



Route 66. The Road and the Romance. It was an enthralling exhibition at the Gene Autry Museum from June 8, 2014 to January 4, 2015. The exhibition is an educative and awareness raising tool that has made a significant contribution to the current US Congress deliberations for inscribing it on the National Trails System. It was showcased as an illustrative project for understanding how best the institution of the museum could become inclusive during the International Conference on the Inclusive Museum (www.onmuseums.com) at The Autry, generously hosted by W. Richard West, Jr., President and CEO of the Autry who was the Founding Director Emeritus of the National Museum of the American Indian at the Smithsonian Institution.



Exhibited are historical collections of roadside infrastructure, memorabilia and even gas station pumps that are marked by the design and aesthetics of the day. The exhibits brought back memories for several visitors who recalled travelling with their parents along Route 66. Could we collect and interpret the memories of the Grand Trunk Road in India? The historical roads to Amaravathi Heritage Town were envisaged to be promoted through the four gateways under the HRIDAY Scheme - from Krosur; Guntur; Vijayawada and Sattenapalli, so that we could understand different routes of historical experience. The topography of the Town's hinterland and its geometry has a lot to contribute to the understanding of the place making of Amaravathi over centuries.

HERITAGE MATTERS



PROF. DR. AMARESWAR GALLA

director@inclusivemuseum.org

(Professor Dr. Amareswar Galla was the Chairperson of the International Research Conference on the Inclusive Museum at The Autry, Los Angeles when Route 66 Romance and Road exhibition was opened)

ROUTE 66 THE MOTHER ROAD OF THE USA

The US was always known for its motor cars and the culture and music associated with them. Most were celebrated and profiled in Hollywood movies, often epitomising the American Dream for immigrants and displaced people. In the background is the "Western Motel" neon sign, circa 1950. Collection of the Museum of Neon Art. (Photo courtesy of Museum of Neon Art). Professor Maja Rudloff from Denmark from the Inclusive Museum Conference enjoyed the exhibition and went on a road trip with colleagues afterwards.

GRATEFUL ACKNOWLEDGEMENT TO THE AUTRY MUSEUM OF THE AMERICAN WEST FOR THE IMAGES AND TO PROF. W. RICHARD WEST, JR., PRESIDENT AND CEO OF THE AUTRY



Untitled work by artist Virgil Ortiz born in 1969 in Cochiti Pueblo along Route 66. Virgil Ortiz's figurative work represents a contemporary take on traditional Cochiti Pueblo figures called monos ("monkeys" in Spanish). The production of monos, which feature enlarged mouths, emerged in the 1880s as caricatures of the outsiders that thronged the pueblos in search of souvenirs from a culture that they did not understand. The black-and-white graphic represent Cochiti Pueblo symbols: a wavy line means water, and groupings of vertical lines are rain and kiva ladders. Ortiz's black dyes are also of the land, made from wild spinach plants. (Material clay. Collection of Leroy and Tammy Garcia)

