 **DATE: FEBRUARY 8, 2021**

**ANCHORAGE MUSEUM 2021 MARCH**

**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

MARCH EVENTS Page 3

PARTNER PROGRAMS Page 6

UPCOMING EXHIBITIONS Page 6

CURRENT EXHIBITIONS Page 7

ONLINE ONLY EXHIBITIONS Page 10

PERMANENT EXHIBITIONS Page 11

VISITOR INFORMATION/MUSEUM HOURS Page 12

###### NEWS

**Anchorage Museum Hours Update**

The Anchorage Museum is open with an abbreviated schedule due to COVID-19. Currently, the museum is open 10 a.m. to 6 p.m. Thursdays through Saturdays and noon to 6 p.m. Sundays. The Discovery Center is temporarily closed. No guided experiences are offered at this time. Visitors are required to wear masks and practice physical distancing while in the museum.

**Bring the Thomas Planetarium to your home with virtual programming**

The Discovery Center is temporarily closed, but the Planetarium [can still be experienced online](https://www.anchoragemuseum.org/visit/planetarium/). Join our virtual astronomy club, take a virtual school field trip or view this month’s free monthly programming. Can’t get enough of the stars? Visit the [astronomy corner](https://www.anchoragemuseum.org/visit/planetarium/astronomy-corner/), where you can find link to the latest aurora forecasts as well as an interactive snapshot of the solar system.

***Anchorage School District K-12 Student Art***

On view March 5 – April 3, 2021, with images of student artwork projected onto the Anchorage Museum façade and featured online.

This annual platform is a collaboration between the Anchorage Museum and the Anchorage School District celebrating young artists across Anchorage. View multi-media artworks from students grades K-6 and grades 7-12, respectively, online and projected onto the museum façade at night.

**SEED Lab Virtual Artist-in-residence: Rejoy Armamento**

During [SEED Lab monthly residencies](https://www.anchoragemuseum.org/major-projects/projects/innovators-artists-in-residence/) artists share their work and their process through photos, videos and livestreams across the museum’s social media platforms and its website. March features artist Rejoy Armamento.

Artist residencies receive support from Bloomberg Philanthropies and other individuals and foundations. Learn more about these artists and their work on the [museum blog](https://www.anchoragemuseum.org/about-us/museum-journal/).

**Chatter Marks, Episode 9: The duality of storytelling: Balancing journalism and nuance, with photographer Jeroen Toirkens**

Available online on [Amazon Music](https://music.amazon.com/podcasts/a98a74f5-2e8a-4207-8b99-9603a2f6e26d/Chatter-Marks), [Apple Podcasts](https://podcasts.apple.com/us/podcast/chatter-marks/id1534029318), [Google Podcasts](https://podcasts.google.com/feed/aHR0cHM6Ly9mZWVkLnBvZGJlYW4uY29tL2NoYXR0ZXJtYXJrcy9mZWVkLnhtbA) and [Spotify](https://open.spotify.com/episode/2oPlhdAmsdjtzLdCsug8Nk?si=mX4g4gyVTYGo6QkETgr7OQ)

“Chatter Marks” is a podcast of the Anchorage Museum, dedicated to exploring Alaska’s identity through the creative and critical thinking of ideas—past, present and future. This episode features photographer Jereon Toirkens.

**Museum in a Box: Community Supported Education Boxes**

Register by March 23

Bring home the Anchorage Museum in a box with Community Supported Education (CSE) project. Each CSE box includes engaging resources and activities that allow you to create an Anchorage Museum experience in your home. Explore themes related to Alaska and the North through hands-on making, experiments, community profiles and readings. The museum-in-a-box experience is customized by age group: toddlers, youth or adult.

This month’s box examines innovation. Learn how Alaska’s diverse environments, extreme climates and distinctive resources inspire innovative design. Each box includes resources that stimulate the senses. Sign up for your CSE box by Mar. 23; details on pickup dates and locations included in confirmation email upon registration. $25, members $22.50. For more information, contact Erin Marbarger at emarbarger@anchorgemuseum.org.

**Re:PLACE – Self Care**

6:30-8:30 p.m. Thursday, April 8 *Online*

From journaling and meditation to plants and sweets, join us for an evening to sit back, relax and learn from others in our community as we learn ways to practice self-care. Hosted in partnership with Ten Cups of Tea, That Feeling Co, Coddle + Cossett and Abeille Alaska. Visit our website for details.

###### MARCH EVENTS

**Virtual Urban Harvest: Trail Food and Trailblazers, A Discussion About Food and Sustenance with Winning Mushers**

5:30 p.m. Tuesday, March 2 *Online*

Launch into Spring with [*Edible Alaska*](https://ediblealaska.ediblecommunities.com/)magazine through a taste of the trail. Join winning mushers Libby Riddles (first woman to win the Iditarod, in 1985) and Roxy Wright (four-time Fur Rendezvous Open World Championship Sled Dog Race winner) for a conversation about eating from the land to sustain body and spirit. Topics include strength building, training indulgences, celebratory feasts and how food connects people and place. *Edible Alaska* columnist and Anchorage Museum Chief Learning and Access Officer Hollis Mickey moderates conversation and shares connections to the Anchorage Museum exhibition, *Extra Tough: Women of the North*. Recipe sharing and cooking demonstrations follow. $10, members $9; includes a copy of the Spring edition of *Edible Alaska*. Registration required; members receive a 10 percent discount on class registration.

**Virtual Lunch and Learn with the Library: Extra Tough Women and Resilience During Crisis**

Noon. Wednesday, March 3 *Online via Crowdcast*

Experience a museum exhibition, learn from a community expert and add to your reading list over the lunch hour with this collaborative program of the Anchorage Museum and the Anchorage Public Library. This monthly virtual program connects a theme highlighted within the *Extra Tough: Women of the North* to the 1964 earthquake and the resilience during crisis shown by reporter Genie Chance. Invited guest, writer Jon Moallum, will talk about Chance’s forward-thinking career from journalist to state legislator, featured in his new book, *This is Chance!* Free. Tune in for the live event and ask questions in the Q&A or access the recording after the event.

**First Friday Rooftop Film**

6:30-8 p.m. Friday, March 5 *[The Rooftop at 5th Ave EasyPark Garage](https://www.facebook.com/TheRooftopAnchorage/)*

This month’s features explore adventure, resilience and the extraordinary women behind big feats. Watch the Alaska premier of “Ada Blackjack Rising,” an Arctic survival story. Then enjoy short films from the Women’s Adventure Film Tour celebrating the extraordinary things women are doing in the name of adventure. Bike-ins and walk-ins welcome. Dress warmly. Free. Registration recommended. Email rpottebaum@anchoragemuseum.org with questions.

“Ada Blackjack Rising”

*Short Film (7 min.)*

In the pre-dawn twilight of an Alaskan shore, a young Native woman reflects on the story of Ada Blackjack, the sole survivor of a disastrous 1921 Arctic expedition, and the loneliness she must have felt waiting for a rescue through the months-long polar night. Directed by Bryce Habeger.

Women’s Adventure Film Tour

*Shorts Program (118 min.)*

The Women’s Adventure Film Tour celebrates the inspiring women around us who do extraordinary things in the name of adventure. This is Australia’s original women’s adventure film tour, created by [Adventure Entertainment](https://www.adventureentertainment.com/) in partnership with [She Went Wild](https://www.shewentwild.com/). The inaugural event sold out in Sydney in May 2017 and since then has offered screenings around the world.

**Extra Tough Drive-In Movie: Women’s Adventure Film Tour**

6:30 p.m. Friday, Feb. 19 *Eagle River Nature Center*

Shake out your cabin fever with an outdoor movie adventure at the Eagle River Nature Center. Join the Anchorage Museum for free, physically distant, outdoor film screening. In celebration of the current exhibition, *Extra Tough: Women in the North,* enjoy the collection of adventurous short films of the [Women’s Adventure Films Tour](https://www.womensadventurefilmtour.com/?fbclid=IwAR0dmppDqX7pNovIbFKDS2JJtf0gcRS-eqyiXkS8KfiOTXOggbmuc_KZpfw). Bike-in or walk-ins welcome. Dress warmly. Free. Registration encouraged but not required. Parking begins at 6 p.m., movie starts at 6:30 p.m.; parking is first come, first served. Email rpottebaum@anchoragemuseum.org with questions or to be added to the waitlist if registration is full. Join us!

**Bank of America Museums on Us**

10 a.m. to 6 p.m. Saturday, March 6 & noon to 6 p.m. Sunday, March 7

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 10% off purchases at the Anchorage Museum Store on this weekend. No other discounts apply.

**Virtual Spring Break Workshop: Up, Up and Away!**

*PICK ONE:*

10 to 11 a.m. Tuesday, March 9

10 to 11 a.m. Wednesday, March 10

10 to 11 a.m. Thursday, March 11

This virtual spring break workshop provides kids ages 6-12 with fun self-paced indoor/outdoor activities. Registrants receive a special sky-themed activity box with materials to spark creativity and hands-on exploration. Choose one of three meeting times to join museum educators and other participants to learn about space exploration, design a spacecraft prototype and play virtual games. Kits will be available for pick-up at the Anchorage Museum, one kit recommended per registrant. Younger participants may need adult support for some activities. $35, members $31.50. Zoom and kit pick-up details at registration.

**Virtual Urban Harvest: Raising Backyard Chickens 101**

5:30-7 p.m. Tuesday, March 9 *Online*

Join Mara Bacsujlaky of the University of Alaska Fairbanks Cooperative Extention Service for an introduction to raising backyard chickens. Learn about options from feed to coop management along with the benefits of supporing a sustainable supply of fresh eggs. $10, members $9. Class will take place virtually; class link included with email upon registration. Registration required.

**In Context: Sugpiaq Weaving & Immersion Programs**

10 a.m. to Noon. Thursday, March 11 *Online*

Explore the history, art, science and culture of Alaska and the North with our “In Context” series. This month’s workshop features Alutiiq weaver June Pardue, who shares methods and materials used for Sugpiaq weaving, and Yup’ik researcher Katie Hall, who discusses the social impact of Alaska Native immersion programs. Free. Registration required.

June Pardue is a multimedia Alutiiq artist working in painting, weaving, skin sewing and beading. Her Sugpiaq baskets and grass-woven socks can be viewed in various museum collections in Alaska, California and Maine.

Katie Hall is a Yup’ik researcher currently completing a master’s degree in public administration at the University of Alaska Anchorage. Her research explores Alaska Native languages immersion programs and their benefits to Alaskans.

**Virtual Art Class: Loud Landscapes**

3-4:30 p.m. Friday, March 12 Online

Virtually explore landscape paintings in the Art of the North gallery and discuss how color and material choices can “turn up the volume” on a piece of art. Create your own “loud” landscapes using materials in kit provided. No experience necessary. Presented for individuals or families. Materials suggestions and participation link included in confirmation email upon registration. Registration required.

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**CoLaborations: Macrame Plant Hangers**

5:30 to 6:30 p.m. Tuesday, Mar. 23 *Online via Zoom*

Make macramé plant hanger using knots and ties. Materials and tools provided in a macramé wall hanging kit. CoLaborations is a monthly workshop for teens and adults to explore a specific material or skill in depth. $15, members $13.50. Registration required; instructions for material pick-up and zoom link provided at registration.

###### PARTNER PROGRAMS

***Pièces de Résistance*: Jesse Lee Kercheval, Sara Eliza Johnson, Victoria Kelly**

3 p.m. Sunday, March 14 Online *via Crowdcast*

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 talk features authors Jesse Lee Kercheval, Sara Eliza Johnson, Victoria Kelly. For more information on the writers, visit [aqreview.org](http://www.aqreview.org). Free. Registration required; same link accessed the recording after the event.

***Pièces de Résistance*: Lee Connell, Debbie Urbanski, Jerome Charyn**

3 p.m. Sunday, March. 28 Online *via Crowdcast*

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 talk features authors Lee Connell, Debbie Urbanski, Jerome Charyn. For more information on the writers, visit [aqreview.org](http://www.aqreview.org). Free. Registration required; same link accessed the recording after the event.

###### UPCOMING EXHIBITIONS

***Anchorage School District K-12 Student Art***

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**Charles Mason:*Denali through Collodion***On view April 30 through Aug. 29, 2021Denali has long captivated photographers, including explorer Bradford Washburn (1911-2007), who pioneered aerial photography while surveying the mountain in the 1930s, and renowned landscape photographer Ansel Adams (1902-1984), who snapped one of the most iconic images of the mountain in 1948. Contemporary Alaska photographer Charles Mason captures present-day Denali National Park through images made with a 19th-century photographic technique called the collodion process. Using his Westfalia van as a traveling darkroom, Mason prepares and develops images in the field on glass plates (also known as wet plate photography). He values the technique for its unpredictability – how anomalies in exposure and development often create unexpected dramatic and compelling visual images. The large-scale images he produced for this exhibition offer a new way to see this iconic landscape.

**Rowan Renee: *Dead Reckoning***On view April 30 through Aug. 29, 2021Rowan Renee’s series of analog photographs depict female pilots and hunters from the Arctic regions of Alaska and Kodiak. Straddling the line between documentary photography and fictional narrative, Renee explores conflicting and complex ideas of femininity, such as the ability to give life and take life, and the divide between wildness and domesticity. Renee’s subjects challenge gender norms and stereotypes, presenting women as protagonists leading rugged lifestyles often associated with men.

***Black Lives in Alaska: Journey, Justice, Joy***

On view April 30 through November 2021

Generations before statehood and earlier even than the Klondike gold rush of the 1890s, Black men and women arrived in Alaska and have since participated in politics, economic development, and culture. They patrolled the seas, built the roads, served in the military and public life, opened businesses, fought injustice, created art, and forged communities. This exhibition, told through archival photos and ephemera, showcases the richness and resilience of Black lives in Alaska.

***Listen Up: Northern Soundscapes***

On view Summer 2021

The Arctic has its own distinct rhythms. 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](https://www.anchoragemuseum.org/exhibits/listen-up-northern-soundscapes/)provides audiences a listening experience and a survey of sound art today.

***Borealis***

On view [Oct.](https://www.anchoragemuseum.org/exhibits/borealis/) 1, 2021 through Sept. 22, 2022

Photographer [Jeroen Toirkens](https://www.borealisproject.nl/home-eng) 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. 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 Hague Museum of Photography (Fotomuseum Den Haag) in the Netherlands and the Anchorage Museum. It opens at the Anchorage Museum June 2021 and will travel to other venues. The *Borealis* project is supported by the Anchorage Museum’s Polar Lab program. An except of this exhibition is [online](https://www.anchoragemuseum.org/exhibits/borealis/).

###### CURRENT EXHIBITIONS

***Aperture: Cameras from the Anchorage Museum Collection***

On view through March 7, 2021, East Wing Atrium, Second Floor

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 20thcentury 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.

***To Become a Person***

On view through March 7, 2021, West Wing, Fourth Floor and [online](https://www.anchoragemuseum.org/exhibitions/current-exhibitions/)

Photojournalist [Ash Adams](http://www.ashadamsphoto.com/) and Iñupiaq writer [Laureli Ivanoff](https://laureliivanoff.com/) 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, West Wing, Second Floor, Arctic Gallery and [online](https://www.anchoragemuseum.org/exhibits/bore-tide-surfers-catching-alaskas-longest-wave/)

For the past four years, Alaska photographer [Kerry Tasker](http://www.kerrytasker.com/) has followed surfers out onto the silty waters of Turnagain Arm to document their idiosyncratic lifestyle. He has seen the growth of a community and a culture, composed around a sole purpose—surfing the tide.

***Alaska Biennial 2020***

On view through April 4, 2021, West Wing, First Floor Galleries

The *Alaska Biennial* is a survey of contemporary art in Alaska. *Alaska Biennial* comes 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. 360-degree gallery view available [online](https://www.anchoragemuseum.org/exhibits/alaska-biennial-2020/).

***Extra Tough: Women of the North***

On view through Sept. 6, 2021, West Wing, Third Floor

Alaska and the Circumpolar North have been shaped for centuries by Indigenous women’s creativity, labor and love. With colonization and the arrival of Western cultures, the North became seen as a masculine testing ground, a place to be explored, exploited and developed. Artists, mothers, scientists and makers included in this exhibition confront and dismantle this myth, testifying to the vital role that both Indigenous and newcomer women have held, and continue to hold, in Northern communities. From ceremony to social critique, the artworks, historical objects and archival images on view 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. *Extra Tough*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. An excepted portion of the exhibition is [online](https://www.anchoragemuseum.org/exhibits/extra-tough-women-of-the-north/).

***Aesthetics of Hanging Laundry***

On view through Winter 2021, Third Floor, West Wing and [online](https://www.anchoragemuseum.org/exhibits/aesthetics-of-hanging-laundry/)

An ongoing photography project, *Aesthetics of Hanging Laundry*, presents images taken by [Andreas Hoffmann](https://www.anchoragemuseum.org/exhibits/aesthetics-of-hanging-laundry/) 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.”

***Circumpolar Cinema***

On view through 2021, East Wing, Second Floor and [online](https://www.anchoragemuseum.org/exhibits/circumpolar-cinema/)

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. This month’s feature is “Ice Blink: Fragments of Antarctic Voyages from Hobart,” by Miranda Nieboer and Frederique Olivier.

Anchorage, Alaska, and Hobart, Tasmania, may be geographic opposites, but each shares the distinction of being a gateway to a polar region. By framing an epic visual journey from Tasmania to Antarctica without plot or narrative, the three videos within Ice Blink: Fragments of Antarctic Voyages from Hobart give viewers open-ended sensory encounters with the southern polar region through ordinary moments at sea. Ice Blink was filmed during ship voyages to Antarctica. Named for the atmospheric phenomenon of white glare seen on the underside of low clouds in polar regions, the video series includes: Of Ice and Steel, which projects through video footage the movement of the ship through the ice at different times and from different perspectives; Restless Horizons, which presents recordings of a journey to Antarctica as filmed through a ship’s porthole; and Interiors: Pitching, Rolling, Yawing, which moves the camera and the viewer along with the ship as it moves across currents and though pack ice.

###### ONLINE ONLY EXHIBITIONS

***Future Ready: Survival Now + Next***

On view [online](https://www.anchoragemuseum.org/major-projects/projects/future-ready/)

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.

***Mother Thought of Everything***

On view [online](https://www.anchoragemuseum.org/exhibits/mother-thought-of-everything/)

*Mother Thought of Everything* is a *Future Ready: Survival Now + Next* project by Anchorage artist [Amy Meissner](https://www.amymeissner.com/) and photographer Brian Adams. 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.

**Stephen Cysewski: *Personality and History Are Both Revealed in Structures***

On view [online](https://www.anchoragemuseum.org/exhibits/stephen-cysewski-personality-and-history-are-both-revealed-in-structures/)

*Personality and History Are Both Revealed in Structures* is an online exhibition featuring a selection of photographs by Stephen Cysewski (1945-2020) taken across Alaska from the 1970s until his death in 2020. Cysewski explored buildings, natural form, line and juxtaposition in his photographic work. His point of view in this selection of photographs, curated by Simonetta Mignano and Cysewski's daughter, Margaret Rudolf, is non-imposing. Cysewski often described himself as a wanderer who responded to what he was seeing through photography. His photographs comprise a non-judgmental body of work that goes beyond subjective aesthetics to create a visual history of place.

**Rúrí: *Future Cartography***

On view [online](https://www.anchoragemuseum.org/exhibits/ruri-future-cartography/)

Icelandic multimedia visual artist [Rúrí](https://ruri.is/) works across painting, sculpture, writing, photography, film, multimedia installations and performance art. Many of Rúrí’s past works have been dedicated to future archaeology. The artwork that makes up her *Future Cartography* project and this online exhibition is a direct continuation of these works, tackling the concept of impending massive changes on the surface of the earth itself. The work is a study of the future shoreline of countries. Three countries were selected as focus areas: Bangladesh, Egypt and Iceland.

***Created to Hold Power (Intellectual Property)***

On view [online](https://www.anchoragemuseum.org/created-to-hold-power/)

This digital solo exhibition, *Created to Hold Power (Intellectual Property)*, features new works by [Nicholas Galanin](https://galan.in/). The work recognizes 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](https://www.anchoragemuseum.org/exhibits/wearable-homes/)

The virtual exhibition *Wearable Homes,* by artist [Mary Mattingly](https://marymattingly.com/), 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.

***Identifying Marks: Tattoos and Expression***

On view [online](https://www.anchoragemuseum.org/exhibits/arctic-remix/)

Inuit tattoo has been practiced in Alaska for millennia by Iñupiat and Yup’ik women. Colonization suppressed traditional tattooing, but a new generation of Indigenous women are revitalizing and restoring the practice. At the same time, tattoo traditions from Polynesia, Japan, and places throughout the US have made their way to Alaska and can be seen in the inventive styles of local tattoo artists working at shops throughout the state. *Identifying Marks* explores the importance of tattooing traditions for Indigenous communities.

###### PERMANENT EXHIBITIONS

**Alaska Exhibition**

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](http://www.mnh.si.edu/arctic/), 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 [anchoragemuseum.org/visit](https://www.anchoragemuseum.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 MUSEUMS ON US**

Bank of America cardholders enjoy one free museum general admission on the first Saturday and Sunday 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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