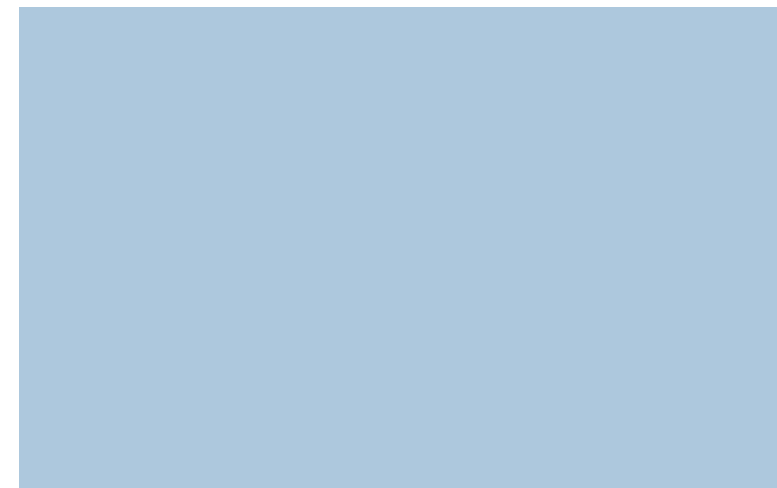


# Museum on Wheels:

Think Like A Curator



# Types of Artifact Labels in Museums

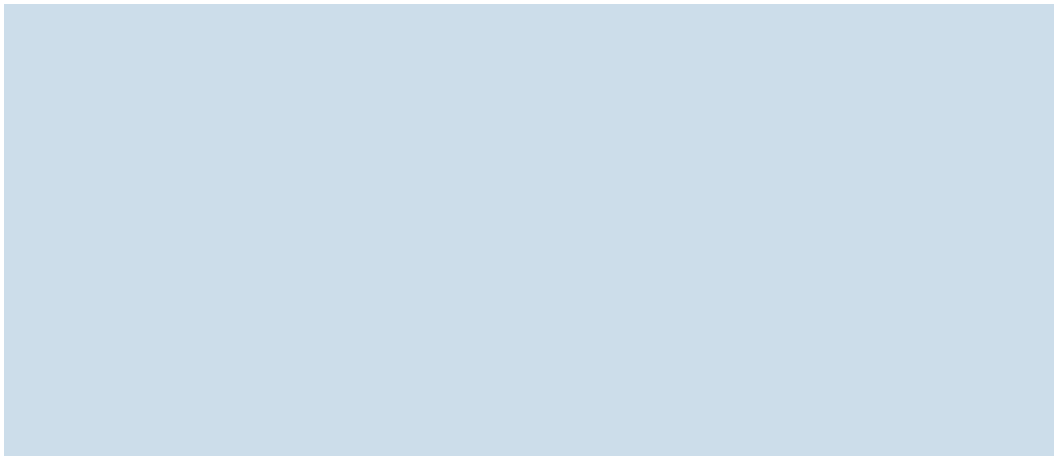
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## IDENTIFICATION LABELS

An identification label provides you with basic information about the artifact like the name, place it was created, age of object, who owns said object, and the artifact number.

## INTERPRETIVE LABELS

An interpretive label tells you the story about an object like why was it made, how was it made, who used it, and why!



Paulus Potter

Enkhuizen 1625–1654 Amsterdam

*Cattle in a Meadow, 1652*

Oil on panel

Acquired by Prince William V, 1768 (inv. no. 138)

# Museum Wall Labels

One of the most common labels in museums! These decals are applied directly to the wall and are considered semi-permanent.

Looking at these labels, which is interpretive, and which is an identification label?



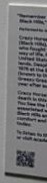
**WAMAKA OGNA KE ICANTE  
(THE HEART OF EVERYTHING THAT IS)**

The Mount Rushmore National Memorial has a controversial and painful history. It sits within the *Paha Sapa*, translated into English as the Black Hills, an area sacred to the Lakota, Cheyenne, and Arapaho people. The Lakota call it *Wamaka Oгна Ke Icante* (The Heart of Everything That Is). The land was reserved for the Lakota Sioux under the 1868 Treaty of Fort Laramie, an agreement the US government violated in 1877 following the discovery of gold.

In 1924, sculptor Gutzon Borglum was invited to create a monumental tourist attraction in the Black Hills. The site selected was Mount Rushmore, known to the Lakota as *Thunk'sila S'akpe Paha*, or the Six Grandfathers. Borglum began work in 1927 and died shortly before the monument's completion in 1941.

For the Lakota community, the National Memorial desecrates their sacred land, an offense compounded by the fact that Presidents Washington, Jefferson, Lincoln, and Theodore Roosevelt all participated in the oppression of America's Indigenous people.

Mount Rushmore has been an ongoing site of Indigenous American protest, most notably in 1970 and 1971. In 1980, the US Supreme Court awarded \$105 million in compensation for the loss of the Black Hills. The Lakota rejected the money in favor of the return of the land—a demand that stands to the present day.

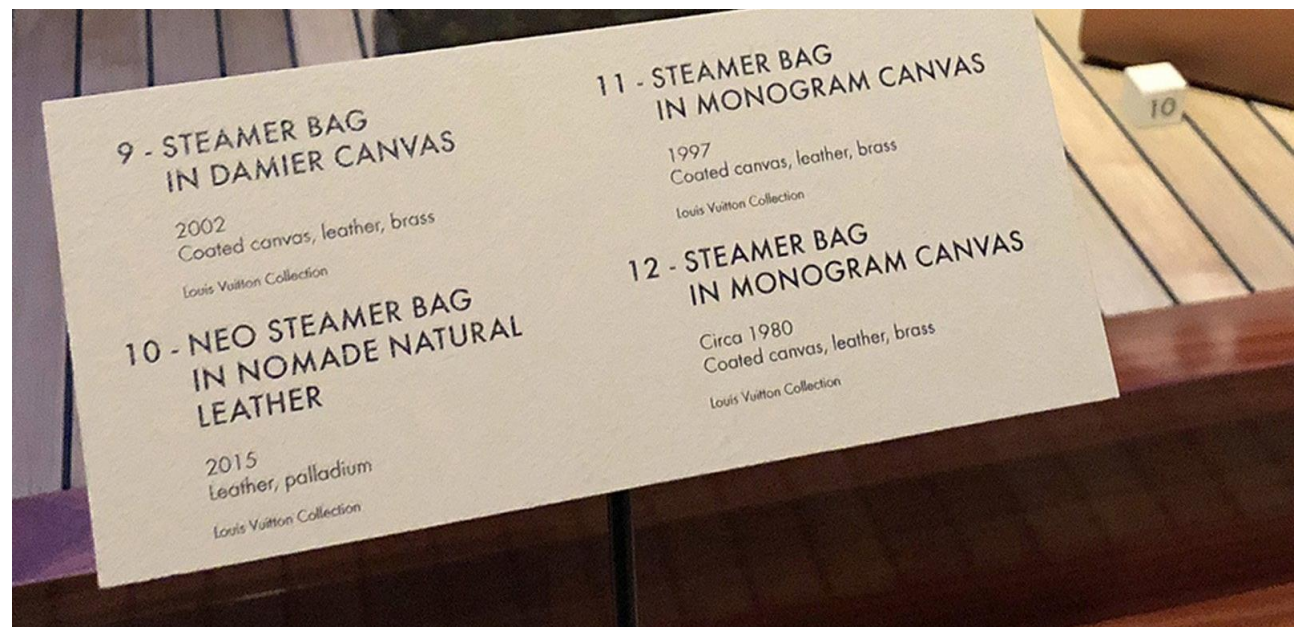
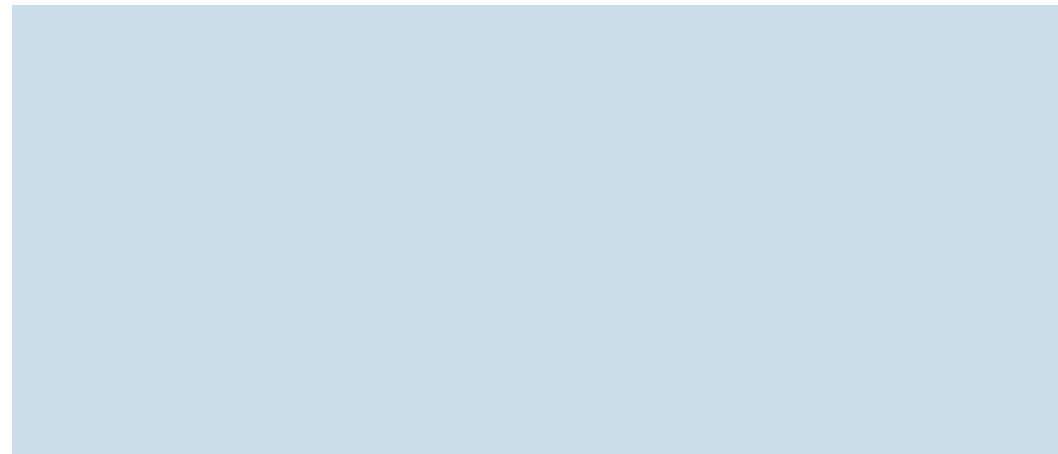






Young Man Wearing a Barett  
1815-1820  
Oil on canvas  
The Metropolitan Museum of Art, New York

Gezicht van den Eendkooi  
1664-1665  
The Expedition of Heger  
and Adriaensz  
1664-1665  
Oil on canvas  
The Metropolitan Museum of Art, New York



9 - STEAMER BAG  
IN DAMIER CANVAS

2002  
Coated canvas, leather, brass  
Louis Vuitton Collection

10 - NEO STEAMER BAG  
IN NOMADE NATURAL  
LEATHER

2015  
Leather, palladium  
Louis Vuitton Collection

11 - STEAMER BAG  
IN MONOGRAM CANVAS

1997  
Coated canvas, leather, brass  
Louis Vuitton Collection

12 - STEAMER BAG  
IN MONOGRAM CANVAS

Circa 1980  
Coated canvas, leather, brass  
Louis Vuitton Collection

10



# Display cases

These display cases usually showcase objects that are very fragile, and you cannot touch. The display cases contain both interpretative and identification labels. From the photos, you can see the panels on the back of case are the interpretive labels and inside the glass case would hold the identification label.







**REORIENT+**  
JOURNEYS THROUGH ART AND HEALING

Join a journey of healing, hope, and resilience. This exhibition features a series of landscape paintings that explore the power of nature and the human spirit. The works are inspired by the artist's personal experiences and the collective journey of the community during these challenging times.

Since the first wave of the COVID-19 pandemic, the artist has been inspired by the resilience of the human spirit and the power of nature. This exhibition features a series of landscape paintings that explore the power of nature and the human spirit. The works are inspired by the artist's personal experiences and the collective journey of the community during these challenging times.

