

MEET THE MUSEUMS

They've been missing you; as doors reopen, see what's inside

THE MIX > E1



What we don't miss

Ron Judd on 20 things that can stay gone

PACIFIC NW > INSIDE

Shots in the wild

Vaccine comes to Washington's most remote villages, along Lake Chelan

NORTHWEST > C1

The Seattle Times Sunday

APRIL 11, 2021



MOSTLY SUNNY
High, 52. Low, 37. > A15
seattletimes.com/weather

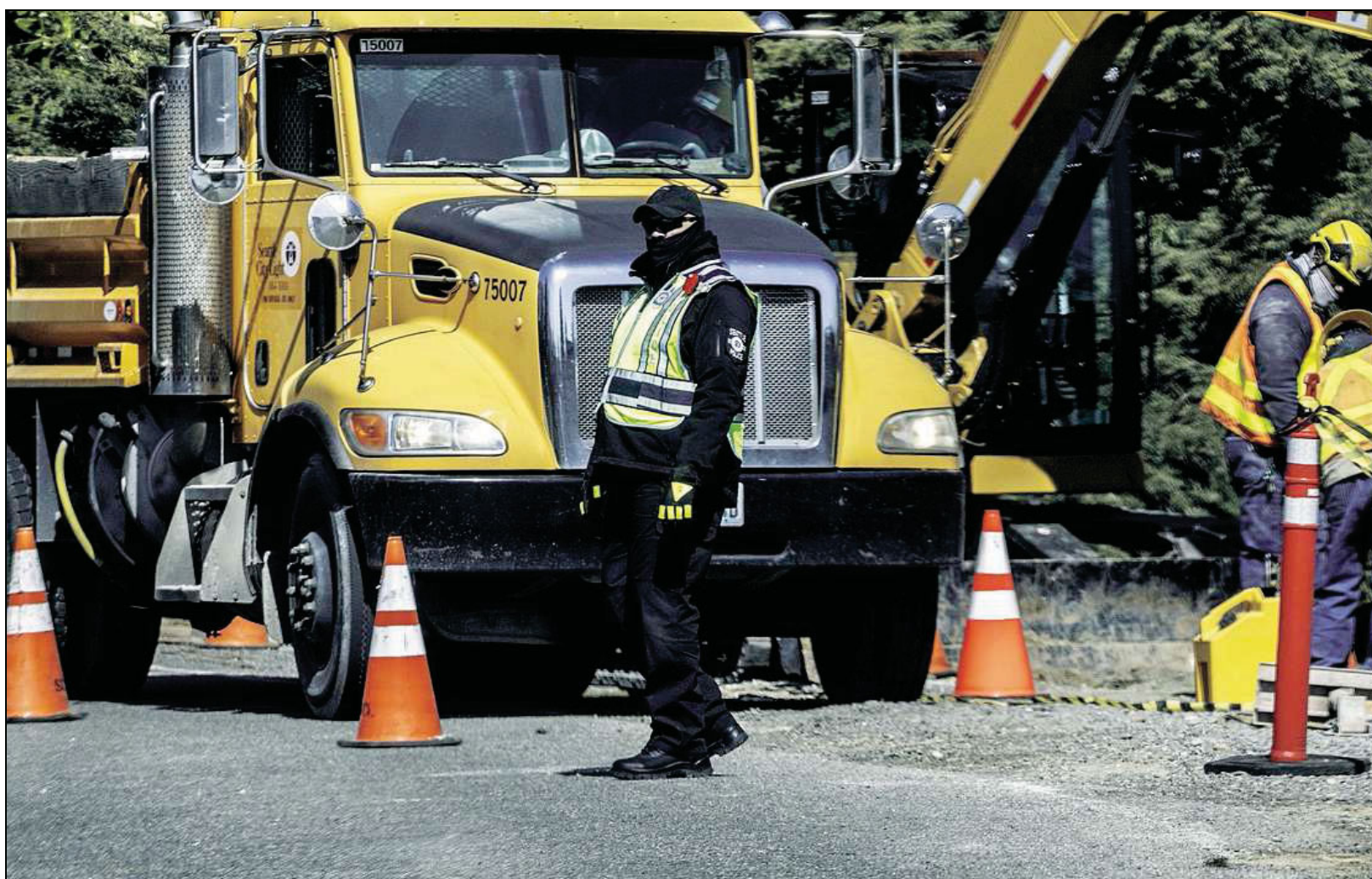
WINNER OF 11 PULITZER PRIZES

\$4.00

SEATTLETIMES.COM

COPS FOR \$1,000 A DAY

In Seattle, employers pay wildly different rates to hire off-duty officers. One of the biggest customers? The city itself. And it does little to monitor the moonlighting.



STEVE RINGMAN / THE SEATTLE TIMES

A uniformed off-duty Seattle police officer is on hand to help with traffic at a Seattle City Light job site in West Seattle. Off-duty traffic control work for city agencies and private companies can be lucrative for officers.

TIMES WATCHDOG

By DANIEL GILBERT
Seattle Times staff reporter

Among police departments, Seattle pays the highest wages in Washington state. But within city government, the electric utility pays even more for their services.

Seattle City Light pays \$90 an hour for cops to direct traffic, a rate earned by only the top 2% of the Seattle Police Department's payroll.

On Sundays and holidays, when City Light pays \$139 an hour, not even the interim police chief earns more.

But City Light is not paying the officers directly. It is hiring them off-duty through Seattle's Finest Security and Traffic Control LLC, a for-profit firm that has collected \$13.7 million from the utility over the past decade. It isn't clear how much Seattle's Finest pays officers, but it is likely a premium over SPD, where most officers make less than \$60 an hour.

The city of Seattle's practice of hiring its own cops for off-duty work is the visible tip

of a much larger market, where officers equipped by the public wield their police powers to serve private clients.

Many U.S. cities allow cops to supplement their incomes with moonlighting work. But few have less control than Seattle, where working off-duty is written into the police union contract, and the city's efforts to overhaul it — including a law and an executive order in 2017 — have gone nowhere.

"To limit it in any way would take a tremendous amount of courage," said Pierce

See > POLICE, A13

At Chauvin trial, key issues come into focus

By WILL WRIGHT
The New York Times

The first week of the Derek Chauvin trial was marked by emotional accounts from bystanders who witnessed the 9½ minutes that the police pinned George Floyd to the ground. But the second week struck a different chord, highlighting testimony from medical and law enforcement experts that focused on the conduct of Chauvin and the cause of Floyd's death.

Those witnesses hit on the key issues of the trial: what exactly killed Floyd, and whether Chauvin violated police policies on use of force. The answers to those two questions will be crucial for Chauvin, the former

See > TRIAL, A10

Seattle's new Chamber of Commerce leader wants City Hall truce

By PAUL ROBERTS
Seattle Times business reporter

After years of escalating hostilities between Seattle's business community and its political establishment, at least one business leader says she's ready to call a truce.

Rachel Smith, the new president and CEO of the Seattle Metropolitan Chamber of Commerce, says she'll avoid the hardball campaign tactics that the chamber has sometimes used in previous elections.

"I think we have to really put down our dukes," says Smith, who has run the chamber since Jan. 4, after more than 15 years in nonprofit and government roles, including the No. 2 spot in King County.

See > SMITH, A12



Rachel Smith

Republicans dance around Trump's lingering presence

By JONATHAN MARTIN, MAGGIE HABERMAN AND SHANE GOLDMACHER
The New York Times

The first spring donor retreat after a defeat for a political party is typically a moment of reflection and renewal as officials chart a new direction.

But with former President Donald Trump determined to keep his grip on the Republican Party and the party's base as adhered to him as ever, the gathering of the Republican National Committee's top donors in South Florida this weekend is less a moment of reset and more a reminder of the continuing tensions and schisms roiling the party.

The same man who last month sent the RNC a cease-and-desist letter demanding it stop using his likeness to raise money will on Saturday evening serve as the party's fundraising headliner.

"A tremendous complication" was how Fred Zeidman, a veteran Republican fundraiser in Texas, described Trump's lingering presence on the political scene.

The delicate dance between Trump and the party — after losing the House, the Senate and the White House on his watch — will manifest in some actual shuttle bus diplomacy Saturday as the party's top donors attend a series of receptions and panels at the Four Seasons.

See > GOP, A10

© 2021 Seattle Times Co.
Our newsprint contains recycled fiber, and inks are reused.



BOOK NEW SAILINGS FROM ATHENS THIS SUMMER

Be first to experience new Celebrity ApexSM, debuting June 19 with Eastern Mediterranean sailings of 6-8 nights. Plus, drinks, Wi-Fi, and tips are Always IncludedSM.

CALL 1-888-283-6879
CONTACT YOUR TRAVEL ADVISOR
VISIT CELEBRITY.COM

Celebrity X CruisesSM
SAIL BEYONDSM

*Visit celebrity.com for terms and conditions. Always Included pricing includes Classic Beverage Packages, unlimited Surf internet packages, and tips included for all guests. Health and safety protocols, guest conduct rules, and regional travel restrictions vary by ship and destination, and are subject to change without notice. Due to evolving health protocols, imagery and messaging may not accurately reflect onboard and destination experiences, offerings, features, or itineraries. These may not be available during your voyage, may vary by ship and destination, and may be subject to change without notice. ©2021 Celebrity Cruises Inc. Ships' registry: Malta and Ecuador.

THE MIX

RETURNING TO WASHINGTON MUSEUMS



How Washington cultural spaces have survived COVID-19 (pg. E2) | Small-town museums preserve their communities' stories (pg. E4) | Exhibits, galleries and museums picked by staffers (pgs. E7-10)

Also in this section: Enumclaw (the band from Tacoma) makes waves before playing a show (pg. E12) | A new book of essays and recipes with Seattle roots, plus new fiction, audiobooks and more (pgs. E12-13)

MUSEUM GUIDE



ELLEN M. BANNER / THE SEATTLE TIMES

Amada Cruz, director and CEO of the Seattle Art Museum, stands in front of "Middle Fork," a sculpture by John Grade. For Cruz, dealing with the unknown presented one of the biggest challenges of running an institution like SAM during a massive public health crisis.

Keeping COVID-19 out of cultural spaces

Lost income, empty galleries and pivots: How local museums survived the pandemic

By MEGAN BURBANK
Seattle Times features reporter

Between lost revenue, layoffs and furloughs, and changing statewide health directives that ended visitation overnight, 2020 was a year of struggle and adaptation for museums and arts organizations in Washington state and across the country.

"Well, let's state the obvious, which is that the crisis really has had a serious financial impact on SAM," said Amada Cruz, director and CEO of the Seattle Art Museum. It's a common refrain throughout the industry.

Leslie Anne Anderson, director of collections, exhibitions, and programs at the National Nordic Museum, described the pandemic's impact on the museum's business model as "massive," one that necessitated philanthropy efforts and COVID-19 relief funding.

New data from Seattle's ArtsFund shows that this isn't unusual. Local arts and culture organizations' total earned income for 2020 was 39% less than in 2019 and 65% less than in 2018. ArtsFund also found that 56% of responding organizations as of January 2021 still had staff furloughed or laid off.

And according to a frequently cited national survey of COVID-19 impacts on American museums, conducted by the American Alliance of Museums and released in June, 33% of surveyed institutions said that either they would face "a significant risk" of permanent closure without financial assistance, or they didn't know if they would.

Much of the reporting on this finding focuses on the percentage of museums facing permanent closure, but for institutions attempting to adapt to a set of constantly changing variables caused by the pandemic, the uncertainty has been plenty damaging on its own, even as museums statewide are now allowed to be open at 50% capacity or 400 people, whichever is less.

For Cruz, dealing with the unknown presented one of the biggest challenges of running an institution like SAM during a massive public health crisis.

"If we had had a certain end date, then we could have saved a lot of that effort, and made a year-long plan, and said, 'OK, this is what's going to happen over the next year, it's going to last two years, this is how we're going to get through it,'" she said. "Instead, for every quarter, we had ... three different scenarios."

Museums' visitation income

dried up overnight following last March's statewide lockdowns, but even when the economy began to gradually reopen last summer, rising case counts meant the constant threat of closure and continued loss of revenue. SAM usually drafts one budget every year. In 2020, dealing with constant change meant "a budget every quarter," said Cruz.

Financial impacts were significant. Ingrid Langston, head of communications and content strategy at the Frye Art Museum, reported that her museum's operating income dropped by \$554,000 last year, representing a more than 50% reduction in the museum's budgeted revenue of \$1 million for 2020. At the National Nordic Museum, said Anderson, revenue dropped by nearly 25% on a \$4 million budget in 2020.

This meant museums had to make cuts wherever possible. "We had to make some very deep cuts to control expenses and reduce our budget by 25%," said Anderson.

Making cuts was uniquely challenging at SAM, said Cruz, because the institution encompasses three facilities — the downtown museum, the Seattle Asian Art Museum and the Olympic Sculpture Park — which makes for high overhead costs, even when closed. "It really felt like we were in complete crisis mode for six months, trying to figure our way out of this mess," she said. Cuts were made across every department, and the

museum's special exhibition budget was cut by two-thirds.

In April, SAM took out a \$2.8 million Paycheck Protection Program loan "that really helped us keep staff for months," and leaned on private gifts, the biggest of which was a \$2 million closure relief fund gift from the Friday Foundation. Senior staff took initial salary cuts, and in July, furloughs and reductions were implemented across the board — 78% of staff were affected, said Cruz.

"We did that on purpose, thinking about equity, and really making sure that all of us were really sharing in the pain," she said. In December, it was clear that layoffs would be necessary for some employees. "It was fewer than 20, most of whom were already furloughed — they'd already been furloughed in July — but it was painful nonetheless," said Cruz.

The museum committed to covering the cost of health insurance for laid-off and furloughed employees through the end of June 2021.

The Frye took a similar approach, retaining all employees who received their health insurance coverage through the museum, and also took out a PPP loan. That \$515,800 covered eight weeks of employee salary and benefits; after that, the museum instated a nine-week furlough period, with staff about split between complete and partial fur-

Continued on next page >



COURTESY OF NATIONAL NORDIC MUSEUM

Leslie Anne Anderson, director of collections, exhibitions, and programs at the National Nordic Museum, says the museum reduced its budget by 25% due to COVID-19.

MUSEUM GUIDE



MICHAEL B. MAINE

L. Patrice Bell, director of guest services and external affairs at Northwest African American Museum, shown in NAAM's reading room.

“The books that we give out center Black characters. What we learned ... is that Black main characters are only represented at 11% [in children’s books].”

L. PATRICE BELL
director of guest services and external affairs, NAAM

< Continued from previous page

loughs. The pandemic’s financial ramifications extended to exhibitions, too. “Large, special exhibitions with loans take a very long time to plan and at a certain point we had to commit to an exhibition schedule for 2021, despite all the uncertainty and not even knowing if we’d be open to the public,” said Langston.

Still, the Frye’s leadership decided to move forward with special exhibitions including “Black Refractions: Highlights from The Studio Museum in Harlem,” which had been slated for spring of 2020, and will instead open this May.

SAM is grappling with similar questions, and Cruz said future shows may de-emphasize special exhibitions in favor of thematic shows sourced from SAM’s permanent collection. “We are actually looking at our permanent collection work, some of which are in storage and people haven’t seen, and looking at those works as the collection of material for special exhibitions,” she said.

This is a much more affordable option than hosting a special exhibition from another institution. For that kind of show, SAM and other museums typically pay a loan fee for the work and cover travel costs — “packing, crating and shipping” — and insurance, all expenses that could be exacerbated post-COVID-19.

Pivoting to their own permanent collections is something museums may do more and more as they emerge from the pandemic with smaller operating budgets. “I think it’ll be really fun for viewers, and also for us, by the way. We on the staff will learn what we

have in storage as well,” said Cruz.

Museums also embraced outdoor space where they could. Though the Northwest African American Museum did not reopen when some other museums did at the end of August (it does not have a reopening date set yet), the museum brought its mission outside through a book giveaway program that could be conducted in public spaces with social distancing.

“The books that we give out center Black characters,” said NAAM’s L. Patrice Bell, director of guest services and external affairs. “What we learned ... is that Black main characters are only represented at 11%” in children’s books.

The program was an area of growth in a year of attenuation. The museum’s shop sales and attendance numbers had been growing when the pandemic began, said Bell. The pandemic cut off NAAM’s revenue streams, and the museum’s team of 12 was at one point furloughed down to four.

Chihuly Garden and Glass also pivoted to the outdoors. The space was able to reopen toward the end of July at 25% capacity and with enhanced cleaning and sanitation measures. The exhibition space has the benefit of an outdoor garden that was a “safe place for people to get out and explore,” said Amanda Lansford, public relations manager for the space, as well as the Space Needle.

But she encountered a different problem: The Centers for Disease Control and Prevention’s no-sail order and the Canadian cruise ship ban meant a major drop in visitors. Chihuly Garden and Glass

and the Space Needle offer dual ticketing, and up to three-quarters of visitors are out-of-town guests, said Lansford.

Without the usual tourism traffic from cruise lines to the Seattle Center campus, she said, there was “a significant loss of visitation compared to, say, 2019,” when tourism in Seattle was thriving and cruises were packed.

Some small-ship cruises have resumed, but it’s unclear if and when the big cruises will meet federal health guidance required to resume operations. “To have that whole industry gone in a second, it’s going to be really impactful,” said Lansford. Things had improved, she said, but “we’re going to have a long road ahead of us.”

Still, stability seemed closer in reach than it had a year ago. Lansford said she could see activity slowly returning to Seattle Center. “We can tell it’s getting busier, MoPOP’s open,” she said. “There are more people looking for something to do ... it’s great to feel that vibrant life again on campus.”

A gradual recovery has been

underway for months at other institutions, too. NAAM’s Bell said that her team had grown to five after reinstating one previously furloughed employee in January. She also said the museum’s annual Unity Benefit fundraiser, held online last year, brought in nearly twice the proceeds it had in previous years, and that the summer’s uprisings against systemic racism had inspired renewed interest in NAAM’s areas of focus. “A lot of people want to prove right now that they believe that Black lives matter ... I just hope that they continue to believe that Black lives matter ... when there aren’t protests happening,” she said. “We still have work to do.”

In September, the Frye was able to reinstate all 40 of its furloughed employees, said Langston. Between cuts and fundraising it was able to bring in through programming changes, the Nordic Museum ended the year with “a modest deficit of 1.5% of our original operating budget,” said Anderson.

“The unknown is really what was the toughest. It continues to

be,” said Cruz. “We still don’t know exactly when we’re going to be back to normal, or what that normal is going look like.”

At SAM, which is working off a budget now that’s about 25% lower than in 2018-19, the downtown museum has reopened with reductions in scheduling and capacity. Its Seattle Asian Art Museum is slated to reopen to the public May 28, a major step forward after it had opened its doors last February following a major renovation, only to have its return cut short by the pandemic after just six weeks.

Still, these are only steps toward normalcy. The uncertainty raised by COVID-19 will likely last as long as the pandemic does, and though an increasing number of Washingtonians have received full vaccinations against COVID-19, cases continue to trend upward nationally and locally.

Says SAM’s Cruz: “Being flexible is a challenge in the face of the unknown.”

Megan Burbank:
mburbank@seattletimes.com; on Twitter:
@meganireneb.

Filing date extended to May 17 by the IRS.

\$495 tax preparation for your 2020 individual income tax return. What's included? All standard forms and schedules to complete your form 1040.

JONES

ACCOUNTING ASSOCIATES

Celebrating 30 Years in Historic Oak Harbor

Tax Returns • Financial Statements • IRS Resolution

(360) 675-3030 • ljonesinc.com
1199 SE Dock St. Oak Harbor, WA 98277

ART | NATURE | HISTORY

Visit the Whatcom Museum!
Experience rotating art exhibitions, history exhibits, a Northwest Coast Indigenous gallery, a children’s museum, and the Museum Store at our two-building campus.

W WHATCOM MUSEUM

Thurs. - Sun., Noon - 5pm
www.whatcommuseum.org
Bellingham, WA
360.778.8930

Photo by David Scherrer

BURKE MUSEUM

Explore working labs you can see into, one-of-a-kind objects all around you, and six galleries filled with curiosity and conversation.

burkemuseum.org/welcomeback

BURKE
MUSEUM

MUSEUM GUIDE



AMANDA SNYDER / THE SEATTLE TIMES

Martha Olsen, curator for the Foothills Historical Museum in Buckley, Washington. The collections and artifacts featured in the museum are sourced, preserved and staged by a group of industrious volunteers headed by Olsen. With her incredible memory, she has filed away dozens of stories about the provenance of the museum's various artifacts.

Small-town museums house our stories

Relying heavily on volunteers, community-run museums face many post-pandemic challenges

By JACKIE VARRIANO
Seattle Times food writer

BUCKLEY, Pierce County — At the Foothills Historical Museum, you won't find any woolly mammoths or world-famous artifacts attached to their installations by state-of-the-art security systems. But visit the nondescript, two-story barn-red building a block off Highway 410 in Buckley, Pierce County, and you'll be greeted by an ornate gold three-tiered chandelier hanging behind the welcome desk — lovingly restored by veterinarian Dr. Charles “Jess” Rose, the museum's founder. (He found the chandelier covered in muck in a falling-down church that had been overtaken with cows.)

Don't be fooled by the subdued vibe in the museum's windowless entry room. Traipse up a narrow staircase and wander gallery rooms that depict scenes from different times over the past 100-plus years. They aren't filled with spotlights or extensive plaques detailing each item. You can, however, walk right into the beauty parlor and marvel up-close at an old perming machine that looks more at home in a Tim Burton movie than a beauty salon.

There's also a doctor's office complete with a shiny silver set of old tools that might explain children's age-old fear of doctors, and kitchens from the 1880s and 1920s (oh, to use one of the old popcorn poppers and live to tell the tale!). The first floor features a butcher shop, a hunting cabin Dr. Rose found in the woods — moved and reassembled plank by plank — and a printmaking shop with a working printing press.

Across the street, there's an old bunkhouse and saw shop from Lester, King County, a steam donkey (a logging winch powered by steam), a blacksmith shop, and an old fire lookout relocated from the Olympic Peninsula. Most outbuildings are open during museum hours and staged, while some — like the saw shop — are always open, so visitors can amble through the extensive collection of chain saws even when the museum is closed.

These collections, and everything else Foothills Historical has to offer when it reopens in early May — it's been closed for the past year due to the pandemic — were sourced, preserved and staged by a group of industrious volunteers headed by Martha Olsen, the museum's 80-year-old curator who also happens to be one of the late Dr. Rose's three daughters.

Olsen, her husband Walter, her sister Anne Gibson, and their cousin Nancy Stratton have helped

build and maintain the museum from Day 1, when it ran out of an annex at White River High School where “we had no heat, but we brought things from home and we managed to put up a couple of exhibits,” Gibson says.

The collection grew as people heard they were taking donations.

“We would come here and there would be boxes just sitting on the front porch,” Olsen says.

“Bags of photographs with no labels or anything,” Gibson adds.

Community-run museums like these — places steeped in local knowledge through generations and accessible to everyone from school groups to individuals inquiring about their family history — serve important roles as guardians of community history.

But their existence has always been contingent on the passion of their volunteers and financial support from the public and their communities — that's not unlike many of the bigger, more prestigious museums such as the Seattle Art Museum or the Burke Museum. The difference is community-run museums have a much smaller safety net and a shorter list of available resources. To compound that, the pandemic lockdown and subsequent economic downturn have further endangered their long-term sustainability.

Foothills Historical is one of about 400 heritage organizations in Washington, says Allison Campbell, heritage outreach manager for the Washington State Historical Society. The term encompasses community-run museums, historical societies, tribal museums, cultural centers, historic house museums or cultural centers.

Last year, as the pandemic wore on, worries about sustainability motivated the Washington State Historical Society to survey these organizations about who they are and what they need in terms of support, consultation and technical training.

“My big concern is these historical societies with no staff have been closed for a year now and they've gotten almost zero COVID relief

money because that was all designed around preserving paid jobs, so they weren't eligible,” Campbell says.

Out of 177 responses to the survey, Campbell found that 64% of heritage organizations don't have any paid full-time staff and operate solely with paid part-time staff or through volunteer support.

Foothills Historical falls in the latter category.

The museum was founded in July 1981 by Dr. Rose and his wife Maxine. “They were real history buffs. They came from people who had homesteaded and had that kind of family life. And they saved everything,” Olsen said.

Now, as the museum approaches its 40th anniversary, a board of seven people oversees about 15 volunteers and a shoestring operating budget of \$12,000 that relies on community donations and help from the city.

“Buckley is fairly representative of local museums in Washington, they're sheerly run and kept afloat by the love and passion and hard work of volunteers,” says Campbell.

All for the community

The original goal of Foothills Historical, Olsen says, was to preserve artifacts and show how people from Buckley and the surrounding area — towns like Enumclaw, Wilkeson, Carbonado and Burnett — worked and lived.

Over the years, its collection has grown in step with the communities it serves — especially as the group has outlasted other heritage organizations and taken in displaced items. When the Historical Society in Wilkeson shut, members donated their archive of more than 1,000 historical photos to the Foothills Museum. There's also the statue of stick figure Mr. Zip, created and hand-painted by a Buckley resident in the early 1960s to help people get used to the idea of ZIP codes when they were first introduced. When Mr. Zip's first home at the Tacoma post office was renovated, he was sent to Foothills Historical. There's also a beautiful

Continued on next page >



AMANDA SNYDER / THE SEATTLE TIMES

Foothills Historical Museum in Buckley will reopen in May — it's been closed for the past year due to the pandemic.

MUSEUM GUIDE

< Continued from previous page

wood piano from the Women's Musical and Literary Club — the oldest continuous women's organization in Washington, founded in 1897 — that made its way from Buckley to Tacoma and Nisqually before finally settling at Foothills Historical.

"There's an incredible amount of community trust when small museums take on small items donated from families. The trust is just vital," Campbell says.

Even today, Olsen regularly takes calls from people hoping she'll be interested in their items.

With her incredible memory, she has filed away dozens of stories about the provenance of the museum's various artifacts. Despite her eye for interesting vintage items and penchant for storytelling, neither Olsen nor her sister is trained in museology; they both worked as nurses. Stratton, their cousin, was an elementary school teacher. She now helps put together exhibits and is cataloging and organizing the museum's large clothing collection. Walter Olsen worked as a district engineer for Weyerhaeuser and jokes he's the main "lightbulb changer."

Board treasurer Jean Contreras is a genealogist, but none of the other volunteers are formally trained. Olsen and Gibson have taken preservation classes and they do their best to catalog and store things properly. Most purchases the museum makes are preservation-based: archival storage for clothing and quilts, an online database to digitize their collections. A real dream would be to have someone scan and digitize the complete Buckley Banner newspaper archives from 1892 to the 1970s.

"I spoke with a woman from the University of Washington, and she said it would be \$10,000 to do," Gibson says.

"And that was a while ago, too," quipped Stratton.

The issues this small museum faces are like many of its size. Of the organizations Campbell surveyed, only 36% said they have "adequate collections storage." Foothills is no different in that there's never enough room for storage, and there's never enough time to go through and properly categorize and catalog all items. Olsen is still sorting through notebooks her mother had as an original cataloging system in the 1980s. Additionally, the casual atmosphere of the museum means townsfolk regularly stop by to check in, catch up or tell stories about their lives while looking to find proof of their own family history.

"Most museums don't give you that access — here people walk in, sit down, and it's very relaxed," Stratton says.

"People want to come in and look up something and then spend three hours talking. They just want somebody to listen," Olsen adds.

Olsen doesn't mind the listening — even when it keeps her from her work. Like her dad, she's a history buff and she's dedicated to making sure the people of Buckley always have access to their history.

"I just feel it's very important to look back at our history and also see where we're going in the future. It is a responsibility but also it's very rewarding in so many ways," Olsen says.

What the future holds

Campbell says it's common for museums the same size as Foothills Historical to have an annual operating budget of less than \$100,000 per year, making even one full-time staffer a cost that's out of reach.

A new "shuttered venues" grant has provisions for museums, but to qualify, the venue must have permanent seating, a rarity for a small museum that needs to constantly shift how it uses space.

Admission to Foothills Historical is by donation only, but donations usually only account for \$25 per month, with anywhere from 100 to 300 visitors.

"You can get 20 people in here and not a dollar goes in the jug," Olsen says.

They've struggled with the idea of having an admission fee, but they don't want it to be a barrier, especially to local schoolchildren.

Another issue is the age of the volunteers. At 80, Olsen hopes there will be someone willing to take the reins when she decides to retire. Volunteer recruitment and management is another major issue, especially in the dedicated group of volunteers dwindles to where running the museum isn't sustainable anymore.

"I don't worry too much about Foothills as they have tremendous

community support. But there should be succession planning. Martha might be the only person who knows how to input new collections into the database they use, so how can we ensure that knowledge is shared and support those organizations?" Campbell says.

But there are some big things in the works for Foothills Historical. In March 2020 they applied for a hefty state-funded grant to help them build a new building, therefore expanding much-needed storage space.

The cost of a new building still

seemed out of reach, so the women found an ally in Paul Weed, city administrator for Buckley who grew up in the town and remembers playing on the museum's steam donkey as a kid.

"For me, what the museum provides is that experience to have storytelling from more than just Google. It's that visual and written storytelling. You can see it, read it, experience it and imagine through those visual experiences that the museum provides," Weed says.

Weed knew Buckley Hall, a nearly 6,000-square-foot building that

sits directly across the street from the museum, was underutilized, so he offered it up.

"It's a community space. What [the museum] is looking to provide we have, we just have to reimagine it," Weed says.

It needs some renovations, but Olsen is hoping they'll be able to move in — sharing space with the Buckley Kiwanis Food Bank — by early summer. There will be a work table where people can conduct research, room for temporary displays and a larger office for volunteers.

"One thing we really need is some 40-year-olds instead of 80-year-olds," Olsen's husband Walt says with a laugh.

"It's our heritage center," Stratton says.

Next on the wish list? A new crop of volunteers.

Jackie Varriano covers the food scene in the neighborhoods around Seattle. She loves digging into stories that discuss why we eat the things we do — and when — in our region and beyond. Her very first article was a gossip column for her YMCA summer camp in 1990. Reach her at jvarriano@seattletimes.com. On Twitter: @JackieVarriano.



AMANDA SNYDER / THE SEATTLE TIMES

Upstairs at the Foothills Historical Museum in Buckley, you can walk right into the beauty parlor filled with old beauty products and an old perming machine.



AMANDA SNYDER / THE SEATTLE TIMES

Inside the bunkhouse featured at the Foothills Historical Museum in Buckley, Pierce County. The bunker and saw shop were built in 1946 as part of the Soundview Pulp Company's logging camp at Lester, Washington.



AMANDA SNYDER / THE SEATTLE TIMES

Inside the saw shop with different types of saws from a variety of eras featured at the Foothills Historical Museum in Buckley, Washington. The bunker and saw shop were built in 1946; the owners of the buildings donated them.



**THE GOOD NEWS IS WE ARE COMPLETELY REOPENED!
OUR HOURS ARE 10:00 AM - 4:00 PM EVERY DAY.**

Visiting the museum will be a different experience, but our mission is the same. Please be self aware of any COVID symptoms and delay your visit until you are healthy.



62 1st Street, Friday Harbor
whalemuseum.org
360-378-4710

SOME THINGS THAT WILL BE DIFFERENT:

- Limited museum capacity. We may ask you to come back later.
- A cloth face covering must be worn at all times during your visit.
- Social Distancing, 6 feet of distance from all staff and other visitors.
- All interactive exhibits are temporarily closed.
- Hand sanitizer is available and we ask that you use it or provide your own.
- Updated Gift Shop Protocols, staff will gladly explain during your visit.



★★★
STAND UP
SEATTLE
THE DEMOCRACY PROJECT
★★★

On View Thru July 5

MOHAI

Presented by: **BOEING**

Additional generous exhibit support provided by:



Media support provided by:



Special thanks to community partners:

Black Heritage Society of Washington State, Converge Media, and University of Washington Center for the Study of the Pacific Northwest.

Visit mohai.org for timed tickets or to become a member.



**REOPENING
APRIL
16**

TAMI

**RESERVE
TICKETS
TODAY**

TACOMAARTMUSEUM.ORG

SEE NEW EXHIBITIONS:
SOUTH SOUND SELECTS
PAINTING DECONSTRUCTED

**TACOMA
ART
MUSEUM**

Discover the Asian pioneers of Seattle and the real life stories of Asian Pacific Islander Americans



WING LUKE MUSEUM
IN THE CHINATOWN-INTERNATIONAL DISTRICT
FRIDAYS - SUNDAYS, 10 AM - 5 PM
WWW.WINGLUKE.ORG

MUSEUM GUIDE**SPARKING
CURIOSITY ANEW**

SEATTLE TIMES STAFF

We know. It's been a long minute since you've had places to go and people to see.

But now, more people are getting vaccinated and more places are opening up under Phase 3 of the state's reopening plan, which allows indoor entertainment venues to operate at 50% capacity, or 400 people, whichever is less. Even so, many arts and culture organizations are taking it slowly.

Among the venues that have reopened or soon will are museums and galleries. Here are some exhibits and venues that caught our features staffers' eyes. The list is not comprehensive; rather, it's meant as a place to start your explorations when you feel comfortable doing so. (Be mindful that COVID-19 cases are on the rise again.)

Because COVID-19 safety requirements — many venues have mask, social distancing and timed entry requirements, for instance — as well as things like hours and dates of operation, can change, it's always a good idea to call or check each venue's website before you go.

**VISUAL
ARTS****Cascadia Art Museum**

This Edmonds museum, a stone's throw from the ferry, attracted much attention in 2019 for its exhibit "The Lavender Palette," which featured work by early-to-mid-20th-century gay and lesbian artists from the Pacific Northwest. Curated by David Martin, the show was a groundbreaking exploration of regional culture through the work of gay creators.

Reopened since February, the museum focuses on Northwest artists from 1860 through 1970. It is currently presenting "Dreaming Forms: The Art of Leo Kenney," a collection of work from the acclaimed Northwest abstract painter (1925-2001), and "Stolen Moments: The Photography of Shedrich Williams," the first solo exhibit from the long-based-in-Portland photographer. Also on view is a selection of work from the museum's permanent collection, including several paintings by Guy Anderson (1906-1998) — himself an Edmonds native son.

Dates: "Dreaming Forms: The Art of Leo Kenney"; "Stolen Moments: The Photography of Shedrich Williams"; all current exhibits run through May 23

Hours: Thursday-Sunday, noon-5 p.m.

Address: 190 Sunset Ave. S., Suite E, Edmonds

Cost: \$10 adults, \$7 seniors, free for youth under 18 and students

Safety: masks and physical distancing required, no more than 50 patrons at a time

Contact: 425-336-4809

Site: cascadiaartmuseum.org

— Moira Macdonald

Frye Art Museum

The venerable Frye first opened its doors in 1952, the legacy of Charles and Emma Frye, two local art patrons and prominent citizens who left their vast collection in perpetuity to the people of Seattle. In keeping with that spirit, admission to the Frye is always free; these days, however, you need a timed ticket.

Now reopened in its longtime First Hill location, the Frye is offering new work from local interdisciplinary artist Anastacia-Reneé, whose 3D tour "(Don't Be Absurd) Alice in Parts" is described as "a rageful meditation on gentrification and its insidious effects on the body and home, as seen through the eyes of her multilayered character Alice Metropolis." A former Seattle Civic Poet whose work examines racism, sexism, homophobia, ageism and class, Anastacia-Reneé designed this immersive exhibit to feel like a walk through Alice's home. Also on display: "Unsettling Femininity," drawn from the Frye's collection of late-19th and early-20th-century paintings, examines how we look at women; "Art on the Mind: Ten Years of Creative Aging" celebrates the Frye's decade of programs connecting people with dementia and their caregivers with art.

Dates: "(Don't Be Absurd) Alice in Parts," through April 25; "Unsettling Femininity," through May 30; "Art on the Mind," through Nov. 14

Hours: Thursday-Sunday, 11 a.m.-5 p.m.

Address: 704 Terry Ave., Seattle

Cost: free (timed ticket required)

Safety: timed tickets, masks and social distancing required, coat check/cafe/shop closed, temperature checks and symptom screenings on entry

Contact: 206-622-9250

Site: fryemuseum.org

— Moira Macdonald



COURTESY OF GREG KUCERA GALLERY

The quilts and fabric art of Joey Veltkamp, currently hanging at Greg Kucera Gallery, include a series of meditations on American flags.

Greg Kucera Gallery

We've written before about works by the rightly beloved Jacob Lawrence at Greg Kucera Gallery: the bold colors and iconic images of builders, families and snapshots from the life of Haitian revolutionary Toussaint Louverture. There's no reason not to see those.

Exuberant fabric works by local artist Joey Veltkamp are also currently hanging at Kucera. Veltkamp stitches life itself into his quilts: dread, humor, delight. The showstopper might be "Life Is Beautiful," an enormous, pink blanket shouting "WE'RE ALL GONNA DIE" in black letters. But if you snuggle up close to the memento mori, you'll find more hopeful messages in pink thread: "I will always love you," "we are your friends," etc. Other quilts feature sea gulls at Ivar's, signs he sees around his home across the water in Bremerton ("come in for your free rose, Ben") and a series of American-flag-themed quilts. One, "Self-Portrait as America," features the stars and stripes unravelling — or on fire. He made that in 2020.

Dates: Exhibits of Jacob Lawrence's and Joey Veltkamp's works, through April 17

Hours: Tuesday-Saturday, 10:30 a.m.-5:30 p.m.

Address: 212 Third Ave. S., Seattle

Cost: free

Safety: masks and physical distancing required

Contact: 206-624-0770

Site: gregkucera.com

— Brendan Kiley

MUSEUM GUIDE

< Continued from 7



JAMES HARNOIS AND MADART

The impressive “Parable of Gravity,” at MadArt Studio, is a large-scale installation of buildings in decay.

MadArt

MadArt is a big room in South Lake Union where, every few months, an artist (or a team) makes the kind of ambitious installations you don’t tend to see elsewhere. Descriptions only get you so far (you can describe what a roller coaster looks like, but will fail to communicate the feeling of being one grain in a whirlwind), but let’s try: “Aperture” by Ian McMahon was a 15-foot-tall plaster pillow trying to burst through a wood frame. “Each and Every” by Beili Liu, with its hundreds of children’s clothes coated in cement and suspended above the floor (a comment on children trapped in limbo at the U.S./Mexico border) was deep and dissonant, like a graveyard for infants, or a requiem played on recorders and toy pianos.

MadArt’s current exhibition is “Parable of Gravity” by Casey Curran, whose work has been at the Guggenheim, onstage with provocateurs Saint Genet, and on the runway at 2021 Paris Haute Couture Week. Curran’s parable is of catastrophe and rebirth: spare wood towers in various stages of rot; a giant metal meteor with a Gothic cathedral’s rose window; and feathery white animatronic plants (or are they fungus?) barnacled on the crumbling high-rises, slowly opening and closing, like they’re supplanting to the incoming space rock, or talking to each other. If you read Curran’s creation as a vision of an eviscerated city, the parable is terrifying — but if you can step outside your anthropocentrism, it’s beautiful. What strange beings will thrive on our bones?

— Brendan Kiley

Dates: “Parable of Gravity,” through April 17

Hours: Monday-Saturday 10 a.m.-4 p.m.

Address: 325 Westlake Ave. N., Suite 101, Seattle

Cost: free

Safety: timed tickets, masks and physical distancing required, groups limited to 15

Contact: 206-623-1180

Site: madartseattle.com

Seattle Art Museum

If you need an injection of art appreciation posthaste, Seattle Art Museum has a wealth of fantastic shows on view, from celebrated artists with ties to Seattle. “Jacob Lawrence: The American Struggle” is frequently sold-out, and for good reason. For the first time since 1958, the exhibition reunites Lawrence’s iconic series “Struggle: From the History of the American People,” and its quasi-abstract epic of American history told through the eyes of folks previously pushed to the margins. Also on view is Barbara Earl Thomas’ stunning “The Geography of Innocence.” Through cut-paper portraits and an immersive installation, the show invites viewers to reflect on childhood, race, violence, hope, ritual and their own lives and potential for change.

In June, “Monet at Étretat” presents a chance to immerse yourself in the impressionist’s French coastal town without stepping on a plane; and sculptures from Dawn Cerny in the exhibition “Les Choses” examine “the gap between our ideal homes and the lived reality of our overgrown, patched-up, and slightly worn habitats,” something that couldn’t be more timely after a year spent getting intimately acquainted with our own slightly worn habitats.

(SAM’s Asian Art Museum reopens to the public on May 28, and to SAM members on May 7. Its Olympic Sculpture Park is open, although the PACCAR Pavilion at the park remains closed.)

Dates: “Jacob Lawrence: The American Struggle,” through May 23; “Barbara Earl Thomas: The Geography of Innocence,” through Jan. 2, 2022; “Dawn Cerny: Les Choses,” April 9 through Sept. 26; “Monet at Étretat,” June 25 through Oct. 17

Hours: Friday-Sunday 10 a.m.-5 p.m., First Free Thursday 10 a.m.-5 p.m.

Address: 1300 First Ave., Seattle; \$19.99 adults, \$17.99 seniors 65 and over, military, \$12.99 teens, students, free for SAM members, children 14 and under, free first Thursday

Safety: timed tickets, masks and physical distancing required, capacity limits (some galleries closed), coat check closed

Contact: 206-654-3100

Site: seattleartmuseum.org

— Megan Burbank

Wa Na Wari

Housed in a fifth-generation Black-owned home in the Central District, Wa Na Wari showcases work from Black artists in a multidisciplinary space that invites (and rewards) deep engagement. This spring’s offerings bring a strongly felt sense of place and history, from Carletta Carrington Wilson’s mixed-media “night of the stereotypes,” in which 19th- and 20th-century caricatures interrogate the work of their racist creators, to collage and book artist Lisa Myers Bulmash’s “The Memory Palace,” which pushes back against the normative idea that COVID-19 is truly novel: “How can this be an unprecedented moment in history’ when Black people have seen — and survived — even worse? We are so often the first to be hit by tragedy.” In “Choreographing My Past,” Shoccarra Marcus documents the dissonance of returning to her childhood home after a decade away “only to discover a family that remembers the girl I once was, but refuses to accept the woman I’ve become” in a series of images that “reflect feelings of both metaphorical and literal isolation.” And Kyle Yearwood shows that social media and surreal self-portraiture can coalesce into an examination of “self-love, self-empowerment, and magic.”

Dates: Exhibits of Carletta Carrington Wilson’s, Lisa Myers Bulmash’s, Mia Imani’s, Shoccarra Marcus’s and Kyle Yearwood’s works, through July 18

Hours: by appointment

Address: 911 24th Ave., Seattle

Cost: free

Safety: masks required (N95s available on-site), limited to four visitors at a time, 45 minutes at a time, with a 30-minute gap in between for cleaning

Contact: 206-485-7563

Site: wanawari.org

— Megan Burbank



COURTESY OF KYLE YEARWOOD

Kyle Yearwood’s work combines a surrealist style with self-portraiture, social media and self-regard. His work will be on view in Wa Na Wari’s spring show.

Martyr Sauce

With her colorful, larger-than-life installations, Tariqa Waters — artist, curator and founder of the gallery Martyr Sauce — is always one to watch. And that’s about to get a whole lot easier now that Martyr Sauce is relaunching in a new space this May. The new space is above ground (as opposed to the original, very cool but underground space in Pioneer Square) and features large windows which Waters says she’ll take full advantage of by curating and creating large enticing installations that you’ll be able to enjoy from the street. (The original Martyr Sauce space will have new programming, too, after the pandemic eases.) In the new space, Waters will commission artists in collaborative works that she calls “transformative and immersive experiences through public engagement.” First up is Tacoma-based visual artist and muralist Kenji Stoll. “You won’t have to enter the space,” said Waters. “You can soak it up from the street and when you come inside, it’s a treat.”

Dates: Upcoming exhibit featuring muralist Kenji Stoll, dates and title forthcoming; by appointment

Address: 108 S. Jackson St., Seattle

Cost: \$5

Safety: masks required

Site: martyrsauce.com

— Crystal Paul

Museum of Glass

Art glass is the delicious candy of the museum world; colorful, shiny, accessible and oddly soothing, like magic icicles. Tacoma’s Museum of Glass, which reopened April 3, puts art glass and glassmaking at center stage, letting its beautifully lit wares sparkle. It’ll feature three exhibits this spring: “Transparency,” a collection of glass-works created by LGBTQ+ artists (created by the National Liberty Museum in Philadelphia for Pride Month 2017); a delicate assortment of nearly 200 art deco objects from the French artist René Lalique; and “Counterparts: Glass + Art Elements,” in which glass and nonglass works are juxtaposed to illustrate common themes.

Dates: “Transparency,” through summer; “René Lalique: Art Deco Gems from the Steven and Roslyn Shulman Collection,” through fall; “Counterparts,” as of this writing, does not have a closing date

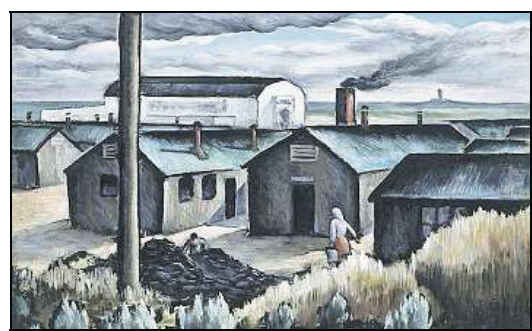
Hours: Friday-Sunday 10 a.m. – 5 p.m.

Address: 1801 Dock St., Tacoma; Cost: \$17 adults, \$14 seniors/students/military, \$5 12 and under; masks and physical distancing required, staggered entry may be implemented, Education Studio closed

Contact: 253-284-4750

Site: museumofglass.org

— Moira Macdonald



COURTESY OF TACOMA ART MUSEUM

“Gymnasium,” an oil painting by Kenjiro Nomura (1896-1956) at Tacoma Art Museum.

Tacoma Art Museum

Founded in 1935, Tacoma’s largest museum has a permanent collection of more than 5,000 works. Reopening on April 16, it will have a variety of exhibits on display. “Immigrant Artists and the American West” examines how immigrant experiences are shaped by art; its artists, arriving in the 19th and 20th centuries, come from China, Denmark, England, France, Germany, Japan, Mexico and Russia, among other countries. “Painting Deconstructed: Selections from the Northwest Collection” is made of work by Black and Indigenous artists, artists of color, and women artists, divided into sections highlighting four key aspects of painting: medium and support, composition, color, and technique. There’s also a permanent Dale Chihuly glass-work collection, an array of outdoor sculptures, and “South Sound Selects: Community Choices from the Collection,” in which members of the South Sound community served as guest curators and chose their favorite works to display.

Dates: “Immigrant Artists”; “Painting Deconstructed”; as of this writing, neither exhibition has a closing date

Hours: Friday-Sunday, 10 a.m.-5 p.m.

Address: 1701 Pacific Ave., Tacoma

Cost: \$18 adults, \$15 students/seniors, free for military and children 5 and under

Safety: masks and physical distancing required, Art Studio, TAM Cafe, coat check and hands-on exhibits temporarily closed, museum store restricted to 10 visitors

Contact: 253-272-4258

Site: tacomaartmuseum.org

— Moira Macdonald

HISTORY



Foothills Historical Museum

The Foothills Historical Museum in downtown Buckley, Pierce County, was started by veterinarian Jess Rose and his wife Maxine in 1981. Now run by their daughters Martha Olsen and Ann Gibson, plus an additional staff of a little over a dozen volunteers (including their cousin Nancy Stratton and Olsen’s husband Walt), the museum is dedicated to telling the stories of how people from small towns across the Carbon River Valley have spent their lives and celebrating the regional logging, mining and farming history.

You can view period rooms including a schoolroom, barber shop, general store, butcher shop, doctor’s office and more spread across three gallery areas. The museum is also home to thousands of historical photographs, a complete collection of the Buckley Banner newspaper from 1892-1970, and the Buckley/White River High School annual yearbooks from 1903-present. Volunteers will work with



AMANDA SNYDER / THE SEATTLE TIMES

A gallery room featuring a kitchen scene from the 1880s on the second floor of Foothills Historical Museum in Buckley, Pierce County.

Dates: Reopening planned for early May

Hours: Sunday 1-4 p.m., Tuesday-Thursday noon-4 p.m.

Address: 130 N. River Ave., Buckley

Cost: free

Safety: masks and social distancing required, some outdoor buildings may be closed

Contact: 360-829-1291

Site: cityofbuckley.com/museum

— Jackie Varriano

CULTURAL

National Nordic Museum

With the pandemic limiting in-person interaction, Ballard’s National Nordic Museum has embraced virtual platforms inventively. Volunteers used Zoom to gather oral histories, documenting the virus’s fallout across the Nordic countries and the Northwest. And two months after the events of Jan. 6, the museum hosted an online lecture debunking hate groups’ appropriative misuse of Nordic symbols, a commonsense antidote to the widespread disinformation that catalyzed the attack.

In May, the museum (which reopened in February) returns to its roots, when it’ll be the only North American venue to host the crown jewels of Finland’s art world. “Among Forests and Lakes: Landscape Masterpieces from the Finnish National Gallery” features everything from 19th-century landscape paintings to Marja Helander’s contemporary short film “Birds in the Earth,” refracting the history of Finland’s Indigenous Sami people through two intrepid ballerinas dancing across frozen earth. It’s worth shutting your laptop and venturing out in person.

Dates: “Among Forests and Lakes: Landscape Masterpieces from the Finnish National Gallery,” May 6 through Oct. 17

Hours: Thursday-Sunday 10 a.m.-5 p.m.

Address: 2655 N.W. Market St., Seattle

Cost: \$18 adults, \$15 seniors, students, \$10 youth ages 5-18, free for children 4 and under, free first Thursday

Safety: face coverings required for everyone age 2 and up, advance tickets must be purchased online in advance, coat check closed

Contact: 206-789-5707

Site: nordiciuseum.org

— Megan Burbank



MARJA HELANDER AND MAURI LÄHDESM

A still from Marja Helander’s “Birds in the Earth,” which interrogates ideas of ownership in the land of Finland’s Sami people through ballet. The short film will show at the National Nordic Museum in May.

Washington State History Museum

There is no shortage of problematic monikers and conceptions about the West in the 1800s and 1900s. It’s been characterized as “wild” and “old,” as rugged and lawless. It’s been the domain of harmful stereotypes of Indigenous people and of a mythology about “proper” damsels and hyper-masculine gunslingers. In the upcoming exhibit at Washington State History Museum, “Crossing Boundaries: Portraits of a Transgender West,” curator and Washington State University history professor Peter Boag aims to reveal how gender identity wasn’t so straightforward as our popular depictions have led us to believe. The exhibit promises to tell the stories of people who reinvented themselves and their gender identities as they traveled west and of gender-fluid identities among the inhabitants who already called the West home.

Dates: “Crossing Boundaries: Portraits of a Transgender West,” May 29 through Dec. 12

Hours: Tuesday-Sunday 10 a.m.-5 p.m.

Address: 1911 Pacific Ave., Tacoma

Cost: \$11-\$14

Safety: masks or face coverings required, social distancing, reduced occupancy, and one-way gallery paths in place

Contact: 253-272-3500

Site: washingtonhistory.org

— Crystal Paul

Museum of History & Industry (MOHAI)

The oldest private heritage museum in Washington state, MOHAI has millions of artifacts from moments of local history: a Boeing B-1 biplane, the old neon Rainier brewery sign you used to be able to see driving on Interstate 5, a World War II-era periscope, a stuffed cougar donated by Eddie Bauer. Director Ann Farrington has described the museum as “not a timeline, but a series of stories strung like pearls.” Its rotating exhibition, “Stand Up Seattle: The Democracy Project,” is a collection of political artifacts (protest posters, bumper stickers, a sound system used by the Women’s City Club of Seattle, founded in 1922 by Mayor Bertha Knight Landes) as well as on-the-front-lines footage of Seattle’s 2020 protests shot by journalist Omari Salisbury and Converge Media. The exhibit also has a section curated by the high school students of MOHAI Youth Advisors, including artifacts from the 2019 Global Youth Climate Strike.

Dates: “Stand Up Seattle: The Democracy Project,” through July 5

Hours: Thursday-Monday, 10 a.m.-5 p.m.

Address: 860 Terry Ave., Seattle

Cost: \$17-\$22

Safety: timed tickets, masks and physical distancing required

Contact: 206-324-1126

Site: mohai.org

— Brendan Kiley



COURTESY OF SUQUAMISH MUSEUM ARCHIVES

Chief Seattle Days circa 1920s, with Lucy Snyder Mulholland (center) and Amelia Sneathum (right).

Suquamish Museum

As we look toward summer and the possibility of emerging from the lockdowns and tremendous loss of this past year, one event to look forward to is the annual Chief Seattle Days celebration. Dating back to 1911, Chief Seattle Days is a three-day festival celebrating Suquamish leader Chief Seattle, for whom Seattle is named, with dancing, canoe races, food and art vendors, festival royalty and a memorial service at Chief Seattle’s gravesite. The 2020 festival was canceled due to the pandemic. This year as the festival turns 110 years old, the “Chief Seattle Days” exhibit at the Suquamish Museum looks back to the origins of the festival, its hundred-year history and its significance to the Suquamish community today. The festival is typically held in August. If there will be a celebration this summer, the Suquamish Museum’s “Chief Seattle Days” exhibit is a great way to get a little more out of this year’s festival by learning about its history.

Dates: “Chief Seattle Days,” April 9 through January 2022

Hours: Friday, Saturday and Sunday by appointment

Address: 6861 N.E. South St., Suquamish

Cost: \$3 seniors 55 and older and children ages 6 to 17, \$5 adults, \$15 families

Safety: masks and social distancing required, temperature check and questionnaire, and contact information must be provided for contact tracing

Contact: 360-394-8499

Site: suquamishmuseum.org

— Crystal Paul

Continued on next page >

MUSEUM GUIDE

< Continued from previous page



COURTESY OF WING LUKE MUSEUM

"Where Beauty Lies," an exhibit at the Wing Luke Museum, looks at beauty standards as well as racist and misogynist stereotypes around Asian American beauty.

Wing Luke Museum

When the Wing Luke Museum reopened in March, it was just a few weeks before the hateful killing of six Asian American women in Atlanta. At the time, the museum was showing an exhibit (now closed) called "Hear Us Rise" that highlighted the organizing and empowerment efforts of Asian American and Pacific Islander women. Now the exhibit "Where Beauty Lies" takes up another aspect that plays a role in the marginalization of Asian American women — beauty standards and racist and misogynist stereotypes around Asian American beauty.

Featuring photos of stylish seniors from the online blog "Chinatown Pretty," from the online campaign #UnfairandLovely, and even historical photos from beauty parlors at the incarceration camps of the 1940s, the exhibit casts a more inclusive gaze on Asian American beauty and examines the ways it has changed, harmed and helped throughout history.

Later this spring, the "Community Spread: How We Faced a Pandemic" exhibit will explore community stories and the ways Asian Pacific American communities came together during the pandemic from mutual aid to marching for justice.

Dates: "Where Beauty Lies," through Sept. 19

Hours: Friday-Sunday, 10 a.m.-5 p.m.

Address: 719 S. King St., Seattle

Cost: \$17

Safety: all guests 18 and older are required to sign a waiver of liability relating to coronavirus/COVID-19

Contact: 206-623-5124

Site: wingluke.org

— Crystal Paul



MoPOP

Partnering with Pearl Jam archivist and videographer Kevin Shuss, "Pearl Jam: Home and Away" culls 200-plus artifacts, focusing on tour items and other memorabilia from the Seattle rock legends' warehouse. It's an intimate walk through Pearl Jam's 30-year journey from its fabled precursor bands to the Rock & Roll Hall of Fame, with all the smashed guitar fragments, original lyric sheets and Jeff Ament's colorful headwear choices along the way. Peep the old Seattle fliers that now read like fantasy lineups or the signs from defunct RKCNDY and Off Ramp clubs where PJ played its earliest gigs. If there's a centerpiece to a collection this rich, it's easily the towering bronze statue of Andrew Wood that Ament commissioned of his fallen Mother Love Bone mate, a heartfelt tribute made by local sculptor Mark Walker.

Dates: "Pearl Jam: Home and Away," as of this writing, does not have a closing date; also of note: "Body of Work: Tattoo Culture," through May 31; "Minecraft: The Exhibition," through April 18

Hours: Thursday-Monday, 10 a.m.-6 p.m.

Address: 325 Fifth Ave. N., Seattle

Cost: \$21-\$30

Safety: reduced capacity, masks required for guests 3 and up, advance tickets and social distancing required, timed admittance

Contact: 206-770-2700

Site: mopop.org

— Michael Rietmulder

Burke Museum of Natural History and Culture

If you missed the hoopla in 2019, the 122-year-old Burke Museum got a new home — a museum turned inside-out with its labs, where bones are extracted from sediment and baskets are vacuumed of dust, visible to the public. Natural history museums are often about the dead, but the new Burke has also recommitted to the living with exhibitions about ecology, culture and politics that affect Indigenous people and natural resources.

Which isn't to say the Burke doesn't have plenty of artifacts: tiny fossils (including fossilized pollen), skeletons (dinosaurs, whales) and enormous libraries of objects (clothing, sculptures, tools) and creatures (spiders, flowers, birds, mammals). A good natural history museum is a reminder that everything has its place in the flood of time: that dandelion, that pigeon, that cup you just threw in the bin. After a walk through the Burke, you may pop out the exit door and find the world a little more alive than it was when you went in.

Hours: Tuesday-Sunday, 10 a.m.-5 p.m.

Address: 4300 15th Ave. N.E., Seattle

Cost: \$14-\$22

Safety: timed tickets, masks and physical distancing required

Contact: 206-543-7907

Site: burkemuseum.org

— Brendan Kiley



ALAN BERNER / THE SEATTLE TIMES

The Burke Museum has lots of interesting artifacts, including this composite Triceratops skull from 66 million years ago. Here, Peter Bateman checks out the exhibit at the Burke.

Washington State Ski and Snowboard Museum

Opened in 2015, the Washington State Ski & Snowboard Museum documents a rich local history of winter sports, from the state's 39 Olympians to ski areas and gear. The museum is appropriately located right on Snoqualmie Pass, in between Dru Bru Brewery and Commonwealth Restaurant, so it's easy to tack on after a day of skiing or snowboarding. For those not ready to visit in person, WSSSM now offers a free online series of talks; past speakers include Ski Patrol Rescue Team's Chris Martin (and his working avalanche rescue dog Anna) and Deb Armstrong, who won gold in the giant slalom at the 1984 Winter Olympics in Sarajevo, Bosnia and Herzegovina (then Yugoslavia). Speaking of which: The museum is currently hosting a collection of memorabilia from Washington's many Olympic and Paralympic athletes, including Armstrong's medal.

You also don't have to drive to the pass to see WSSSM's offerings: In Seattle, you can see a mini-exhibit inside the Yurts at Canlis, and, starting in April, the museum will team up with the National Nordic Museum to host a joint exhibition on the history of ski jumping among early Nordic immigrants to America.

Hours: Saturday-Sunday, noon-5 p.m.

Address: 10 Pass Life Way, Snoqualmie Pass

Cost: free

Safety: 50% capacity limit, masks required

Contact: 425-434-0827

Site: wsssm.org

— Megan Burbank

The Museum of Flight

Aircraft enthusiasts can walk through aviation history at this museum at Boeing Field. Get a look at classic airliners built right here in Jet City and fighter planes used in both world wars, or learn about the people behind historical photos, missions and aviation technology in the commemorative "Untold Stories: World War II at 75" exhibit, which, according to MOHAI, offers the first enhancement in 16 years to the museum's gallery of World War II fighter aircrafts and artifacts.

Dates: "Untold Stories: World War II at 75," as of this writing does not have a closing date

Hours: Thursday-Sunday, 10 a.m.-5 p.m.

Address: 9404 E. Marginal Way, Seattle


Cost: \$17-\$25

Safety: reduced capacity, timed entry, snugly fitting masks required, advance tickets recommended

Contact: 206-764-5700

Site: museumofflight.org

— Michael Rietmulder



Black Refractions

Highlights from The Studio Museum in Harlem

May 22–August 15, 2021 | fryemuseum.org | Always Free

Black Refractions: Highlights from The Studio Museum in Harlem is organized by the American Federation of Arts and The Studio Museum in Harlem. Major support for the exhibition is provided by Art Bridges. Sponsorship for the national tour provided in part by PURE.

Generous support for the installation at the Frye Art Museum is provided by the Seattle Office of Arts & Culture, Hotel Sorrento, the Frye Foundation, and the Board of Trustees. News media sponsorship is provided by The Seattle Times. Broadcast media sponsorship is provided by KCTS 9.

Image: Barkley L. Hendricks. *Lawdy Mama*, 1969. Oil and gold leaf on canvas. 53 1/4 x 36 1/4 in. The Studio Museum in Harlem; gift of Stuart Liebman, in memory of Joseph B. Liebman 1983-25. © Estate of Barkley L. Hendricks. Courtesy of the artist's estate, Jack Shainman Gallery, New York and American Federation of Arts.

AMERICAN FEDERATION OF ARTS | STUDIO MUSEUM IN HARLEM | Art Bridges | PURE INSURANCE | FRYE ART MUSEUM | The Seattle Times



Visit the Award-Winning Children's Museum
On Olympia's East Bay Waterfront

SUMMER SPLASH!

SUMMER FESTIVAL OF FUN

Proudly Presented by WSECU




Photos taken pre Covid-19

Big Adventures

New! **Bouldering on the Beach Exhibit**
Pan for Treasures • Climb the Rock Wall
Dig for Dinos • Design Scribble Stones

macy's | MaryBridge Children's MultiCare | smalltotal PEDIATRIC DENTISTRY | OlyFed.

Explore!

150 Exhibits • MakeSpace • Art Studio
Nature Play • Outdoor Discovery Center

414 Jefferson St. NE • Olympia, WA 98501 • (360) 956-0818 • www.hocm.org

SEATTLE ART MUSEUM NOW ON VIEW



Jacob Lawrence
The American Struggle



Barbara Earl Thomas
The Geography of Innocence

SEATTLE ASIAN ART MUSEUM OPENS MAY 28 2021



REOPENING
Memorial Day Weekend

Open Friday–Sunday, 10 am–5 pm

Free First Thursdays at Seattle Art Museum
Free Last Fridays at Seattle Asian Art Museum

Tickets are timed to control capacity
Advance purchase required

visitsam.org

Jacob Lawrence: *The American Struggle* is organized by the Peabody Essex Museum, Salem, Massachusetts. This project is supported in part by the National Endowment for the Arts.

Barbara Earl Thomas: *The Geography of Innocence* is made possible by:

Presenting Sponsor	Lead Sponsor	Supporting Sponsor	Presenting Sponsor	Supporting Sponsor
 Microsoft	 BOEING	Baird	 SEATTLE ART MUSEUM SUPPORTERS	Perkins Cole LLP
		Generous Support Bette and David Sprague Exhibition Endowment		

Left to right: Installation view of Jacob Lawrence: *The American Struggle* at Seattle Art Museum, 2021, photo: Natali Wiseman. Installation view of Barbara Earl Thomas: *The Geography of Innocence* at Seattle Art Museum, 2020, © Seattle Art Museum, photo: Spike Mafford. Installation view of *Some/One*, Do Ho Suh at Asian Art Museum, 2020. © Seattle Art Museum, Photo: Adam Hunter/LMN Architects.