Joslyn Art Museum Broadens Conventional Interpretation of Objects in Collection with

OMAHA SPEAKS

(Omaha, NE) – Through exhibitions, permanent collection acquisitions, and programming, Joslyn Art Museum is working to elevate and amplify perspectives that historically have been underrepresented in the Museum's galleries. Joslyn further recognizes the potential of interpretation to highlight the diverse histories, beliefs, and practices embodied in works of art. OMAHA SPEAKS seeks to broaden the conventional interpretation of objects in the permanent collection by introducing commentary from leaders in our community.

The first six contributors are highlighted below, along with their selected objects. Their perspectives on six objects appear on labels installed in Joslyn's galleries and also at www.joslyn.org > Collections & Exhibitions > Permanent Collections > OMAHA SPEAKS. Look for additional OMAHA SPEAKS texts this summer.

Admission to Joslyn's permanent collection galleries is free to all. Free timed tickets and masks are required; reserve in advance at www.joslyn.org.

OMAHA SPEAKS Contributors

Barber is an Omaha-based artist whose interdisciplinary practice articulates various testimonies within and surrounding Black America. Recognitions include: 2020 Biennial Artist Research Fellowship at Sam Fox Island Press, Washington University, St. Louis; selected for the publication New American Paintings; and nominated for the Joan Mitchell Foundation Painters and Sculptors Award.

Selected work: William-Adolphe Bouguereau’s Return of Spring, 1886 (Kiewit Gallery 4)

Beaufield Berry-Fisher is a playwright, podcaster, content creator, activist, and (most importantly) a mother. Her work has been seen on stages across the United States, including Red Summer (2019) at the BLUEBARN Theatre in Omaha. While living through the pandemic, Berry-Fisher started the Village Co-Op, an alternative to traditional and remote schooling that allows families to survive and children to flourish in their early (and odd) first years in school. Her newest podcast "Say Her Name" premiered in January.

Selected work: Jennifer Steinkamp’s Judy Crook, 2, 2012 (Gallery 17)

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Zanna George, aka Mistress Mynx, is here in this time and space by way of Nigeria, Ireland, and Nebraska, friends, families, joys, sorrows, and cats. She is blessed to be living and learning her crafts as a healer, an artist, a musician, and a student of life and self. She is neither behind nor ahead, but precisely where she is meant to be, doing what she is meant to do.

Selected work: Mickalene Thomas's Din, une très belle nègresse 1, 2012 (U.S. Bank/Rismiller Gallery 16)

Dawaune Lamont Hayes is a multidisciplinary artist working at the intersections of movement, journalism, and social justice. As a Black Queer creator from Omaha, Nebraska, Dawaune recognizes their identities are inherently political and utilizes their artistic expression as a means of historical reconciliation and regenerative futurism.

Selected work: John George Brown's The Card Trick, c. 1880s (Merriam Gallery 8)

Diana Martinez is the Artistic Director of Film Streams, Omaha's only non-profit arthouse organization. She received her Ph.D. in film and media studies from the University of Oregon, where she studied the intersections of race, gender, stardom, and authorship. She has also written on these subjects for Slate, The Atlantic, and Indiewire, among others.

Selected work: Angelica Kauffmann's A Portrait of Mary Tisdal Reading, c. 1771–72 (Hitchcock Gallery 3)

Erin Poor (Citizen of Cherokee Nation) is an independent art historian, curator, organizer, and public educator based in Lincoln, Nebraska. She has held positions in museums, performing arts organizations, and cultural heritage institutions across Turtle Island. Much of Erin’s work focuses on dialogue facilitation in classrooms, galleries, studios, theaters, and virtual spaces. Before the pandemic, she cohosted queer-centered dance parties in Lincoln as DJ Riche Niche. Erin is a clinical mental health counselor in training, hoping to be of service to her communities.

Selected work: After Karl Bodmer’s Snags (Sunken Trees on the Missouri), 1841 (Durham Gallery 7)

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Our Mission — Joslyn Art Museum collects, preserves, and interprets the visual arts of the highest quality, fostering appreciation and enjoyment of art for the benefit of a diverse audience.

Our Vision — To be cherished and respected as a premier art museum.

Joslyn Art Museum showcases art from ancient times to the present. The Museum was a gift to the people of Omaha from Sarah Joslyn in memory of her husband, George, who made his fortune as president of the Western Newspaper Union. The Museum’s original 1931 building is one of the finest examples of Art Deco architecture in the nation, with 38 types of marble from seven countries. The Walter and Suzanne Scott Pavilion, a 58,000-square-foot addition built in 1994, was designed by renowned British architect Norman Foster as his first U.S. commission. The Museum features galleries, a 1,000-seat concert hall, fountain court, education technology gallery, lecture hall, classrooms, sculpture garden, café, shop, and Art Works, an interactive space for art exploration.

**General Museum Admission:** Free timed tickets and masks are required; reserve in advance at www.joslyn.org.

**Current Regular Museum Hours:** Wednesday through Sunday, 10 am–4 pm; first weekend of each month, Friday hours 10 am to 8 pm; closed Monday, Tuesday, and major holidays.