



RADICAL STITCH

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RAVEN AND THE BOX OF DAYLIGHT
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Eiteljorg Storyteller

Eiteljorg Museum Magazine

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President and CEO

Kathryn Haigh

Vice President for Advancement

Jamie Simek

Director of Communications and Marketing

Katie Warthan

Editor and Writer

Bryan Corbin

Design

Honeymoon Image & Design

Contributing Writers

Dorene Red Cloud (Oglala Lakota)

Madison Hincks

Kay Hinds

Rebecca Robinson

Jamie Simek

Laura F. Fry

Tori Satchwell

Contributing Photographers

Eiteljorg Museum staff, archives and interns

Preston Singletary

George Jesse Photography

Hadley Fruits Photography

MacKenzie Art Gallery

Brittany Erwin Photography

Printing

Fineline Printing Group

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, prices and sponsorships 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 membership@eiteljorg.com or 317.275.1371

Museum information

Eiteljorg Museum
500 W. Washington St.
Indianapolis, IN 46204
www.eiteljorg.org
317.636.9378

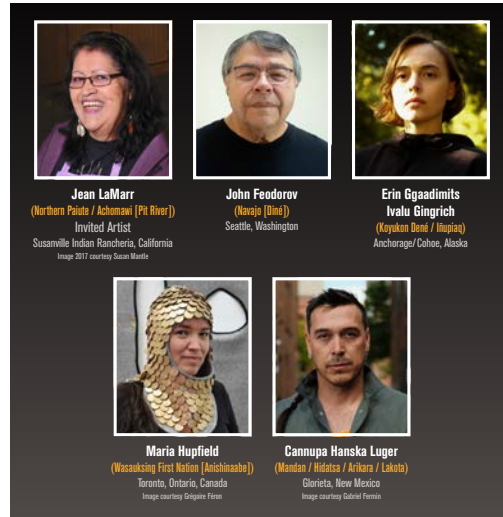
Contemporary Art Fellowship moves ahead with artists and new support

We have some great news for fans of the prestigious Eiteljorg Contemporary Art Fellowship. Five Native American or First Nations artists were recently selected for the Fellowship's 2025 round. Paintings, prints, installations, sculptures, video and assemblages by the artists will be on view at the Eiteljorg starting in November. Each Fellowship artist receives \$50,000, and the museum will purchase more than \$100,000 of their collective works to add to its collection of contemporary Native art, considered one of the best of its type anywhere.

Also, as the museum announced last year, an anonymous donor gave \$1 million to start an endowed fund to support the Fellowship and contemporary Native art exhibitions and programs. Recently the same donor gave an additional \$1 million. Investment revenue from the combined \$2 million principal will provide predictable annual funding for the Fellowship, starting with the 2027 round.

Every other year since 1999, the Eiteljorg Fellowship has helped bring Native contemporary art to the forefront, casting a spotlight on the works of leading Native artists from across the U.S. and Canada. Selected by a panel of art experts, these are the five artists chosen as 2025 Fellows:

- **Invited artist Jean LaMarr** (Northern Paiute / Achomawi [Pit River]) of Susanville Indian Rancheria, California, works in print-making, painting, assemblages, murals and installations. LaMarr's art challenges stereotypes and misrepresentations of Native women and peoples, exposes environmental racism in her homelands and features elements of her cultural traditions.
- **John Feodorov** (Navajo [Diné]) of Seattle, Washington, explores identity and the effects of being an urban Indian in his paintings, drawings, 3D artworks and video performances. He is on the faculty at Western Washington University.
- **Erin Ggaadimits Ivalu Gingrich** (Koyukon Dené / Iñupiaq) of Anchorage / Coho, Alaska, draws inspiration from her heritage in creating carved, painted and beaded sculptures and mask forms. Her art also includes photography, film, installation, poems and design, honoring her Arctic and subarctic ancestral homelands.



- **Maria Hupfield** (Wasauksing First Nation [Anishinaabe]) of Toronto, Ontario, Canada, practices in the disciplines of performance art, sculpture and installation, and is on the faculty of the University of Toronto.
- **Cannupa Hanska Luger** (Mandan / Hidatsa / Arikara / Lakota) of Glorieta, New Mexico, blends science fiction with personal experience to invent monumental installations, sculptures and performances that communicate urgent stories of 21st-century Indigenous peoples.

The 2025 Fellowship exhibition, *Emerging Current*, opens Nov. 8 at the museum and continues through Feb. 22, 2026. The public will be able to meet the artists and the museum will publish an exhibit catalog.

"The 2025 Eiteljorg Contemporary Art Fellows possess much character and talent, representing decades of dedication, activism and teaching," said Dorene Red Cloud (Oglala Lakota), curator of Native American art and curator of the Fellowship. "They embody the communities they serve through making their voices and experiences heard, thereby challenging many status quo perceptions of Native / Indigenous peoples. We heartily welcome them to the Eiteljorg Fellowship family."

Past generous support for the Eiteljorg Contemporary Art Fellowship has come from Lilly Endowment Inc., the Efroymsen Family Fund – a fund of the Central Indiana Community Foundation – and others. Visit this QR code:



On the front cover:

- Katherine Boyer (Métis), *The Sky Vest*, 2021, seed beads on smoked moosehide, 48 x 24 x 10 inches
Collection National Gallery of Canada, Ottawa. © Katherine Boyer. Photo: Don Hall, Courtesy MacKenzie Art Gallery
- Preston Singletary (Tlingit, born 1963), *Nass River (Nass Héeni)*, 2018, blown, hot-sculpted, and sand-carved glass

Museum shines a light on artists and amplifies their voices

Dear Eiteljorg Friends:

What an incredible fall season we had here at the Eiteljorg! If you haven't yet experienced it, I want to invite you to see our extraordinary exhibition *Preston Singletary: Raven and the Box of Daylight*, which continues through March 9. From the moment it opened, I've heard from so many of you — our visitors, members, and donors — that it's the best exhibition we've ever done. What an honor and privilege it has been to share the powerful story of Raven and the breathtaking work of artist Preston Singletary with our community.

Raven's story is one of tenacity, benevolence and, importantly, the interconnectedness of the natural world — including living things and the earth, moon, sun and stars. As I reflect on our work moving forward, I find that Raven's challenge in the story is a perfect metaphor for the work that art and cultural organizations like ours are facing today. Just as Raven sees a challenge and works to bring light and healing, we, too, engage with the world's issues through art. Whether addressing social issues or the challenges affecting the communities we serve, we collaborate with artists to share these stories and bring light and healing through their work.

The Eiteljorg Museum is more than just a place to see art; it's a place of refuge and reflection. Museums are spaces where you can feel safe, explore new cultures and pause to reflect on the world. In many countries, doctors prescribe museum visits to patients for everything from reducing stress to managing high blood pressure. So many of you have shared with me that the museum is a place

where you can recharge, and that's something we're incredibly proud of. We strive to be a space that not only showcases art, but also provides healing, insight and a sense of belonging.

Looking ahead, we're excited to continue shining a light on incredible artists who are exploring their lived experiences and bringing their stories to life. This upcoming season, we're thrilled to present *Radical Stitch*, the most comprehensive exhibition on contemporary Native beadwork ever presented in North America, opening April 12. We have some fun new elements planned for our annual Indian Market and Festival, June 28-29, which will feature many new artists, as well as beloved favorites who return year after year to share their work with us.

Additionally, we are enormously grateful to the anonymous donor who has made the second of two gifts of \$1 million each to establish an endowed fund that will support contemporary Native art efforts, including future rounds of the Eiteljorg Contemporary Art Fellowship. Moreover, we are excited to have announced the 2025 Eiteljorg Contemporary Art Fellowship recipients. This outstanding group of artists, who are making waves both nationally and internationally, will undoubtedly make a significant impact on the future of contemporary art. Amplifying these voices is what drives me every day. The work we do to elevate today's artists and create new, exciting programs is an absolute joy.

We could not do what we do without the incredible staff members who make it all happen. This past fall, we were excited to welcome our new vice president for



On Nov. 7, Eiteljorg President and CEO Kathryn Haigh, left, and artist Preston Singletary (Tlingit), right, toured the artist's exhibition, *Preston Singletary: Raven and the Box of Daylight*, open through March 9. Image by George Jesse Photography

curatorial affairs and collections, Laura Fry, who joined the museum in December and has already proven to be a wonderful addition. As a Western art historian, she will collaborate closely with our curators to bring new, untold stories to light.

With recent funding from a Religion and Cultural Institutions Initiative grant from Lilly Endowment Inc., we now have the opportunity to reimagine our Western art galleries, launch a new exhibition on Native American tattoo practices, enhance the guest experience through dedicated evaluation and continue to uphold the highest standards in caring for our permanent collection. Laura, our curators and other members of the leadership team will help us implement these important initiatives.

In addition, we have strengthened the Eiteljorg team with several key hires over the past few months, including Katie Warthan,

director of communications and marketing; Kevin Andrews, director of development; Inga Harrington, director of human resources; Andrew Brown, membership coordinator; and Rebecca Robinson, coordinator of volunteer services and community engagement. We look forward to the continued growth and success of the museum as we move into the new year. Please join me in welcoming them when you visit.

We have many more exciting projects queued up for the future, and I can't wait to share them with you in the coming months. Your continued support makes all of this possible, and I can't thank you enough for your dedication to the museum and its mission.

We will see you in the galleries!

Warm regards,

Kathryn Haigh
President and CEO

RADICAL STITCH

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Teri Greeves (Kiowa Nation), *NDN Art*, 2008. Size 13 cut beads, glass beads, brain-tanned deer hide, cotton.
Collection of Ellen and Bill Taubman. Photo: Don Hall, courtesy of the MacKenzie Art Gallery

Innovative ideas push the boundaries of Native bead art in traveling exhibition opening April 12

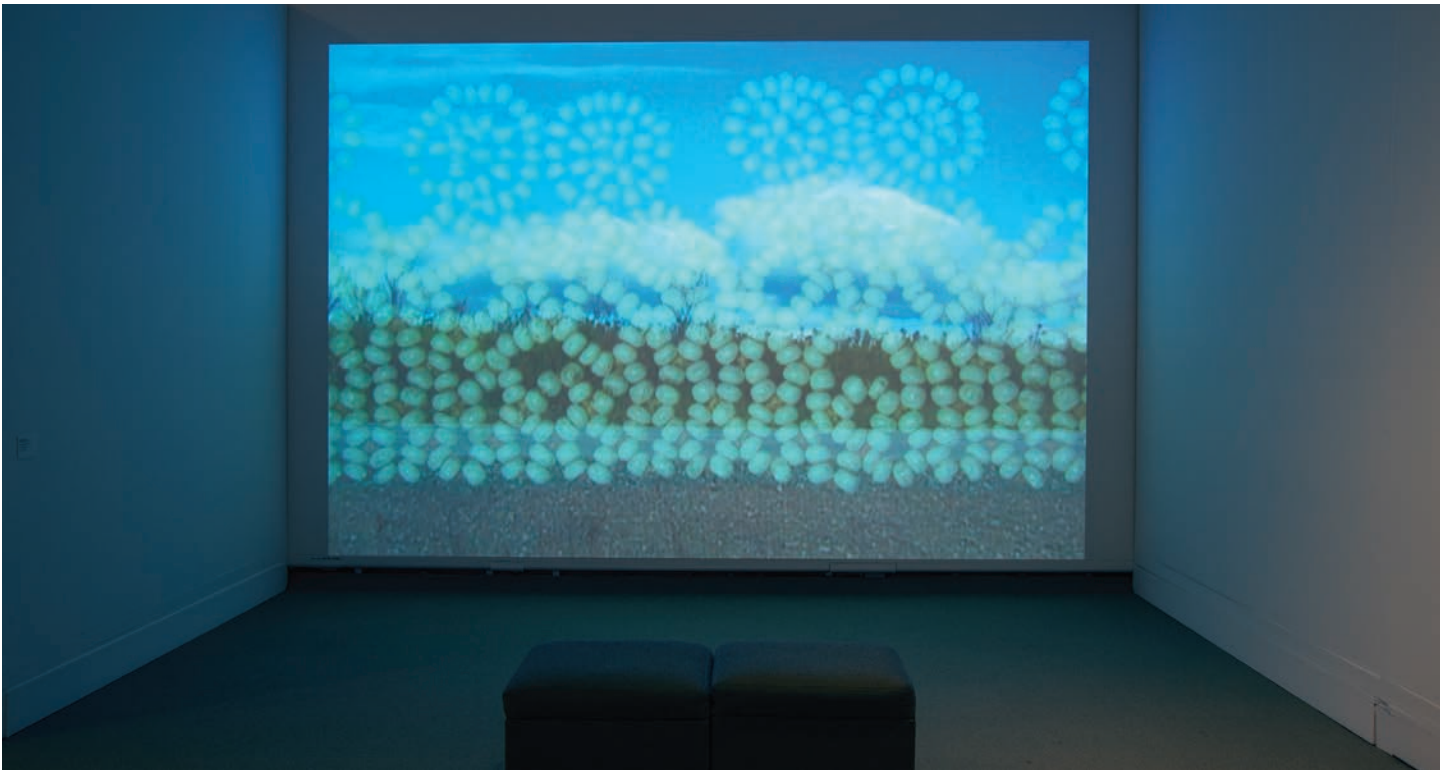
By Dorene Red Cloud (Oglala Lakota), curator of Native American art

The word *radical* implies a change in the usual approach to an idea or essence of a thing; it is slang for cool, and it can reflect a political stance. For several reasons, *Radical Stitch* is a landmark traveling exhibition that will be memorable for museum visitors. Opening April 12 at the Eiteljorg, *Radical Stitch* celebrates the bold ways that Native / Indigenous artists are reimaging bead art. The MacKenzie

Art Gallery of Regina, Saskatchewan organized the exhibition, and the Eiteljorg will be its only U.S. stop.

Sherry Farrell Racette (Timiskaming First Nation Métis), Michelle LaVallee (Chippewas of Nawash Unceded First Nation Ojibway), and Cathy Mattes (Michif [Métis]), who are contemporary Native artists and curators, created the exhibition, selecting artists based on technical excellence.

In curating *Radical Stitch*, Racette, LaVallee and Mattes studied how the canon of beadwork — historic to current — has shifted from “craft” to community-based bead art. This revitalization underscores how innovative ideas and mediums push the boundaries of customary Native / Indigenous beadwork. The curators chose artworks that represent “thematic strands” of current Native American / Indigenous bead art



Hannah Claus (Mohawks of the Bay of Quinte), *Repeat Along the Border*, 2006, looped video. Collection of the artist. Photo: Don Hall, courtesy of the MacKenzie Art Gallery.

– themes that range from pop culture references to political issues such as food sovereignty. And, the exhibition includes a nod to Indigenous Futurism, which is a movement or genre in which Native / Indigenous artists re-envision the past, present, and future through a sometimes science-fiction lens.

Today, Perler beads (a type of fused beads), digital beadwork and new media are at the cutting edge of contemporary bead art. *Radical Stitch* artists such as Bev Koski (Anishinaabe), Olivia Whetung (Curve Lake First Nation Anishinaabe) and Barry Ace (M’Chigeeng First Nation Odawa) are stretching the limits of bead art, incorporating new mediums such as found objects, which can be a natural or artificial object that artists find or purchase to use in their practice, or discarded technology such as wires.

“The artworks in this exhibition hold a visual potency that’s impossible to capture in a photograph. When viewed in person, these meticulous details and faceted surfaces are dazzling to behold — and contain meaningful connections to both global exchange and cultural resilience,” said Laura Fry, Eiteljorg vice president for curatorial affairs and collections.



A medium with boundless creativity

Glass beads were commonly traded between settler-colonial explorers and fur traders with Native peoples beginning in the mid-1800s, and Native American / Indigenous artists adopted this new medium (often in place of the porcupine quill) to adorn surfaces of clothing and containers. This innovation, utilizing a new medium to embellish all sorts of surfaces, was the beginning of bead art. *Radical Stitch* surveys the enriching story of this innovation in a comprehensive and aesthetic way that will arguably leave an imprint on each visitor. For example, Bev Koski uses the bead weaving technique to embellish reappropriated kitschy figures of Native peoples so that they are nearly covered in beads, or “armor” against stereotypes.

Continued on page 4

Bev Koski (Anishinaabe), *Disneyland, California #1*, 2014, beads, thread, found object. Indigenous Art Collection, Crown-Indigenous Relations and Northern Affairs Canada.

COVER STORY

Continued from page 3

For visitors who are fans of the museum's biennial Contemporary Art Fellowship, several artists featured in *Radical Stitch* are past Eiteljorg Contemporary Art Fellows:

- Ruth Cuthand (Plains Cree, 2023 Invited Fellow)
- Catherine Blackburn (English River First Nation Dene, 2021 Fellow)
- Hannah Claus (Mohawks of the Bay of Quinte, 2019 Fellow)
- Dyani White Hawk (Sičǎŋǵu Lakota, 2019 Fellow)
- Will Wilson (Diné, 2007 Fellow)
- Nadia Myre (Kitigan Zibi Anishinabeg First Nation, 2003 Fellow)
- Shelley Niro (Mohawks of the Bay of Quinte, 2001 Fellow).

The museum is pleased to welcome the traveling exhibition's curators, as well as artists Nico Williams (Aamjiwnaang First Nation Anishinaabe), Audie Murray (Cree / Métis) and Catherine Blackburn (English River First Nation Dene) to the opening-day events April 12. Other artists with works in *Radical Stitch* include Judy Anderson (Gordon First Nation Nêhiyaw [Cree]), Terri Greeves



Babe and Carla Hemlock (Mohawk), *Continuing the Legacy*, 2015, cradleboard with beaded mossbag. Collection of the artists. Photo: Don Hall, courtesy of the MacKenzie Art Gallery.

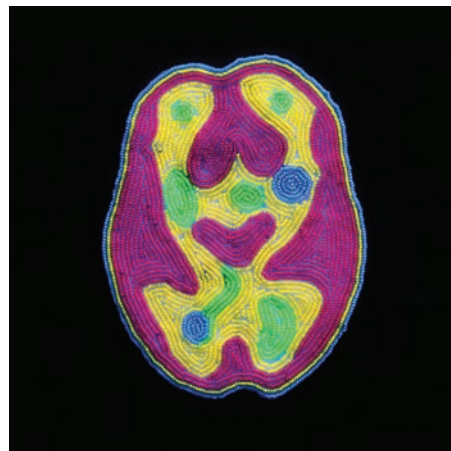


Nico Williams (Aamjiwnaang First Nation Anishinaabe), *Aaniin*, 2002. Glass beads. Collection of the artist. Photo: Don Hall, courtesy of the MacKenzie Art Gallery.

(Kiowa Tribe), Margaret Nazon (Gwichya Gwich'in First Nation [Athabaskan]), Jamie Okuma (Luiseño/Shoshone Bannock/Okinawan), Taqralik Partridge (Inuk) and Alesia and Farlan Quetawki (Zuni Pueblo), among others.

Many artists featured in *Radical Stitch* are not yet represented in the Eiteljorg's permanent collection and we are excited to introduce their works to our visitors. The artists represent distinct geographies and life experiences that shape their practices and ultimately, expressions in contemporary bead art.

In tandem with the *Radical Stitch* exhibition, the Eiteljorg will offer several public programs; see the calendar of events on page 11 and Eiteljorg.org/events for details.



Ruth Cuthand (Plains Cree), *Brain Scan Series*, glass beads, thread, backing, Mackenzie Art Gallery, 2022.

Indigenous Art Collection, Crown-Indigenous Relations and Northern Affairs Canada. Photo: Don Hall, courtesy of the MacKenzie Art Gallery.



Jean Marshall (Anishinaabe), *Gitigan | Garden, Bandolier Bag*, 2015, glass beads, ribbon, metal jingles, wool cloth, ric rac.

Indigenous Art Collection, Crown-Indigenous Relations and Northern Affairs Canada. MacKenzie Art Gallery, 2022. Photo: Don Hall, courtesy of the MacKenzie Art Gallery.

2025 FEATURED EXHIBITION **RADICAL STITCH** APR 12-AUG 3, 2025

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Organized and circulated by the MacKenzie Art Gallery. Curated by Sherry Farrell Racette, Michelle LaVallee, and Cathy Mattes. This tour is supported in part by the Canada Council for the Arts. The MacKenzie receives ongoing support from the South Saskatchewan Community Foundation, Canada Council for the Arts, SaskCulture, City of Regina, University of Regina, and Saskatchewan Arts Board.

#RadicalStitch

Discover the rich flavors and cultural significance of Native cuisine with Chef Loretta Barrett Oden

By Madison Hincks, public programs manager

Chef Loretta Barrett Oden (Citizen Potawatomi Nation) is an Emmy Award-winning Native American chef, writer, TV host and Native foods historian who learned about food and cooking as a child from her family's matriarchs. Author of *Corn Dance: Inspired First American Cuisine*, host of the PBS series *Seasoned With Spirit: A Native Cook's Journey*, columnist for *Native Peoples Magazine*, and chef consultant for the First Americans Museum in Oklahoma City, Oden is a highly accomplished chef who has been featured on *Good Morning America* and *The Today Show*, among others. Oden will make an appearance at the Eiteljorg on Friday, April 4 for a one-night-only dinner and discussion that is not to be missed.

Chef Oden focuses much of her time on traveling across the U.S. to educate and introduce audiences "to a world of Indigenous food knowledge, tastes and culture," as she describes it. As a founding council member of the nonprofit Native American Food Sovereignty Alliance, Chef Oden's unique approach to her work as a chef and food sovereignty educator has led many other famous Native chefs such as Sean Sherman and Crystal Wahpepah to seek her out as a mentor.

Although there is no singular definition of "food sovereignty," the U.S. Department of Agriculture described it as "the ability of communities to determine the quantity and quality of the food that they consume by controlling how their food is produced and distributed."

Food is necessary, both literally and figuratively, to nourish our minds, souls and bodies. Food is intrinsically tied to identity and cultural self-expression. Recent revitalization efforts around Indigenous food sovereignty are enabling Native peoples to connect deeply to their cultural practices that were nearly eradicated by colonization.

Dinner with Chef Oden

The Eiteljorg Museum explores the intersection of the arts, histories and cultures of the past and present by sharing the diverse stories of the American West and the Indigenous Peoples of North America. Almost nowhere is the intersection of art, history and culture better represented than through food, making it a perfect vehicle to discuss and learn about different Native cultures.

This multi-course dinner April 4 is perfect for local foodies excited to try new cuisines, home cooks who would like to add some new dishes to their weekly meals, and gastronomists interested in learning more about Native cultures through food. Following the dinner, Chef Oden will sign copies of her newest cookbook, *Corn Dance: Inspired First American Cuisine*.

Tickets are available at various price points: \$50 per person will secure you a spot at dinner. For individuals interested in



Image courtesy of Chef Loretta Barrett Oden

trying Chef Oden's recipes at home, \$80 will reserve you a spot at dinner and a signed copy of her cookbook. For those interested in talking with Chef Oden in a more intimate setting, \$120 will guarantee you a dinner seat and signed cookbook, as well as an invitation to a private meet-and-greet with Chef Oden before the dinner. Order tickets at Eiteljorg.org/Events, at the QR code below or at this link: <https://tinyurl.com/3sbpt2ff>. Her newest cookbook will also be available for purchase in the Eiteljorg Museum Store.

For more information, please email museumprograms@eiteljorg.com.



Learn more about food sovereignty at this link: <https://tinyurl.com/5n8spcnc>



Voices from the Arctic: Contemporary Inuit Art

Inuit artists on the northernmost edge of the continent create distinctive, striking artworks reflecting their lives and experiences. You can see more than 80 Inuit artworks starting Feb. 22 when the Eiteljorg Museum opens a new exhibition, *Voices from the Arctic: Contemporary Inuit Art*.

Featuring works from the Eiteljorg's permanent collections, works on loan from collectors from the Inuit Art Society such as Thalia Nicas and Lou Jungheim and a piece gifted by Joan Perelman, *Voices from the Arctic* will educate and inspire visitors about a region of the world most people will never visit.

Inuit communities are found in northern Canada (from which all the works in this exhibit originate), as well as in Alaska, Greenland and Russia. In the far north where wood is scarce, Inuit artists always have carved sculptures from the mediums available, such as local soapstone and steatite stone, as well as caribou antlers and whalebone. Inuit works communicate stories about people and families, interactions with animals during subsistence hunting of seals, and supernatural beings.

Beginning in the late 1950s to early 1960s, Inuit artists quickly adapted printmaking as another major regional

art form, including intricately cutting stone surfaces from which prints could be inked by hand. A number of Arctic communities now are home to art cooperatives, to encourage stone-carving and printmaking as forms of both cultural revitalization and economic development. The most prominent of these is in Kinngait (previously known as Cape Dorset) on Baffin Island in the Hudson Bay, in the Canadian territory of Nunavut. Inuit prints with delicate details, such as the feathered textures of plumage of Arctic birds, are prized by collectors of Inuit art — as are stone sculptures and textiles.

Voices from the Arctic spotlights contemporary sculptures and prints from the 1960s to today. Respected Inuit artists such as Mattiusie Iyaituk (b. 1950), Kenojuak Ashevak (1927-2013), David Ruben Piqtoukun (b. 1950) and others are represented. Some pieces in the exhibit convey artists' expressions of spiritual beliefs or highlight daily scenes of work and family life; others embody a sense of humor.



David Ruben Piqtoukun (Inuvialuit [Paulatuk], b. 1950) *Shaman Head/Bird Transformation*, 1984, pyroxene, teeth
Gift of Martin J. and Julie Klaper
2001.17.4

Societal changes inflicted by settler-colonial encroachment are reflected in Inuit art and in the technologies and techniques artists use to render their works. In recent decades, Inuit people have been on the front lines of climate change; the melting polar sea ice has altered animal migration patterns and made polar bears a threatened species. Resulting environmental impact on their communities is a subject for Inuit artists as well.

If you have not yet experienced Inuit art, *Voices from the Arctic* is a real treat, highlighting the boundless creativity, imagination and warmth of artists from one of the coldest places on earth. An opening day guided tour takes place Feb. 22 at the Eiteljorg (see page 10); the exhibit runs 13 months, through March of 2026, and more public programs with Inuit art, culture and music are planned later in 2025.

VOICES FROM THE ARCTIC: CONTEMPORARY INUIT ART

FEB. 22, 2025-MARCH 22, 2026

Hurt and Harvey Galleries

#VoicesFromTheArctic

Learn more about the changing Arctic by scanning here:



PRESTON SINGLETARY: RAVEN AND THE BOX OF DAYLIGHT

Visitors have been dazzled by the breathtaking exhibition of blown glass sculptures of artist Preston Singletary (Tlingit). The artist was the special guest at the Eiteljorg during opening events Nov. 7-8.

Preston Singletary: Raven and the Box of Daylight is organized by the artist and Museum of Glass in Tacoma, Washington. The multisensory visitor experience was designed by zoe | juniper. It continues at the Eiteljorg through March 9 and is included with regular admission.



Preston Singletary (Tlingit, b. 1961) *Raven Birth (Yéil Kooowdzitee)*, 2018
Blown, hot-sculpted, and sand-carved glass with video projections



On these pages: Museum-goers get a close-up look at Tlingit glass sculptures in *Preston Singletary: Raven and the Box of Daylight*.

Attend a hot glass workshop and demonstration March 8. See page 10 for details.



PRESTON SINGLETARY RAVEN AND THE BOX OF DAYLIGHT

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Center right: Artist Preston Singletary (Tlingit) attended the opening and led visitors on a public tour of the exhibition Nov. 8.

Lower right: WISH-TV reporter Reyna Revelle, left, interviewed Preston Singletary inside the exhibition. Watch the TV segment here: <https://tinyurl.com/3x5pn392>

Building connections: Meet Laura Fry, VP for Curatorial and Collections

The Eiteljorg is pleased to welcome a new vice president for curatorial affairs and collections. Laura F. Fry has an impressive background with more than 15 years working in museums of the American West, including at Gilcrease Museum in Tulsa, Oklahoma, and the Buffalo Bill Center of the West in Cody, Wyoming, both peer institutions to the Eiteljorg. Fry brings experience in areas vital to the Eiteljorg: reimagining exhibitions of American and Native / Indigenous art, forging new interpretation strategies, guiding capital improvement projects and cultivating museum partnerships.

Originally from Cincinnati, Fry has deep roots in American art in the Midwest, including an inspiring ancestor who was an influential artist in Ohio and Indiana.

"Laura Fry is a collaborative leader who has worked with the diverse communities and cultures represented in the Eiteljorg's collections. Her extensive experience adds depth to the exceptional Eiteljorg team, and we look forward to Laura's work with artists, collectors, visitors, Board members and the community," Eiteljorg President and CEO Kathryn Haigh said.

Fry joined the Eiteljorg in December. She previously served as senior curator and curator of art at Gilcrease, which contains one of the nation's most significant collections of the art and history of North America, including Native art and Western American art. At Gilcrease, Fry shaped the future exhibition design and interpretive plan for the ongoing reconstruction

of that museum's new 92,000-square-foot building.

In her new role at the Eiteljorg, Fry leads the teams who develop, curate and design the museum's exhibitions, and organize and protect collections of more than 10,000 artworks and objects.

"It's an honor to join the Eiteljorg team, and I'm thrilled to have the opportunity to work with the artists and artworks represented in this incredible collection," Fry said. "I look forward to building on the excellent work taking place at the Eiteljorg to make new community connections and bring new perspectives to Native / Indigenous art and imagery of the American West."

Having recently relocated from Tulsa, Fry resides in Indianapolis with her husband Jason B. Jones and their young son. They are a "museum family": Jason works remotely as the executive director of the Western Museums Association, a professional development organization for museum workers, and they are excited to join Indiana's arts community.

Learn more about Laura in this interview:

Q. Many visitors find Native American art and Western American art to be fascinating, inspiring and meaningful. Over the course of your museum career at Gilcrease, the Buffalo Bill Center of the West and at other institutions, what has drawn you to the world of Native and Western art?

A. Historically, neither Native artists nor artists depicting the American West received much in the way of critical attention

from art historians, curators and museums — these two fields were often sidelined from the American art canon. But I'm drawn to these artworks because they have so much to teach us about the complex history of this continent, the diverse origins of our country and the ways we perceive our present.

Today these genres are expanding in a variety of ways. In 2024, Jeffrey Gibson (a 2009 Eiteljorg Fellow) brought contemporary Native art front and center to an international audience at the Venice Biennale, a major contemporary art and cultural exhibition. Meanwhile, pop icon Beyoncé released her first country album — with cover art inspired by Western art and rodeo imagery. While the collections at the Eiteljorg are based around these two specific topics of Native art and Western art, these genres contain broad and pervasive stories that can impact people of all backgrounds. I can't wait to see what's next.

Q. Your relative, artist Laura Anne Fry, had a long academic career here in Indiana. How is her support of women artists and leadership in the ceramic arts still felt today?

A. I'm humbled to be named after my great-great aunt Laura Anne Fry (1857-1943), who forged a career as a professional ceramic artist and art instructor in an era when women were expected to avoid professional careers altogether. One of the first employees of Rookwood Pottery in Cincinnati, she developed and patented a new spray technique of applying pigments to pottery

— helping launch Rookwood to international acclaim in the 1890s. As chair of the art department at Purdue University for more than 20 years, Laura Anne worked to change the male-dominated arts industry by creating new opportunities for women to study art, experiment with new techniques and exhibit their artwork. In an 1895 speech she declared, "As regards her work no woman wants to be praised for what she does as a woman, but simply for what she does." By quietly resisting the narrow confines for gender roles in the 19th and early 20th centuries, Laura Anne Fry and others in her generation opened doors for future women to pursue a wider variety of careers in the arts and beyond.

Q. What are some upcoming efforts and projects you are working on as VP of curatorial affairs and collections that will be of particular interest to museum visitors?

A. Overall, I hope my role can help streamline the work of the curatorial and collections departments and help this division meet the museum's long-term goals. I'll be getting to know the museum's key audiences and stakeholders, and working closely with the curatorial team to craft a cohesive approach to connect narrative styles across the museum. More specifically, I look forward to studying the Western collections and working closely with curator Johanna M. Blume on a comprehensive reinstallation of the Western galleries, reconsidering the boundaries of Western American art.



ABOUT LAURA F. FRY

Eiteljorg Museum, vice president for curatorial affairs and collections, December 2024-present

Served on the curatorial advisory committee for the recent exhibition *Knowing the West* at Crystal Bridges Museum of American Art in Bentonville, Arkansas

Gilcrease Museum, Tulsa, Oklahoma, 2015-2024: as senior curator and curator of art, spearheaded a new interpretive plan to guide future exhibitions based on Gilcrease's permanent collection of 350,000 objects related to the art, histories and cultures of North America

Tacoma Art Museum, Tacoma, Washington, 2013-2015: as Haub curator of Western American art, oversaw the acquisition, inaugural exhibition and publication of a major donation of 300 artworks

Buffalo Bill Center of the West, Cody Wyoming, 2009-2013: helped develop an online database of more than 3,000 works by the influential Western artist Frederic Remington

Education:

BFA in ceramics from Washington University in St. Louis, 2004

MA in art history from the University of Denver, 2010. The art career of her great-great aunt Laura Anne Fry was the subject of Laura F. Fry's master's thesis.

Interesting fact:

Fry started ski instructing at Perfect North Slopes in Lawrenceburg, Ind., and spent more than 10 winters working as a ski instructor in the Midwest and Rocky Mountains while she pursued her education and early museum career.

Laura F. Fry succeeds Elisa G. Phelps, former Eiteljorg vice president for curatorial affairs and collections, who now is head of curatorial affairs at the Museum of Indian Arts & Culture in Santa Fe, New Mexico.



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

Calendar

Calendar of Events compiled by Tori Satchwell

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.

BLACK HISTORY MONTH

1-2 p.m. Saturday

FEB 8

African American and Indigenous Heritage

Leon Jett Memorial Lecture

Join Afro-Indigenous artist Monica Rickert-Bolter (Prairie Band Potawatomi Nation) as she discusses her art, journalism and experience co-founding the Center for Native Futures, a non-profit focused on championing Native voices. Included with museum admission. Visit Eiteljorg.org/Events for more details.



11 a.m.-Noon Saturday

FEB 15

Local artist Cierra Johnson will lead a Tote Bag Stencil workshop. Register via Eventbrite: <https://tinyurl.com/4b7d43td>.



NEW EXHIBITION

Saturday

MAR 1

Exhibition opening

Richard Swanson: Radio

This large suspended installation piece made of barbed wire is part of a series of works by artist Richard Swanson inspired by sound. Titled *Radio*, it symbolizes radio waves traveling through space, and continues through fall 2025.

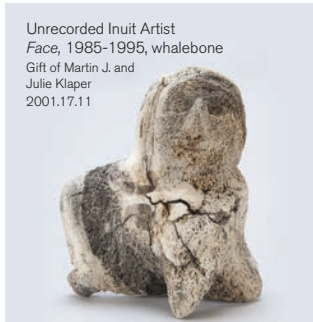


Richard Swanson, American, born 1944
Radio, 1997, barbed wire
Museum purchase from New Art of the West 1998.7.1

VOICES FROM THE ARCTIC: CONTEMPORARY INUIT ART

FEB 22, 2025–MAR 22, 2026

Explore Inuit art through sculptures, prints and other artwork. Inuit artists' creativity and experiences will provide guests with insights into their environment, culture and worldview. See page 6.



Unrecorded Inuit Artist
Face, 1985-1995, whalebone
Gift of Martin J. and Julie Klaper
2001.17.11

10 a.m. to 5 p.m. Saturday

FEB 22

Voices from the Arctic Opening Day Programming

Join a tour with curator Dorene Red Cloud (Oglala Lakota) at 11 a.m. and hear insights from local collector Lou Jungheim during a presentation at 1:30 p.m. Included with admission.

April 26-27: Plan to attend a trunk show where you can purchase fascinating Inuit art. Check Eiteljorg.org/Events.

PRESTON SINGLETARY RAVEN AND THE BOX OF DAYLIGHT



Saturday

MAR 8

Workshop and Demonstration with Hot Blown Glass

In connection with the continuing glass sculpture exhibition *Preston Singletary: Raven and the Box of Daylight*, the Eiteljorg presents two programs March 8:

Blown Glass Workshop

9 a.m.-1 p.m.

Get hands-on experience creating your own blown glass piece at a hot glass studio set up outside the museum. Registration is required and is \$40 per person. More details at Eiteljorg.org/Events.

Blown Glass Demonstration

2-5 p.m.

Watch glass artists from Hot Blown Glass create ornate blown glass creations. Ask questions about their creative design and process. Included with admission.

WOMEN'S HISTORY MONTH

2 p.m. Saturday

MAR 1

Join a public tour of art related to women's history.

2 p.m. Saturday

MAR 15

Women Beside the Men: Artist Wives of the Eiteljorg

Join a public tour and learn about extraordinary women such as Mary Shepard Greene and Edith Hamlin who have connections to the Eiteljorg collection.

Noon-1 p.m. Friday

MAR 7

Curator talk with Laura Fry

Hear from the new VP for Curatorial Affairs and Collections as she highlights work in the museum's Art of the American West Gallery. See page 8.

1 p.m.-3 p.m. Daily

MAR 24-28

Spring Break Drop-In Activities

Make a print by hand, get creative with beads or build a paper landscape during Spring Break make-and-take sessions. Open to all ages. Included with admission.

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. To purchase online tickets, visit Eiteljorg.org. Call 317.636.9378 for more information. 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, universities and trade schools 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 or First Nations visitors with tribal ID or proof of enrollment have free admission.

Image courtesy of Chef Loretta Barrett Oden



6-8:30 p.m. Friday

APR 4

Food Sovereignty Dinner with Chef Loretta Barrett Oden (Citizen Potawatomi Nation)

Guests with reservations will enjoy a multi-course dinner while Emmy Award-winning Native chef Loretta Barrett Oden discusses her process, ingredients and inspiration. This is a ticketed event; prices range from \$50 to \$120. See page 5, and visit Eiteljorg.org/Events.

Noon-3 p.m. Saturday

APR 5

Slow Art Day

Discover the joy of experiencing and appreciating art. Peruse the museum's galleries and stop at various slow art stations. Guests can study pieces of art and join in a discussion with an Eiteljorg Guide.

2025 FEATURED EXHIBITION

RADICAL STITCH

ORGANIZED BY

MACKENZIE ART GALLERY
 MUSÉE D'ART MACKENZIE

APR 12–AUG 3

A landmark exhibition celebrating Native American and First Nations bead art comes to the Eiteljorg in 2025.

Radical Stitch is the largest exhibition of contemporary Native beadwork ever presented in North America. With more than 100 works by Native bead artists, *Radical Stitch* features many techniques and designs that tell stories and address contemporary issues. It is organized by the MacKenzie Art Gallery in Regina, Saskatchewan, Canada. Visit Eiteljorg.org/Radical-Stitch and learn more on page 2.



Katherine Boyer (Métis)
The Sky Vest, 2021
 Seed beads on smoked moosehide, 48 x 24 x 10 inches.
 Collection National Gallery of Canada, Ottawa. © Katherine Boyer. Photo: Don Hall, Courtesy MacKenzie Art Gallery

1-3 p.m. Thursday

APR 10

Radical Stitch Artist Meet & Greet

Meet Nico Williams and Audie Murray, two artists featured in the *Radical Stitch* exhibition. Watch demonstrations and learn about their work, inspiration and process during this drop-in session.

5:30-7:30 p.m. Friday

APR 11

Members-Only Radical Stitch Opening

Members can enjoy a first look at the acclaimed bead art. Meet the artists and curators, and explore the exhibition. To register, scan the QR code or contact kandrews@eiteljorg.com.



Saturday

APR 12

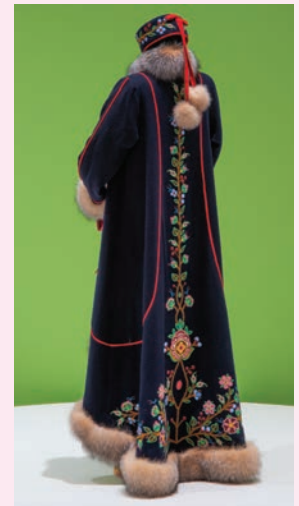
Radical Stitch Opening Day

Join us for the exhibit's opening-day events, including beading activities. Included with admission.

10:30 a.m.-Noon.

Gallery Talk

Join us for a first look at the museum's newest special exhibition. Leading the talk are Curator Dorene Red Cloud (Oglala Lakota) and the co-curators of *Radical Stitch*, Michelle LaVallee (Chippewas of Nawash Unceded First Nation Ojibway), Cathy Mattes (Michif [Métis]) and Sherry Farrell Racette (Timiskaming First Nation Métis), and three of the artists, Nico Williams (Aamjiwnaang First Nation Anishinaabe), Audie Murray (Cree / Métis) and Catherine Blackburn (English River First Nation Dene).



Jennine Krauchi (Métis), *Beaded coat/muff/hat*, 2022, fabric, fur, beads.
 Indigenous Art
 Collection, Crown-Indigenous Relations and Northern Affairs Canada. Photo: Don Hall, courtesy of the MacKenzie Art Gallery.

1:30-3 p.m.

Panel Discussion: Resisting While Restoring

Join *Radical Stitch* artists and curators as they discuss the transformative power of beadwork.

3:30-4:30 p.m.

Artist Demonstration

RADICAL STITCH IS
 SPONSORED LOCALLY BY:



The Braitman Family
 Frenzel Family Foundation
 The Ann W. King Fund, a fund of
 the Indianapolis Foundation

WITH ADDITIONAL
 SUPPORT FROM: NATIVE ARTS & CULTURES FOUNDATION

Museum Hours: Monday through Saturday: 10 a.m. to 5 p.m.; Sunday: noon to 5 p.m.
Check Eiteljorg.org for details.

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.

Continued from page 11

5 p.m. Thursday

APR 24

Volunteer Recognition Evening

To honor the wonderful work that they contribute to the museum, Eiteljorg volunteers are invited to join us for our annual recognition event. Volunteers should reach out to rrobinson@eiteljorg.com to RSVP. See page 16 to learn about volunteering at the museum.

1-3 p.m. Monday

MAY 5

National Day of Awareness for Missing and Murdered Indigenous Women and Girls (MMIW)

Join a gallery conversation, participate in a community art project and learn about the impact of MMIW on Native communities.

MAY 10-JUN 15

Watercolor Society of Indiana Annual Membership Exhibit

The Ruth Lilly Theater is being renovated into a gallery space to showcase the works of local artists. The inaugural exhibition of paintings there is organized by the Watercolor Society of Indiana. Admission to the community gallery space is free during times when local art is on view. See story on page 13.

SUPPORT THE EITELJORG

Gifts of any size allow the Eiteljorg to present engaging exhibitions and programs. To donate, visit this QR code:



LOOKING AHEAD

Saturday

JUN 21

10 a.m.-5 p.m.

Juneteenth and Jazz Community Celebration

Juneteenth commemorates the formal abolition of slavery in the United States when federal troops entered Galveston, Texas after the end of the Civil War in 1865 and enforced the Emancipation Proclamation. In honor of Juneteenth and its celebration of freedom, enjoy FREE museum admission with live jazz performances, cultural presentations and poetry readings. Author Shonda Buchanan will do a reading from her new book about jazz icon Nina Simone; a book-signing will follow. For more details, please visit Eiteljorg.org/Juneteenth.



Rob Dixon Quartet



Author Shonda Buchanan

CONTINUING EXHIBITION

THROUGH MAR 9, 2025

Preston Singletary: Raven & the Box of Daylight

Guests can embark on a multisensory journey in which Native glass sculptures, combined with video projection and a soundscape, tell a story from Tlingit oral tradition. Internationally acclaimed artist Preston Singletary (Tlingit) created more than 60 astounding sculptures for the exhibition. Experience the mesmerizing exhibit that visitors have been talking about for months.

Visit Eiteljorg.org/Exhibitions. See page 7.



Preston Singletary (Tlingit, born 1963)
Raven Steals the Sun (Gagaan Awutáawu Yéil), 2008
Blown, hot-sculpted and sand-carved glass
Collection of Museum of Glass, gift of the artist

ONGOING EXHIBITIONS



DAILY

Expressions of Life: Native Art in North America

The museum's reimagined Native American galleries highlight Native stories and are organized around themes of Relation, Continuation and Innovation, and feature works recently rotated into the exhibition.



DAILY

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 *Quest for the West*® artists.



DAILY

Nina Mason Pulliam Education Center

R.B. Annis Western Family Experience

Children lead their grown-ups in learning in this immersive space with touchable exhibits about five diverse families of the contemporary American West. Visitors of all ages enjoy the interactive spaces.

A note from Jamie

Your gift allows the Eiteljorg to remain a vital cultural institution

In this issue, I want to answer your questions about the Harrison Eiteljorg Society, a very special circle of members who have elected to leave a longstanding legacy at the museum.



Harrison Eiteljorg

Q: Who was Harrison Eiteljorg, and why is he significant to the Museum?

A: Harrison Eiteljorg, an Indiana-born philanthropist, entrepreneur and art enthusiast, had a deep love for the American West and Native American cultures. His extraordinary collection of art became the foundation of the Eiteljorg Museum, which opened in 1989. Thanks to his vision and generosity, the museum remains a nationally recognized institution celebrating the diverse stories of the West and Indigenous peoples, inspiring all who visit and support it.

Q: What is the Harrison Eiteljorg Society?

A: The Harrison Eiteljorg Society honors those who, like Harrison, have made the thoughtful decision to leave

a lasting legacy. This special giving society is exclusively for individuals who include the museum in their estate plans, such as through a gift in their will, a trust, or a beneficiary designation. By joining the Harrison Eiteljorg Society, you become part of a dedicated group committed to ensuring the museum's mission endures for generations to come.

Q: Why should I include the Eiteljorg Museum in my will?

A: Including the museum in your will or estate plan is one of the most meaningful ways to preserve the stories and cultures the museum shares. Your planned gift ensures that future generations can experience world-class exhibitions, vibrant educational programs and the preservation of unique collections. Just as Harrison Eiteljorg's generosity made the museum possible, your gift will allow the Eiteljorg to remain a vital cultural institution.

Q: I've already included the museum in my will. Should I let you know?

A: Yes! Letting us know allows us to recognize you as a valued member of the Harrison Eiteljorg Society. It also ensures we fully understand your wishes so your legacy gift has the impact you intend. Plus, your generosity can inspire others to follow your lead. We're planning a spring 2025 event exclusively for Harrison Eiteljorg members, and we don't want you to miss out!



Q: How can I become a member of the Harrison Eiteljorg Society?

A: Including the museum in your will is easier than you might think. I would love to help you explore how your legacy can make a difference, and your financial advisor or estate planner will be a valuable resource to answer questions and provide additional information.

The Harrison Eiteljorg Society is about more than planned giving — it's about ensuring the museum continues to inspire and educate for generations. By joining, you follow in Harrison's footsteps and become part of a community dedicated to preserving the stories and cultures that matter most. Let your legacy be one of art, history and impact!

Jamie
Jamie Simek

Vice President for Advancement
317.275.1365
jsimek@eiteljorg.com

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

Eiteljorg.org/give-and-join/donate

New community art space coming

Exciting improvements to the Eiteljorg are under way. The museum is renovating its smaller indoor auditorium, the Ruth Lilly Theater, into a community art space.

The theater hosts a few annual programs — such as several artists' booths during Indian Market and Festival each June, and the Community Art and Altar Exhibit each fall — and will continue to do so.

Through the museum's community engagement efforts, local residents and groups expressed their need for a gallery space to showcase the work of local artists. Reactivating the auditorium for more frequent use achieves two strategic plan goals: strengthening authentic partnerships and maximizing museum spaces.

The Lilly Theater project includes demolishing the old stage, renovating the ceiling, replacing the carpet, adding a wire hanging system onto which 2D art such as paintings can be mounted, and installing new light fixtures.

With design by Browning Day and construction by The Hagerman Group, the renovation is funded in part by the Margot L. Eccles Arts & Culture Fund, a Central Indiana Community Foundation (CICF) fund, and the Nicholas H. Noyes, Jr., Memorial Foundation.

Work is scheduled to conclude in the spring. An exhibition of paintings by the Watercolor Society of Indiana is the first in a series of events spotlighting works by local artists. When in use for such exhibits, the gallery space will have free admission.



The Ruth Lilly Theater, seen during the 2024 Community Art and Altar Exhibit, is being renovated and will reopen as a community gallery.



Membership information:
Contact membership@eiteljorg.com
or scan this QR code.

Thank you to the following donors for memberships and gifts received from Aug. 1–Nov. 15, 2024.

Due to space limitations, only gifts of \$100 or more are listed, with the exception of gifts in honor or in memory of individuals. If your name is not listed as you wish, please accept our apologies and call 317.275.1371.

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FIND RADICAL STITCH GIFTS TO BRIGHTEN YOUR SPRING

After you experience the *Radical Stitch* exhibition, visit the Museum Store. Grab your own copy of the exhibition book for a deep dive into the *Radical Stitch* beadwork art. Load up on other *Radical Stitch*, Preston Singletary and Eiteljorg-themed gifts, including tees, tote bags, coasters and magnets, plus our great selection of books about Native and Western art. And be sure to check out the store's amazing selection of Native jewelry and pottery, including beaded bracelets and necklaces. Whether for Valentine's Day, Mother's Day or your own retail therapy, find just the right gift.



Image courtesy of the MacKenzie Art Gallery of Regina, Saskatchewan



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Left: At the recent 15th annual running of the **Fifth Third Bank Jingle Rails: The Great Western Adventure**, a replica of the historic Madam Walker Theatre joined the model railroad layout. Right: Thomas G. Hoback, center, founder of The Indiana Rail Road Company, former Eiteljorg Board Chair and longtime *Jingle Rails* supporter, attended the Members-only Adults Night Out at *Jingle Rails* on Dec. 5, along with Albert Louer, left, a board member of the Center for Railroad Photography and Art, and Paul Brown, right. *Jingle Rails* concluded Jan. 20, but will return to the Eiteljorg in November 2025.

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Continued on page 16

Seeking inspiration: Meet the Eiteljorg's new coordinator of volunteer services and community engagement

By Rebecca Robinson

As a mixed media artist, I use my creativity to create artwork that is contemporary in nature, yet timeless in design and aesthetic. Being “creative” allows me to express personal emotions that others can relate to or that a broader audience can connect with. Connecting with others through emotional similarities and life experiences is the driving force in my artwork. I have discovered that stepping outside of my comfort zone and using materials that resonate with others changed my career as an artist.

I have always been creative, but I specifically wanted to pursue a degree in the arts. I had formal training at a historically Black college or university (HBCU), North Carolina Central University in Durham, North Carolina, where I received a bachelor's degree in fine art / visual communications. This program introduced me to several art mediums, art history, and marketing. Over the past several years I have been honored to be recognized for my unique use of the medium (concrete and tar), and my commitment to educating young artists and entrepreneurs who wish to pursue a career in the arts.

One of my greatest accomplishments has been the ability to withstand the hurdles of entrepreneurship as a visual artist. My most recent milestones include becoming a board member of several art organizations in Indianapolis and being a member of three art collectives. I am currently the teaching artist in residence at The Children's Museum of Indianapolis, and the experience has been extremely rewarding. I aim to make a lasting impression on children and inspire them to have enriching experiences in art while embracing their creativity. In December, I had the opportunity to showcase my artwork at Art Basel Miami, and I recently received the Creative Renewal Arts Fellowship Grant, which will allow me to rest, recharge and seek new inspiration.



Rebecca Robinson, coordinator of volunteer services and community engagement

Find your opportunity in volunteering

When the volunteer and community engagement coordinator position at the Eiteljorg became available, it presented the perfect opportunity to further my love of building relationships and sharing the arts with the Indianapolis community. In my new role, I aim to foster strong relationships with the museum's current volunteers while encouraging others in the community to consider volunteering at the Eiteljorg.

Volunteers play a crucial role in the success of any organization, and the Eiteljorg is no exception. In 2023, the 206 volunteers donated a total of 6,720 hours of service to the museum. With numerous special events, education, gardening and clerical opportunities, we anticipate an even greater need for volunteers as we look to the rest of 2025. I am honored to support our volunteers, and I hope you will consider volunteering at the Eiteljorg Museum!

If you'd like to become an Eiteljorg volunteer, please find the volunteer application on our website at Eiteljorg.org/give/volunteer/, e-mail volunteers@eiteljorg.com, or call 317.275.1325.

Continued from page 15

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IN MEMORIAM

Preston Singletary: Raven and the Box of Daylight

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Mary Beth Braitman, 1950-2024

Dedicated, diligent, an accomplished attorney and businesswoman, former Board Chair Mary Beth Braitman will long be remembered for her love of family, the Eiteljorg Museum and a lifetime of community service. An Ice Miller benefits attorney and partner before she retired, Mary Beth died Nov. 3 at age 74.

Mary Beth served on the Eiteljorg Board of Directors from 2013-2022, on the Community Board of Advisors from 2010-2013, as Board chair from 2018-2020 and became a Board member emerita in 2022. Her commitment to the Eiteljorg and its mission can be measured by extra duties she assumed. She served on the Executive Committee, Indian Market and Festival Committee, Governance Council, Development Council and Human Resource and Finance Councils.

She and Robert Braitman were married for 51 years. The Braitmans became museum members and supporters in 1995, and they supported the *Project 2021* capital/endowment campaigns, and the *Eye on the Future*, *Project New Moon* and *Project Silver Moon* capital campaigns. Eagle Society members, they helped sponsor the *Quest for the West*® Art Show and Sale, Indian Market and Festival, exhibitions and numerous other projects. During Mary Beth's years at Ice Miller, she ensured funds were provided for exhibitions, public programs and special events.

Support of the Eiteljorg Museum was a family affair. Mary Beth and Bob, their son Dr. David Braitman and his wife Amy Pottenger faithfully attended museum events. In October, David and Amy were married and held their wedding reception at the Eiteljorg. Mary Beth's family asked that gifts in Mary Beth's memory be given to the museum. Hers is a living legacy that will not be forgotten. A complete obituary is at this link: <https://tinyurl.com/yy9rpe2f>.



Mary Beth Braitman

Bruce LaFountain, 1961-2024

Eiteljorg visitors who enter the museum via the west portico will see the impressive bronze sculpture *Wisdom Keepers* by artist Bruce LaFountain (Turtle Mountain Chippewa), who died last September at age 63.

A rectangular bronze approximately 9 feet in height, *Wisdom Keepers* depicts the face of a Native man with a headdress and vivid expression, looking south. On the opposite side, facing north, is the head of an eagle. *Wisdom Keepers* stands tall at the start of the winding path bordering the Watanabe Garden between the Eiteljorg and Indiana State Museum.

The bronze is one of seven casts of *Wisdom Keepers*. It was gifted to the Eiteljorg in 1998 by the artist and longtime Eiteljorg supporters Mike and Juanita Eagle (both now deceased) and Terry and Becky Rader.

Born in Los Angeles, Bruce LaFountain grew up on the Turtle Mountain Band of Chippewa Reservation near Belcourt, North Dakota. After U.S. Army service in Germany where he served in a tank crew, LaFountain worked as an assistant to his artist brother, sculptor Presley LaFountain, in Santa Fe, New Mexico.

Over the years, Bruce LaFountain became an acclaimed sculptor in his own right who won awards at the Santa Fe Indian Market and elsewhere. Examples of his bronzes and stone sculptures are found in museums and public places across the U.S. and Canada. According to *First American Art* magazine, LaFountain was a mentor to younger Native artists as they established their careers.

"LaFountain is from a pivotal generation of Native American artists who literally laid the foundations for future Native artists to be seen, represented and celebrated. His sculpture *Wisdom Keepers*, which we are fortunate to have on the museum's grounds, is an embodiment of an eagle's qualities in Native peoples, and will forever be proof of his amazing talent, kind soul and character," said Dorene Red Cloud (Oglala Lakota), curator of Native American art.

LaFountain died in Santa Fe, and was laid to rest in Belcourt. He is survived by his daughter, sons, grandchildren and other relatives. His work will continue to be admired by all who see it, especially at the Eiteljorg. A full obituary is at this link: <https://tinyurl.com/bdfpumbs>



Bruce LaFountain (Turtle Mountain Chippewa, 1961-2024)
Wisdom Keepers, 1998
Cast bronze, 1998.19.1
Gift of Mike and Juanita Eagle, Terry and Becky Rader and the artist

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 2025 ISSUE



Jewelry artists Joe Reano and Angie Reano (both Santo Domingo Pueblo) at their booth at the 2024 Eiteljorg Indian Market and Festival



Artist Brett Allen Johnson received the 2024 Harrison Eiteljorg Purchase Award for his painting, *Pueblo Shapes*. Johnson is seen here with *Quest for the West*® Chair Catherine Turner. Image by Brittany Erwin

33rd ANNUAL INDIAN MARKET & FESTIVAL JUN 28 & 29

Visit one of the nation's top Native American art markets, where you can meet more than 120 Native artists from across the United States and Canada. Shop for their remarkable art, including jewelry, pottery, basketry, sculpture, weavings and paintings. While shopping, enjoy the festival's live music and dance performances, and popular food options. The 33rd annual Indian Market and Festival is held both inside the museum and outside on the museum grounds. Learn more at Eiteljorg.org/IndianMarketandFestival.



20th ANNUAL QUEST FOR THE WEST® ART SHOW AND SALE OPENING WEEKEND SEPT 5 & 6 EXHIBIT OPEN SEPT 7-OCT 5

Compelling 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. During this milestone year for *Quest for the West*® don't miss the opportunity to experience the artworks on view at the month-long art exhibition. To learn about the weekend events, visit quest.eiteljorg.org or contact Kay Hinds at khinds@eiteljorg.com or 317.275.1341.

PRESENTED BY Western Art Society



Sponsorship opportunities for Eiteljorg exhibitions and programs are available. Contact Jamie Simek at 317.275.1365.



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.

