

Storyteller

EITELJORG MUSEUM MAGAZINE

Eiteljorg Museum of
American Indians and Western Art
Telling Amazing Stories
SPRING 2023

CHANGING VIEWS: THE PHOTOGRAPHY OF DOROTHEA LANGE

MAR 4-AUG 6

Organized by art2art Circulating Exhibitions

P2

LOOKING BACK, LOOKING AHEAD

**PRESIDENTIAL TRANSITION
AT THE EITELJORG**

P8-9

**ART UP CLOSE:
WORKS IN NATIVE ART GALLERIES**

P6

**PROGRAMS SHOWCASE
DIVERSE VOICES**

P11

**REMEMBERING FRIENDS OF
THE EITELJORG**

P15-16

Dorothea Lange (1895-1965), *Migrant Mother, Nipomo, California*, 1936
Gelatin silver print, 32 x 26 inches (framed)
art2art Circulating Exhibitions



Movement to instill values of DEAI is a priority for Eiteljorg Museum

By Johanna M. Blume, curator of Western art history and culture, and 2023 co-chair of the Eiteljorg DEAI Council

In the midst of pandemic illness and worldwide systemic inequity and discrimination which came to a head in 2020, Black, Indigenous and People of Color (BIPOC) communities and their allies increased their calls for equity. Institutions, including the Eiteljorg Museum, responded to these calls with statements of solidarity. In the wake of the influx of institutional anti-racist statements, public feedback showed that we at the Eiteljorg needed to substantiate our solidarity statement with direct action. As a museum with a mission to inspire an appreciation and understanding of the diverse arts, histories and cultures of the American West and the Indigenous peoples of North America, it is the Eiteljorg's duty to enact changes that support equity within the institution, and in the broader museum profession.

As a first step, Eiteljorg Museum staff and board members established a Diversity Task Force in August 2020 with the initial goal of rewriting the institution's Diversity Statement (last updated in 2004). Re-envisioned as a "Commitment to Diversity, Equity, Accessibility and Inclusion (DEAI)," the statement was published in January 2021, and now is part of the Eiteljorg Museum's larger DEAI Plan. In fall 2021, the Diversity Task Force formally became the DEAI Council, a standing council of the museum's Board of Directors with an official charge and charter. This cemented an institutional commitment to the work and values of the council, ensuring its sustainability and accountability well into the future.

An ongoing effort

Since January 2021, the DEAI Council has developed the museum's new DEAI Plan, a process that involved input from the Eiteljorg's various community stakeholders and constituencies, as well as the Board of Directors, staff and volunteers. Finalized in November 2022, the plan establishes concrete goals for how the museum will center diversity, equity, accessibility and inclusion in activities across the museum. This includes things such as volunteer and staff recruitment and training, the selection of public programs and exhibitions, and marketing and engagement with business enterprises and vendors. The DEAI Plan has been incorporated into the Eiteljorg's larger five-year strategic plan, which the board adopted in its entirety recently. The museum thanks all the members of the DEAI Council, past and present, including 2022 co-chairs Jasmin French and Madison Hincks, for all their efforts in drafting the plan. New co-chairs of the DEAI Council in 2023 are Amanda Rail and Johanna M. Blume.

Some readers of *Storyteller* magazine might have participated in DEAI trainings at their own workplaces, as the concept increasingly is embraced by private-sector corporations. For its part, the Eiteljorg seeks to make DEAI an ongoing form of workplace training; and it engaged a nationally regarded expert in museum diversity efforts, Cecile Shellman, to lead trainings of staff, the board and volunteers. To read the Eiteljorg's Commitment to Diversity and learn more about the museum's DEAI efforts, visit the website, [Eiteljorg.org/our-story](https://eiteljorg.org/our-story).



The Artist in Residence program is part of the museum's commitment to diversity. In October 2022, folk artist Emily Guerrero (Mexican / Indigenous) was the artist in residence and worked on art presentations from the museum's TCU and Dr. Ann H. Hunt Studios. Guerrero, left, is seen here with local student Ella Dean, center, and public programs coordinator and 2022 DEAI Council co-chair Madison Hincks, right.



Brittany Erwin Photography

Looking for the perfect venue for a wedding reception, corporate seminar or special occasion? The Eiteljorg has several event spaces available, including the newly expanded Allen Whitehill Clowes Sculpture Court, with delicious menu options created by Kahn's Catering. Visit [Eiteljorg.org/event-spaces](https://eiteljorg.org/event-spaces) or contact Holly Hill-Brooks, manager of catering, rentals and events, hhill-brooks@eiteljorg.com or 317.275.1329.

Eiteljorg

Storyteller

Eiteljorg Museum Magazine

Winner of the **Pinnacle Award** for Best Magazine from the Public Relations Society of America – Hoosier Chapter in 2021 and 2022, and winner of the PRSA's **Award of Honor** in 2019 and 2020

Volume 18, Number 1

President and CEO

John Vanausdall

Vice President for Advancement

Nataly Lowder

Director of Marketing and Communications

Bert Beiswanger

Editor and Writer

Bryan Corbin

Design

Honeymoon Image & Design

Contributing Writers

Jennifer Hiatt

Dorene Red Cloud (Oglala Lakota)

Jessica Nelson, Ph.D.

Johanna M. Blume

Nataly Lowder

Elizabeth Bostelman

Rachel Noll

Brooke Sullivan

Contributing Photographers

All Dorothea Lange works are from the collection of Michael Mattis and Judith Hochbert. This exhibition was organized by art2art Circulating Exhibitions.

Steve Sargent

Miranda Barnes

Mark Comon

Wildstyle Paschall

Josué Rivas

Levi Strauss & Co.

David Noles Photography

Electric Yolk Media

Eiteljorg Museum staff, archives and interns

Casey Cronin Photography

Hadley Fruits Photography

Editor's Note

Every effort is made to ensure that exhibition images published in *Storyteller* magazine accurately reflect the artworks on exhibit at the Eiteljorg Museum during the dates listed. Details of announced events and exhibitions might change too late for the *Storyteller's* publication deadlines. For comments or questions, call 317.275.1315 or email bcorbin@eiteljorg.com.

Membership information

Contact Jennifer Hiatt at

jhiatt@eiteljorg.com or 317.275.1360



A new season ushers in a new era at the Eiteljorg

Friends,

All of us who enjoy spending time outdoors anticipate the upcoming change of seasons. I am fortunate to have an office in the Eiteljorg Museum with windows overlooking the Christel DeHaan Family Terrace, the Kincannon Garden and nearby Military Park. Over the course of a year, we can watch the bare tree branches burst forth into spring buds and then lush summer foliage, followed by the beautiful colors of autumn before the leaves drop and winter arrives again. I am fortunate to have served as president long enough to have witnessed the annual arrival of spring 26 times, and to have watched the trees grow and their branches spread to create scenic, shaded natural areas that our guests enjoy.



The Eiteljorg Museum itself has grown significantly during its nearly 34 years, not only through the building doubling in size, but in growth of the museum's operating endowment and a fivefold increase in the artworks in the collections. Like the hawthorn, redbud and dogwood trees that soon will enter a new season, so too will the Eiteljorg enter a new era in its history.

As you probably know, I will retire as Eiteljorg president and CEO on June 30, and will turn over the office to the museum's next leader. I am

very pleased with the smooth transition process. To conduct a search, a committee of our Board of Directors last year selected a nationally regarded search firm, Bridge Partners, LLC, a minority- and woman-owned business that specializes in the arts and cultural space and has a track record of identifying top potential leaders. Their thorough, inclusive search process has brought into the mix some outstanding talent. I am very excited about my eventual successor (who will be announced at a later date) and all the opportunities that person will have to raise the Eiteljorg to the next level of excellence; and I am confident about the museum's future.

The leadership transition occurs as the Board of Directors completes its work on the museum's new five-year strategic plan and updated mission and vision statements. These documents are foundational to guiding the nonprofit museum into the future with measurable goals. On the facing page, you will read about the DEAI Plan developed by our DEAI Council that is incorporated into the larger strategic plan. I am grateful to the Board of Directors, our strategic-plan consultant Johnson, Grossnickle and Associates, and all the museum advisors, supporters, volunteers, staff and members of our communities who have contributed to these efforts.

While the transition and new strategic plan each are significant milestones, the daily life of the Eiteljorg Museum continues unabated through engaging public programs and exhibitions. In fact, the late winter and early spring are excellent times to visit the museum.

We are pleased to present a traveling exhibition, *Changing*




Views: The Photography of Dorothea Lange, running March 4 to Aug. 6. As you will read in the following pages, Lange captured some of the most important documentary photographs of the 20th century, depicting America during the Great Depression. Four contemporary photographers are included in this exhibition, underscoring the importance of images — whether photographs or video — in fueling social change.

The Eiteljorg could not do what it does without its dedicated staff and volunteers. I want to congratulate Bart King, who recently was promoted to vice president of facilities, safety, security and technology. Bart's management of the building, grounds and systems makes the museum a safe and pleasant place to work and visit. We thank Jeremy Foutz, who recently completed a grant-funded position as manager of institutional evaluation; Jeremy developed survey tools to assess museum projects, and advocated for equitable evaluations. Also, special thanks go to Olivia MacIsaac, former collections specialist, who recently moved on; Olivia worked to ensure that artworks

are properly cared for, and she implemented digital labels in the newly renovated Native American galleries and online collections. Finally, I want to welcome April Knauber, who recently joined the collections staff as museum registrar. April has a BFA in Sculpture from Herron School of Art + Design and worked as gallery manager at her alma mater coordinating exhibitions, before joining the Eiteljorg. She brings great skills to an already impressive team.

So as we look forward to the arrival of spring and the changes ahead, I want to thank you. Your continued interest in Native America and the American West and support of the Eiteljorg has allowed this museum to flourish, and has made my more than 26 years of service here a profound pleasure. I look forward to seeing you in person at the Eiteljorg, very soon.

Sincerely,


John Vanausdall
President and CEO
Eiteljorg Museum

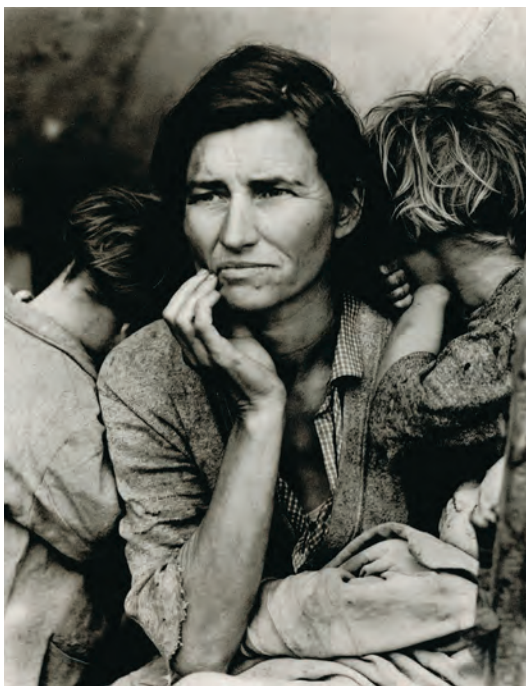
CHANGING VIEWS: THE PHOTOGRAPHY OF DOROTHEA LANGE

By Bryan Corbin, *Storyteller* magazine editor, and Jessica Nelson, Ph.D., director of religion and culture initiatives

The most iconic image of the Great Depression is *Migrant Mother*, a 1936 photograph of a family facing stark poverty. The mother is seen cradling her infant, her two older children burrowing their faces into her shoulders. Their tattered clothing and lean-to tent reflect the economic catastrophe that befell the family and many others. With worry lines etched into her weathered features, the mother's weary expression conveys both desperation and determination as she gazes into the distance toward an uncertain future.

Migrant Mother created a national stir when it first was published in newspapers in 1936, and it has been reproduced innumerable times since. The black-and-white image is the best-known work of photographer Dorothea Lange, whose documentary photographs depicted people enduring the Depression and war years and captured their strength and humanity, creating a sense of empathy.

A traveling exhibition of 30 oversized prints of Lange's original photographs is coming to the Eiteljorg Museum. *Changing Views: The Photography of Dorothea Lange* explores the work of Lange and her fellow documentary photographers in the 1930s to awaken the nation's conscience to the plight of people across America uprooted by the Great Depression. Included are Lange's portraits *White Angel Breadline*, *Migratory Cotton Picker*, *Eloy, Arizona* and *Migrant Mother*, among others. The exhibition also highlights a diverse array of four contemporary photographers



Dorothea Lange (1895-1965)
Migrant Mother, Nipomo, California, 1936
Gelatin silver print, 32 x 26 inches (framed)
art2art Circulating Exhibitions

whose compelling images make the case for social change. A Graflex camera similar to the one Lange used in the 1930s will be on view in the show.

An unforgettable expression

Intrepid is one way to describe Dorothea Lange (1895-1965). A survivor of polio with limited mobility in one leg, Lange owned and operated a portrait photography studio in San Francisco in a field dominated by men. During her first marriage, to Western painter Maynard Dixon, Lange was the breadwinner, supporting her husband and their two children.

As the Great Depression deepened following the October 1929 stock market crash, millions were left unemployed by 1933. Committed to social justice, Lange turned her attention and camera lens to photograph those suffering. As her images gained fame, she was hired by the U.S. Resettlement Administration, later called the Farm Security

Administration (FSA) — one of many New Deal agencies President Franklin Roosevelt created to tackle the emergency after he took office in 1933. Using techniques of photojournalism, Lange and other photographers from the agency fanned out across the country, photographing ordinary people to document their struggles with poverty.

Lange spent weeks at a time driving to assignments with her camera. As the government project was intended to build public support for greater intervention, the agency distributed

Dorothea Lange, near right, used a Graflex camera, bulky by today's standards, to take photographs of people during the Great Depression, such as the images seen on these pages.



Dorothea Lange, *Resettlement Administration photographer, in California, 1936*
Farm Security Administration - Office of War Information Photograph Collection (Library of Congress)



Dorothea Lange (1895-1965)
White Angel Breadline, San Francisco, 1933
Gelatin silver print, 28 x 22 inches (framed)
art2art Circulating Exhibitions

the documentary photographs to newspapers — which in the 1930s were still (along with radio) the dominant way people got their news.

In March 1936, Lange was returning from such an assignment when she saw a roadside sign for a migrant worker camp near Nipomo, California. She initially passed it by, but turned around and stopped to photograph the camp. The pea crop that many migrant workers had hoped to pick had frozen, creating a desperate humanitarian situation. In the cold rain, Lange spotted a mother with a haggard expression and hungry children.

Focusing her Graflex camera, Lange made seven exposures of the 32-year-old woman and her children huddled in the tent. The mother's name was not recorded in Lange's notes, but Lange, a mother herself, promptly delivered the photographs to an editor at the *San Francisco News*. The final frame became the iconic *Migrant Mother*. Picked up by wire services and published in newspapers nationwide, the photograph created a public outcry demanding assistance for the Nipomo migrant camp — although by the time help arrived, the family in the photo had moved on.

Lange did not immediately become famous for the image, but her photographs for the government agency, published widely, served to shape public opinion and policies in Washington DC.

The Depression lingered until the start of World War II. After the attack on Pearl Harbor in 1941, Lange gave

up a prestigious Guggenheim Fellowship to go on assignment documenting the forced removal of Japanese Americans on the West Coast. Once again, she was hired by a government agency — the War Relocation Authority (WRA), which had absorbed the FSA — but this time, she subverted the agency's goals. Instead of promoting Japanese internment camps, her poignant photographs show the resiliency and dignity of Japanese Americans and the injustice of their incarceration. Because of this, Lange's photographs were not widely publicized by the WRA. *Changing Views* offers an in-depth look at several of these previously censored images.



Dorothea Lange (1895-1965)
Pledge of Allegiance, Raphael Weill Elementary School, San Francisco, April 20, 1942
The J. Paul Getty Museum, Los Angeles. 2000.50.16

Beyond Lange

It wasn't until after Lange's death in 1965 that she was fully recognized as a major figure in documentary photography. But her influence lives on in powerful images of the human condition taken by documentarians, photojournalists and amateur photographers alike, using still cameras, film and video cameras, and now digital video on smartphones. From news photographers' shots of civil rights protests in the 1960s to an eyewitness' video of the murder of George Floyd in 2020, images that force viewers to confront difficult realities and understand common humanity are often catalysts for social change.

An innovator in documentary photography, Lange was part of an emerging cohort of photographers, including several who also were hired by the FSA. Members of this

Continued on next page



Mike Disfarmer (1884-1959), *Three-generation family*, circa 1930
Gelatin silver print, 14 x 11 inches (framed)
art2art Circulating Exhibitions

Continued from previous page

group crisscrossed the nation to record the human and social costs of the Great Depression, especially in rural areas. *Changing Views* features more than two dozen photographs from FSA photographers such as Walker Evans, Arthur Rothstein and Marion Post Walcott (the only other female photographer hired by the FSA), as well as photographers who did not work for the FSA but used a similar approach in their work, such as Doris Ulmann and Indiana-born Mike Disfarmer. They used the equipment available — bulky cameras and cumbersome flash units — to capture glimpses of the surrounding world.

Contemporary photographers have continued to be inspired by Lange's approach, and also used new technology and new perspectives to innovate. *Changing Views* highlights the work of four modern-day photographers (see page 5) and the ways they share images of the world around them. In contrast to Lange's time, almost everyone today has easy access to a camera, and can take a quick snapshot or record a video at a moment's notice. The photographers included in this exhibition — based in Oregon, California, New York, Texas and Indiana — celebrate broader access to photography as an art form and medium of communication. They also offer guidance for the ethics of documentary photography — particularly

in the ways that they feel connection with, and responsibility to, the individuals and communities featured in their images. From Nīa MacKnight's intimate looks at the experiences of urban Indigenous mothers and Mary Inhea Kang's record of refugee communities, to Josué Rivas' and Wildstyle Paschall's images of recent protests, these artists offer fresh takes on the ways that the dignity and perseverance of the human spirit can appear in a photograph. They encourage viewers to consider how their own perspective on the people around them, when shared in an image, might change the world.



Dorothea Lange (1895-1965), *Girl with mattress springs*, California, 1935
Gelatin silver print, 18 x 14 inches (framed)
art2art Circulating Exhibitions

A timeless image

The identity of the woman in *Migrant Mother* was not widely known until 1978, when a newspaper reporter for *The Modesto Bee* tracked down a retiree in her 70s named Florence Owens Thompson in a mobile home park and confirmed she was the mother. By this time living in more stable circumstances, Thompson reportedly was not pleased that the extreme poverty she and her children had endured as migrants in 1936 became subject of one of the world's most famous and widely reprinted photographs; after all, Thompson (like Lange) had not received payment for it. But Lange's photograph was so well recognized that, when Thompson later lay dying in a hospital in



Doris Ulmann (1882-1934)
Standing black preacher with bowtie,
South Carolina, 1929-30
 Platinum print, 7¾ x 5¾ inches (framed)
 art2art Circulating Exhibitions

1983, Thompson's adult children made a public appeal for assistance for the woman who had been the *Migrant Mother*; and in an early form of crowdfunding, thousands of dollars in donations were raised for Thompson's medical expenses and burial, according to media reports at the time.

The *Migrant Mother* image has since appeared on a U.S. postage stamp and in many books and films, and Dorothea Lange's legacy as one of America's greatest documentary photographers is secure. Eiteljorg visitors can experience the iconic photograph in person, along with other examples of Lange's work during *Changing Views: The Photography of Dorothea Lange*, which runs from March 4 to Aug. 6. They can also see photography from Lange's Great Depression-era peers as well as by contemporary photographers.

The exhibition also includes photography by Herron School of Art + Design students, and opportunities for the public to share their own photographs on the subject of social change and participate in public programs related to the show. Several engaging public programs are planned to coincide with *Changing Views*; see pages 12-14 for details.

CHANGING VIEWS: THE PHOTOGRAPHY OF DOROTHEA LANGE MAR 4-AUG 6, 2023

All works are from the collection of Michael Mattis and Judith Hochberg. This exhibition was organized by art2art Circulating Exhibitions.

PRESENTED BY:



CAPITAL GROUP™



AVIS FOUNDATION, INC.

WITH ADDITIONAL SUPPORT FROM:



#ChangingViews

Books about Dorothea Lange are available in the Frank and Katrina Basile Museum Store at the Eiteljorg.

CONTEMPORARY PHOTOGRAPHERS

The exhibit *Changing Views* highlights four of today's contemporary photographers who follow in the tradition of Dorothea Lange. The four reflected on how Lange's life and work inspired, motivated or shaped their own work as contemporary photographers. Here are their observations:

Nia MacKnight (Lakota / Anishinaabe / Scottish) —
 Torrance, California

"Dorothea Lange's photographs highlight the raw beauty of humanity. Her approach to photography was not focused on compositional perfection, it was instead guided by empathy and curiosity. My use of the camera as a tool in understanding others is guided by the same forces, and I believe that photographers often photograph the people that they seek to connect with the most. To live in a time and place where one can express themselves is a privilege, and her photographs capture the desire we share as photographers to create a space for others to be seen."



Image courtesy Mark Comon

Mary Inhea Kang —
 Brooklyn, New York / Austin, Texas

"Dorothea Lange's works largely center on emotions, empathy, connection, and collaboration over aesthetics. That is also what I hope to embody in my works. Everything else, such as aesthetics — although important — can be secondary."



Image courtesy Miranda Barnes

Josué Rivas (Mexica / Otomí) — Portland, Oregon

"Now every person with a cell phone or an app can document something and even have documentation that can be pivotal for history. I do think that with all that access and all that capacity that we are building, there comes a lot of responsibility. I think that Dorothea Lange had a sensitivity for that — she was ahead of her time to a certain degree.

One image or even a set of images cannot change the world. But if we make them with intention, maybe those images change something within ourselves."



Image courtesy Josué Rivas

Wildstyle Paschall — Indianapolis, Indiana

"I very much follow in the footsteps of Dorothea Lange's brand of photography, as she had little interest in classifying her photography as art but made them to effect social change. I'm very much the same way as a photographer. I always have a purpose when I make images, and a set of actions I want the viewers to take after seeing them. I truly believe the pen is mightier than the sword, but a picture is worth a thousand words."

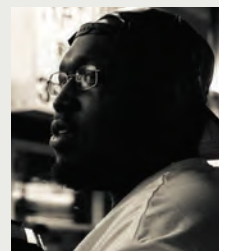


Image courtesy Wildstyle Paschall



Terry Tapia's work in new galleries embodies stories shared by families, and reveals interesting details

By Dorene Red Cloud (Oglala Lakota), curator of Native American art

The Eiteljorg Museum's newly re-envisioned Native American Galleries opened in June 2022 with the ongoing exhibition, *Expressions of Life: Native Art in North America*. Having spent much time selecting the artwork to exhibit in the new galleries, I identified several pieces that are highlights of the museum's Native American and First Nations art collection.

A large portion of the galleries is dedicated to the theme of Relation, which discusses how the First Peoples of North America relate to one another and to the world around them. Family is an integral aspect in the lives of Native peoples as it provides structure and serves as a model of how one behaves and ultimately interacts with others.

Within the large glass case about Family in the Relation part of the galleries is a small subsection called Storytellers, which features clay figures created by New Mexico Puebloan artists. A storyteller is constructed out of clay by hand, utilizing the coil method, and features a main figure that most often has its eyes closed and mouth open as it is engaged in speaking.

Terry Tapia (Tesuque Pueblo, born 1930)
Untitled (storyteller),
1990-2005
Carved clay, paint
Gift of Helen Cox Kersting
in Memory of Dr. Hans
Joachim Kersting
2008_8_645_201



Surrounding this central figure are smaller ones that act as children who are actively listening.

One beautiful example of a storyteller was created by Tesuque artist Terry Tapia, who is known for her small clay hand-built figures such as skunks, lizards and birds that are painted in white, red and black. Her community is the Tesuque Pueblo — or, in Tewa, *Tets'úgéh Ówíngéh* ("village of the narrow place of the cottonwood trees") — which since A.D. 1200 has been situated in the foothills of the Sangre de Cristo Mountains, 10 miles north of present-day Santa Fe.

Tapia's turtle storyteller piece is an adaptation of the customary-style storyteller that Cochiti Pueblo clay artist Helen Cordero first created in 1964, modeling it after her grandfather, Santiago Quintana.

Oral tradition is the focus of these storytellers as they represent the important function of imparting the knowledge contained in the narratives conveyed by elders, a role they have been serving for thousands of years. As humor and whimsy sometimes is a focus in Native art, Tapia's storyteller embodies a sense of belonging, family and moments when we are inside, nestled next to a family member recounting a memory or sharing a cautionary tale.

Always something new in galleries

Works such as Tapia's in the new galleries range in medium, technique and date, but they share one thing in common: rotation on and off exhibit. Artworks such as clothing, works on paper and weavings are light-sensitive, so from time to time they must

The new Native American Galleries are organized on the themes of Relation, Continuation and Innovation.

New Native American Galleries in the news:

NewCity magazine of Chicago, "Seeing Native America: Indianapolis' Eiteljorg Museum Reframes Its Vision," October 31, 2022:
<https://tinyurl.com/3v75zwnz>

Native American Art magazine, "Life / Land / Water," December 2022:
<https://tinyurl.com/48eu4ux7>

First American Art magazine, "A Vision Realized," Fall 2022:
<https://tinyurl.com/52kb67j5>

WTIU Bloomington, "Journey Indiana" TV show, Episode 510, Nov. 9, 2022:
<https://tinyurl.com/3w3zj58m>

temporarily go back into the vault and away from light to prevent fading; and they are replaced in the galleries with different works. In curating this exhibition, I selected up to four "like" items that could be rotated on and off exhibit every three to 12 months. Although ceramic objects such as storytellers are not sensitive to light, they also are rotated in and out periodically, which allows the museum to put different items on view.

This means the integrity of each artwork is preserved; and for museum guests, different artworks can be seen and appreciated every few months. If you have not visited the new Native American Galleries since their reinstallation, be ready to come across riveting Native works. And if you toured the galleries last year, please return to the Eiteljorg and explore them again, as there will be something new on exhibit now.

Attend a behind-the-scenes tour of the new Native American Galleries at noon March 3; see page 12 for details.



Because of you, the museum can thrive

The Eiteljorg Museum has completed a successful \$55 million capital/endowment campaign, *Project 2021*, because of you! Without friends like you, we would not be able to deliver the quality exhibitions and programming you have come to expect.

Many people have asked, "Now what? Do you still need our help? If so, how?"

Q: What's next, since *Project 2021* has been successfully completed?

A: The museum currently is working on its next five-year strategic plan. Over the course of the next year and once leadership changes are in place, the Eiteljorg Board of Directors, along with staff, will make specific plans for the exciting future of the museum. Stay tuned.

Q: Do you still need our help?

A: Yes. Even though the campaign is completed, the Eiteljorg still needs your financial support. Gifts from friends such as you are still our number one source of revenue on an annual basis — and, our number one source for building the endowment for a sustainable future. Because of you, we will be able to deliver amazing stories of the Indigenous peoples of North America and the American West.

Q: How does the museum need support?

A: Your membership and gifts to the museum keep us afloat on a daily basis. Because of you, the museum has the resources to offer incredible experiences in public programs and exhibitions that you and your friends and family have valued.

Including the Eiteljorg Museum in your estate plans is an incredible gift. We are continuing to grow our endowment so that it can provide one-third of our annual operating support. Because of you, the museum will be sustainable in times of unexpected crisis. Your support will allow the museum to think boldly and continue to amaze for generations to come.

I hope you will consider a gift today, or consider becoming a member or upgrading your membership, or including us in your future plans. Because of you, we are still inspired to do this work.

Please do not hesitate to reach out to me personally. My door is always open.

Nataly Lowder

Vice President for Advancement
317.275.1311

nlowder@eiteljorg.com

Eiteljorg Museum
500 W. Washington St.
Indianapolis, IN 46204

Eiteljorg.org/Project2021

Project 2021 Update

Thanks to the generosity of museum supporters — including members, friends, corporate partners and foundations — the Eiteljorg has raised more than \$55 million to complete its *Project 2021* capital/endowment campaign goal. Efforts supported by the campaign included increasing the operating endowment through cash and planned gifts, renovating the Nina Mason Pulliam Education Center in 2021, expanding the Allen Whitehill Clowes Sculpture Court in 2022 and reconstructing and reinstalling the Western Art Galleries in 2018 and the Native American Galleries in 2022.



A new kiosk at the Eiteljorg Museum's entrance includes a donor recognition corner, with interactive touchscreen.

To recognize donors who supported the effort, inside the museum's south entrance is a newly built donor recognition corner; it features an interactive touchscreen kiosk with short videos about the history of the museum; acknowledgments of individual donors, corporations, foundations and other sources of funding; and images of annual and community events. The overall space was designed by museum staff, including Steve Sipe, director of exhibition and graphic design. The marketing firm Iconic Digital and creative manager/video producer Viki Anderson worked with museum staff to create content for the kiosk, which is designed to blend with the architecture of the building.

Major donors to *Project 2021* also are listed on two new glass panels in the elevator tower connecting the museum to the White River State Park underground garage.

Many groups are to be thanked, but the Eiteljorg is grateful in particular to the Eiteljorg Guides: volunteers who lead gallery tours and educate guests about artworks in the museum. The Guides provided part of the funding to install the map wall on the second floor that features a continuously running video about Native peoples, projected over a map of the North American continent.

Additional financial support still is welcomed to address remaining expenses. To donate, visit Eiteljorg.org/donate. For a list of recent *Project 2021* donors, see page 17.

Watch a video about the history of the Eiteljorg at this link: <https://tinyurl.com/mpaefyfy>

A Generalist of Design: John Vanausdall looks back on more than 26 years leading the Eiteljorg

By Bryan Corbin, *Storyteller* magazine editor

John Vanausdall will be the first to tell you he is a generalist – enjoying many broad interests, able to carry on conversations with people about nearly any topic, and making his guests feel at ease.

This is a quality Vanausdall has brought to the table during his more than 26 years as president and CEO of the Eiteljorg Museum. Another is his interest in design — both the literal design of physical spaces where people interact, and the design of big ideas, goals and systems that allow the museum to thrive.

Vanausdall is completing his final months leading the Eiteljorg before his June 30 retirement. Leading a nonprofit organization of more than 50 employees and 250 volunteers with 61 involved board members and a multimillion-dollar annual budget means Vanausdall often is in the public spotlight, hosting museum events and representing the organization in the arts community and beyond. He currently is one of the longest-serving nonprofit leaders in Indianapolis.

Looking back on memorable milestones, he cited efforts he and others made once he became the Eiteljorg's leader in 1996 to focus on inclusivity with diverse communities. The Eiteljorg worked with leaders of the Miami Nation of Indians of Indiana to create the art exhibition *In the Presence of the Past: The Miami Indians of Indiana* (1997-1998). "Even 25 years ago, we were tuned into the fact that you can't present these living cultures without engaging them in the process of creating an exhibit," he recalled.

A traveling exhibition the museum hosted, *Americanos: Latino Life in the United States* (2000), began a working relationship with local Latino communities that flourishes today. Other breakthrough exhibitions, *Jewish Life in the American West* (2004) and *Red/Black: Related Through History* (2011) — about the interwoven histories of African Americans and Native Americans — celebrated the diverse peoples of the American West. "It's really the thing I'm most proud of," he said of the museum's ahead-of-the-curve focus on diversity, equity, accessibility and inclusivity.

Another priority from the day he arrived was building the Eiteljorg's operating endowment, a significant step toward financial sustainability. He managed two major, multimillion-dollar capital/endowment campaigns: *Eye on the Future* that doubled

the size of the building in 2005, and *Project 2021* that completely revamped the museum's galleries between 2018 and 2022. And, during his tenure, the museum's art collections increased fivefold.

All are impressive accomplishments — especially for someone whose original career plan was not even in the museum field.

Unexpected opportunities

Interest in studying music — he played many instruments growing up — led John Vanausdall to Indiana University-Bloomington in the mid-1970s; but midway through college, he decided instead of music to focus on science, and trained to become a science teacher. A summer spent at IU's geology field school in southeast Montana near Yellowstone also solidified his love of the dramatic landscapes and wildlife of the American



President and CEO John Vanausdall will retire June 30 after more than 26 years at the Eiteljorg Museum. Image courtesy of Casey Cronin Photography

West. As a new IU graduate in 1978, John was intrigued by a job opening for a physical science educator at The Children's Museum of Indianapolis; he applied and was hired. Instead of a school classroom, he now was designing interactive science exhibits and leading science demonstrations for museum audiences of all ages. "I was sort of the 'Mr. Wizard' of the Children's Museum," he said.

Developing technology for interactive exhibits throughout the museum in the 1980s, he soon became director of design and later director of exhibitions at the Children's Museum, and worked on three building expansions. That museum progressively gave him expanding responsibilities; and becoming vice president for planning exposed him to other sides of nonprofit management such as strategic planning, financial management, serving as liaison to board committees and the art and science of fundraising. Through these experiences he developed a broad set of skills. Attending the Getty's



John Vanausdall, left, with Ray Gonyea (Onondaga), former Eiteljorg curator of Native American art and culture, right, during Indian Market and Festival in the early 2000s at its prior location in Military Park.

CELEBRATION TO HONOR JOHN VANAUSDALL**May 13, 2023**

Join us May 13 from 5:30 to 10 p.m. for a special fundraising dinner to honor John Vanausdall on his retirement and support the Eiteljorg Museum to continue his legacy. For details, including reservations and registration cost, contact Jennifer Hiatt at jhiatt@eiteljorg.com or 317.275.1360.



Image courtesy of Casey Cronin Photography

Museum Management Institute inspired Vanausdall to earn his MBA from IU's Kelley School of Business, preparing him to find a museum directorship role.

A door opened in 1996 when Vanausdall was having lunch with architect Jonathan Hess, with whom he had developed and designed the Children's Museum's Cinedome theater. Hess, who also designed the Eiteljorg Museum building, asked if Vanausdall was applying for the open Eiteljorg president and CEO position. Not having a background in Western or Native American art, Vanausdall dismissed the suggestion. But a week later, Hess phoned and said, "I had a conversation with the board chairman of the Eiteljorg. I think you're the kind of person they're looking for." He was; and not long after, Vanausdall was hired as the new leader of the Eiteljorg — a museum that still was relatively new, having opened only seven years earlier, in 1989.

Donor insights

One of his friends and mentors over the years was Mel Perelman, a senior Eli Lilly & Company executive and longtime Eiteljorg Board member. As philanthropists, Mel (who died in 2021) and his wife Joan have supported many local arts organizations including the Eiteljorg; and as art collectors, they have been especially generous in gifting remarkable works to the museum.

"Mel was one of the kindest and biggest-hearted people I've ever known. But he was an exacting sort of person: Details mattered. Professionalism mattered.

Ethics mattered," Vanausdall recalled, noting how Perelman exemplified those qualities that Vanausdall sought to bring.

Since the Eiteljorg, like other art museums, relies on donations of beautiful artworks as well as financial gifts, Vanausdall has worked diligently on donor stewardship. Persuading collectors of noteworthy art to donate their valuable collections can take 10 years of conversations and cultivating relationships. His persistence led in part to the Gund family (of NBA Cleveland Cavaliers fame) making their loan of Western art works to the Eiteljorg a permanent gift; to Helen Cox Kersting (a noted collector) gifting Southwest cultural arts; and to Kenneth "Bud" Adams (owner of the NFL Tennessee Titans) bequeathing his valuable Native and Western art collection to the museum.

"For any major gift, it takes time to build that relationship. Part of it is the donor developing a sense of trust that the institution is doing good work, that it's managed well, that the CEO is genuine — and it just takes a while to get there," Vanausdall said.

"John's track record of developing a diverse donor base and securing collections from far and wide underscore his greatest assets as a leader. He has that rare ability to engage with people on a personal level and develop sound and deep relationships, as well as the patience to stay with that process long enough for it to bear fruit and result in new long-term friends for the Eiteljorg," said Chris Katterjohn, a director and former board chair who joined the board shortly

after Vanausdall started as president. "Plus, John's work ethic and willingness to put in long hours are second to none."

Inspiration by design

Away from the museum, John Vanausdall, 66, is known to colleagues as a Renaissance man for his eclectic mix of interests. His love of design has included home remodeling projects that started with plans he plotted out on ever-present sketchbooks of grid paper — projects he built through his related interest in woodworking. He enjoys "creative cooking" — dishes inspired by TV chef cooking shows, great meals in wonderful restaurants and cookbooks, but without following a rigid recipe. Instead he prefers to adapt and create to make the dish his own. He also enjoys tennis, photography, travel, hiking and music.

"My personal nature to be interested in lots of things probably feeds into that notion: Generalists are good leaders," he said. "I think if I were overly interested in one thing, then I might not tend to delegate to those who are the experts . . . When you become a CEO or a senior executive, you're no longer doing the work; your job is to motivate others do the work and support them."

In retirement, John and his partner, Carrie, plan to travel the world, and he plans to spend time with his four grandchildren in Arizona. "I've always thought I'll do well in retirement, because I have so many hobbies that have kind of been put on hold," he said.

The John Vanausdall file**Education:****IU Bloomington:**

Bachelor's degree in education, 1978

Attended the **Museum Management Institute**

program, Berkley, Ca., 1989

IU Kelley School of Business:

MBA, 1996

Museum Experience:**Children's Museum of Indianapolis:**

18 years in the creative and management areas, 1978-1996

Eiteljorg Museum:

26+ years as President and CEO, 1996-2023

Family:

Two adult daughters, Emily and Hannah; four grandchildren; his partner, Carrie, and her two sons, William and George

Interesting facts:

As a musician, John Vanausdall played guitar and other instruments and, growing up, performed in bands and choirs.

His top musical influences: James Taylor and the Beatles, especially George Harrison.



On Sept. 23, during the final show of the Summer of Celebration concert series, the Native American music group Brulé rocked the crowd under The Sails. At right on keyboards is Paul LaRoche (Lakota), the group's founder. The concert series was sponsored by the Indiana Soybean Alliance, Indiana Corn Marketing Council and the Margot L. Eccles Arts & Culture Fund, a CICF fund.



On Oct. 29 during the *Día de Muertos* Community Celebration, visitors enjoyed the Catrina Parade, featuring models from the Global Prep Academy. *Día de Muertos* was a partnership between the Eiteljorg and Arte Mexicano en Indiana.



The Eiteljorg's annual holiday model train display, the Fifth Third Bank *Jingle Rails: The Great Western Adventure*, ran from Nov. 19 to Jan. 16 and was a big hit with the public. Guests attending a Visit Indy reception Nov. 30 enjoyed *Jingle Rails* in the newly expanded Allen Whitehill Clowes Sculpture Court space.



Members of the Eiteljorg's Eagle Society visited Colorado and Utah in October, including Bryce Canyon National Park in Utah, which is known for its remarkable rock formations.



Patty Gibbs, left, and Jane Farber, right, enjoyed the atmosphere at an Oct. 20 celebration marking the completion of the *Project 2021* capital/endowment campaign. The event was held in the newly expanded Allen Whitehill Clowes Sculpture Court, funded by the campaign.

To reserve museum spaces for special occasions, visit Eiteljorg.org/event-spaces.



Longtime Eiteljorg Museum supporters Hank and Louise Leander recently gifted an important Allan Houser sculpture to the museum. We are grateful for their generosity.

Allan Houser (Warm Springs Chiricahua Apache, 1914-1994) *Changing World*, 1993
Carved Indiana limestone
2001 Eiteljorg Invited Fellow
Gift of Hank and Louise Leander.
2022.17.1 A-B

Eiteljorg to share unexpected stories through poet's residency, film screening

By Elizabeth Bostelman, public programs manager

The Eiteljorg Museum's mission is to tell the stories of the Indigenous peoples of North America and the diverse peoples of the American West. This spring we will share stories you might not have heard before that underscore the West's multi-cultural tapestry. The role of family is explored, both through the generational influence of family on an artist, and through people's Jewish ancestry.

Poetry is focus of residency

The museum's Artist in Residence program brings noted Native American artists to Indianapolis to work from the museum's studios, meet visitors and educate the public about their art. A rare springtime residency will feature an artist whose medium is words and language rather than visual art.

You will want to meet Elise Paschen, D.Phil., during her residency March 30-April 1. A poet and member of the Osage Nation, Paschen holds a doctorate from the University of Oxford, and her poems have been published in books, magazines and anthologies. She is co-founder and co-editor of *Poetry in Motion*, a program that places poetry posters in subways and buses across the country.

Writing poetry for more than 25 years, Dr. Paschen seamlessly weaves her life experiences into her poems. The daughter of prima ballerina Maria Tallchief (1925-2013), Elise in her poem *Swan Lake* shares her emotions and experiences watching her mother dance in the iconic role of a swan in the Tchaikovsky ballet of the same name.

During her residency, she will make appearances in the



Image courtesy of Dr. Elise Paschen

Artist in Residence Dr. Elise Paschen (Osage Nation), left, a poet and co-founder of a poetry organization, is the daughter of renowned ballerina Maria Tallchief (1925-2013), right.



Public domain image

community, visit schools, work on poetry in the museum, and present readings for guests. Check out Eiteljorg.org/events for Dr. Paschen's artist residency schedule.

This engagement was made possible through a partnership with Brick Street Poetry Inc., and is supported by the Arts Midwest GIG Fund, a program of Arts Midwest that is supported by the National Endowment for the Arts, with additional contributions from the Indiana Arts Commission.

Fascinating history in film

The museum also will hold a screening of the award-winning documentary film *Jews of the Wild West* at 6 p.m. March 15, in partnership with the Jewish Community Center of Indianapolis. Learn about Jewish people who had significant impacts on the history of the West in the 19th century, such as entrepreneur

Levi Strauss, who founded the blue jeans company; immigrant Solomon Bibo, who became governor of the Acoma Pueblo in New Mexico; and others. The film also highlights present-day Westerners who are Jewish, such as singing cowboy Scott Gerber.

The documentary features interviews with historians, rabbis and descendants of people highlighted in film. Viewers will leave with a greater appreciation of the impact Jewish immigrants had on the West. Following the screening, Amanda Kinsey, the documentary's filmmaker, will conduct a live, virtual Q-and-A session.

Tickets are required for the *Jews of the Wild West* film screening. Cost for museum members is \$8; general admission is \$10. For reservations, visit Eiteljorg.org/events.

See pages 12-14 for more multicultural public programs.



Image courtesy of Levi Strauss & Co.

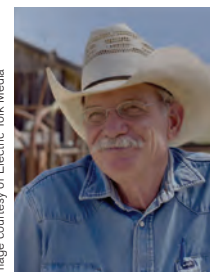


Image courtesy of Electric Yolk Media

Levi Strauss, entrepreneur (left) and Scott Gerber, singing cowboy (right)

Calendar

Calendar of Events compiled by Brooke Sullivan

NOTE TO VISITORS: The events and dates listed here were in effect at the time of publication. At different times, an individual gallery may be temporarily closed for reinstallation even as the museum remains open. Please check Eiteljorg.org before your visit for the most up-to-date information on exhibits and activities at the museum on the day of your visit and to register for programs.

Thursday
FEB 16

6:30 p.m.

Leon Jett Memorial Lecture with Dr. Kyle T. Mays (Saginaw Chippewa)

Join Kyle T. Mays, Ph.D., author of *Hip Hop Beats, Indigenous Rhymes: Modernity and Hip Hop in Indigenous North America*, for a discussion about Native hip-hop artists. Dr. Mays is assistant professor of African American studies, American Indian studies and history at UCLA. Check

Eiteljorg.org/events for reservations, made via Eventbrite. Walk-ins are welcome; \$15 for general admission, \$10 members.

Named for the Eiteljorg's former manager of public programs who sought to elevate diverse multicultural programming at the museum, the **Leon Jett Memorial Lecture** is made possible in part through the generous support of an anonymous donor and our corporate partners:



RAYMOND JAMES



Changing Views: The Photography of Dorothea Lange

Friday, 5:30 p.m.

MAR 3

Members-only First Look

Members are invited to a first look at the new exhibition, *Changing Views: The Photography of Dorothea Lange*. Reservations required, contact jhiatt@eiteljorg.org for more information.

Mike Disfarmer (1884-1959)
John, Clifford and Andy Killian, brothers, circa 1940
Gelatin silver print, 14 x 11 inches (framed)
art2art Circulating Exhibitions



Dorothea Lange (1895-1965)
The Church is Full, near Inagh County Clare, Ireland, 1954
Gelatin silver print, 22 x 20 inches (framed)
art2art Circulating Exhibitions

EXHIBIT
OPENING

Saturday

MAR 4 Exhibition Opening

Explore photography from the 1930s that was meant to awaken the nation's conscience to the plight of people across America uprooted by the Great Depression. Come see the iconic *Migrant Mother* image and other historic photographs created by Dorothea Lange and her colleagues. Learn about four of today's contemporary photographers whose images also pursue social justice. *Changing Views: The Photography of Dorothea Lange* continues through Aug. 6. See story on page 2.

Books about Dorothea Lange are available in the Frank and Katrina Basile Museum Store such as *Seen and Unseen* by Elizabeth Partridge and Lauren Tamaki.



Chronicle Books LLC

Saturday

MAR 4

10:30 a.m. and 1 p.m.

Curator's Tour and Talk

Join Jessica Nelson, Ph.D., museum director of religion and culture initiatives, on the exhibition's opening day for a gallery tour at 10:30 a.m., followed by a talk from 1-2 p.m. For details, visit Eiteljorg.org/events. Included with museum admission.

Friday

MAR 3

Noon

Behind the Scenes Gallery Tour: New Native American Galleries

Join Dorene Red Cloud (Oglala Lakota), curator of Native American art, to learn more about Relation, Continuation and Innovation, the three guiding themes of the museum's new exhibition, *Expressions of Life: Native Art in North America*.



Hadley Fruits Photography

Thursday

APR 13

6:30 p.m.

Wildstyle Paschall Talk

Join us to hear contemporary photographer Wildstyle Paschall discuss his work as a visual artist, producer, activist and author. Wildstyle is dedicated to social justice and utilizes his talents to shed light on such issues. Check Eiteljorg.org/events for reservations, made via Eventbrite. Walk-ins are welcome; \$15 general admission; \$10 members.



Saturday

APR 15

11 a.m.

Film Photography Workshop and Photo Walk with Roberts Camera

Emery Thompson of Roberts Camera will lead a 45-minute photography workshop in the museum's studios, followed by a 45-minute photo-taking walk on the downtown canal. Cost: \$20 general admission, \$15 members; includes roll of film and supplies. Event is limited to 20 people; check Eiteljorg.org/events for reservations, made via Eventbrite.



We're adding new programs and events all the time. Visit Eiteljorg.org and sign up for our e-newsletter to stay up to date on museum happenings. Visit Eiteljorg.org for details or call 317.636.9378 to register or purchase event tickets. All events are included with general admission unless otherwise noted. General admission is \$18 for adults, \$14 for seniors 65 and over, and \$10 for youth ages 5 to 17 and college students with student ID. Children ages 4 and under are free. Museum members enjoy free admission, unless otherwise noted. The museum can validate parking in the White River State Park underground garage, while spaces are available, for visitors to the museum, café or museum store.

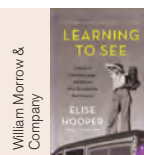
WESTERN BOOK CLUB

Join us via Zoom for a virtual discussion on books that represent the diversity of the American West and Indigenous peoples of North America. Visit Eiteljorg.org/events to register for each upcoming discussion.



MAR 8 6:30 p.m.

Tracing Time: Season of Rock Art on the Colorado Plateau by Craig Childs



MAY 10 6:30 p.m.

Learning to See: A Novel of Dorothea Lange, the Woman Who Revealed the Real America by Elise Hooper

Wednesday

MAR 15

6 p.m.

Jews of the Wild West film screening and virtual Q&A with Amanda Kinsey
In Partnership with JCC Indianapolis

Join us for a screening of the award-winning documentary, *Jews of the Wild West*, a film exploring how Jewish people have shaped the American West. A virtual Q&A with the filmmaker, Amanda Kinsey, will follow the screening. Tickets required: Members, \$8; general admission, \$10. Visit Eiteljorg.org/events for reservations. See story on page 11.



David Notes Photography

Friday

APR 7

1 p.m.

Behind the Scenes: Rare Books in the Museum's Library

Join Suzanne Braun-McGee, librarian of the Watanabe Family Library in the Stephen and Sharon Zimmerman Resource Center, for a talk about the museum library's rare books.

Wednesday

APR 19

5 p.m.

Volunteer Appreciation Event

The Eiteljorg is grateful to its volunteers who help keep the museum running smoothly and educate visitors. Volunteers will soon receive an invitation to the museum's annual appreciation event. For more information, contact Rnoll@eiteljorg.com or 317.275.1325. See page 17.



MAR 30-APR 1

Artist in Residence
Dr. Elise Paschen (Osage Nation)

The Artist in Residence program brings noted Native American artists to the Eiteljorg to educate the public about the artist's culture and art. An award-winning poet, Elise Paschen, D.Phil., will share her poetry with the Indianapolis community. Visit Eiteljorg.org/events for a schedule of her engaging public activities. See story on page 11.

ARTIST IN RESIDENCE

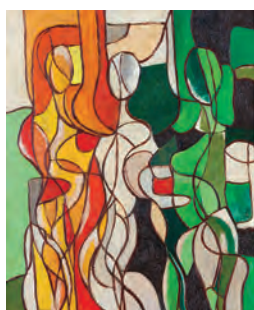


Saturday

APR 1

Native Art History Is Made Here opens

The Eiteljorg has been making Native American art history since 1999, when the Contemporary Art Fellowship began. As the museum prepares for the 2023 Fellowship in November, we take a look back at brilliant and imaginative works by contemporary artists from the first two rounds of the biennial Fellowship, in 1999 and 2001. Recognized today as some of the most influential and best-known contemporary Native artists, the Fellows whose works appear in this new exhibition include Allan Houser, George Morrison, Joe Feddersen, Shelley Niro, Jaune Quick-to-See Smith and more. This range of artworks, which includes sculptures, paintings, prints, installations and multimedia, influenced the title *Native Art History Is Made Here*. It continues through March 31, 2024.



George Morrison (Grand Portage Band of Chippewa, 1919-2000)
Three Fates
Oil on canvas mounted on board
Museum purchase. 2014.19.1

EXHIBIT
OPENING

Thursday

APR 20

6:30 p.m.

Dr. Chrissy Lau Lecture

As part of *Changing Views*, Chrissy Lau, Ph.D., assistant professor of history at California State University-Monterey Bay, will present a special lecture on the experiences of Rev. John Misao Yamazaki and the members of St. Mary's Japanese Episcopal Mission in San Francisco, as they dealt with anti-Japanese discrimination in the 1920s, 1930s and 1940s. Tickets are \$15 general admission; \$10 members. To register, visit Eiteljorg.org/events.



Saturday

APR 22

9-10 a.m.

Members-only Coffee & Conversations

Members are invited to meet with more than a dozen leading scholars on American religion who will discuss their current research into religion in the American West. Subjects range from religious responses to the 1918 flu epidemic, traveling ministers on circus trains, the spiritualization of national parks, and many more topics. Scholars will be at the museum for a symposium organized by the Eiteljorg and the Clements Center for Southwest Studies of Southern Methodist University. Contact jhiatt@eiteljorg.com to register for the event.

The Lau Lecture and Coffee & Conversations events are part of the larger Religion and Cultural Institutions Initiative, funded through a grant from Lilly Endowment Inc.



Continued on next page

Continued from previous page

Thursday

MAY 4

Bonhams Auction Collecting 101 and Valuation Day

Experts from the nationally renowned auction house Bonhams Auction of Chicago will share their expertise at two events:

Lecture, 11 a.m.:

Learn about current trends and topics in Western and Native American auction markets, including popular collecting areas, considerations of condition and medium, and perspectives on cultural sensitivity. Bonhams specialists will discuss ideas for developing your eye as a collector, and offer collecting tips.

Valuation Day, 1 p.m. to 6 p.m., with last appointment at 5:45 p.m.:

Find out what your treasured heirlooms are really worth. Bonhams' staff will provide on-the-spot valuations of various items including Western and American paintings, drawings and sculptures, and Native American objects, fine art and jewelry.

Reservations are required. Visit Eiteljorg.org/events for details and pricing.

Friday

MAY 5

Noon

Behind the Scenes — Native plants in the Eiteljorg gardens

Join us for a talk featuring museum staff and other experts. Tour the gardens surrounding the museum with one of the many Master Gardeners who care for them, and learn about the plants grown on the Eiteljorg grounds.

Saturday

MAY 13

5:30-10 p.m.

Honoring John Vanausdall

A fundraiser dinner honoring Eiteljorg President and CEO John Vanausdall's retirement will celebrate John's more than 26 years of service. Reservations required; contact Jennifer Hiatt at jhiatt@eiteljorg.com or 317.275.1360 for details. See story on page 8.

Friday

JUN 2

Noon

Behind the Scenes

Join us for a talk featuring museum staff and other experts. Visit Eiteljorg.org/events for an updated topic list.

CONTINUING EXHIBITIONS

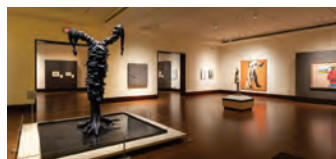


ONGOING

Expressions of Life:

Native Art in North America

The museum's Native American Galleries feature compelling Native artworks from across the U.S. and Canada. The exhibition includes a special focus on Native art of the Great Lakes region. See story on page 6.



THROUGH MAR 12

Contemporary Native Art 101

Sponsored by Faegre Drinker

This exhibition is a visual review of contemporary Native art from the 20th century to today, focusing on its developments in painting, sculpture, prints and multimedia. A members-only Inside Look tour will be offered at 9 a.m. Feb. 23. For reservations, contact jhiatt@eiteljorg.com or 317.275.1360.



ONGOING

Attitudes: The West in American Art

The Western art galleries feature paintings, sculptures and cultural objects from the 19th century to the present, including works by Frederic Remington, Georgia O'Keeffe, Mian Situ and others, with a focus on diversity.

Introducing the Eiteljorg Kids membership for children 12 and under

Do you know a child 12 and under? Do they enjoy visiting the Eiteljorg Museum, following the model trains through *Jingle Rails* or using their imagination in the R.B. Annis Western Family Experience? If so, an Eiteljorg Kids membership is just for them.

Young visitors participating in the Eiteljorg Kids program receive free admission to the Eiteljorg, anytime the museum is open. Kids must be accompanied by a parent or guardian while visiting the museum or attending events and programs.

An Eiteljorg Kids membership also includes:

- an exclusive "I'm an Eiteljorg Kid" T-shirt
- membership credentials
- a lanyard for their membership card
- crayons and coloring sheets
- special invitations to events and programs
- discounts in the museum store and café
- free parking for "well-behaved adults" while visiting the museum.

Annual membership is only \$15, and \$5 off each additional membership purchased for children in the same household. Memberships can be purchased at the admissions desk during regular business hours.

Parents or guardians do not have to be members. For details, contact jhiatt@eiteljorg.com or 317.275.1360.

LOOKING
AHEAD

Saturday

JUN 17

Juneteenth and Jazz Community Celebration

Also called "Freedom Day," Juneteenth commemorates the end of slavery in the United States when federal troops entered Galveston, Texas, at the end of the Civil War in 1865. In honor of Juneteenth and its celebration of freedom, enjoy free museum admission and live performances under The Sails. Visit Eiteljorg.org/events for more details.



An unanticipated and monumental gift: The Marcia Gentry Navajo Textile Collection

By Dorene Red Cloud (Oglala Lakota), curator of Native American art

In February 2022, I received an email from a Purdue University professor that was unprecedented on many levels. She began her exchange with “the Eiteljorg is an outstanding museum” and that she had been looking for a home for her Navajo weaving collection of 150 textiles that she carefully curated. She suggested that perhaps the museum could accept a portion of her collection, such as the Burnham-area weavers or a couple of “museum-quality weavings by Brenda Crosby, Gloria Begay or Della Woody.” She stated she was living with stage 4 breast cancer and being treated regularly.

I met Marcia Gentry, Ph.D., on July 18, 2022, after a very busy spring and summer preparing for the opening of the new Native American galleries and celebration of our 30th annual Indian Market and Festival. I regret that I did not meet Marcia sooner — her cancer, with which she had been diagnosed five years earlier, was unstoppable and she was dying. As I write about my first and last meeting with Marcia, it reminds me of the reality of missed opportunities, how precious time is.

When we sat down to speak face-to-face, it was clear to me that Dr. Gentry's knowledge of Navajo weavers and their techniques rivaled that of many experts. Her admiration for the weavers and their families was obvious, as she had befriended many. Marcia had insights into the lives of those Native Americans she met and mentored. A model professor, she shared her education and resources with the Native communities she worked with because she personified benevolence.

Marcia's collection is stunning; each work is in pristine condition, but mainly the breadth of artistic talent expressed in each piece literally takes one's breath away. She told me she was pleased with the 42 weavings that I selected for the Eiteljorg, and she was happy they would have a forever home. The weavings have joined the Eiteljorg's collections and

some of them will, at a later date, go on exhibit.

Dr. Gentry died Aug. 31, 2022.

Marcia, as you had written in your original email, now your grandchildren will have a place to visit your collection. Thank you for enriching all our lives.



Marcia Gentry, Ph.D.

Read more about Dr. Marcia Gentry at: <https://tinyurl.com/yujpc7xc>. Learn more about works in the museum's collections at Eiteljorg.org/collections.



Jane Hayden (Navajo)
Poker pictorial, 2008, wool
Gift of Marcia Gentry, Ph.D. 2022.8.15



Sandra Gorham (Navajo)
Chief's Variant with Wedding Baskets, ca. 2012, wool
Gift of Marcia Gentry, Ph.D. 2022.8.31

Struck by her candor, familiarity, but mostly her generosity, I wrote her back that day, thus commencing a combination of email, Zoom and phone conversations that extended over several weeks.

Thank you to the following donors for memberships and gifts received Aug. 1-Nov. 30, 2022

Due to space limitations, only contributions of \$100 or more are listed, with the exception of gifts in honor or in memory. If your name is not listed as you would like it, please accept our apologies and call 317.275.1360.

Membership gifts (\$125 and above)

Vision Circle

Cumulative annual giving \$25,000 and above
Steve and Jane Marmon
Evelyn Seeley
Bill and Roberta Witchger

Chairperson's Circle

Cumulative annual giving \$10,000-\$24,999
Roger and Mindy Eiteljorg
Ann W. King
Mr. and Mrs. Thomas E. Reilly, Jr.

President's Society

Cumulative annual giving \$5,000-\$9,999
Dr. Rosanne Bonjouklian
Bud and Karen Colglazier

Golden Eagle Society

\$2,500-\$4,999
Chris Katterjohn and Dona Siebler
Dr. Daniel H. Mowrey
Kevina and A. H. "Hutch" Schumaker, II

Eagle Society

\$1,500-\$2,499
Maira and William Carlstedt
Drs. Richard and Becky Feldman
Fred and Angie Green
Perry and Michelle Griffith
Tom and Sue Hoback
Tom and Betsy Laskey
Patrick and Lisa O'Donovan
Dorit Paul
Robert and Lora Sandroni
J. Albert and Maribeth Smith
Betsy Smith and James Ganey
Dr. Robert W. Stephens
Lindsay and Andrew Thornton
William and Kimberly Witchger, II
Jan Woodruff and William T. Rice

Patron Members

\$500-\$999
Mauvane Borton
Robert Cirillo
Nancy and Robert Davis
Janice Fitzgerald
Martha and Gordon Helms
Kay F. Koch
Mr. Martin A. Kuntz, Jr.
Elizabeth and J.A. Lacy
Christina Morris
David and Virginia Mullins
Jane Paine
Terri Parsons
David and Magdalen Zauner

Continued on next page

Continued from previous page

Sustaining Members

\$250-\$499

Anonymous
Tina and Charles Haley
Marlene Harris
Thomas Hill
Gary and Katie Hoefle
David Hughes and Diane McClure
Fredrick and Carol Lane
Jim and Inge Maresh
Marnie Maxwell and John Krauss
Carolyn R. Mueller, Ph.D., RN and
Gary L. Mueller, M.D.
Jane R. Nolan
Elsie and Chris Palabrica
Chris Reading and Juliet Port
John Lawrence Richardt
William L. Scott
James and Cheryl Strain
Margaret Wiley

Contributing Members

\$125-\$249

Sheila Andrews and Shirley Polley
Dr. Charles R. Bantz and
Dr. Sandra Petronio
Mona Billingsley
George and Susan Brattain
Casey and Betsy Cronin
Marilyn Dapper
William and Susan Ertel
Marni Fechtman
Ryan and Milena Fuhrmann
Dr. Gary and Sharon Graff
Sydney and Michael Green
Patricia and Charolette Harding
Barbara Irwin-Herman and
Erv Herman
Trudy and Thomas Kaufman
Keith and Gloria Keppel
Dawn and Greg Knipe
R. Edward and Nancy Koskie
Christy Krieg and Patrick Carroll
Lynn Lambuth
Robert and Sara LeBien
Rebecca Lomax-Sumner and
John Sumner
Linda and Marvin Maguire
Laura Martinez-Ortega and
Baltimore Ortega
George and Cindy Maude
Alice McDowell and Paul McDowell
James and Kathleen McGrath
Jeff McGuire
Myles Minton
David Montgomery and Ben Cusack
Mr. and Mrs. Robert E. Moore, Jr.
Marcie and Adam Morrison
Millicent Moye, M.D.
Rev. Albert Nelson and
Ms. Nancy Nelson
Patt Norton
Wendy and Bruce Pallman
Eva Paschke and Samantha Westrick
Kara Pearce
Margaret Drew and Craig Pinkus
Dr. and Mrs. Robert Pribush
Larry and Yvonne Ratcliffe
William Rosenbaum and
Mimi Brittingham
Mr. Joel Samson
Sandy and Mike Schipp
Ronald and Marcia Shew
John and Lena Snethen

Nancy Spillane
Thomas Tepe
Gerald and Judith Thomas
Pam and John Ulrich
Dr. Rosalind H. Webb
Dr. James and Barbara Williams

Donors

All memorial and honorarium gifts are listed. Gifts in other categories are for \$100 or more.

Annual Fund and other designated gifts

Amy and Michael Alley
Kathryn Benson
Dr. Nancy Branyas and Mr. Vernon Petri
Karen Brethauer
Barbara J. Briggs
Charles and Helen Coghlan
Phillip E. Darrah
Joan FitzGibbon
Mr. and Mrs. David M. Flaherty
Connie Floyd Latas
Jerry Gassen and Nicole Weaver
Christine Guyonneau and
Thomas Mason
Elizabeth Harmon and Lisa Hogan
Anne L. Kaplan
Norris and MaLes Lineweaver
Eleanor Lopez
Martha and Alfred Mosemiller
Dr. Daniel H. Mowrey
Georgianne Neal
Harry S. Nungesser
Lee and Sally Peters
Mr. and Mrs. Jim D. Price
Bill and Sue Ransom
Maryanne and Randy Robertson
Thomas and Linda Sands
Ronald and Marcia Shew
James R. Sparks
Tien Sun
Mark and Jorgena Watson
Karen Whitaker
Steven and Susan Zumdaht
Hoosier Village

Gifts in Honor and Memory

In honor of Pat Anker

Robert and Virgil Chan

In honor of Outgoing Board Chair

L.G. Edwards

Pat and Bob Anker

Fritz R. and Sandy Gordner

Richard Hailey and Mary Beth Ramey

Nataly and Jonathan Lowder

Cathy Turner

In honor of Roger and Mindy Eiteljorg

William S. and Lenore L. Macdonald

In honor of John Vanausdall

Dr. Caryn C. Anderson and

Mr. David Anderson

Pat and Bob Anker

Nancy Ayres

Dr. Charles R. Bantz and

Dr. Sandra Petronio

Angie and Dick Darlington

Jasmin French

Fred and Angie Green

Kay Hinds

Pam and Gary Jursik

Chris Katterjohn and Dona Siebler

IN MEMORIAM

Shirley Brauker (Little River Band of Odawa), 1942-2022

One of the best known and most admired artists at the Eiteljorg Indian Market and Festival each year was Shirley Brauker (Little River Band of Odawa), one of the few artists who participated in every market since its inception in 1993.

Shirley's ceramic work was astounding. Intricate vases depicted scenes of animals, trees and nature and told traditional stories. Her Woodland pottery pieces are in the collections of major museums, and her ledger art also is highly regarded.

Working from her Moon Bear Pottery studio in Coldwater, Michigan, Shirley Brauker was a culture bearer and educator, with a special interest in Native youth. She earned her bachelor's and master's degrees in fine arts at Central Michigan University. Years later she gave the commencement address at her alma mater and received an honorary doctorate.

"Education and teachings are really important to me, and I try to pass that on to other Natives for inspiration and hope so they can learn," Shirley said in a 2017 interview with *Storyteller* magazine about the 25th annual market; see this link: <https://bit.ly/3XLMuIB>.

Shirley had a long working relationship with the Eiteljorg. Having won many art awards at Indian Market and Festival, Shirley also was an artist in residence in 2014. She had a great rapport with visitors who stopped to ask questions about — and collect — her beautiful works.

Shirley Brauker died Nov. 22, 2022. We will greatly miss seeing her at her artist's booth at Indian Market and Festival. Watch a video of Shirley at this link: <https://bit.ly/3gO8iMX>.

The staff and volunteers of the Eiteljorg Museum send their deepest sympathy to the family of this groundbreaking artist. A full obituary is here:

<https://www.facebook.com/moonbearpottery/>



Shirley Brauker with one of her art awards at the 2022 Eiteljorg Indian Market and Festival

Benny and Vicky Ko
Mr. and Mrs. R. Michael Leppert
Steve and Jane Marmon
Kelly and Stephan Masoncup
Susie and Howard Maxwell
Virginia Merkel
Patt Norton
Joan Perelman
Mrs. Alice Schloss
Frannie Sing
Cathy Turner
Barbara Lewis West

In memory of Jennifer Complo McNutt

Legacy Fund

Harry S. Nungesser

In memory of Peggy Rapp

Nataly and Jonathan Lowder

John Vanausdall

In memory of Cynthia Baldwin-

Robertson

Anonymous

Zack and Glinda Ellison

Mr. and Mrs. Emerson B. Houck

Joe Houck
Ruth A. Ingraham
Lisa Krieg
Sarah S. Lugar
Eric Mahrenholz
Garland Richardson
Linda Robertson
Lisa Young
Four Seasons Retirement
In memory of Josh Watson
Mark Weiss

Foundation, corporation and government gifts

Citizens Energy Group
Indiana Arts Commission
Indiana Dept. of Homeland Security
Indy Arts Council and the City of Indianapolis
The Indianapolis Foundation, a CICF affiliate

Matching gift companies

Eli Lilly and Company Foundation, Inc.

Gifts in kind

Casey Cronin Photography
 Faegre Drinker
 Honeymoon Image & Design
 Nathan Solano
 Stuart's Household Furniture Moving
 and Storage, Inc.
 Tourist Information Services
 Viki Anderson LLC

Project 2021 capital campaign

Colleen Bailie
 Raymonda Bell
 Mary Beth and Robert Braitman
 Paul and Margarete Brandenburg
 Diane Breier
 Peter J. Chen and Family
 Bryan Corbin and Susan Orr
 Gayle Cox, Ph.D. and Mr. Carl K. Cox
 Dr. William A. Cramer and
 Hanni A. Cramer
 Angie and Dick Darlington
 Linda Darr
 Mr. James E. Dripps
 Jane S. and Marvin W. Farber
 Mary Harney
 Stephen and Katherine Holtzleiter
 Pam and Gary Jursik
 Chris Katterjohn and Dona Siebler
 Nataly and Jonathan Lowder
 Zygmunt and Karen Mazanowski
 Virginia Merkel
 Sharon Mills
 Dr. L. Lee Morganett
 Mr. and Mrs. Stephen Nash
 Frank N. and Patricia L. Owings
 Foundation, Inc.
 Chris Reading and Juliet Port
 Mr. and Mrs. Thomas E. Reilly, Jr.
 Carol Saviano
 Ray Schmid
 Claudia Swhier
 Diane G. Thompson
 Cathy Turner
 Roberta and Dr. Robert Walton
 Bill and Roberta Witchger
 Honeymoon Image & Design
 The Indianapolis Foundation,
 a CICF affiliate
 Lumina Foundation for Education
 Netherleigh Fund

*Deceased

Gifts in Honor and Memory in support of Project 2021 capital campaign

In honor of Allison K. Dripps
 Mr. James E. Dripps
In honor of John and Patricia Hiatt*
 Jennifer Hiatt
In honor of Richard Parrish
 Patty Parrish
In honor of John Vanausdall
 Anonymous
 Robin and Charlitta Winston
In honor of Salla Wilson
 Dave Wilson
In loving memory of Annie's Cowboy –
Jimmie "Dusty" Beauchamp
 Kay Hinds
In memory of Bill Corbin
 Bryan Corbin and Susan Orr
In memory of JoAnne Crowell
 Neal and Jenai Brackett
In memory of Harry Fonseca
 Harry S. Nungesser
In memory of Sylvia Hanselmann
 Jeffrey and DeDe Bryan

Artist in Residence

Sponsored in part by
 Barbara Masters

Jingle Rails: The Great Western Adventure

Presented by
 Fifth Third Bank
Sponsored by
 OneAmerica
 Katz, Sapper & Miller
 Indiana Soybean Alliance
 Barnes & Thornburg LLP
 Boot Barn
 Sullivan Hardware
 Roberts Camera

2022 Quest for the West® Art Show and Sale

Sponsored in part by
 Mary Beth and Robert Braitman
 Angie and Dick Darlington
 Mr. Alan Gerry
 David and Virginia Mullins
 Mr. and Mrs. Thomas E. Reilly, Jr.

VOLUNTEER CORNER**Volunteers contribute in many ways to museum's success**

By Rachel Noll, museum volunteer services coordinator

A new year brings new opportunities to volunteer at the Eiteljorg Museum. During the busy 2022 holiday season, volunteers worked for many hours assisting guests during the museum's annual model train display, the Fifth Third Bank *Jingle Rails: The Great Western Adventure*. We are grateful to them for making the exhibit a success with visitors.

Now we are gearing up for the spring and summer. There will be exciting opportunities to volunteer starting in April with the Indiana Native Plant Society and Marion County Master Gardener Association. Both groups work with Eiteljorg volunteers to keep the museum grounds looking just as beautiful as the building's interior. And once again, we will make a callout to urge our loyal volunteers to assist with a crowd favorite, the Indian Market and Festival on June 24-25.

To show our gratitude for our volunteers and their efforts, the Eiteljorg will hold its annual Volunteer Recognition Night on April 19 to honor and thank those who have donated many hours of service to the museum.

We welcome new volunteers, including 16 new guides who graduated from the 2022-2023 Eiteljorg Guide class. Because of the pandemic, this was our first Guide class offered since 2020. Completing this coursework and training to become a Guide in order to lead tours and provide educational experiences takes dedication, perseverance and flexibility.

We have high hopes for all the Eiteljorg will accomplish this year with our incredible volunteers. Be on the lookout for all the engaging volunteer events coming up in the first half of 2023. If you are interested in becoming an Eiteljorg volunteer, please email Rachel Noll at Rnoll@eiteljorg.com.



Eiteljorg Guide Sandy Schipp, right, led a training for new Guides on Nov. 21 that involved a discussion of a painting by Kenneth Miller Adams, *The Dry Ditch*, in the museum's Western Art Galleries.

2022-2023 New Eiteljorg Guide Class Graduates:

Annette Biesecker
 Carol DeMaio
 Christine Mason
 Ieva Straatman
 Jane Nolan
 Janet Granger
 Jennifer Hendrian
 Jill Merle
 Katrina Cathelyn-Irwin
 Laure Flaniken
 Leah Mann
 Marni Fechtman
 Pam Conrad
 Peggy Christensen
 Stephanie Roberts
 Suzanne Walker

Thanks to Eiteljorg volunteers who recently served during the Fifth Third Bank *Jingle Rails: The Great Western Adventure*, Nov. 19, 2022-Jan. 16, 2023:



Andrew Ball	Nina Finnen	Thalia Nicas
Don Bievenour	Carolyn K. Fisher	Rita Novak
Dan Bradford	William E. Forehand	Patricia Pelizzari
Tom Bromstrup	Ann Gardiner	William Poor
Sherryl Caldwell	Linda Gerdenich	Patrick Ripberger
Sandra Castillo	Janet Granger	Richard O. Ristine
Richard Clapp	Mary Grant	Eileen Savoldi
Kevin Cloer	Larry Grider	Charlotte S. Schrock
Pam Conrad	David Haag	Frannie Sing
Joseph Crook	Betty Johnson	Ken Snyder
Phil Dant	Lou Jungheim	Peg Strodtbeck
Michael Davis	Eric Lachmann	Peggy Weissinger
Sally Dietzler	Scott Mathews	Jerry Weissinger
Marian Fahy	Teresa McCurry	Donna Wisehart



Donations from Eiteljorg Guides made it possible for the museum to fund and install a wall with a repeating video about Native peoples projected onto a map of the North American continent. It is located in the new Native American Galleries' exhibition, *Expressions of Life: Native Art in North America*, part of Project 2021.

Eiteljorg Museum of American Indians and Western Art

White River State Park • 500 W. Washington St.
Indianapolis, IN 46204
www.eiteljorg.org

COMING IN THE JUNE ISSUE



31st ANNUAL INDIAN MARKET & FESTIVAL JUNE 24 & 25

During the 31st annual Indian Market and Festival, shop for beautiful fine art from Native American and First Nations artists from across the United States and Canada. Enjoy live music performances, cultural presentations and popular food options at one of the nation's top Native American art markets, held both inside the museum and outside on the museum grounds.

PRESENTED BY:  

Sponsorships for Eiteljorg exhibitions and programs are available. Contact Dave Wilson, corporate partnerships, at dwilson@eiteljorg.com or 317.275.1333.



18TH ANNUAL QUEST FOR THE WEST® ART SHOW AND SALE OPENING WEEKEND SEPT 8 & 9 EXHIBIT OPEN SEPT 10-OCT 8

Beautiful paintings and sculptures — along with miniature works — by 50 top Western American artists will be available for purchase during the Eiteljorg's exciting weekend art sale and celebration. Don't miss the monthlong exhibition of *Quest for the West*® art. For opening weekend information, visit quest.eiteljorg.org or contact khinds@eiteljorg.com or 317.275.1341.

PRESENTED BY: **Western Art Society**



Stay connected with the Eiteljorg on social media and at Eiteljorg.org. You can also sign up for our weekly e-newsletter at Eiteljorg.org.

For general information about the Eiteljorg Museum, call **317.636.9378**.

