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NATIVE

AMERICAN ART



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We Ask Leading Museum Curators About What's Going On In Their World



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of Native American Art

Joslyn Art Museum

Omaha, NE, (402) 342-3300

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What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to, and why?

Mary Sully: *Native Modern* at the Metropolitan Museum of Art is at the top of my list. The brilliance and beauty of Sully's work deserves to be seen and celebrated. Next Spring I'll be headed to Denver to see *Kent Monkman: History is Painted by the Victors* at the Denver Art Museum.

What are you reading?

Arni Brownstone's *Indigenous War Painting of the Plains: An Illustrated History* (University of Oklahoma Press, 2024) has been a great reference book for a current buffalo robe project that I am working on. *Preoccupied: Indigenizing the Museum* (University of Washington Press, 2024), edited by Dare Turner, just arrived in the mail and I can't wait to sit down with a cup of coffee and dig in.

Interesting exhibit, gallery opening or work of art you've seen recently.

The MHA Nation Interpretive Center (New Town, ND) has an incredibly thorough and illuminating ongoing exhibition on the history of the Nueta, Hidatsa and Sahnish tribes that draws together oral histories, cultural belongings, and historical photographs and documents. Right now *MHA Rodeo Roots* is on view in their temporary exhibition gallery that spotlights MHA Nation artists and topics.

What are you researching at the moment?

So many things! I've been researching beadwork and quillwork of the Hi-Line region for an exhibition that Jessa Rae Growing Thunder and I are co-curating called *The Growing Thunder Collective*. One of the broad themes is the transfer of artistic knowledge, and I've been grateful to have conversations with multi-generational families of artists from many different backgrounds.

What is your dream exhibit to curate? Or see someone else curate?

The Joslyn just opened *Appliqué sur le terrain*, an installation spotlighting the work of Henry Payer and Umó'ho", Ponca, and Ho-Chunk appliqué

artists. It has generated a lot of excitement and surfaced family stories about appliqué designs that merit a more expansive collaborative exhibition on prairie region art. The names of ancestor artists are so rarely documented in museum collections, but I think we have a major opportunity to work together and start reconnecting appliqué regalia with families.



1. Juanita Growing Thunder (Sisituwan/Wahpetuwan/Hohe) and Camryn Growing Thunder (Sisituwan/Wahpetuwan/Hohe/Kiowa/Comanche), *Walking This Good Way of Life Together*, 2022, smoked moose hide, rawhide, otter pelt, wool, porcupine quills, antique size-15 beads, French-cut beads, brass beads, brass buttons, brass cones, bells, thimbles, silk ribbon, ermine skin, horse hair, brass sequins, braid binding, and pigment, 64 x 31". Joslyn Art Museum, Museum purchase with funds from the Durham Center for Western Studies Art Endowment Fund, 2022.11, © Juanita Growing Thunder and Camryn Growing Thunder.

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