings, engaging in storytelling and gathering for events. A complementary gallery for temporary exhibitions related to Northern narratives is located next door. Together, these elements invite visitors to consider for themselves what Alaska really is – what is real, what is myth and what lives in that place in between.

Art of the North

The *Art of the North* galleries, located in the Museum's Rasmuson Wing, present the museum's art collection from the perspectives of American art and an international North. Paintings, sculpture, photography, video and other media offer varied perceptions of the Northern landscape through historical and contemporary depictions of both land and people. These galleries deliver a compelling narrative for the North. Documentary works from expedition artists, Romantic landscapes by 19th and 20th century painters and works by contemporary artists for whom landscape reflects a place in transition are presented.

Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska

The Smithsonian Institution has loaned hundreds of indigenous Alaska artifacts to their place of origin, allowing access for hands-on study by Alaska Native elders, artists and scholars and viewing by museum visitors. These cultural and historical treasures are

exhibited in the Smithsonian Arctic Studies Center at the Anchorage Museum. The center's main exhibition, *Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska*, features more than 600 objects from the Smithsonian's collections that were selected and interpreted with help from Alaska Native advisers. The exhibition includes two multimedia installations: A video installation about contemporary Alaska Native life plays on seven large, flat-screen TVs, while a 3-D sound installation along the west wall immerses visitors in the Arctic through recordings of Alaska Native storytellers and soundscapes of Alaska's environment.

In addition to its gallery space, the 10,000-square-foot center encourages research about Alaska through an archaeology laboratory and a community room where Alaska Native Elders, artists and scholars can study heritage objects up close. The [Arctic Studies Center](#), established in 1988, is a federal research and education program focusing on peoples, history, archaeology and cultures across the circumpolar North. The center is part of the Smithsonian Institution's National Museum of Natural History. In 1994, the center partnered with the Anchorage Museum to open an Anchorage office.

VISITOR INFORMATION AND MUSEUM HOURS

The Anchorage Museum's mission is to connect people, expand perspectives and encourage global dialogue about the North and its distinct environment.

CURRENT HOURS*

10 a.m. to 6 p.m. Thursday through Saturday

Noon to 6 p.m. Sunday

Masks and physical distancing required

*Hours subject to change, check anchagemuseum.org/visit

GENERAL ADMISSION

Free for museum members, \$20 adults (18-64), \$17 Alaska resident adults (18-64), \$15 military/senior citizens/students, \$10 ages 6 to 12, free ages 5 and younger.

BANK OF AMERICA CARDHOLDERS

Bank of America cardholders enjoy one free museum general admission on the first Saturday of the first full weekend of every month with credit or debit card and photo ID. Special exhibition fees still apply. Bank of America cardholders also receive a 10% discount on Anchorage Museum Store purchases on this day. No other discounts apply.

ONSITE PARKING

Public parking is available in the underground garage on evenings and weekends for a fee. Handicap parking available daily. Pay parking fees at garage pay box.

SPECIAL ASSISTANCE

Visitors with disabilities who need special assistance may call 907-929-9254.

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