



EMORY

MICHAEL C.
CARLOS
MUSEUM

Media Advisory: Nicholas Galanin, *I Think It Goes Like This (Gold)* Opens at the Michael C. Carlos Museum



Nicholas Galanin, *I Think It Goes Like This (Gold)*, 2019, wood, paint, and gold leaf, variable, Art Bridges. Photo by Mike Jensen.

[Atlanta, Georgia, April 24, 2023]— Founded in 2017 by Alice Walton, the Art Bridges Foundation has established itself as a “museum without walls,” holding a collection of more than 120 artworks dating from the 19th century to today, and a full slate of institutional programs and partnerships. In the seven years since its founding, Art Bridges has maintained a mission centered on expanding access to the arts across all regions of the United States.

The Michael C. Carlos Museum at Emory University celebrates our ongoing relationship with the Art Bridges Foundation with the exhibition of a long-term loan, *I Think It Goes Like This (Gold)* by multimedia artist Nicholas Galanin (Tlingit and Unangaʼ). The installation is currently on view through April 2026. The work will ground forthcoming programming, including the recent April 24 Curatorial Conversation between Galanin and the museum’s new Curator of Indigenous Art of the Americas Miranda Kyle.

“I’m excited to continue the growth of our relationship with Art Bridges and the incredible opportunities they provide in sharing their collection with us,” said Kyle. “This installation by Nicholas is timely in our current era of cultural extractivism, tokenized box-ticking, and exploitation. His work continues to cleverly indict flimsy DEI practices and empty promises while maintaining the integrity and grounding of his cultural creative practices.”

Installation Draws Attention to the Economy of Cultural Appropriation

For many Indigenous communities of coastal Pacific Northwest peoples, the totem pole is a ceremonial object used to celebrate events, depict stories, and document family lineage. In *I Think It Goes Like This (Gold)*, we are inclined to believe this object is an Indigenous-made totem pole. But it lies gold-leafed and dismantled on the ground in half-hearted assembly. In stark contrast to our original understanding of the object, this is not a cultural symbol of memory and community, but a carving by an Indonesian artist fabricated to sell as a souvenir to tourists in Alaska. Through his intervention of destruction and application of gold leaf, Galanin creates dialogue about the economy of cultural appropriation while reclaiming the Indigeneity of the artwork by application of remaking.

About the Artist



Examining the complexities of contemporary Indigenous identity, culture, and representation, [Nicholas Galanin](#) works from his experience as a Tlingít and Unanga̓ artist. Embedding incisive observation and reflection into his oftentimes provocative work, he aims to redress the widespread misappropriation of Indigenous visual culture, the impact of colonialism, as well as collective amnesia. Galanin reclaims narrative and creative agency, while demonstrating

contemporary Indigenous art as a continually evolving practice. As he describes: “My process of creation is a constant pursuit of freedom and vision for the present and future. I use my work to explore adaptation, resilience, survival, dream, memory, cultural resurgence, and connection and disconnection to the land.” Galanin unites both traditional and contemporary practices, creating a synthesis of elements in order to navigate “the politics of cultural representation.” Speaking through multiple visual, sonic, and tactile languages, his concepts determine his processes, which include sculpture, installation, photography, video, performance, and textile-based work. This contemporary practice builds upon an Indigenous artistic continuum while celebrating the culture and its people; Galanin contributes urgent criticality and vision through resonant and layered works.

About the Michael C. Carlos Museum

Set in the heart of Emory’s Atlanta campus, the Michael C. Carlos Museum is a dynamic, interdisciplinary center for the study of art and culture, with collections from Africa; ancient Egypt; Nubia and the Near East; ancient Greece and Rome; the Indigenous Americas; and South Asia; as well as American and European Works on Paper. Through our permanent collection galleries, engaging special exhibitions, and innovative programs for audiences of all ages, the Carlos Museum connects the past with the present and the campus with the community.

Curators and faculty develop original exhibitions, engage in interdisciplinary research and teaching, and host touring exhibitions that complement our collections and support the teaching mission of the university. The museum’s conservators collaborate with staff, faculty, and students to conduct research and manage preventive care on the museum's varied collections. Museum educators reach across the museum, campus, and city to develop opportunities to engage the intellect and the imagination of university students and faculty, preK-12 students and teachers, and the larger Atlanta community.

The Michael C. Carlos Museum is open from Tuesday to Saturday, 10 a.m. to 5 p.m., and on Sunday from noon to 5 p.m. For more information, visit carlos.emory.edu/visit, call 404.727.4282, or follow @CarlosMuseum on social media.