

*Due to technical difficulties during the live broadcast, the Henry's board Chair, Steve Hoedemaker, had to re-record his opening remarks for the Henry Art Gallery's annual meeting for Fiscal Year 2020. Below is a transcript of Steve's statement, followed by the Zoom generated transcript of the remaining meeting. Please note that Sylvia's remarks begin at 00:03:34:00.*

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Steve Hoedemaker: Hi. I am Steve Hoedemaker, and I am the Henry Board Chair.

Today, our annual meeting will be a mix of presentation and conversation, beginning with a more traditional annual meeting report format, and then opening up to a discussion with our community. Before we begin, I wanted to point out a few of the logistical aspects of our meeting on Zoom. You'll see that there is a Q&A box at the bottom of your screen. Please feel free, at any time during the presentation, to type in a question. After the presentations conclude, Sylvia and Shamim will come back on screen with me—along with our Director of Finance, JeeSook Kutz, who will moderate the Q&A—to begin our conversation.

Before we begin, I would like to acknowledge that the Henry Art Gallery is located on the historic and contemporary lands of the Duwamish, Suquamish, and Muckleshoot nations and other Coast Salish peoples who call the waters and coasts of the Salish Sea home. We invite you to join us in this acknowledgement and to reflect upon this context during your time with us.

It is truly an honor for me to kick off today's Henry Gallery Public Meeting. It is an honor and it is humbling. That humility, I think, is derived from a few sources. It is derived from the presence of so many of you here with us today. It's derived from the enormous and heartfelt work that the Henry Board does to support the mission of this truly meaningful institution. And it comes from seeing how tirelessly the staff of the Henry works day after day, week after week, and month after month in the very real pursuit of that mission: to engage all people in the transformative power of contemporary art and ideas.

Working more closely with Henry Staff than ever before, the Board has been making progress against a new Strategic Plan. Centered in this work are our values: collaboration, taking risks, accountability, openness to uncertain outcomes, innovation and discovery, racial equity and social justice, inclusivity.

We have been both careful and collaborative with the Staff in planning and oversight. For over five years the Henry Staff and Board have actively engaged the work of addressing equity at all levels of the organization. We have more to do, but have made real progress throughout as we work to be a more equitable and anti-racist organization.

And for all of that, for me here today, the greatest dose of humility comes from reflecting on the responsibility that we feel as part of a cultural institution operating in this moment. I know I speak for many, or all of us, when I say that the past few weeks have required a great deal of listening, learning, and personal reflection on the role that I, and

that we, have historically, and in this moment, of upholding systems of power that oppress people of color and especially black people in our community. That work must necessarily extend to the work we do on behalf of the Henry – and that, more than anything in this moment, is humbling. It's humbling and it's inspiring—for we are in a moment of great transformation, and with that comes hope. I can think of nothing better in this moment than transformation and hope, and would expect no less from an organization that opens our eyes and our minds to new voices and new ways of seeing the world around us every time we walk through its doors.

So, thank you for joining us today. We look forward to sharing our work with you and to addressing your questions at the end of the presentation.

And now I'll turn it over to Sylvia Wolf, the John S. Behnke Director of the Henry.

### **BEGINNING AT 00:03:34:00**

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00:00:12.389 --> 00:00:25.260

Sylvia Wolf: This year, we recognize that there's nothing ordinary about this time. As we take a moment to pause and review the last 12 months, we acknowledge that our world is in a time of transformative change.

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00:00:26.130 --> 00:00:35.580

Sylvia Wolf: We have many questions as we realign our work during a global pandemic and ask ourselves what we need to do to become a more anti-racist organization.

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00:00:37.230 --> 00:00:46.800

Sylvia Wolf: At this time of year last year, we launched a new strategic plan with a revised mission to engage all people in the transformative power of contemporary art and ideas.

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00:00:47.610 --> 00:00:55.980

Sylvia Wolf: We aligned our work around four strategic goals: Center Art and Artists, Empower Diverse Voices and Ideas,

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00:00:56.760 --> 00:01:09.570

Sylvia Wolf: Activate the Henry as a Vibrant Destination, and Engage and Expand our Audiences. Central to each aspect of our Strategic Plan, and embedded in each one of these goals, was our commitment to equity.

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00:01:11.880 --> 00:01:19.200

Sylvia Wolf: During the last, or sorry, during the first eight months of the fiscal year, there were many accomplishments and bright spots in our audience engagement,

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00:01:19.680 --> 00:01:29.490

Sylvia Wolf: UW and community outreach, and staff and board development. Shamim M. Momin's exhibition *In Plain Sight* opened with 14 artists spanning the museum,

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00:01:29.970 --> 00:01:32.970

Sylvia Wolf: including new commissions, and you'll hear more about that shortly.

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00:01:33.720 --> 00:01:43.290

Sylvia Wolf: But then we closed our doors on March 9 when Coronavirus infections began to escalate in Seattle and the University of Washington moved to remote work and learning.

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00:01:44.280 --> 00:01:50.700

Sylvia Wolf: Since then, the Henry Staff has been working from homes with some essential personnel ensuring the safety of the building and the art within.

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00:01:51.810 --> 00:02:01.920

Sylvia Wolf: After the museum's closure to the public, we launched a suite of digital offerings to provide our global community with continued access to our collections, exhibitions, and artists.

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00:02:03.630 --> 00:02:20.670

Sylvia Wolf: On Instagram, Facebook, and Twitter, #HenryAtHome offers interviews with artists in our exhibitions, as well as virtual tours, stories, highlighted objects in our collection, and activities for families to make art at home.

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00:02:21.960 --> 00:02:30.210

Sylvia Wolf: We continued our commitment to the creative community and are grateful for the flexibility and inventiveness of the artists with whom we contracted.

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00:02:30.660 --> 00:02:36.000

Sylvia Wolf: They were incredible. They worked with us closely, trying to figure out alternative ways to engage with our communities.

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00:02:36.420 --> 00:02:48.300

Sylvia Wolf: And it reminded me just how much I love Seattle, a place that rolls up its sleeve. The can-do attitude of "Well, this is where we are. Where are we going to go together?" It's incredibly inspiring.

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00:02:49.080 --> 00:02:53.040

Sylvia Wolf: Our members, our supporters, our friends reached out with generosity.

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00:02:53.790 --> 00:03:04.920

Sylvia Wolf: Our city, our country, our state government and representatives and community organizations, such as Arts Fund, the T.E.W. Foundation,

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00:03:05.310 --> 00:03:13.800

Sylvia Wolf: Seattle Art Office of Arts and Culture, Chamber of Commerce, were all swift and impactful with their support and their relief efforts.

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00:03:14.490 --> 00:03:27.060

Sylvia Wolf: We applied for and received relief funds from the federal government CARES Act Paycheck Protection Plan (aka PPP), and thanks to the above, we've been able to keep our Henry staff intact.

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00:03:28.710 --> 00:03:39.090

Sylvia Wolf: Prioritizing our people, along with centering artists and audiences, are values we hold dear. So, too, is our commitment to racial equity and social justice.

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00:03:40.200 --> 00:03:45.300

Sylvia Wolf: For the past five years, we've been in dialogue across the organization about what equity means to us.

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00:03:45.960 --> 00:03:53.010

Sylvia Wolf: We have worked towards developing knowledge and a common vocabulary around diversity, equity, inclusion, and access.

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00:03:53.610 --> 00:04:06.030

Sylvia Wolf: During the past two years, we have worked with our colleagues across the University of Washington's College of Arts and Sciences, learning from each other as we strive to become better stewards of the Henry and more aware citizens of the world.

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00:04:08.010 --> 00:04:25.440

Sylvia Wolf: However, the brutal murder of George Floyd by white law enforcement one month ago today, and the racial reckoning that is followed in our country and beyond, along with the conversations we've been having within the Henry, make it abundantly clear that our work today is not enough.

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00:04:26.610 --> 00:04:32.790

Sylvia Wolf: We stand in solidarity with black and brown artists, colleagues, community members in the Black Lives Matter movement.

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00:04:33.420 --> 00:04:45.030

Sylvia Wolf: We know we must deepen our commitment to confronting overt and systemic racism. We must more actively support the shifting of power from those who have benefited from structures of racism,

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00:04:45.690 --> 00:04:53.730

Sylvia Wolf: to those that have been oppressed by the cultural climate and practices within the art world, and by institutional racism in general.

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00:04:55.050 --> 00:05:02.010

Sylvia Wolf: We acknowledge our failings and we recognize that there is much more work to be done. Right now,

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00:05:02.640 --> 00:05:19.380

Sylvia Wolf: we're taking the time to listen and reflect on what we can do to become a more anti-racist organization. We are looking inward to assess how racist systems play out within our own organization. We are also taking steps to effect structural and systemic change.

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00:05:20.670 --> 00:05:36.660

Sylvia Wolf: We are renewing our efforts to diversify staff, management, and board governance to represent our region. We will also continue to diversify programming to amplify the voices and views of many, and to celebrate art in a broad variety of forms.

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00:05:38.490 --> 00:05:50.670

Sylvia Wolf: Being committed to racial equity and social justice though means continuing to review and revise our personnel policies, hiring practices, as well as professional development offerings, and so much more.

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00:05:51.660 --> 00:05:57.720

Sylvia Wolf: It is imperative that we develop methods and means to measure our progress to hold ourselves accountable.

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00:05:59.040 --> 00:06:11.310

Sylvia Wolf: We know we won't be able to do everything at once. And we also know that we will have to create a timeline and benchmarks to adjust and add to them as we learn and we grow.

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00:06:12.540 --> 00:06:13.560

Sylvia Wolf: We will do this.

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00:06:14.880 --> 00:06:19.980

Sylvia Wolf: We believe in the power of the art and its role in propelling transformative societal change.

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00:06:20.580 --> 00:06:33.120

Sylvia Wolf: And as we renew our focus on empowering artists of color, women, non-binary artists, to cultivate new work, we thank the artists, the educators, the partners, and our audiences who join us in this crucial work.

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00:06:34.230 --> 00:06:50.760

Sylvia Wolf: Now, I'm going to step back, introduce Shamim M Momin, Senior Curator, who will be joined by Dr. Mita Mahato, Associate Curator of Public and Youth Programs, and then I'll return for a few more remarks before opening the floor to questions. Thank you again for being with us. Shamim?

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00:06:53.430 --> 00:06:57.180

Shamim M. Momin: Thanks so much, Sylvia, and a thank you to all who are joining, again,

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00:06:57.300 --> 00:07:02.190

Shamim M. Momin: I reiterate, forgoing this beautiful afternoon. So rare here.

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00:07:04.770 --> 00:07:19.350

Shamim M. Momin: I thought I might start, actually, by reviewing a bit of our exhibition history from this past year. So, this past fiscal year, in fact, so, that will be summer. I'll start with the suite of shows that we presented in the summer into fall.

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00:07:20.460 --> 00:07:26.580

Shamim M. Momin: I'm putting them all together, in part, because I'd like you to see them all together. I'll touch back on that at the end, but

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00:07:27.330 --> 00:07:33.450

Shamim M. Momin: I'd first like to mention our presentation of this Cecilia Vicuña exhibition *About to Happen*,

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00:07:34.020 --> 00:07:39.450

Shamim M. Momin: which is the first major US solo exhibition of this incredibly influential Chilean born artist,

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00:07:40.110 --> 00:07:51.270

Shamim M. Momin: which traced her career-long commitment to exploring the discarded and displaced materials, peoples, and landscapes in a time of global climate change.

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00:07:51.780 --> 00:08:02.310

Shamim M. Momin: So, reframing this notion of dematerialisation as both a formal consequence of 1960s-conceptualism, but at the same time, around radical climate change.

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00:08:02.640 --> 00:08:12.540

Shamim M. Momin: It becomes so much about how to personalize that concept and how to make that about people, and not purely an ideological perspective.

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00:08:13.080 --> 00:08:20.250

Shamim M. Momin: The exhibition goes on to examine a kind of process that shapes public memory and our responsibility and complicity within that.

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00:08:20.730 --> 00:08:30.150

Shamim M. Momin: So you'll see, you can see one view of that. I hope many of you were able to see. It was extraordinary, and very difficult to capture in a single slide, as with all these.

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00:08:31.050 --> 00:08:38.250

Shamim M. Momin: At the same time, we had an exhibition of Carrie Yamaoka, who's been exhibiting her work since the 1980s, but

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00:08:39.180 --> 00:08:48.900

Shamim M. Momin: we feel was quite under recognized for her contribution. So, this was actually the first solo museum presentation at all of this amazing artist and

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00:08:49.830 --> 00:08:59.250

Shamim M. Momin: it was entitled *recto/verso*, thinking about notions of visibility and representation, and our renewed attention to the criticality of that.

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00:08:59.640 --> 00:09:08.100

Shamim M. Momin: She currently lives and works in New York, and in addition to her solo works, you may know her as well as a founding member of the queer art collective fierce pussy.

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00:09:08.940 --> 00:09:16.200

Shamim M. Momin: Across her work, Yamaoka revels in materiality. You can see that a little bit in the slides, I hope you're getting some sense of that texture,

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00:09:16.710 --> 00:09:25.290

Shamim M. Momin: and deploy strategies that mirror the conception of the self and identity that is contingent and elastic, ever changing, never stopped.

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00:09:26.250 --> 00:09:31.860

Shamim M. Momin: Her working methods embrace the instance of chance, states of transformation, and the indeterminate.

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00:09:32.640 --> 00:09:40.770

Shamim M. Momin: And many of these artworks were from the early 1990s and can also be understood in relation to their time

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00:09:41.160 --> 00:09:55.110



Shamim M. Momin: in the crucible at that moment of identity politics, instability of language and representation, and the AIDS epidemic—a moment very present in the work—but as with so much art, continue to poignantly resonate today.

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00:09:56.190 --> 00:10:05.160

Shamim M. Momin: The third exhibition I'll point out was a presentation of Beverly Semmes' sculptures. Her practice also incorporates painting, photography, and performance,

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00:10:06.210 --> 00:10:07.320

Shamim M. Momin: this which all

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00:10:08.340 --> 00:10:16.320

Shamim M. Momin: converge and cohere together in ways to preserve the paradoxes and complexities of the female body and its representation primarily. You

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00:10:17.520 --> 00:10:19.530

Shamim M Momin: may know her work primarily from the large-scale dress sculptures,

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00:10:22.140 --> 00:10:28.590

Shamim M. Momin: one of which you see here in the image. That actually has joined the Henry's collection. We wanted to

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00:10:29.100 --> 00:10:36.570

Shamim M. Momin: be able to celebrate that moment, but at the same time, worked with the artist who created four new paintings, two of which you can see in the slide

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00:10:37.080 --> 00:10:51.750

Shamim M Momin: there as part of her ongoing feminist responsibility project. So, it was an exciting moment to both think about our new acquisitions and how this is becoming a part of our institutional selection, but also working directly with our artist commission.

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00:10:53.160 --> 00:10:55.230

Shamim M. Momin: So, next slide please, Dustin.

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00:10:58.620 --> 00:11:05.910

Shamim M. Momin: From there, as Sylvia mentioned, we moved on to the next exhibition, which is still there—it's not on view at the moment—

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00:11:06.300 --> 00:11:15.570

Shamim M. Momin: called *In Plain Sight*, which opened in late fall and was intended to run through late spring and early summer as a full-museum exhibition, is a full-museum exhibition.

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00:11:16.020 --> 00:11:21.600

Shamim M. Momin: It's a group show that engages artists whose work addresses narratives, communities and histories that are typically hidden

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00:11:22.320 --> 00:11:35.010

Shamim M. Momin: or invisible in our public space, and that's both conceptually and literally defined space. Presenting artists approached the exhibition's theme from a range of directions across all media, as well as different kinds of aesthetic and conceptual

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00:11:36.990 --> 00:11:44.160

Shamim M. Momin: contexts, essentially. There's everything from deliberately activist-endeavor-directed documentation

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00:11:45.120 --> 00:11:55.200

Shamim M. Momin: work that is unpacking individual histories that have been excluded from our public narratives due to race, ethnicity, and class,

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00:11:55.920 --> 00:12:08.220

Shamim M. Momin: explorations of coded language that was necessitated by secrecy or self protection within communities, as well as the illumination of invisible or covert systems of labor exploitation and capitalist control.

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00:12:10.290 --> 00:12:16.500

Shamim M. Momin: So it's, it's, that I know, that comes as a lot, but it's a big exhibition and it occupies the entire museum.

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00:12:19.920 --> 00:12:27.720

Shamim M. Momin: Fundamentally, all of these artists are really questioning the notion of what we previously perceived or have been presented with a complete authoritative story,

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00:12:28.350 --> 00:12:43.320

Shamim M. Momin: or truth, of some kind where wherein this needs to be expanded, re-told. And we've been fighting multiple voices, multiple truths, and really trying to embrace the tricky parts of humanness with all of its complications.

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00:12:46.890 --> 00:12:57.570

Shamim M. Momin: So, we also planned a series of public programs throughout the course of this fairly long exhibition in order to be able to activate it directly with artists and others of our community partners throughout.

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00:12:58.740 --> 00:13:04.920

Shamim M. Momin: Unfortunately, of course, some of that had to come to a stop at the beginning of March when we did close and

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00:13:06.960 --> 00:13:14.880

Shamim M. Momin: like everyone else, we had to do a very quick and very deep pivot to what we could offer artists remotely. Sorry, our audience remotely through

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00:13:15.450 --> 00:13:24.660

Shamim M. Momin: our various digital platforms. And I do want to take one second to thank the entire team across multiple departments who suddenly needed to be working in a very different way than

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00:13:25.080 --> 00:13:39.000

Shamim M. Momin: we were previously used to—thinking about the remote virtual spaces as our exhibition space, our space for content and for programmatic communication. We really did so with such grace and inventiveness and creativity and dedication. I hope some of you have been

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00:13:40.620 --> 00:13:54.510

Shamim M. Momin: taking advantage of the offerings that have been out there. We tried our best to think about a multiplicity of types of styles and formats to be able to present past programming, as well bring some of that back into

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00:13:55.830 --> 00:14:01.320

Shamim M. Momin: our offerings and give some sense of the breath of our

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00:14:02.760 --> 00:14:06.000

Shamim M. Momin: virtual programs, as well as move into new programs or

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00:14:07.590 --> 00:14:16.440

Shamim M. Momin: reconfigured programming that we had planned so we could see, to the best of our ability, to maintain the commitments that we have to the artists. In this show, as well as beyond

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00:14:18.090 --> 00:14:20.760

Shamim M. Momin: within our programmatic strategy. So,

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00:14:21.810 --> 00:14:27.630

Shamim M. Momin: because so much of that actually is programmatic and around events, actually this is a good moment for me to

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00:14:29.310 --> 00:14:37.680

Shamim M. Momin: turn this over to Mita, and she'll talk a bit more about our public programs overall both before and then after the closure, and then I'll come back and talk a bit about

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00:14:39.750 --> 00:14:42.000

Shamim M Momin: exhibitions and say thank you.

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00:14:46.740 --> 00:14:59.970

Mita Mahato: Thanks, Shamim. As you all might imagine, all of the exhibition content that we've had this past year provided a lot of inspiration to develop a number of programs. And what you're seeing here on the slide are just

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00:15:01.170 --> 00:15:12.120

Mita Mahato: a few of many. Rather than going through event by event, I thought it would be instructive to provide an overview of our general approach toward program development

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00:15:12.420 --> 00:15:25.170

Mita Mahato: with a couple specific examples, and then I'll also share how this approach has helped guide us as we move to distanced programming in response to Covid, and how it continues to guide us as we look ahead to this upcoming year.

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00:15:26.610 --> 00:15:34.470

Mita Mahato: Basically, we've been working to build more sustained and thoughtful community engagement, so that we don't think of our programs as singular events,

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00:15:34.800 --> 00:15:42.240

Mita Mahato: but as opportunities for ongoing and deepening conversations with our exhibiting artists and our community partners.

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00:15:42.600 --> 00:15:49.560

Mita Mahato: And that includes local organizations, local artists, University of Washington faculty, staff, students, student groups,

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00:15:49.890 --> 00:15:59.550

Mita Mahato: as well as youth communities and families. And we're really looking at how we can facilitate and cultivate ongoing conversations that become the basis for programs,

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00:15:59.850 --> 00:16:15.900

Mita Mahato: rather than the other way around, where we might come up with a program and then find somebody to work with. So ideally, these are programs that are emerging from community needs and interests, and also work in support of the creative practice of our artist partners.

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00:16:17.040 --> 00:16:27.450

Mita Mahato: With ArtVentures, our monthly family program, we've shifted this year to a model in which we invite a different local artist each month to design and facilitate an activity

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00:16:27.690 --> 00:16:32.700

Mita Mahato: that would support their work and also engage with community issues and exhibition content.

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00:16:33.330 --> 00:16:38.550

Mita Mahato: The image featured on the slide is from our February ArtVenture with artist Juliana

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00:16:38.880 --> 00:16:47.370

Mita Mahato: Kang Robinson, and this particular activity asked families to reflect on arts capacity to create an atmosphere of welcome and inclusion.

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00:16:47.760 --> 00:16:57.000

Mita Mahato: Juliana was specifically reflecting on Seattle's status as a sanctuary city in face of federal anti-immigrant policy and sentiment.

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00:16:57.960 --> 00:17:07.710

Mita Mahato: Another example, last fall, we partnered with Portland-based artist Takahiro Yamamoto in the development of his performance Property of Opaqueness.

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00:17:08.280 --> 00:17:13.110

Mita Mahato: The University of Washington Dance Department and Velocity Dance Center provided rehearsal space.

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00:17:13.440 --> 00:17:22.350

Mita Mahato: Velocity also hosted the performance as well as partnered closely on program development, which included a discussion group that took place at the Henry

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00:17:22.980 --> 00:17:29.250

Mita Mahato: within the Carrie Yamaoka *recto/verso* exhibition, and that discussion group engaged her work as well.

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00:17:29.700 --> 00:17:36.960

Mita Mahato: So, that should provide some sense of the rich web of conversations that went into this collaboration. I think it's worth noting

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00:17:37.320 --> 00:17:45.180

Mita Mahato: that as we've shifted to online programs, this collaboration has found new life with the development of an online discussion seminar

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00:17:45.720 --> 00:17:54.210

Mita Mahato: involving Velocity and On the Boards. On the Boards was partnering with Yamamoto on a performance that was to take place in June,

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00:17:54.540 --> 00:18:05.070

Mita Mahato: and we all put our heads together to think of ways to support On the Boards, as well as Yamamoto's creative practice during the postponement of the program. Next slide, Dustin.

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00:18:07.890 --> 00:18:15.420

Mita Mahato: So using that as a jumping off point, the restrictions that Covid-19 placed on our ability to gather safely, asked us to be

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00:18:15.750 --> 00:18:23.670

Mita Mahato: flexible and imaginative with our offerings. Many of our scheduled programs were either postponed or reshaped to suit an online format.

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00:18:24.300 --> 00:18:30.420

Mita Mahato: Included in this reshaping was the *In Plain Sight* Film Series, a collaboration with Northwest Film Forum

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00:18:30.720 --> 00:18:37.710

Mita Mahato: that we had been working on for some time, and with the shift to online screenings, we actually ended up expanding the program

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00:18:38.010 --> 00:18:47.790

Mita Mahato: and included three additional engagements, which opened opportunity for new partnerships, as well as the building of a great deal of excitement looking ahead to future programs with

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00:18:48.360 --> 00:18:53.070

Mita Mahato: existing partners, including Northwest Film Forum and also the Black Cinema Collective.

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00:18:53.910 --> 00:18:59.160

Mita Mahato: For ArtVentures, we invited our teaching artists to create short videos for families at home.

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00:18:59.520 --> 00:19:08.940

Mita Mahato: So, we made potato stamps. We made painted fabrics using old candles as dye-resist and a bunch of other activities, and it's actually been a really rich

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00:19:09.270 --> 00:19:17.490

Mita Mahato: time to work with our partners and to support each other and share resources and to think expansively and inventively about our offerings

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00:19:18.090 --> 00:19:30.750

Mita Mahato: in terms of scheduling, in terms of the platforms we're using, in terms of audience engagement, and in terms of how we can best support the artists that work with us, given their varying capacities and needs during this time.

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00:19:31.200 --> 00:19:43.320

Mita Mahato: And one of the things that we're really excited about is approaching this way of working together collectively and experimentally as a model for us moving forward and not just in response to our current times.

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00:19:43.620 --> 00:19:48.030

Mita Mahato: So with that, I will turn it back to Shamim who will share some of what is upcoming.

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00:20:00.720 --> 00:20:01.410

Steve Hoedemaker: Shamim, you're muted.

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00:20:01.500 --> 00:20:02.430

Shamim M Momin: Sorry, excuse me.

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00:20:02.970 --> 00:20:05.010

Shamim M. Momin: You could go to the next slide, please. Thank you so much, Mita.

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00:20:07.980 --> 00:20:16.740

Shamim M. Momin: So, looking ahead towards the fall, we are still uncertain exactly when that will be—when that will begin, I suppose I could say,

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00:20:17.640 --> 00:20:30.030



Shamim M. Momin: but we remain committed to the plan that we have put to place, which is to participate in a nation-wide initiative called the Feminist Art Coalition, FAC for short.

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00:20:30.780 --> 00:20:37.320

Shamim M. Momin: This was a sort of organically evolved group of curators and other organizational colleagues

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00:20:38.220 --> 00:20:48.870

Shamim M Momin: who wanted to create a platform for art projects informed by feminisms, specifically pluralled, to address the many approaches that may be housed under that

130

00:20:49.380 --> 00:20:58.380

Shamim M Momin: particular rubric. And overall, FAC seeks to generate cultural awareness of feminist thought, experience, and action, but the intent is

131

00:20:59.100 --> 00:21:09.030

Shamim M. Momin: also to foster collaborations between art institutions, and that's part of the reason it became a nationwide initiative. Right now there are over 100 participating organizations. It's pretty extraordinary.

132

00:21:09.780 --> 00:21:17.640

Shamim M. Momin: They aim to make public their commitment to social justice and cultural change and really put it into effect together and see where that kind of multiplicative

133

00:21:18.960 --> 00:21:20.250

Shamim M. Momin: connection can happen.

134

00:21:21.330 --> 00:21:32.550

Shamim M. Momin: So we, as, as mentioned, we are making a commitment to that participation. The Henry decided, as a team, that we wanted to dedicate our entire footprint

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00:21:33.180 --> 00:21:40.320

Shamim M. Momin: to this initiative. So some folks, everybody's doing this in different ways, in exhibitions and programs, multiple formats.

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00:21:40.980 --> 00:21:50.550

Shamim M. Momin: We are putting the entire museum and programmatic schedule towards the FAC concept that will be comprised of six exhibitions.

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00:21:51.060 --> 00:21:58.890

Shamim M. Momin: We did have to shift some things in terms of scheduling, but again, we've cancelled nothing. Everything is maintained throughout the whole schedule, but we shifted

138

00:21:59.280 --> 00:22:06.240

Shamim M. Momin: some exhibitions in response to artist requests, and what could be possible within the limitations that we have in order to best support their vision.

139

00:22:07.440 --> 00:22:21.270

Shamim M. Momin: So, for this upcoming suite of shows, I'm just going to mention them quickly. I'll try to give a little bit of a description so you get a sense of the breadth of the approach, but among those six exhibitions are

140

00:22:22.530 --> 00:22:32.730

Shamim M. Momin: an experimental essay film by an artist collective called Bambitchell. It's a collaboration between Sharlene Bamboat and Alexis Mitchell,

141

00:22:33.960 --> 00:22:40.140

Shamim M. Momin: and this single channel film, along with the architectural installation that creates the site from which you view it,

142

00:22:40.620 --> 00:22:51.660

Shamim M. Momin: poses questions about the administration of justice and rights under the law, via a kind of absurdist narrative of the justice system that is all too resonant, ever more resonant today.

143

00:22:53.430 --> 00:22:59.250

Shamim M. Momin: In conjunction with that, and I don't have an image of this, but I do want to riff off what Mita was talking about,

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00:23:00.150 --> 00:23:05.100

Shamim M. Momin: we've been planning a major colloquium, the Bugs and Beasts Before the Law Colloquium

145

00:23:06.030 --> 00:23:16.080

Shamim M. Momin: that would imagine and explore possibilities for survival and liberation for those whose protections are limited or whose personhood is compromised or pressed or threatened within

146

00:23:16.800 --> 00:23:24.840

Shamim M. Momin: sociological systems. So again, inspired by the film, but a multi-disciplinary colloquium that will be bringing in,

147

00:23:25.320 --> 00:23:32.910

Shamim M. Momin: in various ways, scholars, thinkers, pedagogical advancements, ways of thinking and artists, of course.

148

00:23:33.660 --> 00:23:38.580

Shamim M. Momin: Throughout the course of, we initially planned this as a several days symposium, and now

149

00:23:39.030 --> 00:23:52.800

Shamim M. Momin: we've shifted and Mita and Nina Bozicnik, the curator of the Bambitchell exhibition are working around a very flexible concept of multiple sites, multiple time frames across

150

00:23:53.640 --> 00:24:00.270

Shamim M. Momin: different modes of interaction, and as well as ways to collect that information and present it. So,

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00:24:00.630 --> 00:24:06.630

Shamim M. Momin: just another version of how we're trying to work with the constraints we have to take them as a potentially a

152

00:24:06.960 --> 00:24:22.110

Shamim M. Momin: way to think through new ways of thinking, new ways of working. This will allow perhaps even a broader range of folks to participate and ideas will come around. So, um, other shows that you see up here, images. Math

153

00:24:22.110 --> 00:24:24.960

Shamim M. Momin: Bass is an artist who,

154

00:24:25.920 --> 00:24:40.410

Shamim M. Momin: from whom we've commissioned an exhibition that will take place in the galleries, as well as externally around the museum in the plaza, which we're excited about—to be able to extend beyond the walls here—something I hope will be able to continue, ongoing.

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00:24:42.390 --> 00:24:52.980

Shamim M. Momin: Math's work tends, fundamentally, is really about control, about openness, control and openness essentially in tension, both around the body and architecture and how those

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00:24:53.700 --> 00:25:01.260

Shamim M Momin: experiences interact, and done so through a kind of abstract graphic language. This exhibition will be comprised of paintings,

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00:25:01.980 --> 00:25:20.880

Shamim M Momin: a kinetic wall sculpture, as well as the aforementioned external installation that hopefully we'll all be able to see in this upcoming fall. Then we have two exhibitions that are drawn or based on our permanent collection, but again, read through this lens of the Feminist Art Coalition.

158

00:25:22.320 --> 00:25:37.290

Shamim M Momin: *Illustrating Injustices* highlights the power of printed materials, communicates social and systemic injustices, and features work in concert by the French photographer Honoré Daumier in concert with American photographer Danny Lyon, a really interesting connection

159

00:25:38.700 --> 00:25:56.100

Shamim M Momin: that pulls forward notions around justice again and injustice essentially through the systems and procedures, but via material that is widely disseminated and thought of as a more populist approach.

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00:25:57.510 --> 00:26:03.780

Shamim M Momin: So, we also have *Plural Possibilities*, which again, is also based on the Henry's collection.

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00:26:05.190 --> 00:26:09.330

Shamim M Momin: I think the full title is *Plural Possibilities and the Female Body*. So you might

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00:26:09.930 --> 00:26:12.180

Shamim M Momin: guess from that that we're thinking about

163

00:26:13.110 --> 00:26:15.690

Shamim M Momin: gendered representation, ideas around

164

00:26:16.740 --> 00:26:23.880

Shamim M Momin: the gaze and the vision of, how women are envisioned in both the world and taking back that vision and use that in their work.

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00:26:25.380 --> 00:26:29.730

Shamim M Momin: So, that will be primarily a relative contemporary selection of

166

00:26:31.530 --> 00:26:33.480

Shamim M Momin: around 23 artists at this time, but it's still in progress.

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00:26:37.620 --> 00:26:40.380

Shamim M Momin: Lastly, I just would say that while we do not have

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00:26:41.670 --> 00:26:53.790

Shamim M. Momin: the final dates for *In Plain Sight*, for our reopening, we are hoping to welcome you back for that moment and hopefully those of you who have

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00:26:56.460 --> 00:27:06.480

Shamim M. Momin: I'm sorry, excuse me, those of you who have not seen the show, I hope will be able to join us there, because like most art, it resonates in a different way at different times.

170

00:27:07.230 --> 00:27:19.800

Shamim M Momin: From the thematic, we are really trying, the artists involved are really thinking about hidden histories, unspoken systems, things we need to address, rectify, make better, and

171

00:27:20.340 --> 00:27:31.140

Shamim M Momin: it takes on a new resonance, frankly, much of the work and the artists' vision in this world, in this context, how we might take that dialogue and we envision a world against

172

00:27:32.040 --> 00:27:42.090

Shamim M Momin: these brutal injustices that we see and how we might make them better more humane. So, I do hope to see you all there then, and we'll let you know soon as we can, if we

173

00:27:42.630 --> 00:27:54.420

Shamim M Momin: are able to reopen with that soon. So, I will stop. Sorry, I'm sure I've gone over again, as always, but I return this back to Sylvia for a couple of remarks and look forward to our question and answer section as well.

174

00:27:55.710 --> 00:27:56.670

Sylvia Wolf: Thank you, Shamim.

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00:27:58.350 --> 00:28:10.620

Sylvia Wolf: And thank you, Mita. As we look to the future, we're making plans to reopen, as Shamim mentioned. When Governor Inslee announces the King County has entered phase three—as you know, we entered phase two last Friday,

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00:28:11.040 --> 00:28:18.660

Sylvia Wolf: and as soon as we have safety measures in place to make sure we can ensure that the health and well being of our staff and visitors

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00:28:19.020 --> 00:28:20.730

Sylvia Wolf: is taken care of.

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00:28:21.030 --> 00:28:29.250

Sylvia Wolf: Right now, it may be sometime in August. But again, the numbers in the past few days, we really, none of us know where we are headed.

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00:28:30.330 --> 00:28:35.430

Sylvia Wolf: All will depend upon the recommendations by government and health officials and safety and well being.

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00:28:36.570 --> 00:28:44.580

Sylvia Wolf: In the meantime, we're working hard to prepare to welcome you back to bring new art and artistic perspectives to our region in the fall.

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00:28:45.180 --> 00:29:01.470

Sylvia Wolf: We're working across the organization discussing departmental-specific pathways to realizing being an anti-racist organization. And there are more and more and more things that I'm happy to talk about a little bit more in the chat function, or sorry, in the Q&A, if you'd like.

182

00:29:02.760 --> 00:29:12.960

Sylvia Wolf: I will say that the board just approved our FY '21 budget, which keeps all staff on the payroll. And we will have some open positions that we'll be posting shortly.

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00:29:14.310 --> 00:29:20.970

Sylvia Wolf: We're also looking at what additional resources that Henry needs to advance this work. We know there's much, much more to do.

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00:29:22.680 --> 00:29:32.670

Sylvia Wolf: At this time of loss, at this time of uncertainty and grief, as we are in a global pandemic, with more than 121,000 dead,

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00:29:33.150 --> 00:29:40.650

Sylvia Wolf: and with a disproportionate number of those deaths in the black community and among those without access to adequate health care or services,

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00:29:41.310 --> 00:29:57.990

Sylvia Wolf: as the disparate impacts of the economic fallout shines light on systemic and structural racism in our country, the strength of the Seattle community, of the art community, of the artist community, of our community has been one of the bright spots that has given me hope.

187

00:30:00.780 --> 00:30:06.960

Sylvia Wolf: University leadership, the Henry board and staff, our friends and partners, have been foundational in their support.

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00:30:07.620 --> 00:30:21.030

Sylvia Wolf: Our Henry team inspires me every day with their resilience, creativity, unwavering commitment to our vision of a world where art leads everyone to discover new possibilities in themselves, others, and the world around them.

189

00:30:21.900 --> 00:30:34.230

Sylvia Wolf: And to all of you who have served and contributed to the Henry over the years and have been part of its growth and development, I'm deeply grateful for the strong foundation your support has provided that we stand on now.

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00:30:35.340 --> 00:30:50.730

Sylvia Wolf: I'm confident that Team Henry and our stakeholders will continue to respond to rapid changes in our world with the nimbleness and commitment to innovation that has been integral to our long history of connecting audiences with contemporary art, artists, and ideas.

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00:30:51.990 --> 00:31:01.230

Sylvia Wolf: And with that, I'll invite Jee Sook Kutz, our Director of Finance and Administration to join us. Jee Sook will serve as our moderator during the Q&A.

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00:31:07.500 --> 00:31:17.550

JeeSook Kutz: Okay. Hi, everyone. If you have any questions, we invite you to use the Q&A function at the bottom of your screen, and we'll address those questions as they come in.

193

00:31:23.160 --> 00:31:26.130

JeeSook Kutz: Perhaps we can start with a question that came in already,

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00:31:27.990 --> 00:31:38.520

JeeSook Kutz: and one of those questions was, "If we can talk about, the Henry can talk about, our institutional self reflections at this time, and how we're moving forward with that."

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00:31:45.000 --> 00:31:45.600

Sylvia Wolf: Thank you.



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00:31:48.240 --> 00:31:55.740

Sylvia Wolf: You know, I think it's a time of institutional self reflection, individual self reflection, and a lot of conversation.

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00:31:56.610 --> 00:32:13.800

Sylvia Wolf: We're talking in small groups and department groups, but I think the institution is also looking at policies, procedures will come out of policies. Policies are where we will find things that need to be adjusted, but also standing on

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00:32:15.090 --> 00:32:25.320

Sylvia Wolf: the ground that we feel that we've started to build and then being as open and transparent with each other as possible. I'm learning a lot.

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00:32:25.710 --> 00:32:31.890

Sylvia Wolf: I'm learning from our staff sessions and open conversation. I'm learning to be quiet and sit,

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00:32:32.460 --> 00:32:54.600

Sylvia Wolf: and although the moments may be long and quiet, something will come forward that will make me realize, oh, actually, our whole team doesn't know how decisions are made, or our whole team needs to know more about this aspect of our operations. So, I think the question is

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00:32:56.070 --> 00:33:02.760

Sylvia Wolf: yes, we're an institution, but we're an organization that's made up of people, and we all come from different points of view and perspectives and different,

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00:33:03.570 --> 00:33:16.950

Sylvia Wolf: bring different areas of expertise. So I, I will just speak personally that, on behalf of the Henry, on behalf of the institution, my job is to be as open, as vulnerable and as

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00:33:17.610 --> 00:33:27.240

Sylvia Wolf: willing to grow and change with humility and not take things personally, recognize that this is larger than us, and that gives me hope.

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00:33:33.060 --> 00:33:41.670

JeeSook Kutz: Another question that has come up as asking "What we feel that the role of art and artists can play in societal transformation."

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00:33:44.730 --> 00:33:47.820

Shamim M Momin: Well, that's a big one. I'll try a little bit there.

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00:33:49.650 --> 00:33:51.180

Shamim M Momin: I mean, honestly, I think

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00:33:53.040 --> 00:33:58.650

Shamim M Momin: there are many views on how exactly this happens. But to me, the looking

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00:33:59.910 --> 00:34:03.720

Shamim M Momin: sometimes forcibly, sometimes gently, sometimes surreally,

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00:34:05.160 --> 00:34:10.170

Shamim M Momin: the insistence on looking at our world in a different way, and to think and talk about

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00:34:10.710 --> 00:34:19.860

Shamim M Momin: things that you might not otherwise have thought about in quite that way, whatever it might be, whether it's the animal trials of medieval Europe in Bambitchell or

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00:34:20.850 --> 00:34:30.240

Shamim M Momin: the histories of the Black Panthers in Seattle in an exhibition we have now. Whatever element it is that the artist is compelled to communicate.

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00:34:30.840 --> 00:34:43.980

Shamim M Momin: For me, it's a transformation of vision, ultimately. And that, vision is what changes everything at the end of the day. It has to start there. It has to start with an idea of what

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00:34:44.820 --> 00:34:55.920

Shamim M Momin: it could be, or what we could be and move from there. So, certainly there is art that is directly activist, directly move towards policy and political change, and

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00:34:56.640 --> 00:35:07.560

Shamim M Momin: which is wonderful and we support as well, but I like to think of art as an overall transformative process if we allow ourselves to engage with it that way.

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00:35:08.460 --> 00:35:24.120

Shamim M Momin: I'm sorry that that's not more specific, but it's a big question. And, but I do fundamentally feel that it's expression, creative expression that creates the change, that begins to create the change that we then act on.

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00:35:31.740 --> 00:35:35.910

JeeSook Kutz: Doesn't seem that there have been any other questions that have been posed in the Q&A.

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00:35:37.470 --> 00:35:50.220

JeeSook Kutz: We do have one. So, following on the previous question, "What role is the Henry taking on, can the Henry take on, in the way the Seattle community is influencing the nation?"

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00:35:57.960 --> 00:35:58.590

Steve Hoedemaker: Another

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00:35:58.620 --> 00:35:59.610

Steve Hoedemaker: tiny question there.

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00:36:01.980 --> 00:36:11.010

Shamim M Momin: Um, I would say, you know, one thing from specifically thinking from the curatorial programmatic arena, some conversations that,

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00:36:11.790 --> 00:36:20.280

Shamim M Momin: that we are having, that we have been having, already for the years that I've been here, but also want to prioritize and really invest it in a greater way

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00:36:20.670 --> 00:36:33.570

Shamim M Momin: is something Mita was talking about, which is a deepening of engagement with our communities and our different, and the organizations that are working towards social justice in different ways, that they're not

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00:36:34.350 --> 00:36:47.490

Shamim M Momin: serving our purpose, but that we're serving theirs, and that our engagement is from that direction. And it sounds like a small semantic difference, but it isn't. It's, we don't, we really want to be unpacking

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00:36:48.540 --> 00:36:58.710

Shamim M Momin: how it is that museums often use this note, this idea of engagement as a way to like get people here, but it's it's less of that direction than a

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00:36:59.400 --> 00:37:11.370

Shamim M Momin: reaching out for what is needed and what we can do to support those conversations and movement. So we don't have a precise answer to that exactly, but we have some thoughts about

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00:37:12.990 --> 00:37:17.670

Shamim M Momin: transparency of our development with exhibitions and programs and how we can involve

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00:37:19.050 --> 00:37:36.210

Shamim M Momin: a greater portion of the community, and from the get go, as opposed to in a reactive way later on, more so in a developmental process. The museum is truly doing what it should be doing, which is serving our public and being a part of it as we go.

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00:37:37.050 --> 00:37:40.380

Steve Hoedemaker: Well, I think there's a piece of this. Can you guys hear me okay this time?

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00:37:41.430 --> 00:37:44.790

Steve Hoedemaker: Great. I think there's a piece of this, that, that kind of

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00:37:45.870 --> 00:37:53.070

Steve Hoedemaker: coincides happily with the Strategic Plan that we put in place last year, which is really thinking about how does the Henry move beyond

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00:37:53.820 --> 00:37:59.670

Steve Hoedemaker: the inside of the building in order to interact with greater communities of people? And, so

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00:38:00.030 --> 00:38:09.090

Steve Hoedemaker: literally thinking about how the, how the art and how the ideas transcend the box was something that we put in place a year ago. And of course, we're now in a moment of thinking

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00:38:09.690 --> 00:38:24.510

Steve Hoedemaker: in a much more real sense about what that means. So it's, it's an excellent challenge, but it's, it's definitely one that the Henry is taking in stride right now in terms of thinking about how to interact with larger communities within Seattle and really across the country.

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00:38:26.820 --> 00:38:29.070

Sylvia Wolf: I would add that one of the interesting things

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00:38:30.360 --> 00:38:32.310

Sylvia Wolf: that's happened as a result of

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00:38:32.910 --> 00:38:43.620

Sylvia Wolf: the pandemic first, and our remote work is that cohorts, our professional cohorts are in much closer contact with one another than ever before.

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00:38:43.980 --> 00:38:53.070

Sylvia Wolf: So, the Henry belongs to a number of groups. There's a Seattle Museum Group. I'm a member of the Association of Art Museum Directors. Shamim, I know you're a member of

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00:38:53.970 --> 00:39:06.390

Sylvia Wolf: Art Museum Curators, and as we're all Zooming and talking with each other about our challenges and how we're dealing with things, we're becoming much closer and more tight-knit.

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00:39:06.840 --> 00:39:10.080

Sylvia Wolf: community. We are sharing a lot more of our

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00:39:10.950 --> 00:39:20.520

Sylvia Wolf: challenges, our fears, our concerns, and we're sharing a lot of good ideas because there's no best practice for some of the things that we're up against. We're going to be shaping it and developing it ourselves.

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00:39:20.850 --> 00:39:29.280

Sylvia Wolf: So, to answer the question of what can the Henry do and, and that will ripple throughout the world, from an organizational and a professional practice standpoint,

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00:39:29.580 --> 00:39:43.440

Sylvia Wolf: the things that we're trying and doing that we share with our colleagues might be helpful to them. And I know that we're learning from them as well. So, I think you've heard from three of us three different ways in which we're thinking about it, but I am grateful for the question.

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00:39:47.550 --> 00:39:56.250

JeeSook Kutz: We have a question about our ideas on developing more digital programming and creating visual and media literacy.

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00:39:59.700 --> 00:40:03.510

Shamim M Momin: I may be misunderstanding the question, but I'll do my best and

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00:40:04.020 --> 00:40:08.340

Shamim M Momin: the person who posed the question, please clarify if I'm not getting at it.

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00:40:09.420 --> 00:40:17.520

Shamim M Momin: You know, one of the things I meant to mention before is that this intense and kind of mind-blowing pivot to

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00:40:19.170 --> 00:40:26.550

Shamim M Momin: putting together art and trying to convey art to folks without them ever getting to see it in person has been really,

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00:40:27.960 --> 00:40:32.010

Shamim M Momin: it's been difficult, but it's also been a bit transformative and thinking about how we may

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00:40:32.730 --> 00:40:49.800

Shamim M Momin: continue to be flexible to offer kind of array of different ways to engage, interact, respond, and experience the work that we're trying to do, and making that a greater priority in how we program and how we curate, and

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00:40:50.190 --> 00:40:58.500

Shamim M Momin: thinking about how those things are folded in earlier on, projects that may be able to take place in a multiplicity of platforms.

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00:40:59.850 --> 00:41:04.230

Shamim M Momin: You know, one interesting element as well, which is, this goes a little bit beyond the question, but

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00:41:05.640 --> 00:41:16.590

Shamim M Momin: two of our curators are working on inviting artists to develop ways to present their work that aren't digital. And so, what would that mean

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00:41:16.830 --> 00:41:26.100

Shamim M Momin: in a time where they can't do it in the gallery? They can't do it with a large audience, and what does that look like? And just really trying to think in every possible mode of communication.

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00:41:27.510 --> 00:41:40.410

Shamim M Momin: The digital platforms are amazing, but we also want to keep in mind that that's not accessible to all of our audience and we want to think in other ways of extending an analog communication and so on. So,

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00:41:40.950 --> 00:41:54.780

Shamim M Momin: there's, I don't even like to say, it's not a silver lining by any means, but it's when you are pushed, you need to come up with better ways to do things and more expansive ways to do things. And I've been really,

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00:41:56.220 --> 00:42:03.000

Shamim M Momin: really amazed by how the team are, are doing that, we've begun to do that, and will continue to do that, ongoing

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00:42:04.050 --> 00:42:11.280

Shamim M Momin: in the digital platform. So, please let me know if you want to be more, want me to be more specific about something, but that was my best guess at what you were asking.

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00:42:14.520 --> 00:42:15.120

JeeSook Kutz: All right.

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00:42:15.930 --> 00:42:23.850

JeeSook Kutz: I think Steve, this one will go to you: The role that the Board plays in supporting the Henry's strategic goals.

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00:42:31.470 --> 00:42:40.620

Steve Hoedemaker: I'll try unmuting, and then try again. I think one of the shifts that we really explored in the implementation of a strategic plan this year was, was having the

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00:42:40.680 --> 00:42:42.600

Steve Hoedemaker: Board and the Henry Staff

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00:42:42.630 --> 00:42:55.770

Steve Hoedemaker: work very collaboratively on what that mission, what those goals look like and through a series of meetings that were mediated and very interactive between the entire Team Henry, we came up with

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00:42:56.820 --> 00:43:01.710

Steve Hoedemaker: a set of goals that we agreed on as an organization across the Board and Staff,

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00:43:02.820 --> 00:43:10.230

Steve Hoedemaker: and kind of once that was ratified on the board, it was sent back to Henry Staff, and they've really turned that into a series of

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00:43:11.790 --> 00:43:20.550



Steve Hoedemaker: kind of objectives within each part of the organization that Sylvia could speak to, and they in turn have come back to the Board and said,

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00:43:21.330 --> 00:43:38.850

Steve Hoedemaker: in the implementation of this, we see these as the places where we would like your support in terms of executing that. So it's really been this great kind of collaborative back and forth that we've explored this time, I think, much more so than in past work on strategic plans.

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00:43:41.370 --> 00:43:42.090

Steve Hoedemaker: Sylvia, did you want to flesh that out?

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00:43:43.050 --> 00:43:44.490

Sylvia Wolf: I think you did a great job, thank you.

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00:43:48.660 --> 00:43:52.650

JeeSook Kutz: Okay, we have a question about once we reopen,

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00:43:53.580 --> 00:43:58.050

JeeSook Kutz: will it be business as usual, or post-Covid and Black Lives Matter

271

00:43:58.350 --> 00:44:04.080

JeeSook Kutz: where we need to operate and share art in a new way, and what have we learned during this time?

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00:44:06.570 --> 00:44:07.650

Shamim M Momin: I can start with that one.

273

00:44:09.540 --> 00:44:10.560

Shamim M Momin: We're still learning.

274

00:44:11.220 --> 00:44:18.210

Shamim M Momin: We have been learning, I would like to say, but we have a lot, we always have more.

275

00:44:20.760 --> 00:44:21.030

Shamim M Momin: I,

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00:44:22.080 --> 00:44:24.870

Shamim M Momin: I feel that, you know, one of the,

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00:44:26.130 --> 00:44:38.070

Shamim M Momin: we're thinking deeply about, not just about the content of our exhibitions, which has always been top of mind in terms of how we think about diversity and inclusion, but also how they come to be

278

00:44:38.580 --> 00:44:43.080

Shamim M Momin: and how they're executed and with whom we execute them, and so that

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00:44:43.800 --> 00:44:51.570

Shamim M Momin: we're talking beginning our conversations. We don't have final plans to share at this moment, although we'll be happy to do so as we go forward,

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00:44:51.960 --> 00:45:03.570

Shamim M Momin: but we're talking about everything from, as I mentioned, a more transparent and inclusive conversation about how we get to the shows that we choose to present in our galleries, how we make them accessible

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00:45:04.170 --> 00:45:11.700

Shamim M Momin: to our audience, both in the galleries themselves, what kinds of interpretation, information, how it's shared, who is supported

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00:45:12.240 --> 00:45:23.880

Shamim M Momin: through those voices of interpretation and, and print presentation, in particular, which, by which I mean literal print, but also in the digital realm, information, scholarship and so on.

283

00:45:24.690 --> 00:45:35.280

Shamim M Momin: But everything, too, and this is cross-departmental, this isn't just Curatorial, I want to be clear that this is a working conversation across all of our different departments, but

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00:45:35.790 --> 00:45:48.420

Shamim M Momin: who we work with as vendors, who, who are we giving our money to so that we can better have, that have influence in supporting our community. So, you know, we we have an

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00:45:49.020 --> 00:45:52.590

Shamim M Momin: ongoing meeting setup because of Covid, initially,

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00:45:53.370 --> 00:46:05.130

Shamim M Momin: with our colleagues to figure out how we can better share resources with our organizational colleagues and make things happen out in the world. As Steve mentioned, we're thinking a lot about public presentation, how that might be an

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00:46:05.790 --> 00:46:13.950

Shamim M Momin: additive way to reach forward and be present and address, and be responsive, address what's happening currently

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00:46:15.090 --> 00:46:32.490

Shamim M Momin: and are talking about other groups that we could convene within our programmatic development, as well as our exhibition development to include and pay attention to the needs and the voices of our greater community. So that's, those are just a couple of

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00:46:34.020 --> 00:46:35.940

Shamim M Momin: examples that are precise, but

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00:46:36.990 --> 00:46:43.200

Shamim M Momin: we're really, we in the Curatorial Department, and I assume every other department, are really trying to take every piece

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00:46:43.470 --> 00:46:54.660

Shamim M Momin: through this lens at this point, and think hard about what each thing we do represents, about what we believe and where we want it to be, where we want it to be, where it isn't, and where we want it to be. So,

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00:46:55.200 --> 00:47:00.720

Shamim M Momin: I mean, there's so much to say about that. But as a beginning, that, that's where I would start.

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00:47:02.430 --> 00:47:10.800

Sylvia Wolf: I think it's fair to say that there's not, I can't envision ever, I don't even know what business as usual is

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00:47:11.640 --> 00:47:20.760

Sylvia Wolf: right now, and I certainly know that we're not going back to the way things were in so many ways—operationally, functionally, in terms of

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00:47:21.420 --> 00:47:30.660

Sylvia Wolf: even just the way we're talking with each other as colleagues and partners in the stewardship of this organization. We, the Henry is over 95 years old.

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00:47:31.080 --> 00:47:38.070

Sylvia Wolf: We did not build it. We are chosen and fortunate enough to be able to

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00:47:38.850 --> 00:47:45.120

Sylvia Wolf: steer it and steward it for a period of time. And that's an incredible responsibility, and it's pleasure and a privilege, so

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00:47:45.510 --> 00:48:00.150

Sylvia Wolf: we take it really seriously and we'll look at everything from what dots on the floor are going to ensure social distancing, to how, what kind of language we're using to communicate with our people to ensure that we're as open and inclusive as possible.

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00:48:04.260 --> 00:48:06.000

JeeSook Kutz: Alright, the next question is about

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00:48:08.400 --> 00:48:19.260

JeeSook Kutz: how we envision bridging the gap between Board and Staff to create a better understanding of the Board's role at the Henry and to promote conversations across all levels of the institution.

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00:48:20.250 --> 00:48:26.280

Steve Hoedemaker: That's a great question. I actually, I just want to say how much I enjoy, I feel like we get more interaction

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00:48:27.300 --> 00:48:29.790

Steve Hoedemaker: with this online meeting than we do in our typical meeting so

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00:48:30.180 --> 00:48:35.040

Steve Hoedemaker: as much as I dislike the technology between us, I'm appreciating that, so thank you for that question.

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00:48:36.210 --> 00:48:52.590

Steve Hoedemaker: I think this is a, it's a really, an important question and something that we're putting more thought behind now. We've traditionally kind of seen the Board and Staff as somewhat separate, seen the roles as a little bit isolated and really relied on,

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00:48:53.610 --> 00:49:03.510

Steve Hoedemaker: kind of, the Henry Executive Staff to form a bridge between the two bodies within the organization. I think a few years ago, we began to recognize the need for

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00:49:04.470 --> 00:49:12.300

Steve Hoedemaker: greater connection. And I would say that we've had some success with that with a tiny bit of awkwardness. I think we're always trying to be

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00:49:12.660 --> 00:49:23.010

Steve Hoedemaker: both respectful of the time that people the board members are spending and the time that Staff is spending and some of the ways that are obvious to bring people together really just asking people to commit more time. So,

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00:49:23.370 --> 00:49:30.480

Steve Hoedemaker: one of the places that we're begin to explore for the year ahead is thinking about how to place Board members within Staff

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00:49:31.620 --> 00:49:41.400

Steve Hoedemaker: conversations and groups and vice versa, so that the work that's being done across the organization is really being both understood and implemented and facilitated on both sides of,

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00:49:42.330 --> 00:49:52.800

Steve Hoedemaker: you know, from Board to Staff. And I think that's something that I'd be really open to suggestions about and very curious to see how we can develop that as something going forward.

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00:49:54.690 --> 00:49:59.610

Steve Hoedemaker: I also just want to flag that we are at 6pm. I think we've got some time to

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00:50:00.690 --> 00:50:04.230

Steve Hoedemaker: continue if there are more questions, but want to be respectful as well.

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00:50:06.000 --> 00:50:08.130

Sylvia Wolf: Jee Sook, we have one more question left, or?

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00:50:08.250 --> 00:50:15.960

JeeSook Kutz: We do. Yeah, we have a question about online platforms. So, do we see continuing using online platforms like Zoom for

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00:50:15.960 --> 00:50:19.680

JeeSook Kutz: public programming and meetings like this, even after the museum is open

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00:50:19.710 --> 00:50:20.430

JeeSook Kutz: to the public?

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00:50:22.230 --> 00:50:24.750

Shamim M Momin: I mean, I can answer that quickly. Um,

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00:50:25.800 --> 00:50:35.280

Shamim M Momin: we envision that there's going to be quite a period of time where we're not going to all, even if the museum is open to the public, we're not all going to be back there for the safety

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00:50:35.640 --> 00:50:49.230

Shamim M Momin: of our own team, we need to minimize that presence as well. So, they will be remote. So, from the work side, for sure, that will maintain from the side of probably programming. Yes. Again, we have been discovering

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00:50:49.980 --> 00:50:55.890

Shamim M Momin: a lot of what the online platforms can do for us. And granted, right now, we're forced into them entirely.

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00:50:56.220 --> 00:51:05.700

Shamim M Momin: But hopefully going forward will be able to think about this, will have different kinds of functionality across different platforms and embrace all of those different ways to communicate

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00:51:06.540 --> 00:51:13.920

Shamim M Momin: to audiences, bring people in, let them experience. It is just one very simple example—or straightforward, I should say. Not simple.

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00:51:14.490 --> 00:51:26.130

Shamim M Momin: There is a program that we have around our Collection called Re/frame, where items from the Collection are brought together under a theme, and initially, it was everyone met at the Henry in our wonderful Study Center

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00:51:26.700 --> 00:51:35.940

Shamim M Momin: to have some access very directly to work. The intention was intimate conversation, people participating that way, of course, that became impossible

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00:51:36.480 --> 00:51:49.440

Shamim M Momin: in March, but it moved to online and has generated an extraordinary amount of interest in participation for people around the world, which has really changed the conversation, the input,

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00:51:50.250 --> 00:51:56.130

Shamim M Momin: and again, and enhanced that intimacy of engagement with the art and our Curator of Collections,

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00:51:56.550 --> 00:52:07.710

Shamim M Momin: and the rest of the group, whoever it might be. So that's one thing for, that we're certain we will continue to do. We will probably offer it both on site and digitally as we go forward. There are many, many other

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00:52:08.760 --> 00:52:11.310

Shamim M Momin: examples of that, but just to give one for a moment.

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00:52:17.310 --> 00:52:24.030

Sylvia Wolf: Well, we are at our time, and did we get through the questions, Jee Sook? Yes. Okay. Okay.

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00:52:25.380 --> 00:52:43.860

Sylvia Wolf: I just want to say, we miss you. I think we really do. I can't see all of you, but I feel you. I feel the energy. I'm grateful for the time. We can't wait to welcome you back to the Henry. Thank you for joining us today and we wish you peace and wellness. Thank you for being with us.

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00:52:44.580 --> 00:52:46.050

Steve Hoedemaker: Thank you all so much for being here.

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00:52:48.090 --> 00:52:49.620

Shamim M Momin: Thank you, again. Have a great evening.