

Abstracts

Indigenizing a New Museum: A Case Study from the Raclin Murphy Museum of Art

Jared C. Katz, Raclin Murphy Museum of Art

To place theory into practice in designing new galleries with an Indigenizing framework, the Raclin Murphy Museum of Art staff sought to center Indigenous voices and world views. This article provides an overview of the newly opened Indigenous Art of the Americas suite of galleries at the Raclin Murphy Museum of Art, located at the University of Notre Dame. It outlines the theoretical tenets that grounded the project, followed by a discussion of the practical implementation of those theoretical tenets. It then offers an overview of the suite of galleries, providing insight into the overarching organizational strategies employed. Specific installations are discussed in greater detail to demonstrate the types of narratives they tell.

Susan Folwell: Taos Light

Michelle J. Lanteri, Indian Pueblo Cultural Center

Santa Clara Tewa artist Susan Folwell's *Taos Light* series (2016–present) of social commentary vessels in clay continues the legacy of Native women artists' leadership in the Southwest in both pottery making and exhibitions of the medium. As a pattern of renewal, or constant set of practices, centered on Pueblo people, Folwell's vessels portray figurative narratives of cross-cultural dialogue within the region. The intercultural exchanges she depicts express a "kin-space-time constellation," an Indigenous lens of understanding coined by scholar Laura Harjo (Mvskoke), that "operationalizes multiple dimensions," including the spirit world, ancestral practices, cosmology, ceremony, and everyday community life.

In her *Taos Light* series, Folwell comments on the complexity of early twentieth-century intercultural perceptions, specifically the interactions between the Taos Society of Artists (TSA)—a group of Euro-American painters who made portraits of Native Americans between 1915 and 1927—and the Taos Pueblo people who collaborated with them as models. Tethered to the early tourism era, Folwell's vessel forms and imagery create new associations within both the kin-space-time constellation and cross-cultural relationality of Taos that continue today. In this article, I analyze the multi-play, or strategically layered, visual devices that Folwell employs in this series, examining how their

meanings shift in presentations at two venues in Taos, New Mexico—the Couse-Sharp Historic Site and the Harwood Museum of Art. To do so, I employ Tuscarora scholar and artist Jolene Rickard’s four-part methodology of analyzing Native art: inspiration, formal analysis, learning through making, and function in Western and Indigenous cultures. To further contextualize Folwell’s collaborative leadership, I examine her *Taos Light* vessels and related exhibitions through four foundational lenses: mentorship and education, local and international reach, interdisciplinary forms, and place-specific interactions.

One Hundred Years in the Making: Reinstalling the Indigenous Arts of North America Permanent Collection Galleries at the Denver Art Museum
Christopher Patrello, Denver Museum of Nature & Science

This article situates the 2021 reinstallation of the Denver Art Museum’s Indigenous Arts of North America permanent collection galleries within the historical context of the department’s leading role in shaping the trajectory of the exhibition and interpretation of Indigenous North American art and material culture in fine arts museums. Beginning with an overview of the contributions of past curators, including Frederic H. Douglas, Norman Feder, Richard Conn, and Nancy Blomberg, the article focuses on the iterative nature of the Native Arts department’s contributions to the field of Native American art history. The article closes with a review of the planning and implementation of the 2021 reinstallation, focusing on the ways in which the project team—in collaboration with artists, community members, and the museum’s Indigenous Community Advisory Council—worked to amplify the perspective of Indigenous communities through innovative design, interpretation, and a transhistorical perspective.

Powerful Narratives: Contemporary Native American Art at the Field Museum

Alaka Wali, The Field Museum

Eli Suzukovich, Northwestern University and the Field Museum

Collaboration with contemporary Native American artists is a powerful strategy that natural history museums can use to disrupt colonizer narratives and begin to remedy the harm of historical curatorial practices. This article discusses the use of contemporary Native American art in a new permanent exhibition at the Field Museum, Chicago. The exhibition, titled *Native Truths: Our Voices, Our Stories* opened in May 2022 and includes fifty new works of art commissioned by

or loaned to the Field Museum. The discussion first describes antecedents to creating the exhibition and then examines this representational strategy by considering the work of four artists featured in the exhibition: Karen Ann Hoffman (Oneida), Diego Romero (Cochiti Pueblo), Monica Rickert-Bolter (Potawatomi and Black), and Julie Buffalohead (Ponca).