

ACTS OF FAITH: RELIGION AND THE AMERICAN WEST

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EITELJORG MUSEUM 35 YEARS OF TELLING AMAZING STORIES



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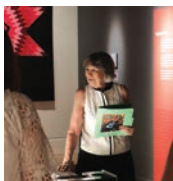
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eiteljorg.org/event-spaces/



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DINE at the Museum Café and enjoy tasty South-western-inspired cuisine by Kahn's including quesadillas and buffalo chili: eiteljorg.org/visit/cafe/

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eiteljorg.org/give-and-join/volunteer/

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[Eiteljorg.org](https://eiteljorg.org)     

On the front cover:
San Ysidro Feast Day, Taos, Nuevo México, commissioned by the New-York Historical Society, art by Laura Friedman and Elizabeth Steele.
Tailyr Irvine (Confederated Salish and Kootenai Tribes), photographer; image by Freddy Monares.
An example of one of the jingle dresses worn by the Native American Women Warriors is in *Why We Serve*; image courtesy of the Native American Women Warriors Association.



Eiteljorg Storyteller

Eiteljorg Museum Magazine

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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, exhibitions and prices might change too late for the *Storyteller's* publication deadlines. For comments or questions, call 317.275.1315 or email bcorbin@eiteljorg.com.

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Eiteljorg's art and programs will transport visitors to another place

Dear Readers:

As I continue to experience many "firsts" at the Eiteljorg, I am amazed by the energy of the staff, volunteers and artists we work with. During the fall season, our Indigenous Peoples' Day celebration was a great success with a combined 1,000 people attending two events. Guests enjoyed storytellers and performers, curator-led gallery tours and so much more.

The Eiteljorg is fortunate to have many wonderful program partners who help provide amazing experiences for our guests. The *Día de Muertos* Community Celebration began more than 11 years ago with our partners Nopal Cultural and Arte Mexicano en Indiana. Its attendance has grown from 500 in 2012 to more than 5,000 people in 2023. These collaborations broaden our audiences so we can share our mission with more people in our community.

During my first six months as president and CEO, I have worked on a community engagement strategy for the museum. My focus: Getting to know our neighbors in the Eiteljorg's vicinity — including arts and community leaders on the Near West Side of Indianapolis — to determine how existing partnerships can grow, and to develop new re-



The 2023 Eiteljorg Contemporary Art Fellows were honored during the Nov. 10 opening celebration for *UNSETTLE/Converge*. Left to right: Eiteljorg President and CEO Kathryn Haigh, Fellowship artists Raven Halfmoon (Caddo Nation / Choctaw / Delaware), Sean Chandler (Aaniiih [Gros Ventre]), Mercedes Dorame (Gabrielino Tongva Tribe), Ruth Cuthand (Plains Cree), Natalie Ball (Klamath Tribes [Klamath / Modoc]), and Curator of Native American Art Dorene Red Cloud (Oglala Lakota). The exhibition continues through Feb. 25. Image courtesy of Brandon Wright.

lationships and programs that resonate with our community.

Access to artists is one of the things we do well, and this is true of our Eiteljorg Contemporary Art Fellowship awards and program. Providing opportunities for guests to meet some of today's most important emerging and established Native American contemporary artists is something only the Eiteljorg can do. Being awarded a Fellowship can change the course of an artist's life by allowing them to work professionally as an artist full-time, or helping them to secure a studio space. I

feel fortunate to be a part of such an impactful program. Don't miss the 2023 Fellowship exhibition *UNSETTLE/Converge*, continuing through Feb. 25.

Thank you all for attending the Fifth Third Bank *Jingle Rails: The Great Western Adventure* this past holiday season. You probably saw a 58-foot-long inflatable train on the front lawn of the museum. This visual was my way of reminding people that one of our favorite Hoosier holiday traditions happens right here at the Eiteljorg and shouldn't be missed. In coming years we intend to add to *Jingle Rails* to ensure there is something new each time. I also would like to give a special shout-out to a group of model-train hobbyists known as the "train guys." These wonderful volunteers spend countless hours in the *Jingle Rails* exhibit troubleshooting the model trains and engaging with our visitors to make each guest's experience unique.

Every visit to the Eiteljorg has a way of transporting the

visitor to another place. An art lover I recently met told me he is drawn only to art that transports him. I feel like I am transported each time I step over the museum's threshold and see the awe and wonder on our visitors' faces. My goal is to share that feeling with as many people as possible in our community. To do that we extend an invitation: We invite you to upcoming exhibitions such as *Acts of Faith: Religion and the American West*, which explores how a diverse range of religions shaped the West and how the West shaped religious expressions. Also, *Why We Serve* examines why a high percentage of Native Americans serve in the U.S. military.

All of these wonderful exhibitions and programs would not happen without the museum staff who work hard behind the scenes. We recently welcomed Laura Dodson, new executive assistant and Board liaison, and Bianca Baird, new director of human resources. I also want to thank three who recently moved on. Lezlie Laxton, our kind and diligent former HR director, retired after 21 years. Robert Tate for 11 years managed the Museum Store, known for its amazing one-of-a-kind merchandise. Bart King, vice president of facilities, safety, security and technology, has made the museum building and grounds a pleasant place for guests, volunteers and employees alike.

Our staff is incredibly dedicated, so please thank them when you visit the Eiteljorg this spring!

Kathryn Haigh
President and CEO



On Oct. 30, Jay Harkness, Eiteljorg gallery and admissions assistant, right, received the Hoosier Hospitality Award, presented by the Indiana Destination Development Corp. The annual award recognizes a high level of service by front-line staff members in tourism-related jobs at cultural attractions and other destinations who exemplify Hoosier hospitality. Eiteljorg President and CEO Kathryn Haigh, left, congratulated Jay on his award during a ceremony in the Allen Whitehill Clowes Sculpture Court.

BELIEF, VIOLENCE, RESILIENCE



Acts of Faith: Religion and the American West

By Jessica Nelson, Ph.D., guest curator and former director of religion and culture initiatives

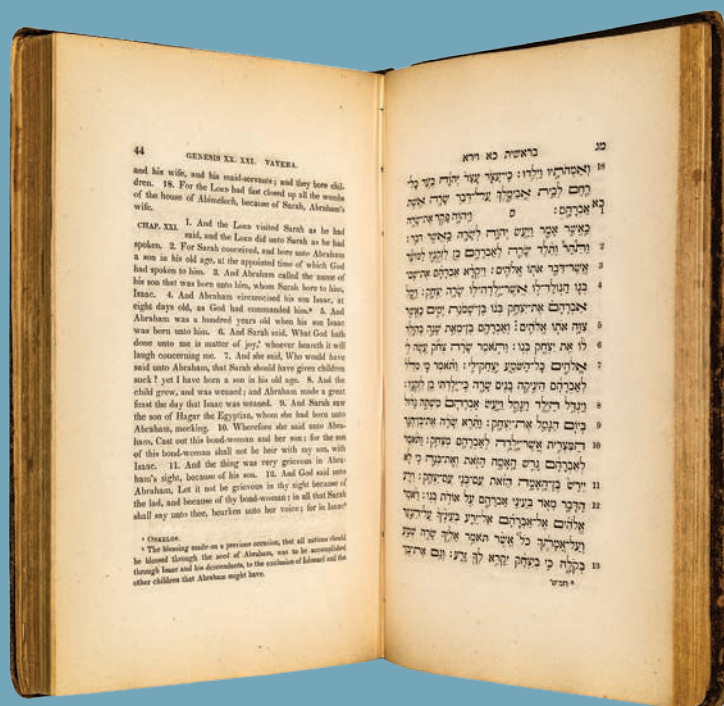
APR 20-AUG 4

C.C.A. Christensen (1831–1912)
Crossing the Mississippi on the Ice, ca. 1878
Tempera on muslin, 77 7/8 x 114 in.
Brigham Young University Museum of Art, gift of
the grandchildren of C.C.A. Christensen, 1970

On May 15, 1840, residents of Taos, New Mexico, embarked on a procession that would weave through their fields, seeking God's protection over their crops for the upcoming year — as they had done every May 15 for decades. They carried with them a *bulto*, or carved statue, representing St. Isidro, a Spanish farmer who lived from circa 1070–1130, hoping to invoke his patronage. Although the procession was clearly grounded in Catholic theology and practice — culminating in a Mass celebrated in a small temporary shelter in the fields — the ritual also drew upon both Hispanic and Native traditions. The Taos Pueblo people, who had lived in the area from time immemorial, had a deeply ingrained knowledge of the importance of invoking supernatural forces to provide rain and good growing conditions for food. Spanish colonization had brought Catholicism to the region, but Taos' distance from the colonial center of Mexico City had allowed a distinctly local, *nuevomexicano* version of Catholicism to emerge, one that incorporated more leadership from lay people (as opposed to ordained



Jose Benito Ortega (1858–1941)
Bulto of San Ysidro, late 19th century–
early 20th century
Wood, gesso, paint, cotton, glass beads
Museum of International Folk Art,
bequest of Cady Wells, A9.1954.23 B



Isaac Leeser
The Law of God, edited with former translation diligently compared and
revised, 1845
Courtesy of the American Jewish Historical Society

priests) and longstanding local practices.

Ten years later, the village of Taos would be considered part of the United States. American Catholic bishops sent one of their own, Archbishop Jean-Baptiste Lamy, to try to standardize New Mexican Catholicism and bring it more into alignment with the practices of the eastern U.S. That same year, American settlers such as Sarah Royce crisscrossed the territory, many on their way to the gold fields of California. Like the people of Taos, Royce also called upon supernatural powers for protection, writing in her journal that she “poured out her heart to God in prayer, and He gave me comfort.”

Acts of Faith: Religion and the American West, an exhibition opening at the Eiteljorg on April 20, tells the stories of the Taos procession participants, Sarah Royce and dozens of others, offering visitors a glimpse of the ways that religion has shaped the lives and experiences of people living in or moving to the West since the early 1800s. Spanning more than two centuries of American history, and packed with more than 80 objects from a wide range of traditions, belief systems and practices, *Acts of Faith* offers both a feast for the senses as well as thought-provoking questions about the past and future of religious diversity in the nation.

A mix of traditions

No singular narrative can explain the history of religion in the American West. *Acts of Faith* embraces a multi-faceted perspective that explores the many ways that religion and spirituality have impacted peoples' lives. Chronologically, the exhibition's story starts in upstate New York in the 1820s, where construction of the Erie Canal gave the United States easy access to the West but also challenged Haudenosaunee (Iroquois) landholdings and traditional religious practices.

An oversized photograph of a beautifully embroidered skirt by Caroline Parker (Tonawanda Seneca) illustrates Parker's response to colonization: incorporating both traditional Haudenosaunee and Christian beliefs and imagery.

Parker's hybrid approach was not the only response: also highlighted are paintings by Ernest Smith (Tonawanda Seneca) of a Seneca man named Handsome Lake, who in the early 1800s preached the need for his people to resist colonialism by embracing *Ongwehonweka:a* (the Longhouse Religion); and a Book of Common Prayer, contributed to by Presbyterian minister Eleazar Williams (Mohawk) for speakers of Mohawk and Oneida.

New forms of community

In the exhibition, visitors can immerse themselves in several expansive displays. Step into an evocation of the New York City Tract House where Protestant missionaries printed and sent out thousands of Bibles and pamphlets in an attempt to Christianize the West. View life-size murals portraying the San Ysidro processions, as well as the forced migration of members of the Church of Jesus Christ of Latter-day Saints to Utah. Peer into a miniature diorama that tells the story of the first Jewish congregation formed in the American West: a *minyan* (group of 10 adults) holding prayer services to celebrate Rosh Hashanah in St. Louis, Missouri, in 1836. A translation of the Hebrew scriptures by Rabbi Isaac Leeser from 1845 is also on view. Enter the wagon of Sarah Royce to read snippets of her diary and see how she was inspired by the Christian allegory of *The Pilgrim's Progress*. For many people, building a life in the American West was an act of faith, one that led them to depart from established homelands and create new forms of community in new places.

Continued on page 4



Thomas Moran (1837-1926)
Mountain of the Holy Cross, 1876
 Paper
 Patricia D. Klingenstein Library, New-York Historical Society



Josué Rivas (Mexico / Otomi)
People cross a handcrafted bridge to Turtle Island, a sacred site and burial ground, 2016
 InkJet print
 Museum purchase. 2023.19.1

Ivan McClellan (b.1980)
Scrawney Brooks, Liberty, Texas, 2022
 Epson archival pigment inks printed with an Epson P20000 printer on Hahnemuhle Fine Art Baryta Satin archival paper
 Museum purchase with funds provided by a grant from Lilly Endowment Inc.
 2023.17.3



Unidentified photographer
 Clara Brown, ca. 1875-80
 Photograph Denver Public Library Special Collections, Z-275

Continued from page 3

Strife and resilience

These acts of creation, however, often brought violence and conflict as well. Paintings by contemporary artists who are all of the Cherokee Nation — America Meredith, Bill Rabbit and Traci Rabbit — show the heartbreak of Cherokee removal from their traditional homelands in the 1830s and the resiliency of the Cherokee people as they rebuilt their nation in the West. Later in the 19th century, Chinese immigrants to California (who arrived via sailing east across the Pacific) strove to maintain their traditional burial practices, which included shipping the bones of deceased individuals back to China to be buried with their ancestors; but prejudice against Asian peoples led to this practice being restricted and penalized with fines in 1878. Clara Brown, born into enslavement in Virginia around 1800, found community and empowerment through Christian community as she built a thriving business empire as a free woman in Denver in the 1860s and 1870s. But an Oglala Lakota man named Thátthánka Ptéčela, or Short Bull, faced persecution for his participation in the Lakota Sun Dance. Visitors are invited to contemplate these tensions in a replica of a 19th-century schoolhouse, where questions over religious pluralism often have been debated.

Contemporary connections

Acts of Faith: Religion and the American West is a traveling exhibition curated by the New-York Historical Society and developed in partnership with the Eiteljorg Museum. The Eiteljorg has curated an additional section of the exhibition that incorporates a diverse array of modern artists. A piece

by contemporary artist Tanzila Ahmed, *Aunties with Deadly Stare #17*, offers a humorous take on the role played by the Muslim “aunties” in her life. Photography by Josue Rivas (Mexico / Otomi) and Tom Kiefer, both newly acquired for the Eiteljorg’s permanent collections, call attention to the ways in which land and water are sacred, or can be imbued with sacred meaning. Historical objects from the 20th century bring to life other stories, such as photographs and a prayer book belonging to Jewish refugee Alfred Daube, who escaped Nazi Germany in 1937 to join family in Oklahoma. A “church purse” belonging to Lillian Stevenson, a trailblazing African-American nurse from Indianapolis, shows the importance of religion in sustaining her commitment to community improvement and racial equality.

One of the highlights is a newly-completed piece by Rupy C. Tut. A California-based artist born in Punjab, India, Tut uses traditional Indian miniature painting techniques to create modern explorations of identity. The piece in *Acts of Faith* focuses on the experiences of women in California in the 1930s and 1940s, where a blended Catholic Mexican and Punjabi Sikh community emerged. “Creating this work . . . has allowed me to connect the threads of varying identities and ancestries that exist and mesh together through my own artistic practice,” Tut said. “Observing history from a feminist lens has enabled a story that is also feminist in nature and interconnected through a common thread of labor that brown women and all women relate to on many levels.”

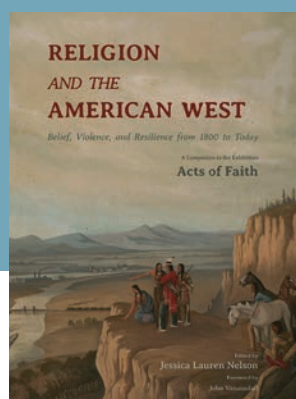
Finally, everyone is invited to contribute their own stories to the



Rupy C. Tut (b. 1985),
 pictured in her studio.
 Image submitted by the artist



Tanzila Ahmed
Aunties with Deadly Stare #17,
2021
Acrylic, eyeliner, and collaged
paper on wood
Loan from the artist



The exhibition's companion book, *Religion and the American West: Belief, Violence and Resilience from 1800 to Today*, is available for \$34.95 at the **Frank and Katrina Basile Museum Store**.

exhibition. Kyle Ragsdale, an artist based at the Harrison Center in Indianapolis, will lead the effort to create a community art project that will be installed in *Acts of Faith*. Both the Eiteljorg and Harrison Center will host art-making days where participants can paint a representation of their own beliefs to be included in the installation. "I love experiencing different groups making art together," said Ragsdale, who is excited about the range of artists represented in this project. "There will be five-year-olds next to people with a lot of artistic skill." When brought together, the individual pieces will create a dazzling display of movement and light — an ever-changing landscape of patterns, intersections, and surprising juxtapositions.

Learning and understanding

This wide-ranging exhibition will provide Eiteljorg visitors the opportunity to see parts of their own stories, ancestry or practices reflected — and learn something new about other traditions and spiritualities. Although religion can be a contentious topic, the exhibition engages with the sincerely-held beliefs of many groups, and emphasizes the importance of respectful dialogue. The museum worked with a local advisory committee comprised of representatives of many different faith traditions who have provided valuable guidance to the Eiteljorg in serving as local venue for the New-York Historical Society's traveling exhibition. The companion publication, *Religion and the American West: Violence, Belief, and Resilience from 1800 to Today*, is available in the Eiteljorg Museum Store. A full slate of events and programming will accompany the exhibition. *Acts of Faith* is part of a project supported by a grant from the Lilly Endowment's Religion and Cultural Institutions Initiative.

Public programs involving *Acts of Faith* exhibition will engage audiences

The Eiteljorg will host related programs visitors should not miss. All are included with regular admission:

Saturday, March 16, 11 a.m.-2 p.m.

Community Art Creation Day: In the museum's studios, create a painted representation of your beliefs to be included in the *Acts of Faith* community art installation.

Saturday, April 20, 1 p.m.

Requiem for America:

Native singers and local musicians will perform selections from *Requiem for America* by composer Brent Michael Davids (Stockbridge Munsee). After performing three movements sung from a much longer suite, Davids and the musicians will discuss it with the audience and perform it again. Indiana University's support makes this event possible.



Brent Michael Davids
(Stockbridge Munsee)

Saturday, May 18, 11 a.m.-4 p.m.

Expressions of Faith Community Celebration:

Featuring performances from choirs, dance groups and more, the event celebrates many different religious traditions and how they express their faith or spirituality through the arts.

Friday June 14, 2-5 p.m.

Center for the Study of Religion and American Culture Conference:

Join conference attendees for two sessions on Juneteenth and African-American religious expressions. Participants will also have time to explore *Acts of Faith* alongside scholars of religion. The event is in conjunction with the Eiteljorg Juneteenth and Jazz Community Celebration the next day, June 15.

Saturday, July 13, 1 p.m.

Duniya Dance & Drum Company: A workshop and dance performance of the piece *Half and Halves* explores the Punjabi-Mexican communities of California. Hear and watch artistic director Joti Singh and other company members perform. Learn about the artistic choices they made to combine the dance styles of two different faith communities.

See eiteljorg.org/acts-of-faith and page 12 for more details.

Public Programs Manager Elizabeth Bostelman and Storyteller magazine editor Bryan Corbin contributed to this story.

ACTS OF FAITH: RELIGION AND THE AMERICAN WEST APR 20–AUG 4

Eiteljorg Special Exhibitions Gallery

This exhibition has been organized by the New-York Historical Society.

Locally supported by



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Center for Congregations

Support for *Acts of Faith: Religion and the American West* is provided by the National Endowment for the Humanities and the Henry Luce Foundation.

Research for this exhibition was supported by the Terra Foundation for American Art.



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Any views, findings, conclusions or recommendations expressed in these programs do not necessarily represent those of the National Endowment for the Humanities.

Why We Serve: Native Americans in the United States Armed Forces

It is with much honor and enthusiasm that the Eiteljorg Museum hosts the travelling exhibition *Why We Serve: Native Americans in the United States Armed Forces*, developed by the Smithsonian Institution National Museum of the American Indian (NMAI). Before the U.S. officially became a country, Native Americans and Native Alaskans have defended their families, people and ultimately their fellow Americans by serving in the military for centuries.

Remarkably high numbers of Native Americans and Native Alaskans have served in the military at levels significantly greater than the U.S. population overall, relative to the sizes of their groups. In 2020, the Native American and Native Alaskan rate of military service (including active duty, Guard and Reserves) was estimated at



William Pollock (Pawnee, 1870-1899), one of Roosevelt's most respected Rough Riders, ca. 1898

Courtesy of Western History Collections, University of Oklahoma Libraries, Wenner 110

more than three times that of military-age people in the general population, even though Natives represent about 3 percent of the total U.S. population, according to the 2020 Census. Estimates vary,*

but Native peoples have been intrinsic to America's military efforts in its armed conflicts and in peacetime. Among the many noteworthy examples:

- During World War II, out of the then-total Native population of 350,000, approximately 45,000 enlisted in the armed forces — including nearly 800 women, many of whom served in the Women's Army Corps (WACs), according to the NMAI. In some tribes, 70 percent of military-age men enlisted. Native people served on all fronts in the war, and numerous individuals were honored by receiving Purple Hearts, Air Medals, Distinguished Flying Crosses, Bronze Stars, Silver Stars, Distinguished Service Crosses and at least eight Medals of Honor.†
- An estimated 42,000 Native people served during the Vietnam conflict; and according to one researcher, approximately one out of four eligible Native Americans served, compared to one of 12 in the general



Image courtesy of the Native American Women Warriors Association

Wearing jingle dresses, the Native American Women Warriors visited the Vietnam Veterans Memorial in Washington DC. Examples of the jingle dresses are in *Why We Serve*.

U.S. population at the time.‡

Since World War II, Native enrollment in the military has been substantial, and you can find out why in the *Why We Serve* exhibition that opens March 23 at the Eiteljorg. We should note that Native Americans and Native Alaskans are not members of minority groups, they are citizens of their respective sovereign tribes, nations, pueblos or villages.

As is noted on the Smithsonian's website, "*Why We Serve* honors the generations of Native Americans who have served in the armed



Honor dance welcoming home Pascal Cleatus Poolaw Sr. (right, holding the American flag) after his service in the Korean War. To his right are members of the Kiowa War Mothers. Carnegie, Oklahoma, ca. 1952. Poolaw (Kiowa, 1922-1967) remains the most decorated American Indian soldier in history, having earned forty-two medals and citations during three wars: World War II, Korea, and Vietnam.

Photo by Horace Poolaw. 45POW29 © Estate of Horace Poolaw

WHY WE SERVE: NATIVE AMERICANS IN THE UNITED STATES ARMED FORCES

An exhibition organized for travel by the Smithsonian Institution Traveling Exhibition Service in collaboration with the National Museum of the American Indian

MAR 23-AUG 1

Gerald and Dorit Paul Gallery and Myrta Pulliam Gallery of Photography
Veterans and current service members of the U.S. Armed Forces receive FREE admission to the Eiteljorg, March 23-Aug. 1.

 **Smithsonian**

SUPPORTED LOCALLY BY



Lilly Endowment Inc.
A private foundation since 1937



*SOURCES: The book *Why We Serve: Native Americans in the United States Armed Forces* by Alexandra M. Harris and Mark G. Hirsch, Smithsonian Publications, 2020; an academic study: "Native Americans in the Military: From Service to Civilian Life," Institute for Veterans & Military Families, Syracuse University, 2021; U.S. Census, "American Community Survey," 2020; U.S. Department of Defense, "2020 Demographics: Profile of the Military Community," 2020; RAND Corporation study, "Improving the Representation of Women and Racial/Ethnic Minorities Among U.S. Coast Guard Active-Duty Members, 2021; Data USA, "U.S. Coast Guard Industry Group, 2020".

†SOURCES: Thomas D. Morgan, "Native Americans in World War II," Army History, Fall 1995, U.S. Army Center of Military History, <http://tinyurl.com/4hsmz7yt>; Tom Holm (Cherokee / Creek) "Forgotten Warriors: American Indian Service Men in Vietnam," Vietnam Generation, Vol. 1, No. 2, 1989, <http://tinyurl.com/eh6dhke>.



Hulleah J. Tsinnahjinnie (Taskigi [Bear Clan] / Diné [Tsinajinnie Clan], b. 1954)
Portraits Against Amnesia, Dad, 2002
 digital platinum Lambda print
 Museum purchase from the Eiteljorg Fellowship for Native American Fine Art 2003.14.1

forces of the United States — often in extraordinary numbers — since the American Revolution. For some, the Indigenous commitment to the U.S. military doesn't make sense. Why would Indians serve a country that overran their homelands, suppressed their cultures, and confined them to reservations? Native people have served for the same reasons as anyone else: to demonstrate patriotism or pursue employment, education, or adventure. Many were drafted. Yet tribal warrior traditions, treaty commitments with the United States, and responsibility for defending Native homelands have also inspired the enduring legacy of Indigenous military service."

With the Smithsonian's permission, we have added some artworks from the Eiteljorg's permanent

collections that relate to some of the exhibition's themed banners to accentuate visually the narrative. Furthermore, we are extremely pleased to have on loan from the Native American Women Warriors (NAWW) three jingle dresses they have worn while serving as color guard during occasions such as the inauguration of President Barack Obama.

"The *Why We Serve* exhibition will be of great interest to veterans, those currently serving in the military and their families, as well as to military history buffs, those interested in historic photography, and anyone seeking a meaningful artistic and cultural experience that will broaden their horizons," said Elisa G. Phelps, Eiteljorg vice president and chief curatorial officer. "The Eiteljorg has a longstanding institutional relationship with the Smithsonian National Museum of the American Indian, and we are pleased to be able to host this traveling exhibition."

Like all who serve, Natives who join the armed forces are separated from their families and loved ones, often for years at a time, deployed far from home, cut off from their civilian lives. Those in combat face the risk of death or devastating injury. Experiencing *Why We Serve* is a powerful reminder that Native Americans and Native Alaskans have served in the military and protected the U.S. often at great personal cost and sacrifice to themselves and their families — and have done so willingly and honorably. Their service and commitment should be celebrated and respected.



Flag bearer Misty "IglágThokáheWiŋ" Lakota (Oglala Lakota) leads Grand Entry at the 2018 Georgetown University Powwow in Washington, DC.

Teko Photography

Experiences of veterans shared

Veterans and current service members of the U.S. Armed Forces receive free admission to the museum March 23 to Aug. 1. The Eiteljorg is also contributing a video to the exhibition featuring interviews. There will be opportunities for the public to become engaged in the exhibition; check eiteljorg.org/why-we-serve for details.

During the show, the museum will host public events:

- **March 23:** two programs about Navajo Code Talkers of World War II; see page 8.
- **April 27:** A panel discussion with three Native American artists and veterans, discussing their lives and service; see page 10 for details.

Curator of Native American Art Dorene Red Cloud (Oglala Lakota), Storyteller magazine editor Bryan Corbin and Public Programs Coordinator Madison Hincks all contributed to this story.

Learn from the amazing wartime service of the Navajo Code Talkers at March 23 program

By Alisa Nordholt-Dean, vice president for public programs and Beeler Family director of education

Visitors to the opening day of *Why We Serve: Native Americans in the United States Armed Forces* on March 23 can learn about the fascinating World War II history of the Navajo Code Talkers from one of the last surviving veterans who served in that role.

The program features a talk with Peter MacDonald, Sr. (Diné [Navajo]), a wartime code talker and former Navajo political leader, who will share his incredible wartime story. Laura Tohe (Diné), a writer, scholar and former Navajo Nation poet laureate whose father also was a code talker, will moderate the conversation.

During World War II, more than 400 Diné men from the Navajo Nation in Arizona and New Mexico served in the U.S. Marine Corps as code talkers. Creating and using a military code based on the Navajo language, they transmitted secret messages to and from battlefields by military radio or electronic signal. The code never was broken by the Imperial Japanese enemy forces, and code talkers are broadly credited for helping the U.S. win key battles in the Pacific that ultimately led to Allied victory.

The original code was developed by the first 29 Navajo recruits in their Marines communications training, according to several published accounts. Code

talkers came up with an English word (animals, plants, and other common words) for each letter of the alphabet, then translated those words into Navajo. Another version of the code created new words for military terms that did not exist in the Native language. Instead of “submarine,” code talkers coined the term “iron fish” as spoken in Navajo. More than 600 code words were in use at war’s end.



Courtesy of the family of Peter MacDonald, Sr.

Peter MacDonald, Sr. (Diné [Navajo]) seen in his Marine Corps uniform during his World War II service.

Speakers of other Native languages served in similar positions in the U.S. Army during World War II. A generation earlier, Native

Americans of various tribes had served as code talkers in the First World War.

According to linguists, the brilliantly complex Navajo language is very difficult for an adult non-Navajo speaker to develop fluency in; and during World War II, the language was largely isolated to speakers who lived on the Navajo reservation. That made Navajo the ideal basis for creating a military code that enemy forces could not decipher, even if they intercepted message signals.

Belated recognition

Despite Navajo Code Talkers' valiant service in the South Pacific in intense battlefield combat conditions, they did not return to a hero's welcome in the U.S. after the war. These veterans were forbidden from discussing the top-secret



Courtesy of the family of Peter MacDonald, Sr.

Navajo Code Talker Peter MacDonald, Sr. (Diné [Navajo])

program, even within their own families. It was declassified in 1968, and the code talkers were publicly honored with congressional medals at the White House in 2001.

The March 23 guest speaker, Peter MacDonald, Sr., joined the Marines in 1944 — at 15, he had to lie about his age to enlist — and served as a code talker near the end of the war, according to published accounts. Honorably discharged after the war, MacDonald later earned an engineering degree, worked for the Hughes Aircraft Company and became a well-known, influential Navajo political leader. Elected to four terms as chairman of the Navajo Nation, MacDonald was an outspoken advocate for Navajo sovereignty in the 1970s and 1980s; though his political role ended in

legal cases too complicated to recount here. Now in his mid-90s, MacDonald is a respected elder and veteran, and one of the last surviving Navajo Code Talkers from World War II.

The history of the Native American code talkers of both world wars continues to inspire the public. The Eiteljorg invites veterans and the entire community to the March 23 event to learn from an eyewitness to an important chapter in history. The moderated talk with MacDonald and Tohe is at 11 a.m. March 23, and Tohe will discuss her book at 1 p.m., with a book signing to follow. The fees include both talks: \$30 for non-members; \$10 for members; veterans have free admission.

Registration is required at eiteljorg.org/why-we-serve.



Code talker Joseph Oklahombi (Choctaw, 1895–1960), right, with John Golombie (Chickasaw) and Czarina Colbert Conlan (Choctaw/Chickasaw) at Oklahombi's home. Near Wright City, Oklahoma, May 12, 1921.

Photo by Hopkins. Courtesy Oklahoma Historical Society

From *Why We Serve: Native Americans in the United States Armed Forces*, an exhibition organized for travel by the Smithsonian Institution Traveling Exhibition Service in collaboration with the National Museum of the American Indian.

To see examples of the code used by Navajo Code Talkers, visit this link: <https://docsteach.org/documents/document/navajo-dictionary>

Developing Stories: Native Photographers in the Field

By Elisa G. Phelps, vice president and chief curatorial officer

The Eiteljorg Museum uses the tagline “Telling Amazing Stories.” It is on our website, business cards and stationery. Sharing stories is an essential part of who we are as an institution. That said, sometimes the most amazing stories are those that are the least familiar to us.

Developing Stories: Native Photographers in the Field is drawn from an exhibition presented by the Smithsonian Institution's National Museum of the American Indian (NMAI). Composed of three distinct photo essays created by Native photojournalists Tailyr Irvine, Russel Albert Daniels and Donovan Quintero in collaboration with the NMAI, *Developing Stories* explores issues and stories that resonate deeply with each photographer.

Reservation Mathematics: Navigating Love in Native America features the work of photojournalist Tailyr Irvine (Confederated Salish and Kootenai Tribes). The title refers to the challenge that



Tailyr Irvine (Confederated Salish and Kootenai Tribes)
Prairie Cocowee Antoine, 2019
digital photography



Donovan Quintero (Diné)
An Omen in the Sky, Chuska Mountains, Navajo Nation, July 10, 2020, Nikon D4

blood quantum requirements for tribal enrollment present to Native American couples who want their children to be enrolled in their tribe.

A controversial measurement of who can be considered “Indian,” the blood quantum system was originally imposed by the U.S. government. As sovereign nations, Native American tribes have the right to define citizenship requirements however they choose, and each has their own approach. With increasing numbers of tribal members whose ancestry includes more than one tribe, their children's chances of meeting the minimum blood quantum requirements for tribal enrollment decline. This impacts the most basic of decisions — who you marry, and whether your children are eligible to become a citizen of your tribe.

In *The Genízaro Pueblo of Abiquiú*, documentary photographer Russel Albert Daniels (Diné descent and Ho-Chunk descent) explores the complex story of a

many *Genízaros* endured abuse. The lives of several thousand Native peoples and their descendants were deeply impacted by this oppression, yet their ties to the land and community remained strong. The unique *Genízaro* culture and identity continues to be honored and celebrated within communities such as the Pueblo of Abiquiú.

The COVID-19 Outbreak in the Navajo Nation

by Donovan Quintero (Diné) uncovers the impact of the pandemic on the Navajo Nation and captures responses from individuals, families, health care professionals and tribal officials. The vast and remote terrain of the 27,000-square-mile reservation, coupled with water, food, and economic insecurities, were major reasons the Navajo Nation became a COVID hotspot. The resilience of the people in the face of illness, death and hardship is inspiring.

Among the goals of the Eiteljorg's recent Native American galleries reinstallation is to combat stereotypes and share the diversity and complexity of contemporary Native life. These photographers and their work do just that.

DEVELOPING STORIES: NATIVE PHOTOGRAPHERS IN THE FIELD

An exhibition originally organized by the Smithsonian Institution National Museum of the American Indian

MAR 23–JUL 7

Hurt and Harvey Galleries

eiteljorg.org/developing-stories

SUPPORTED LOCALLY BY



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For public programs related to *Developing Stories*, see page 11.

Calendar

Calendar of Events compiled by Tim Eterno

NOTE TO VISITORS: The events, dates, times and prices 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.

Friday

FEB 2

Noon

Behind the Scenes

Join Curator of Native American Art Dorene Red Cloud (Oglala Lakota) for a gallery talk in *UNSETTLE/Converge: The Eiteljorg Contemporary Art Fellowship 2023*.

Saturday

FEB 3

1-2 p.m.

Leon Jett Memorial Lecture

Join storyteller Portia Sholar Jackson for an engaging talk about African American entrepreneur and businesswoman Madam C.J. Walker, followed by a Q&A. Included with museum admission.



Portia Sholar Jackson

Saturdays

FEB 10, 17 & 24

2 p.m.

African Americans in the West: Public Tour

Join a gallery tour with a Guide highlighting the stories of African Americans in the West. Details at eiteljorg.org/events.

Friday

FEB 16

Noon

African Americans in the West: Public Tour

Join Johanna M. Blume, curator of Western art, history and culture, for a tour of the Western art galleries highlighting stories of African Americans in the West.

Sunday

FEB 18

2 – 4 p.m.

Girl Scout Brownie Jewelry Workshop

Tour the museum, see Native jewelry and make your own bracelet. For grades K-5. Fees: Scouts \$10, chaperones \$1. Register: <http://tinyurl.com/mr2m2ts5>

Saturday

FEB 24

9 a.m.

Members Inside Look

Members can join Curator Dorene Red Cloud for a gallery talk in *Native Art History Is Made Here*, plus a last look at *UNSETTLE/Converge*. Contact jhiatt@eiteljorg.com.

Thursday

FEB 29

6 p.m.

Bernard Williams Talk

Participate in a virtual talk with artist Bernard Williams, whose 1995 painting *Black Cowboy–Bill Pickett* is on view at the Eiteljorg. Details for joining the online talk are at eiteljorg.org/events.

Friday

MAR 1

Noon

Behind the Scenes

Join Brooke Sullivan, digital media manager, for an interesting discussion about the museum's social media.

Saturdays

MAR 2 & 9

2 p.m.

Women Artists of the Eiteljorg

Join a gallery tour highlighting works by women artists at the Eiteljorg. For details, check eiteljorg.org/events.



WHY WE SERVE

Native Americans in the U.S. Armed Forces

MAR 23 – AUG 1

Veterans and current service members of the U.S. Armed Forces receive FREE admission to the Eiteljorg, March 23–Aug. 1.

Saturday

MAR 23 10 a.m.–5 p.m.

Exhibition opening

An exhibition organized for travel by the Smithsonian Institution Traveling Exhibition Service in collaboration with the National Museum of the American Indian (NMAI), *Why We Serve* features photographs of military service members and veterans who are Native, along with related artworks from the Eiteljorg's collections. See story, page 6.

Saturday

MAR 23 11 a.m. & 1 p.m.

Navajo Code Talker Presentation

Join Peter MacDonald, Sr. (Diné [Navajo]), one of the last surviving Navajo Code Talkers, and Laura Tohe (Diné), a Navajo Nation poet laureate and author of *Code Talker Stories*, for a moderated discussion at 11 a.m.

about the code talkers, their service in World War II and their legacy. At 1 p.m., stay for a book discussion and signing with Laura Tohe. Fees: \$30 for non-members (includes museum admission and both programs); \$10 for members (includes both programs); veterans are free.

Register at eiteljorg.org/why-we-serve. See story, page 8.



Marine Corps veteran Debra Wilson (Oglala Lakota) addresses a panel from the National Museum of the American Indian about her vision for the National Native American Veterans Memorial, during a public forum at the Hard Rock Hotel and Casino Tulsa in Catoosa, Oklahoma, 2016.

Stephen Pingry/Tulsa World



Peter MacDonald, Sr., (Diné [Navajo]), Navajo Code Talker

Saturday

MAR 2

12:30 p.m.

The Power of Native Women with Heather Bruegl

Public historian and activist Heather Bruegl (Oneida Nation of Wisconsin) discusses amazing things Native women have done that shaped history. Talk is included with museum admission.

MAR 25-29

9 a.m. – Noon

Spring Break Day Camp

Children ages 9-12 will learn about the principles of art and get to interact with museum collections. Campers will create a variety of art projects, including jewelry, pottery, oil pastels, acrylic and more. Limit is 20 guests. \$60 for members, \$65 for non-members. Register online at eiteljorg.com/events.

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 \$20 for adults, \$16 for seniors 65 and over, and \$12 for youth ages 5 to 17. Students from Indiana colleges and universities have free admission if they present student ID. Children ages 4 and under are free. Museum members enjoy free admission, unless otherwise noted. Native American visitors with proof of enrollment in Native tribes have free admission.



Grace Thorpe (Sac and Fox, 1921–2008) at work in General MacArthur's headquarters in Tokyo, Japan, in December 1945.

Grace Thorpe collection (NMAI.AC.085), Negative Box 8, Item 19, National Museum of the American Indian

Saturday

APR 27

1 p.m.

Native American artist veterans panel

Hear from Native American artist veterans about the influence of their service on their life and work. The panel will include artists TahNibaa Naataanii (Diné), Jeff DeMent (Navajo / Bit'annhi) and Dean Orvis (Pokagon Band of Potawatomi).

eiteljorg.org/why-we-serve.



TahNibaa Naataanii (Diné)

Smithsonian

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Friday

APR 5

Noon

Behind the Scenes

Join us for a gallery talk with a member of the Eiteljorg's staff featuring an interesting museum subject. Details at eiteljorg.org/events.

DEVELOPING STORIES: NATIVE PHOTOGRAPHERS IN THE FIELD

MAR 23 – JUL 7

eiteljorg.org/developing-stories

Saturday

MAR 23

10 a.m.–5 p.m.

Exhibition opening

An exhibition originally organized by the Smithsonian Institution National Museum of the American Indian, *Developing Stories* includes works by three contemporary Native photographers whose images depict Native families' lives today. See story, page 9.

Saturday

MAR 30

1–2 p.m.

Photographer Panel

Photographers Russel Albert Daniels (Diné descent and Ho-Chunk descent), Tailyr Irvine (Confederated Salish and Kootenai Tribes) and Donovan Quintero (Diné) will discuss their photographs in the exhibition.

Saturday

APR 6

9 a.m.

Member Brunch

In celebration of the Eiteljorg hosting the two Smithsonian NMAI traveling exhibitions, *Why We Serve* and *Developing Stories*, museum members are invited to a brunch. Contact jhiatt@eiteljorg.com or 317.275.1360 for reservations details.

Sunday

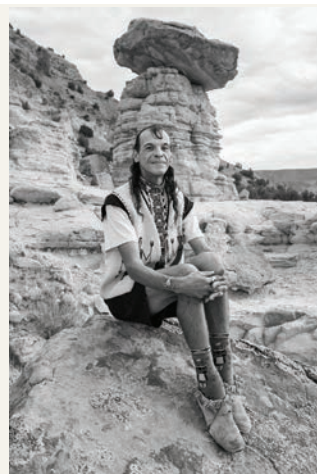
APR 14

2–4 p.m.



Junior and Ambassador Digital Photography Workshop

At 2 p.m., Girl Scouts can participate in a workshop with Roberts Camera. The fee is \$10 per scout and \$1 per chaperone. Register at: <http://tinyurl.com/ywa9vzh8>.



Russel Albert Daniels (Diné descent and Ho-Chunk descent) *Maurice Archuleta in the High Desert Surrounding Abiquiú*, 2019 Black and white digital photograph/pigment print

Russel Albert Daniels
Image courtesy of the artist

Tailyr Irvine
Image courtesy
Freddy Monares

Donovan Quintero
Image courtesy of the artist



Smithsonian

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Sunday

APR 7

Noon–5 p.m.

Eclipse Celebration

One day before the total solar eclipse in Indianapolis, enjoy a film screening of a version of *Star Wars: A New Hope* dubbed into the Diné (Navajo) language, with English subtitles. (© & TM Lucasfilm Ltd. All Rights Reserved. Used Under Authorization.) Also, enjoy engaging eclipse stories by storyteller Perry Ground (Turtle Clan member of the Onondaga Nation of the Haudenosaunee Confederacy). Included with museum admission; members are free. And visit White River State Park on Monday April 8 for a fun-filled day with the community to take in the solar eclipse.



Perry Ground

Saturday

APR 13

Noon–3 p.m.

Slow Art Day

Participate in a global event with a simple mission: helping people discover the joy of looking at and loving art. Meander through the museum's galleries and stop at the Slow Art Stations. Here, you can take 10 minutes to gaze at a piece of art and join in a facilitated discussion with an Eiteljorg Guide.

Continued on page 12

Continued from page 11



Robert Walter Weir (1803–1889)
Sagoyewatha, or "Red Jacket"
(ca. 1758–1830), 1828
Oil on canvas
New-York Historical Society,
Gift of Winthrop Chanler, 1893.1

Saturday
MAR 16
11 a.m.–2 p.m.

Community Art Project

In partnership with the Harrison Center and artist Kyle Ragsdale, the public is invited to the museum's studios to participate in a community art project to be installed as part of a new art installation in the Eiteljorg's *Acts of Faith* exhibit. See story, page 5.

Friday
APR 19
5:30–7:30 p.m.

Acts of Faith: Members-only Opening Reception

Eiteljorg members can join us at a Friday night reception to welcome the stunning new exhibition. Contact jhiatt@eiteljorg.com or 317.275.1360 to register.

ACTS OF FAITH Religion and the American West

APR 20 – AUG 4

The Eiteljorg and New-York Historical Society are collaborating on a traveling exhibition, *Acts of Faith*, that explores the roles of different religions and spiritual beliefs in shaping the American West during the 19th century, through paintings, photographs, textiles, cultural items and more. See story, page 2.

Saturday
APR 20
9 a.m.

Coffee and Conversation

Learn about the *Acts of Faith* exhibition with curator Jessica Nelson, Ph.D. To register, contact jhiatt@eiteljorg.com or 317.275.1360.



Chong Hou Tong bone repatriation book, 1903
China Alley Preservation Society, Hanford, CA.
Restored and digitized by Tung Wah Museum, Hong Kong

Saturday
APR 20
1 p.m.

Requiem for America Concert

On the opening day of *Acts of Faith*, enjoy a concert performance of *Requiem for America*, in partnership with Indiana University, composer Brent Michael Davids (Stockbridge Munsee Community) and Native singers. Included with admission; see page 5.

Saturday
MAY 18
11 a.m.–4 p.m.

Expressions of Faith Community Celebration

Join local groups for a daylong celebration of expressions of faith through the arts. The event will feature multiple performances and hands-on activities.



Angela Ellsworth (American)
Chiaroveggente: As Above, So Below
(33.487549, -112.073994), 2019
15,696 pearl corsage pins, colored dress pins, fabric, steel, pedestal
Eiteljorg Museum purchase. 2023.1.1

For additional details, visit eiteljorg.org/acts-of-faith

This exhibition has been organized by the New-York Historical Society.
Locally supported by



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Support for *Acts of Faith: Religion and the American West* is provided by the National Endowment for the Humanities and the Henry Luce Foundation. Research for this exhibition was supported by the Terra Foundation for American Art.

Any views, findings, conclusions or recommendations expressed in these programs do not necessarily represent those of the National Endowment for the Humanities.

Parking: 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.

Friday
MAY 3

Noon
Behind the Scenes
Join us and hear Collections Manager Rebekah Ryan discuss her work with the museum's collections. Details at eiteljorg.org/events.

Saturday
MAY 11
1 p.m.

Moonstrike: Family Concert Series
Enjoy a concert revue as part of Amy Kniffen's Family Concert Series. *Moonstrike* features pieces composed by students from the Lakota Project, a program of the South Dakota Symphony Orchestra, as well as a performance of *Moonstrike* by Jarod Tabe (Chickasaw). A quartet of Indianapolis Symphony Orchestra string musicians will perform pieces in the Allen Whitehill Clowes Sculpture Court.

Sunday
JUN 2
10 a.m.–Noon

Sensory-Friendly Morning
The Eiteljorg welcomes all with sensory sensitivities to enjoy the museum during quieter early hours prior to the regular opening time. Explore the space with a sensory bag and participate in sensory-friendly activities. Tickets are available starting March 1 at <http://tinyurl.com/yexwpjxu>.

Friday
JUN 7
Noon

Behind the Scenes
Join us for a gallery talk with a member of the Eiteljorg's staff featuring an interesting museum subject.

LOOKING AHEAD



Saturday
JUN 15
11 a.m.–4 p.m.

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 after the end of the Civil War in 1865. In honor of Juneteenth and its celebration of freedom, enjoy free museum admission with live jazz performances and cultural presentations under The Sails. Educator and influencer Tammy L. Cooper, Ph.D., is one of the organizers.

WESTERN BOOK CLUB

Participate in a discussion about books that represent the diversity of the American West and Indigenous peoples of North America. Meetings are held via Zoom. Visit eiteljorg.org/events to register for an upcoming discussion. Learn more about the club by scanning this QR code:



MAR 13
6:30 p.m.
Code Talker Stories
by Laura Tohe



MAY 8
6:30 p.m.
Sea of Grass: A Family Tale from the American Heartland
by Walter R. Echohawk



CONTINUING EXHIBITIONS

CONTINUING THROUGH FEB 25



UNSETTLE/Converge: The Eiteljorg Contemporary Art Fellowship 2023

UNSETTLE/Converge: The Eiteljorg Contemporary Art Fellowship 2023

Explore paintings, installations, sculptures, photographs and assemblages from five leading Native artists who are Fellows in the most recent Contemporary Art Fellowship. Experience this exhibition before it closes. Visit contemporaryartfellowship.eiteljorg.org.

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CONTINUING THROUGH MAR 3 *Native Art History is Made Here*

This exhibition in the Hurt and Harvey galleries features a range of works, including paintings, sculptures and mixed media, by artists in the Eiteljorg Contemporary Art Fellowship in 1999 and 2001. These artists are recognized today as some of the most influential contemporary Native artists in North America.

SPONSORED BY faegre drinker



Teresa Marshall
(Millbrook First Nation Mi'kmaq, born 1962)
Bering Strait Jacket #1, 1994

Silkscreened fabric straightjacket with acrylic paint; fabric pants with acrylic paint; silk scarf with acrylic paint, metal, 68 x 28 x 2 inches
Museum purchase from the Eiteljorg Fellowship for Native American Fine Art. 2001.3.1

CONTINUING THROUGH MAR 10 *Laura Wilson: Lamshead Ranch Revisited*

Nationally renowned contemporary photographer Laura Wilson spent four years photographing the Lamshead Ranch in Albany, Texas. Her images showcase moments of solitude, vulnerability, fellowship and the important roles women play on the ranch. This second rotation of Wilson's work features newly-exhibited pieces.



Laura Wilson (American, b. 1939)
Courtney Cowden Brown beneath portrait of her great-great uncles, 1988
Silver gelatin print, black and white fiber-based photo
Museum purchase 1991.3.42

For Ongoing Exhibitions, see page 15.



You matter... Your legacy matters...

Did you know fewer than six percent of Americans include nonprofits such as the Eiteljorg Museum in their wills or estate plans? According to the National Council of Nonprofits, which researched this statistic, many people also would consider including nonprofits in their plans, if asked.

Would you consider including the Eiteljorg in your will or estate plans? My door is always open for this very personal, confidential conversation.

Recently, people have approached me about leaving bequests to the Eiteljorg in their estate plans and wills, or designating the museum as a beneficiary of trusts, donor advised funds, IRAs and other gift vehicles. Some questions keep bubbling to the surface:

Q: What happens to the money I leave to the museum in my will or estate plan?

A: The Eiteljorg Board of Directors instituted a policy that if the museum receives money from someone who has passed (and the museum did not know the money was coming), then the bequest will go into the museum's endowment. That money will be invested, and the 4 to 5 percent roll-off will go toward the greatest needs of the

museum — meaning it is a gift that keeps on giving, long after your lifetime.

Q: Why would it go to the endowment rather than being used for annual needs in the year of my passing?

A: The Eiteljorg would like to grow the endowment so it becomes a reliable source of income for at least one-third of our annual operating needs. This support would help the museum dream bigger, take calculated risks and ensure its future for many generations to come.

Q: What if I want my gift to go towards something specific within the endowment? Is that possible?

A: Yes. The museum has several funds within the endowment and other investments that could be specified within your will or estate plans. For example, we have funds that support art purchases and conservation, our artist-in-residence programming and our popular holiday tradition, the Fifth Third Bank *Jingle Rails: The Great Western Adventure*. If designating your gift is important to you, please contact me and we can discuss all that is available. I would enjoy hearing your thoughts about how we can keep that passion for the museum moving forward beyond your lifetime.

Q: What if I want to set up a special endowed fund that does not currently exist? Is that possible?

A: Yes. We would want to have a conversation and talk through your ideas. Based on that, we would broaden the discussion to include appropriate staff members to help shape your plan. There is nothing more rewarding than finding the connection between your legacy and the future of the museum.

At the end of the process, we want this to be about you and your legacy. How do you want to be remembered? What is important to you and how does it intersect with the mission of the Eiteljorg Museum? You matter... Your legacy matters. Contact me today! The possibilities are endless.

All my best,

Nataly Lowder
Executive Vice President and
Chief Advancement Officer
317.275.1311

nlowder@eiteljorg.com

Eiteljorg Museum
500 W. Washington St.
Indianapolis, IN 46204
www.eiteljorg.org

Eiteljorg.org/give-and-join/donate

Hawthorn Society launched for young art advocates

By Jamie Simek, director of development

Call them what you like: young professionals, emerging leaders, or up-and-comers. These museum enthusiasts, champions for Indy's arts and culture scene and the next generation of art advocates, are officially members of the Hawthorn Society, the Eiteljorg Museum's newest group of supporters who are people ages 21 to 40.

The group's volunteer leaders gathered recently to finalize the Hawthorn Society's charter and plan programs they will roll out to friends, colleagues and other young pros in 2024. Led by co-chairs Max Eiteljorg and Brooke Sullivan, the Hawthorn Society Council has its eyes on programs such as the April 19 *Acts of Faith* exhibit opening party, a behind-the-scenes tour of the Eiteljorg's collection vaults, information tables at events such as Indian Market and Festival, *Día de Muertos*, and fun at *Jingle Rails*.

The Hawthorn Society seeks to expand support of the museum's mission and make art more accessible to younger audiences. Society members will reach out to emerging professional groups at other institutions and work on bringing art to communities that might miss out otherwise. Involvement with the Hawthorn Society promises networking, learning about Native and Western arts and cultures, professional development, community engagement and opportunities to make new friends.



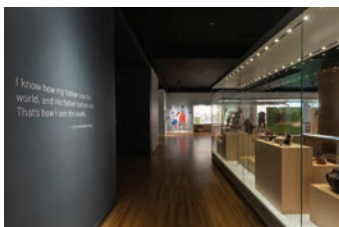
Learn more about the Hawthorn Society at Eiteljorg.org/Hawthorn or contact Brooke Sullivan at bsullivan@eiteljorg.com.



Volunteers help the museum's development team with fundraising efforts, during the Fifth Third Bank *Jingle Rails: The Great Western Adventure* and year-round. Development volunteers are, left to right, Nan Edgerton, Sandra Castillo, Sharon Mills and Diane Thompson. Many volunteering opportunities are available at the Eiteljorg. Contact Rachel Noll, volunteer services coordinator, at Rnoll@eiteljorg.com, call 317.275.1325 or visit eiteljorg.org/volunteer for information. The Eiteljorg thanks all the volunteers who served during the 14th annual running of *Jingle Rails* from Nov. 18, 2023, to Jan. 15, 2024, especially the model train volunteers.

ONGOING EXHIBITIONS

The Eiteljorg's permanent exhibitions include works by diverse artists who are Native American, African American, Latiné, Asian American, LGBTQIA2S+ and of other groups.



Expressions of Life: Native Art in North America

The museum's reimagined Native American galleries tell Native stories in a new way, organized around themes of Relation, Continuation and Innovation, and feature Native works recently rotated into the exhibition.



Attitudes: The West in American Art

The museum's Western art galleries explore works by the diverse artists of the American West. Experience works by Frederic Remington, Georgia O'Keeffe and several Taos School artists, as well as recent work by Bernard Williams and former *Quest for the West*® artist Mian Situ.

IN MEMORIAM

Martha "Marty" Gradolf (Winnebago Tribe of Nebraska), 1955-2023

"I became interested in weaving when I was very young. I saw a movie and a woman was weaving. Although I didn't quite know what she was doing, it struck something in me. I was always kind of looking for it as I grew."

—Marty Gradolf

Our dear friend, artist Marty Gradolf, walked on in late October. Many of us know her through the annual Eiteljorg Indian Market and Festival, in which she participated for many years. In 2009, she was an artist in residence at the museum. Marty was a dear friend of former curator of contemporary art Jennifer Complo McNutt. Marty's works *According to Webster...* (2001) and *"Indian" Sells*



Marty Gradolf with her piece *"Indian" Sells*, 2004, wool, steel cans with paper labels, 50 x 30 inches, part of the Eiteljorg Museum collection, gift of W.B. "Blake" Rodgers, M.D.

(2001) and *"Indian" Sells* (2004) are part of the museum's permanent collections. A resident of Brown County, Indiana, Marty was known for her distinct contemporary weavings, as well as workshops she taught about hand-dyed natural fibers. Our thoughts and condolences are with Marty's husband Kim and their two sons. Read more about Marty Gradolf's life at this link: <https://tinyurl.com/58hsssb6>

James Robert "Jim" Baker and his wife Mary Kathryn "Kitty" Baker

were Eiteljorg Museum charter members. Their 35 years of continuous museum membership ended Oct. 13, 2023 with the death of Jim who was 97 years old. Kitty died on Oct. 31, 2022, at age 96. Jim and Kitty were active in the community and with their church. International travelers, they were avid Indiana University fans and worked closely with the Indianapolis Symphony Orchestra and other community organizations. Read the complete obituary here: <https://tinyurl.com/yhe8ee28>



Jim Baker
Image courtesy
Flanner Buchanan –
Oaklawn Memorial
Gardens

Dale E. Roberts, a devoted member of the Eiteljorg Museum for 19 years, died Aug. 10 at the age of 95. Married to Mary Jo for 70 years, he was a Purdue University graduate and started Capital Building Supplies which later became Roberts Glass. Support of the Eiteljorg became a family affair. The Roberts' daughter, Connie Kane and her husband Larry, also became longtime museum supporters. Read the complete obituary here: <https://tinyurl.com/2zmww49m>



Dale E. Roberts
Image courtesy of
the Neptune Society

The staff of the Eiteljorg offers deepest condolences to their families and friends.

**Membership information:**

Contact Jennifer Hiatt, jhiatt@eiteljorg.com
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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.

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*Deceased

Legacy gift from DeHaan foundation has impactful results

By Bryan Corbin, *Storyteller* magazine editor

A major gift the Eiteljorg Museum of American Indians and Western Art recently received will help support artists who work closely with the Eiteljorg and provide funding for the museum's own internal operations and needs.

The Christel DeHaan Family Foundation distributed a legacy gift of nearly \$2.75 million to the Eiteljorg in November. This was one of numerous gifts the DeHaan foundation made to nonprofit arts organizations as it dispersed its remaining \$55 million in assets.

The legacy gifts fulfilled the wishes of the late Christel DeHaan, the prominent Indianapolis businesswoman and philanthropist, who died in 2020 at age 77. Her instructions were that the DeHaan Family Foundation distribute its funds to arts nonprofits and wind down its operations three years after her death.

The DeHaan foundation's \$2.75 million gift was added to the Eiteljorg Museum's endowment. Of that sum, \$2 million will be used specifically for general operating support of the institution's greatest needs.

Also, \$748,000 of the endowment gift will be used to support living artists, such as Native American music and dance groups who perform at Indian Market and Festival, and Native artists in residence who engage with students of all ages — both at the museum and in the local community — throughout the year. Since such opportunities are important to the livelihoods of visual and performing artists, the funding could cover costs such as honoraria, travel and lodging, and other needs. It will allow the museum to schedule bookings with more Native artists and performers and increase their presence at museum events, creating more occasions for visitors to interact with them.

"Christel DeHaan was a longtime supporter of the Eiteljorg and the entire arts community in Indianapolis, and her foun-

dation's legacy gift reflects her generosity and long-term vision. We are deeply honored by this gift which will support some of our most important work and impact our community, years into the future," Eiteljorg President and CEO Kathryn Haigh said.

After DeHaan sold the highly successful tourism business she started, Resort Condominiums International, her DeHaan Family Foundation channeled its founder's philanthropy into arts organizations from 1997 to 2023. Her past support to the Eiteljorg included her gift to the *Eye on the Future* campaign, which resulted in the creation of the Christel DeHaan Family Terrace, an elegant sculpture garden connecting the museum's outdoor space to the downtown Central Canal. Over the years, grants from the DeHaan Family Foundation also supported performing artists at the annual Indian Market and Festival, as well as funding for the Eiteljorg Contemporary Art Fellowship, WestFest, the *Día de Muertos* Community Celebration and artist-in-residence programs. DeHaan also was a member of the Eiteljorg's Eagle Society for several years.

In recognition of this latest generous gift, the Eiteljorg will install a plaque with DeHaan's image on the Christel DeHaan Family Terrace. For information about gifting any amount to the Eiteljorg Museum, contact Nataly Lowder, executive vice president and chief advancement officer, at nlowder@eiteljorg.com or 317.275.1311.



Christel DeHaan
Image courtesy of the Christel DeHaan Family Foundation.



The Woodland Sky Native American Dance Company performed at the annual Indian Market and Festival in 2022.



Rear exterior view of the Eiteljorg Museum, showing The Sails, an outdoor shade structure under which music and dance performances are held, and the Christel DeHaan Family Terrace
Image courtesy of Zach Malmgren

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COMING IN THE JUNE 2024 ISSUE



Beadwork artist Karen Ann Hoffman (Oneida of Wisconsin / Haudenosaunee), right, with market-goers at the 2023 Eiteljorg Indian Market and Festival

32nd ANNUAL INDIAN MARKET & FESTIVAL JUN 22 & 23

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For corporate sponsorships of Eiteljorg exhibitions and programs, contact Dave Wilson at dwilson@eiteljorg.com or 317.275.1333.



Image by Brittany Erwin

Artist Krystii Melaine at the 2023 *Quest for the West*® Art Show and Sale

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For general information about the Eiteljorg Museum, call 317.636.9378.

