

# INDIGENOUS CURATION IN WHITE SPACES

## BACKGROUND:

In the history of art, Indigenous artists and their artwork have constantly been overlooked & marginalized (Rangel, 2012). With this in mind, I wanted to curate an all Indigenous art show that used Indigenous curation methods to showcase Indigenous art the way it was meant to be shown. I used Indigenous curation methods which are focused on principles of consultation & mentorship, rather than on individuality & authority. (McGeough, 2012). The curatorial practices for this exhibition gave a voice to the Indigenous artists allowing them to choose how they wanted their art to be known and seen. Helping to break the overlooked white gaze, this exhibition showcased how Indigenous artists portray their identity, representation and resilience through their art.

## PURPOSE:

The purpose of this project was to use Indigenous curation methods to showcase and give a voice to Indigenous artists who aren't typically showcased in a contemporary art gallery.

## DELIVERABLE:

The deliverable was a month-long exhibition titled "Identity, Resistance, and Resilience." In addition, there was an online exhibition catalogue developed & online until June 2023.

## REFLECTIONS & IMPACT:

Through reflections on Indigenous curation, I wanted to make sure I was achieving the goal of giving the voice to the artists & myself. I didn't want to take away from their narrative of their art, but I was there to help guide their narratives & displays. I wanted to make sure the art was displayed in the way it was meant to be seen. This was a bit challenging as I was in an only Western curation space. In the end, I felt that I was able to showcase their art & narratives through an Indigenous curation perspective. The impact of this project was to show that Indigenous curation & Western curation methods can work together rather than having to pick between which one will work "better."

## TIARRARAY SQUARE (SHE/HER)

Advisory Committee: Mirande Belarde-Lewis and Jean Dennison  
Committee Chair: Jessica Luke

## PROCESS:

**October:** Sent out an Artist Call and over 60 Indigenous artists responded.

**December:** Finalized a selection process that included questions to the artists asking if they felt they show their Indigenous identity through their art.

**January:** Talked with the artists about what they wanted to put into the show. I picked the final pieces to go in the show.

**February:** Sent out the final paperwork and finalized the title.

**March:** Finalized the art work choices. The last week of March was installation and painting the gallery.

**April:** April 6th the exhibition was open! Over 300 people showed up on the opening night.

## ACKNOWLEDGEMENTS:

Nia:wen to my Thesis committee. Alexis, Evelyn, Dylan, & Ariane for their art and help with the exhibition. My friends & family for the endless support. And lastly, to Momo & Salem.

## REFERENCES:

- Michelle McGeough. (2012). Indigenous Curatorial Practices and Methodologies. *Wicazo Sa Review*, 27(1), 13–20. ht
- Rangel, P, J (2012). Moving Beyond the Expected: Representation and Presence in Contemporary Native Arts Museums. (dissertation).