

8 March 2018

Burt Logan  
Chair, Accreditation Commission  
American Alliance of Museums  
2451 Crystal Drive, Suite 1005  
Arlington, VA 22202

Dear Mr. Logan:

In your letter dated 3 November 2017 to Alexander Nguyen, Assistant City Manager and then Acting Museum Director, you indicated that the Commission had very kindly extended the tabling decision regarding the Riverside Metropolitan Museum's accreditation status. We thank you for the opportunity to demonstrate our good faith in addressing the challenges facing the Riverside Metropolitan Museum (RMM). This letter and its attachments will serve as the report that you requested to receive by 25 April 2018.

It is my pleasure to introduce myself as the new Museum Director for the Riverside Metropolitan Museum. As an accreditation peer reviewer and as the leader of the process to secure accreditation for my former employer, the Yellowstone Art Museum, I am familiar with and supportive of the Accreditation Program.

The attention that the re-accreditation process brought to the RMM's considerable challenges has arrested the decline and resulted in significant change that addresses all of the Visiting Committee's and the Commission's concerns. While few of the tasks that are now underway lend themselves to rapid solutions, all are moving forward at an encouraging pace. To address specifically the three areas of concern noted in your letter of 3 November 2017, the RMM staff, City, and community have made the progress detailed below.

***1. Summarize further progress made on all the activities that your prior reports said were underway.***

***Downtown Site Closure and Renovation***

The Mission Inn Avenue location closed to the public on 5 September 2017. A closure period of three years was identified, but the City and community agree that while seeing the museum open again as soon as possible is a priority, it should not be done at the expense of planning in a considered, inclusive manner. All desire a result that we will be proud to have made possible, and all recognize that we must make the most of this rare opportunity to improve the site significantly. An RFQ to architects is in preparation, and the staff and I are defining functional requirements. Importantly, informal focus groups and one-on-one meetings are progressing, and ad hoc community advisory groups are in formation to assist with 1) the renovation / expansion and 2) a new approach to exhibitions and programs. The process will be inclusive as well as efficient. The closure is providing the opportunity to conduct a full institutional overhaul,



from policies to programs to branding to personnel. All aspects of the overhaul are proceeding on parallel tracks but at different paces depending upon existing staff expertise, the degree to which new community support groups have been constituted, and available funding.

The period of closure presents an opportunity and a challenge with regard to the Museum's engagement with its independent support group, the Riverside Museum Associates (RMA). With the site of many of the RMA's activities closed, the Museum must maintain close ties with this important group, solicit their input, and ensure that they feel ownership in the rejuvenated Museum. I will facilitate a visioning session for the RMA in April, and its results will inform their own strategic planning process. The RMA wishes to expand programming at the Heritage House (the RMM's historic house museum that remains open to the public), and working through a staff liaison, the Museum is encouraging and facilitating their ideas. These ideas included a small special exhibition presented during Halloween and a new program on Valentine's Day; both were popular and well received.

### Collections Stewardship

All permanent collections are in the process of being moved from the basement of the Mission Inn Avenue location to secure, climate-controlled offsite storage facility (Rumsey). This phased process is proceeding steadily in the hands of the limited number of qualified staff remaining who can physically conduct this work. We are increasing storage capacity at Rumsey through the addition of both conventional shelving and compact storage units. The task is estimated to be three-quarters completed as of the date of this report, with completion of the move slated by early summer 2018. We continue to work with other City departments to satisfy code compliance concerns at Rumsey; this process is also moving forward steadily.

The collecting moratorium will remain in place until three essential steps are completed: 1) refinement of the Collections Management Policies and Collections Development Plan, 2) judicious deaccessioning of objects indisputably outside the RMM's mission and collecting scope, and 3) hiring a full complement of curatorial staff, including a Collections Registrar who will undertake the inventory and honing of the collections database. It is understood that extraordinary opportunities to accept gifts will nevertheless be examined on a case-by-case basis. Further, we have clarified the definition of the Collections Committee and its brief, in part to ensure a full understanding of responsibilities and that all procedural steps are executed in the accessioning and deaccessioning processes.

The Museum's natural science collection includes dozens of examples of taxidermy. Prior to their removal to Rumsey, all specimens are undergoing freezing treatment. The Clark Herbarium, geology, and paleontology collections will be relocated directly into new, appropriate storage cabinets rather than being moved in their current aged and crumbling cabinetry, which in many cases would not pass a conservator's review.

Staff are in the early stages of preparation to migrate the collection database from Argus to the more versatile and user-friendly software PastPerfect. Full inventory, on a five-year rolling schedule, will begin when 1) the collections have all been moved out of the downtown site and 2) the position of Collections Registrar has been filled. In the interim, staff are conducting spot inventories both at Heritage House and at Rumsey.

A handful of NAGPRA issues lingered in our records. The majority remained unresolved due to a lack of responses from tribal representatives. All of these communications have been reissued, and will be followed up vigorously. Artifacts or remains for which the final step of

deaccession had not been completed (that is, approval by City Council), will go before the Council in April 2018.

Several improvements have occurred in environmental control and monitoring. The Museum has obtained the e-Climate Notebook software to coordinate monitoring of the dataloggers installed at all sites and report on conditions in a user-friendly manner. Water sensors were installed by the doors at Rumsey. The RMM does have IPM protocols, which we have resurrected; they are now assigned to an individual on the curatorial staff who will be accountable for the processes being followed.

Archival access is possible during closure. The City made the decision to transfer the bulk of the archives permanently to the newly established City Archives to be housed with the library. The implementation of this transfer is a long-term solution that we are coordinating with the library's own new construction project (ribbon-cutting in 2020). The most intensively used sub-collections have already been physically transferred to the library. The remainder have been relocated to Rumsey. Archives requests from the public are handled on a case-by-case basis by the Curator of History. To date, we have been able to respond to or refer nearly all requests.

#### Harada House

The significant challenge remains of providing a high level of care to Harada House and developing interpretation that does full justice to the site's significance. During the fall of 2017, a structural engineer was engaged to survey the house and ascertain the degree to which it has been structurally compromised. In the course of this survey, which stretched through most of the winter, further steps were taken to brace and stabilize the structure. This survey, which grew in scope at each stage of investigation, has now been completed and the engineer's report is in preparation. The report is expected by April, and a historic preservation architect in Sacramento has offered an initial pro bono review of it. The engineer's report is the prerequisite to engaging an architect of record and obtaining cost estimates.

No significant funding is yet secured for a restoration effort on the scale that will be required. Consequently, we cannot yet establish a meaningful timeline for restoration. The newly founded Harada House Foundation has filed for its 501(c)(3) status and awaits final word from the IRS. In the meantime, I am assisting them in defining a phased campaign, developing collateral materials, and initiating a donor prospect list. Philosophical decisions are under discussion now regarding the desired degree of restoration of this National Historic Landmark property. In short, the local commitment to restore and interpret Harada House is impressive, and we are taking steps to secure the necessary knowledge and resources. The fundraising campaign will be community-driven under the Museum's oversight rather than City-driven.

#### Strategic Plan

The RMM's current Strategic Plan covers the years 2016-2021. When it was developed, the situation in which the RMM now finds itself was not anticipated. I am initiating reexamination and renewal of the plan simultaneously with development of the renovation master plan, that is, to occur over the next six to eight months. The process will begin at the staff level with a reformatting that will ensure that the new plan prioritizes goals, defines measures of success, assigns responsibilities and accountabilities, and includes timelines and budgets. The next step will bring to the table representatives of several stakeholder groups, to meet with a staff that will go into those meetings equipped with a realistic and practical understanding of achievable goals. The year 2024 will be the RMM's 100th anniversary. A new plan that positions us for the

anniversary year (five-year plan covering 2019-2020 through 2023-2024) will be completed by early 2019.

### *Fundraising, Grants, and Donor Relations*

As new Museum Director, I bring to the RMM a background in fundraising, grantwriting, and donor relations. It will be a sea change for the RMM to begin to fundraise, but it is a necessary step. Defining the scope of a new development division for the museum, obtaining donor database software (also PastPerfect), establishing a process for donor communications, and collating scattered donor lists that do exist are all well underway as first steps.

### ***2. Provide an update on the status of the Executive Director search.***

This is completed. I began my new duties as Museum Director on 20 December 2017. My résumé is attached.

### ***3. Summarize the Riverside Metropolitan Museum's vision for itself when its main site reopens.***

In spite of remarkable collections, generous city support, and pockets of passionate supporters within the community, the RMM has had the misfortune of earning in recent years an unfavorable reputation for inactivity, neglect, and a failure to keep pace with 21st-century audience demands. In such an environment, one might well say that, with nowhere to go but up, it would be enough to expend modest effort to reach and maintain professional standards. However, our goal is to exceed rather than merely meet minimums.

Inclusive and energetic, the new RMM will be a fully transformed institution. Its look, feel, and substance will change. The full effects of the transformed institution will be only partially evident at reopening as a good share of the goals include relationship-building and creation of a successful programmatic track record that will necessarily build in the few years immediately after reopening.

Two aspects of the RMM's operation will have advanced by the time the downtown site reopens, but will not be completed at that time. These include the large-scale and costly undertakings of 1) restoration and interpretation of Harada House and 2) assessing, culling, inventorying, and rehousing the permanent collections. We will be pushing forward toward the larger goals, and after the task of reopening the main museum is completed, we will intensify efforts on these fronts.

Combining the historic Mission Inn Avenue structure with a 21st-century addition that communicates pride in the creative capacity of today's architects and designers, the Museum's renovated and expanded downtown site will be the nexus of an exhibition program at least three times more active than had been true in the Museum's recent history. This exhibition program will serve as the foundation for a full array of school, family, and adult programs year-round. The renewed building itself will convey the message that we intend to embrace the diverse present and imagined future, and tell historic stories through the lens of contemporary concerns and passions. A refreshed, retrained, and professionally augmented staff will maintain a focus on visitor and stakeholder needs above all else. The staff will accomplish its goals through a combination of strategic formal partnerships and a small number of fluid, diverse community advisory groups. For the first time in its existence, the RMM will create a development division on staff and begin to build a philanthropic profile. The new development staff's twin goals will

include forging new relationships in the community and raising a percentage of the Museum's own operating budget to supplement the city's generous allocations. As part of a dramatically enhanced downtown cultural environment—an environment that is taking shape around us now and in the coming three to five years—the aim of the RMM is to become a model in its field.

Please do not hesitate to contact me if there are additional questions we can answer. We extend our thanks to the Accreditation Commission for its thoughtful consideration of the Riverside Metropolitan Museum's re-accreditation application.

Cordially,

Robyn G. Peterson, Ph.D.  
Museum Director  
951-826-5792  
[rpeterson@riversideca.gov](mailto:rpeterson@riversideca.gov)

cc: Alexander Nguyen, Assistant City Manager, City of Riverside

enclosures

/rgp

## **Collections Storage at Downtown Site**

Images show progress toward emptying the basement and relocating the collections.





## **Harada House**

Images show the house since the exterior engineering assessment was completed and additional bracing and temporary stabilizing was installed. The material that appears to be new siding is temporary sheet siding; the historic siding has been removed and is stored in the neighboring Robinson House.







**ROBYN G. PETERSON**

## **PROFESSIONAL EXPERIENCE**

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**2017-present Riverside Metropolitan Museum, Riverside, California**

Museum Director

*Overseeing a multi-disciplinary collecting museum during a time of institutional transition and temporary closure of the main downtown Riverside facility in preparation for a \$13.7 million renovation. Mid-sized museum comprising six sites, including three historic houses.*

**2006-2017 Yellowstone Art Museum, Billings, Montana**

Executive Director

*Overseeing staff of eighteen FTEs in mid-sized collecting museum with active exhibition and educational programs. Initiated and led successful \$7.4-million capital & endowment campaign to create the region's first open storage facility and increase operations endowment twelve-fold. Led reinstallation of the permanent collection. Initiated an artist-in-residence program in an on-site studio. Revamped all policies, programs, marketing, graphic identity, and community persona. Achieved accreditation for the museum by the American Alliance of Museums in 2016.*

**1999-2006 Turtle Bay Exploration Park, Redding, California**

Senior Director of Exhibitions and Programs, 2004-2006

*Head of interdisciplinary program division encompassing all temporary and permanent exhibitions, the permanent collection, education, and all associated staff. Lead member of senior management team.*

Director of Collections and Research, 2000-2004

*Head of interdisciplinary team of curators, collection management, and exhibition staff. Responsibilities include exhibition curation, research and publication, policy formulation, budget management, and all other aspects of the supervision of a department of twelve to eighteen staff.*

Curator of Art, 1999-2006

*Responsible for program of temporary art exhibitions emphasizing contemporary art, integration of arts programming within institution's larger interdisciplinary goals, management of site art commissions, preparation of collection development plan, coordination of arts programming adjunct to exhibitions, and community relations with regional arts groups.*

**1988-1999 The Rockwell Museum, Corning, New York**

Curator of Collections and Exhibitions

*Oversaw all aspects of collection development, collection management, department administration, research, publication, temporary exhibition curation and temporary exhibition program oversight, museum policy formulation, staff supervision. Responsible for grant-writing for exhibitions, programs, and collection care.*

**1984-1986 University of Wisconsin-Madison, Memorial Library**

Collections acquisition assistant for the Social Studies and Scandinavian Bibliographer

**1984-1985**     **Elvehjem Museum of Art (now the Chazen Museum of Art), Madison, Wisconsin**  
Intern and Researcher  
*Assistant to curatorial staff and director; responsibilities in the print room and as a cataloger and researcher of late nineteenth- and early twentieth-century European art.*

## EDUCATION

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**1983-1987**     **Ph.D., University of Wisconsin-Madison**  
(Viking Art History and Archaeology; Museum Studies)  
1982     M.Phil. program, University College, London, Dept. of Mediaeval Archaeology  
**1980-1982**     **M.A., University of Wisconsin-Madison**  
(Scandinavian Studies; Art History)  
**1975-1979**     **B.A., University of California, Los Angeles**  
(Design [Fine Arts]; Art History; Scandinavian Studies)  
1977-1978     Junior year abroad program, University of Bergen, Bergen, Norway

## SELECTED CONFERENCES AND FURTHER TRAINING

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2017     MPMA regional museum conference, Denver, CO  
2014     AAM national conference, Seattle, WA  
2011     Getty's Museum Leadership Institute (MLI), Claremont, CA  
2010     Mountain-Plains Museum Association conference, Rapid City, SD  
2008     AAM national conference, Denver, CO  
2007     Connecting to Collections, IMLS summit, Washington, DC  
2006     Mountain-Plains Museum Association conference, Taos, NM  
1998     Symposium on collecting and the history of museums, Museum of Fine Arts, Boston, MA  
1996     AAM national conference, Minneapolis, MN  
       Symposium on historic American glass, Sandwich Glass Museum, Sandwich, MA  
1993     Symposium on nineteenth-century art at the Walters Art Gallery, Baltimore, MD  
1992     CAA national conference, Chicago, IL  
1991     CAA national conference, Washington, DC  
       Symposium on Albert Bierstadt and nineteenth-century American art, Brooklyn Museum, Brooklyn, NY  
1990     AAM national conference, Chicago, IL  
       Rochester Institute of Technology seminar on historic photographs, Rochester, NY  
       Symposium on American art, Philadelphia, PA  
1989     ALI-ABA seminar on "Legal Issues in Museum Management," Washington, DC

## SELECTED EXHIBITIONS AND MAJOR PROJECTS

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2018     Curator of exhibition *Nature's Cadence: Paintings by Clyde Aspevig* and author of accompanying catalog. For Yellowstone Art Museum, Billings, MT.  
       Curator of exhibition *Emil Carlsen's Quiet Harmonies* and contributor to / editor of accompany catalog. For Yellowstone Art Museum, Billings, MT, and subsequently to travel.  
2017     Curator of exhibition *Jaune Quick-to-See Smith: In the Footsteps of My Ancestors* and

- contributor to / editor of accompanying catalog. For Yellowstone Art Museum, Billings, MT, and subsequently to travel.
- 2013 Curator of exhibition *Insomnia: Works by Michael Zansky* and contributor to / editor of accompanying catalog. For Yellowstone Art Museum, Billings, MT. Featured spokesperson for the Yellowstone Art Museum in *Herbert & Dorothy; 50 x 50*, a film by Megumi Sasaki.
- 2012 Led project to curate and design a new installation of the Yellowstone Art Museum's permanent collection, resulting in a long-term exhibition, *Boundless Visions*. Project manager for Yellowstone Art Museum renovation project resulting in one new gallery (the Charles M. Bair Family Gallery) and one renovated gallery within the main museum building.
- 2011 Participating presenter in American Association for State and Local History's "The Green Museum: An Online Conference"
- 2010 Curator for *An Eye for an Eye: Photographs of Modern Artists by Modern Artists from the Collection of John W. Green*, Yellowstone Art Museum, Billings, MT  
Presented the Yellowstone Art Museum's Visible Vault at a session on museum expansion projects at the Mountain-Plains Museum Association regional conference, Rapid City, SD
- 2008-2010 Project manager (concept; design and construction oversight; site interpretive planner) for the Visible Vault at the Yellowstone Art Museum
- 2010 Co-curator with William C. Miesse, *The Art of Mt. Shasta*, Turtle Bay Exploration Park, Redding, CA
- 2008 Co-author with William C. Miesse, *Sudden and Solitary: Mount Shasta and Its Artistic Legacy, 1841-2008*, Heyday Publishing
- 2006 *Second Nature: The Art of Michael Haykin*, Yellowstone Art Museum, Billings, MT
- 2005 Managed public art commissions by artists Colleen Barry and Betsy Damon, Turtle Bay Exploration Park, Redding, CA
- 2004 *Red*, Turtle Bay Exploration Park, Redding, CA  
*The Sundial Bridge Project*, Turtle Bay Exploration Park, Redding, CA  
*Bug-Eyed: Art, Culture, Insects*, Turtle Bay Exploration Park, Redding, CA
- 2003 *The Earth Is Singing: The Art of Frank LaPena*, Turtle Bay Exploration Park, Redding, CA
- 2002-2005 Design team member for development of McConnell Arboretum at Turtle Bay Exploration Park, Redding, CA, and creation/management of interpretive plan
- 2002 *Ansel Adams: Masterworks*, Turtle Bay Exploration Park, Redding, CA; still traveling  
*Inspired Obsessions: Redding Collectors*, Turtle Bay Exploration Park, Redding, CA
- 2001 *Transforming Trash: Bay Area Fiber Art*, Turtle Bay Exploration Park, Redding, CA
- 2000-2004 Managed public art commission, *The Monolith*, by Buster Simpson, Redding, CA
- 2000 *Lynn Criswell: The Next Lesson*, Turtle Bay Exploration Park, Redding, CA; essay subsequently posted on [www.natsoulas.com/html/artists/lynnCriswell/lynnCriswell.html](http://www.natsoulas.com/html/artists/lynnCriswell/lynnCriswell.html).  
*Putting the Pieces Together: Contemporary Quilts by Californians*, Turtle Bay Exploration Park, Redding, CA
- 1999-2002 Design Core Team member for development of Turtle Bay Exploration Park, Redding, CA; leader of interpretive plan development; Turtle Bay Museum opened 2002
- 1999 *The Earth, Our Mother: An Honoring Circle* by Sara Bates, installed at Rockwell Museum, Corning, NY, and at Turtle Bay Exploration Park, Redding, CA
- 1997 *Edward Borein: The Artist's Life and Work*, Rockwell Museum, Corning, NY, traveled until 2000  
*Warp and Weft: Cross-cultural Exchange in Navajo Weavings from the Rockwell Museum*, traveled until 1999
- 1996 *The Prints of Frederic S. Remington*, Rockwell Museum, Corning, NY, traveled until 2003
- 1994 *Fabric of Life: The Photographs of John Smart*, Rockwell Museum, Corning, NY, traveled until 1999

- 1993 *Finding New Worlds: American Frontier Photography*, Rockwell Museum, Corning, NY  
*Brilliance in Glass: The Lost Wax Glass Sculpture of Frederick Carder*, Rockwell Museum, Corning, NY
- 1991 *The Western Watercolors and Drawings of Thomas Moran*, Rockwell Museum, Corning, NY  
 Reinstallation of all permanent collection galleries at the Rockwell Museum, Corning, NY

## SELECTED PUBLICATIONS AND EXHIBITIONS

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- Editor and contributor, *Emil Carlsen's Quiet Harmonies*. YAM, 2018.
- Author / editor, *Nature's Cadence: Paintings by Clyde Aspevig*. YAM, 2018.
- Editor and contributor, *Jaune Quick-to-See Smith: In the Footsteps of My Ancestors*. YAM, 2017.
- Editor and contributor, "A Lonely Business": *Isabelle Johnson's Montana*. YAM, 2015.
- Author and editor, *The Yellowstone Art Museum: Fifty Years*. YAM, 2014.
- Author of essay "Representation and Abstraction: Ali Kaaf's Seductive Paradoxes," in *Ali Kaaf: Paper and Glass*. Berlin: Moontower Foundation and MetaSpace Communications, 2013.
- Editor and contributor, *Insomnia: Works by Michael Zansky*. YAM, 2013.
- An Eye for an Eye: Photographs of Modern Artists by Modern Artists from the Collection of John W. Green*. YAM, 2010.
- Curator's and project manager's foreword written for Buster Simpson, *The Monolith; Historic Aggregate Plant for Shasta Dam*. Self-published by the artist, 2010.
- Contributor, *Timeless Treasures: 50 Favorites from the Whitney Gallery of Western Art*. Cody, WY: Buffalo Bill Historical Center, 2008.
- Co-author with William C. Miesse, *Sudden and Solitary: Mount Shasta and Its Artistic Legacy, 1841 – 2008*. Berkeley, CA: Heyday Books, 2008.
- Second Nature: The Art of Michael Haykin*. YAM, 2006. (Exhibition reviewed in February 2007 issue of *Art in America*)
- Editor and contributor, *Bug-Eyed: Art, Culture, Insects* by Patricia Watts. Turtle Bay Exploration Park, 2004.
- Co-editor, *The Other Side of the Looking Glass: The Glass Body and Its Metaphors*, by Susanne K. Frantz. Turtle Bay Exploration Park, 2003.
- Editor, *Journey to Justice: The Wintu People and the Salmon*, by Alice R. Hoveman et al. Turtle Bay Exploration Park, 2002.
- "Experience of Mind and Heart," *Earth Light: The Magazine of Spiritual Ecology*, spring 2001, issue 41, p. 31. (Follows and relates to "The Honoring Circle; an interview with Sara Bates" by Jo Hanson, pp. 29-30.)
- Transforming Trash: Bay Area Fiber Art*. Turtle Bay Exploration Park, 2000. Essay reprinted in newsletter for Connecticut chapter of the Women's Caucus for Art, fall, 2001.
- Richard Wilson: Paintings from the Nineties*. Turtle Bay Exploration Park, 2000.
- Managing editor, *Frederick Carder and Steuben Glass: American Classics*, by Thomas P. Dimitroff. Schiffer Publishing Ltd., 1998.
- Warp and Weft: Cross-Cultural Exchange in Navajo Weavings from the Rockwell Museum*. The Rockwell Museum, 1997.
- Edward Borein: The Artist's Life and Work*. The Rockwell Museum, 1997.
- Entry on glassmaker Frederick Carder, *Allgemeines Künstler-Lexikon*.
- "The Parkman Books in the Collection of The Rockwell Museum," *Russell's West: The C. M. Russell Museum Magazine*, v. 3, no. 2 (fall, 1995), pp. 10-12.
- "Art Nouveau, Frederick Carder, and the Steuben Glass Works; an Exhibition at The Rockwell Museum," *Glass Collector's Digest*, v. 9, no. 2 (August-September, 1995), pp. 58-63.
- With Judy Emerson, "The Antique Toy Collection at The Rockwell Museum," *Antique Toy World*, v. 25, no. 8 (August, 1995), pp. 102-105.



*Fabric of Life: The Photographs of John Smart*. The Rockwell Museum, 1994.

Editor and contributor, *Collector's Choice Review: Masterpieces of Glassmaking; Frederick Carder and the Steuben Glass Works*. The Rockwell Museum, 1993 - 1999. [compendium of art glass critiques; honorable mention in AAM design competition]

Editor and contributor, *Brilliance in Glass: The Lost Wax Glass Sculpture of Frederick Carder*. The Rockwell Museum, 1993.

"Frederick Carder and The Rockwell Museum," *Glass Collector's Digest*, v. VI, no. 6 (April-May, 1993), pp. 55-58.

*American Frontier Photography*. The Rockwell Museum, 1993.

"Art of the American West," *Encyclopedia of Antiques*. Enderby, Leicestershire, England: Acropolis Books, 1991, pp. 117- 118.

*American Western Art*. The Rockwell Museum, 1989.

"Viking Art in the British Isles; An Analysis of the Nature of Artistic Influence," 2 vols., Ph.D. dissertation, University of Wisconsin-Madison.

With Tim William Machan, "The Crux of Riddle 53," *English Language Notes*, vol. 24, no. 3 (1987), pp. 7-14.

With Erwin K. Welsch, "A Checklist of Selected English-Language Travel Accounts about Scandinavia," *UW Libraries: News and Views* (Madison, Wisconsin), no. 2 (1986), pp. 7-10.

With Erwin K. Welsch, *A Checklist of Danish Literature after 1945*, Madison, WI: Memorial Library, 1986.

## **PUBLIC ART COMMISSIONS MANAGED**

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2000	Troy Corliss, Redding, California
2003	Buster Simpson, <i>The Monolith</i> , Redding, California
2004	Betsy Damon, <i>Sounds of Water</i> , Redding, California
2004	Colleen Barry, <i>Mosaic Oasis</i> , Redding, California
2010	Rollin Beamish and Andrew Schell, <i>Barrier</i> , Billings, Montana

## **PROFESSIONAL ACTIVITY & MEMBERSHIPS**

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Arts and Sciences Advisory Board, Montana State University-Billings, 2015 – present

Founding chair, Billings Public Library Art Committee, 2013 – present

Grant review panelist, NEH, 2012 – present

Member, new library design oversight committee, Billings, Montana, 2011 – 2014

Lead partner, Billings Cultural Partners, 2007 – 2010

Peer reviewer, AAM Accreditation Commission, 1999 – present

Field reviewer, IMLS, 1997 – present

Member, American Alliance of Museums' Curators' and Exhibition Committees, PIC Green Committee

Member, American Craft Council

Member, American-Scandinavian Foundation

## **RESEARCH INTERESTS**

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Ecological and land art, recycled art, urban reclamation

Historic photography

Pre-twentieth-century prints

Late nineteenth-century painting, especially American and northern European  
Norwegian art, all periods  
Twentieth-century design, especially American, British, and Scandinavian  
Art history and craft history in California  
Art forgery, aesthetics, art psychology  
Contemporary craft, especially glass and metalsmithing

## OTHER

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Lectures presented on many topics, including ecological art, Burning Man, printmaking history and technology, Golden Age Illustration, Art Nouveau, art glass, photography, land art, American architecture, nineteenth-century painting (American and Norwegian), and green museum architecture.

Organizer and/or juror for numerous regional art competitions.

Foreign languages for research: Norwegian, Swedish, Danish, and French; to a lesser extent German.

Excellent writing, editing, and proofing skills. Founded **WordOrder** in 1998, which undertakes writing, editing, and interpretive planning projects in the arts and humanities.

VP and Secretary for a small, nonprofit aviation corporation, PASH-Aero, Inc., 1995 – 1999.

President of small nonprofit benefiting amateur aviators, Ekabor Aviation Foundation, 2017 – present.

3/2018