

Nancy Marie Mithlo, Ph.D.
(Nancy Marie Mitchell)
Associate Professor of Art History and American Indian Studies
University of Wisconsin–Madison

ADDRESS

Academic Year 2011-2012
School for Advanced Research
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DEGREES

Doctor of Philosophy	1993	Stanford University	
		Anthropology Dissertation: The Negotiated Role of Contemporary American Indian Artists	
		Supervisors: Clifford R. Barnett, George Spindler, Rayna Green	
Master of Arts	1988	Stanford University	Anthropology
Bachelor of Arts	1986	Appalachian State University	Anthropology and Art

POSITIONS HELD

ACADEMIC

2011-present Associate Professor of Art History and American Indian Studies. University of Wisconsin-Madison.
2007–2011 Assistant Professor, Art History and American Indian Studies. University of Wisconsin–Madison.
2001–2007 Assistant Professor, Anthropology Department. Smith College.
2000 Assistant Director, Native Eyes: Indian Perspectives on Knowledge and Culture. Institute of American Indian Arts.
1997–2000 Lecturer, Division of Arts and Sciences. Santa Fe Community College.
1996–2000 Temporary Part Time Faculty, American Studies. University of New Mexico.
1997–1999 Professor of Museum Studies, Institute of American Indian Arts.
1995-1997 Temporary Part Time Faculty, Native American Studies. University of New Mexico.
1994–1999 Adjunct Assistant Professor, Temporary Part Time Faculty, Anthropology Department. University of New Mexico.

OTHER PROFESSIONAL POSITIONS

1997–2001 Director, Native American Arts Alliance.
1998 Producer, Living Voices. Smithsonian National Museum of the American Indian.
1994 Program Coordinator, Native American Preparatory School.
1993 Project Director, The Zuni Mission Mural Project.
1992 Acting Director, The Institute of American Indian Arts Museum.
1991 Collections Manager /Archivist, Poeh Center. Pueblo of Pojoaque.

HONORS, GRANTS AND AWARDS

- 2012 Georgia O’Keeffe Research Center Scholar.
- 2011-2012 School for Advanced Research Anne Ray Resident Scholar.
- 2011 UW-Madison Outstanding Women of Color Award.
- 2010-2011 University of Wisconsin System Institute on Race and Ethnicity. “American Indian Photography.”
- 2010-2011 University of Wisconsin–Madison Graduate School Research Award. “Photographer Horace Poolaw: The Calendar-Maker’s Son.”
- 2009-2011 University of Wisconsin–Madison Vilas Associates Grant.
- 2009-2010 Woodrow Wilson National Fellowship Foundation Career Enhancement Fellowship for Junior Faculty.
- 2009 University of Wisconsin–Madison Graduate School Research-Service Award.
- 2009 University of Wisconsin–Madison Graduate School Research Award. “Rendezvoused: To Go Somewhere.” Venice Biennale 53rd Esposizione Internazionale d’Arte.
- 2009 Smithsonian National Museum of the American Indian, Indigenous Contemporary Arts Program. “Rendezvoused: To Go Somewhere.” Venice Biennale 53rd Esposizione Internazionale d’Arte.
- 2009 Institute of American Indian Arts. “Rendezvoused: To Go Somewhere.” Venice Biennale 53rd Esposizione Internazionale d’Arte.
- 2009 International Conference on Arts and Society. “Rendezvoused: To Go Somewhere.” Venice Biennale 53rd Esposizione Internazionale d’Arte.
- 2009 University of Wisconsin–Madison Graduate School Conference Travel. “Rendezvoused: To Go Somewhere.” Venice Biennale 53rd Esposizione Internazionale d’Arte.
- 2009 Ho-Chunk Nation. “Rendezvoused: To Go Somewhere.” Venice Biennale 53rd Esposizione Internazionale d’Arte.
- 2008–2009 The Ford Foundation, Indigenous Knowledge & Expressive Culture Portfolio. “American Indian Curatorial Practice 2008: State of the Field.”
- 2008 Stanford University Distinguished Alumni Scholar.
- 2008 University of Wisconsin–Madison Graduate School Research Award. “‘A Native Intelligence’: The Poolaw Photography Project.”
- 2007 Canada Council for the Arts Aboriginal Peoples Collaborative Exchange: International Project Grants. “The Requickening Project.” Venice Biennale 52nd Esposizione Internazionale d’Arte.
- 2007 Institute of International Education. “The Requickening Project.” Venice Biennale 52nd Esposizione Internazionale d’Arte.
- 2007 Smith College Harnish Fellowship. “The Requickening Project.” Venice Biennale 52nd Esposizione Internazionale d’Arte.
- 2005–2006 Mellon Foundation Faculty Partnership and Exchange Award, Smith College.
- 2005 Future of Minority Studies Mellon Fellow, Cornell University.
- 2004–2005 Visiting Faculty Fellow, Research Institute of Comparative Studies in Race and Ethnicity, Stanford University.
- 2004–2005 Jean Picker Fellowship Smith College.
- 2003 Smithsonian National Museum of the American Indian. “Pellerossasogna—The Shirt.” Venice Biennale 50th Esposizione Internazionale d’Arte.
- 2003 Indigenous Arts Action Alliance. *Meridians* Journal. “Pellerossasogna—The Shirt.” Venice Biennale 50th Esposizione Internazionale d’Arte.
- 2003 Woodland Cultural Centre. “Pellerossasogna—The Shirt.” Venice Biennale 50th Esposizione Internazionale d’Arte.

- 2003 Women Make Movies. "Pellerossasogna—The Shirt." Venice Biennale 50th Esposizione Internazionale d'Arte.
- 2003 Jean Chisolm Gardner '48 Faculty Fellowship, Smith College. "Pellerossasogna—The Shirt." Venice Biennale 50th Esposizione Internazionale d'Arte.
- 1994–1995 Kellogg Fellow, American Indian Ambassadors Program, Americans for Indian Opportunity.

PUBLICATIONS

BOOK AND MONOGRAPHS

- 2009 *"Our Indian Princess": Subverting the Stereotype*. Santa Fe: School for Advanced Research Press. Santa Fe, NM. [P]

ARTICLES

- 2012 "No Word for Art in Our Language?--Old Questions, New Paradigms." *Wicazo-Sa Review Wicazo Sa Review* 27(1). [P]
- 2012 "'Can You Hear Me?': Silence as an Indigenous Representational Strategy in Film." In *Indigenous Voice in Film*. 20 pp. Accepted by University of Nebraska Press. [P]
- 2012 "'Silly Little Things': Framing Global Self-Appropriations in Native Arts." In *No Deal! Indigenous Arts and the Politics of Possession*. ed. Tressa Berman. 31 pp. Accepted by School for Advanced Research Press. [P]
- 2012 "On the Other Side of This Ocean." *Essential Aesthetics: An Exploration of Contemporary Indigenous Art and Identity*. 30 pp. Accepted by Smithsonian Institution Press.
- 2011 "Blood Memory and the Arts: Indigenous Genealogies and Imagined Truths." *American Indian Culture and Research Journal* 35(4): 103-118. [P]
- 2011 "The First Wave...This Time Around." In *Manifestations: New Native Art Criticism*, ed. Nancy Marie Mithlo, Pp. 18-27. Santa Fe: Museum of Contemporary Native Arts.
- 2011 "'The Way Things Are,' Curating Place as Feminist Practice in American Indian Women's Art." In *Entering the Picture, Judy Chicago, The Fresno Feminist Art Program, and the Collective Visions of Women Artists*, ed. Jill Fields, Pp. 267-282. New York, NY: Routledge. [P]
- 2010 "The Political Aesthetic of Imaginary Landscapes." In *LAND/ART New Mexico: A Collaborative Exploration of Land-based Art.*, Pp. 94-101. Santa Fe: Radius Books.
- 2009 "Elisabetta Frasca Intervista Nancy Marie Mithlo," "Inclusione ed Esclusione: La Presenza Nativa Americana Alla Biennale di Venezia,1999-2009." *Antropologia Museale*. Rivista Quadrimestrale Della Società Italiana per la Museografia e i Beni Demoetnoantropologici 8, (23/24): 72-78. [P]
- 2009 "'A Real Feminine Journey': Locating Indigenous Feminisms in the Arts." *Meridians: Feminism, Race, Transnationalism*. 9(2)31: 1-30. [P]
- 2008 "A Realist View of Image Politics: Reclamation of the 'Every Indian.'" In *[Re]inventing the Wheel: Advancing the Dialogue on Contemporary American Indian Art*. Nancy J. Blomberg, ed. Pp. 105-125. Denver: Denver Art Museum.
- 2007 "What We Do and Do Not Talk About: The Place of Indigenous Arts Dialogue." In *Unlimited Boundaries: Dichotomy of Place in Contemporary Native American Art*. Pp. 4-7. Albuquerque: The Albuquerque Museum of Art and History.
- 2006 "'Give, Give, Giving': Cultural Translations." In *Vision, Space, Desire: Global Perspectives and Cultural Hybridity*. Pp. 84-97. Washington, DC: Smithsonian National Museum of the American Indian.
- 2006 "Native American Art in a Global Art Context: Politicization as a Form of Aesthetic Response." In *Exploring World Art*. Eric Venbrux, Pamela Sheffield Rosi, and Robert L. Welsch, eds. Pp. 371-87. Long Grove, IL: Waveland Press. [P]
- 2005 "Re-appropriating Redskins—Pellerossasogna (Red Skin Dream): Shelley Niro at the 50th La Biennale di Venezia." *Visual Anthropology Review* 20 (2): 22-35. [P]

- 2004 "‘Red Man’s Burden’: The Politics of Inclusion in Museum Settings." *American Indian Quarterly* 28(3 /4): 743–63. [P]
- 2004 "The Redskins Critique—Trying to Experience the World Like the First Time." *Red Ink* 11(2): 28–32. [P]
- 2004 "‘We Have All Been Colonized’: Subordination and Resistance on a Global Arts Stage." *Visual Anthropology* 17 (3 /4): 229–45. [P]
- 2003 "Red Skin Dreams." In *La Biennale di Venezia 50 Esposizione Internazionale D’Arte: Dreams and Conflicts—The Dictatorship of the Viewer*. Francesco Bonami and Maria Luisa Frisa, eds. Pp. 642–43. Venice: Marcilio Editori.
- 2003 "Staging the Indian: The Politics of Representation." *American Anthropologist* 105(1): 156–161. [P]
- 2001 "IAIA Rocks the Sixties: The Painting Revolution at the Institute of American Indian Arts." *Museum Anthropology* 24(2 /3): 63–68. [P]
- 2001 "Umbilicus." In *La Biennale di Venezia 49 Esposizione Internazionale D’Arte: Plateau of Humankind*. Harald Szeeman and Cecilia Liveriero Lavelli, eds. Pp. 208–09. Milan: Electa.
- 2000 "Two Hours." In *Anticipating the Dawn: Contemporary Art by Native American Women*. Pp. 5–8. Gardiner Art Museum, Oklahoma State University.
- 2000 "Contributor." In *Who Stole the Tee Pee?* Fred Nahwoosky and Richard Hill, Sr. eds. Pp. 18, 59, 64, 78. Atlatl, Inc.
- 1999 "Ceremonial." In *La Biennale di Venezia 48 Esposizione Internazionale D’Arte: Aperto Over All*. Harald Szeeman and Cecilia Liveriero Lavelli, eds. Pp. 212–15. Venice: Marcilio Editori.
- 1999 "Inside Out: How Art Defines Us." In *Clay People: Pueblo Indian Figurative Traditions*. Pp. 11–19. Santa Fe: Wheelwright Museum of the American Indian.
- 1998 "Lost O’Keeffes/Modern Primitives: The Culture of Native American Art." Pp. 53–63. "On an Ordinary Day." Pp. 81–84. "Conspiracy Theory." Pp. 135–38. In *Reservation X*. Seattle: University of Washington Press.
- 1995 "History Is Dangerous." *Museum Anthropology* 19(2): 50–57. [P]

REVIEWS

- 2008 Picturing Indians: Photographic Encounters and Tourist Fantasies in H.H. Bennett’s Wisconsin Dells. *Visual Anthropology Review* 27(1).
- 2007 Alanis Obomsawin: The Vision of a Native Filmmaker. *American Anthropologist* 109(4): 749–750.
- 2002 Grave Injustice: The American Indian Movement and NAGPRA. *American Indian Culture and Research Journal* 27(2): 124–26.
- 2002 Culture in the Marketplace. *Museum Anthropology* 25(2): 78–80.
- 2002 The Institute of American Indian Arts Modernism and U.S. Indian Policy. *American Indian Culture and Research Journal* 26(1): 149–51.
- 2001 The Changing Presentation of the American Indian: Museums and Native Cultures. *American Indian Culture and Research Journal* 25(1): 151–54.
- 2001 Team Spirits: The Native American Mascots Controversy. *American Indian Culture and Research Journal* 25(3): 222–24.
- 2000 The Zuni Enigma. *American Indian Culture and Research Journal* 24(4): 220–23.

REFERENCE CONTRIBUTIONS

- 2011 Senior Editor, *Manifestations: New Native Art Criticism*, Santa Fe: Museum of Contemporary Native Arts.
- 1997 Contributor. In *St. James Guide to Native North American Artists*. Roger Matuz, ed. Pp. 492–96, 560–61. Detroit: St. James Press.
- 1996 Social Science Research. In *NAES College Guide to Research*. David R. M. Beck, ed. Pp. 11–12. Chicago: American Indian Press.

- 1990 (Joint authorship) Green, Rayna and Nancy M. Mitchell eds. *American Indian Sacred Objects, Skeletal Remains, Reparation and Reburial: A Resource Guide*. The American Indian Program, Smithsonian National Museum of American History.

PUBLIC SCHOLARSHIP

- 2010 "Manifestations: New Native Art Criticism." Curriculum Guide. Institute of American Indian Arts and the Ford Foundation.
- 2009 Senior Editor of symposium proceedings, "Visiting: Curatorial Conversations in Native North American Art." University of Wisconsin–Madison and the Ford Foundation.
- 2008 "Ode to Harry: In Memory of Harry Fonseca." Video Production. *Native American Modern, 1960 to the Present* exhibition. Wheelwright Museum of the American Indian.
- 2007 "Being and Belonging: The State of the Field." *The Aboriginal Curatorial Collective Online* Features: Winter.
- 2002 "Talkin' 'Bout T. C. Cannon." *THE Magazine* 10(2): 20.
- 2000 "'No John Wayne, No Jesus Christ, No Geronimo': The Native American Arts Alliance at the Venice Biennale." *THE Magazine* 7(2): 37–39.
- 1999 "Changing Women: Native Images in Stone." *Divergent Worlds: Mateo Romero*. Institute of American Indian Arts Museum.
- 1998 "Let Me Tell You Something: Talking on Canvas." *Indian Market Magazine*. Southwestern Association for Indian Arts, Inc. Pp. 38–45.
- 1994 "Demonstrations of Culture, Charlene Teters: The Rosa Parks of Campus Racism." *Crosswinds* 6(4): 15–16.
- 1993 "Still Going Strong: Zuni Muralist Alex Seotewa." *Crosswinds* 5(9): 22, 25.
- 1993 "Red Power." *Crosswinds* 5(9): 26–27.
- 1993 "Identities Clarified?" Letters, *Art in America* 81(7): 23.

PROFESSIONAL SESSIONS ORGANIZED

- 2011 "Blood Memory: Indigenous Genealogies and Imagined Truths." New York, NY. Critical Aesthetics: Essentialism and Contemporary Native Art Symposium, Smithsonian National Museum of the American Indian, George Gustav Heye Center.
- 2009 "Enactments of Imaginary Selves – Being and Becoming in the Postmodern Divide." Canadian Aboriginal Curators Delegation, 2009 Venice Biennale. Dipartimento di Studi Europei e Postcoloniali, Università Ca' Foscari Venezia, Palazzo Cosulich.
- 2008 "American Indian Curatorial Practice 2008: State of the Field." University of Wisconsin–Madison and the Ford Foundation.
- 2007 "The Requickening Project." Venice, Italy. Dipartimento di Studi Europei e Postcoloniali, Università Ca' Foscari Venezia, Palazzo Cosulich.
- 2005 "Native Identity and Global Art Contexts: The Venice Biennale." Palo Alto, CA. Stanford University Research Institute of Comparative Studies in Race and Ethnicity.
- 2004 "What the Rest Think When Not Contemplating the West: A New Anthropology of Art in Native American (and Other...) Contexts." Atlanta, GA. American Studies Association.
- 2003 "Indigenous Arts on a World Stage." Salem, MA. Native American Art Studies Association.
- 2000 "Expanding Awareness of Native Art." New York, NY. Atlatl: National Service Organization for Native American Arts.

SCHOLARLY LECTURES

Invited Lectures

- 2012 "High Contrast: The Enduring Paradox of Native Photography." Georgia O'Keeffe Research Center.

- 2012 "Pride, Prejudice, and Power: Indigenous Arts Movements at Home and Abroad." School for Advanced Research Membership Lecture, New Mexico History Museum.
- 2011 "Reading the Image: The Photography of Horace Poolaw in Context." School for Advanced Research Colloquium.
- 2009 "Within and Outside: The American Indian Presence at the Venice Biennale 1999- 2009." School for Advanced Research Speakers Series.
- 2009 "Within and Outside: The American Indian Presence at the Venice Biennale 1999- 2009." Plenary Speaker for the Fourth International Conference on the Arts in Society, Istituto Veneto di Scienze, Lettere ed Arti.
- 2009 "Rendezvoused: To Go Somewhere, Indigenous Curatorial Strategies." Scuola di Specializzazione in Beni Demoetnoantropologici (Higher School in Cultural Heritage) of the University of Perugia, Italy.
- 2009 "American Indians and Museums: The Love/Hate Relationship at Thirty." For the symposium "Native American History: Current and Future Directions: A Symposium in Honor of Neal Salisbury." Smith College.
- 2009 "Is There Really No Word for Art in Our Language? Old Questions and New Paradigms." University of Wisconsin-Whitewater Native Pride Lecture Series.
- 2009 "The Poolaw Photography Project." Savannah College of Art and Design.
- 2008 "'A Native Intelligence': The Poolaw Photography Project 2008." The Center for the History of Print Culture in Modern America, University of Wisconsin-Madison.
- 2007 "The New Thing Is Old News: Post Identity, Claims, Realism and Radical Restructuring." Eiteljorg Fellowship for Native American Fine Art. Eiteljorg Museum.
- 2007 "Indigenous Influences in Reshaping Academia." The Social Thought and Political Economy Program, University of Massachusetts Amherst.
- 2006 "Cultural Translations: Articulating an Indigenous Aesthetic." Contemporary Curatorial Visions Lecture Series. University of Colorado at Colorado Springs.
- 2006 "A Thousand Roads and SUITE: Indian: New Indigenous Media." Faculty Film Series. Smith College.
- 2005 "Collecting Contemporary Art in a Global Context." Director's Advisory Council, The Iris and B. Gerald Cantor Center for Visual Arts, Stanford University.
- 2005 "Atanarjuat: The Fast Runner: 4000 Years of Inuit Storytelling." Indigenous Smith Students and Allies (ISSA) Indigenous Film Festival. Smith College.
- 2005 "The Power of Self-Representation: The Indigenous Arts Action Alliance at the Venice Biennale." Smithsonian Institution National Museum of the American Indian.
- 2005 "Inversion and Identity: Native American Stereotypes of Whites." Department of Cultural and Social Anthropology, Stanford University.
- 2004 "Soul Repairs: Native Photography in a Post-Curtis Frame of Mind." The Pam Hanitchak Lecture Series. Native American Cultural Center, Stanford University.
- 2003 "Women in the Arts: Roxanne Swentzell." Traditions Transformed Lecture Series. Museum of Indian Arts and Culture, Museum of New Mexico.
- 2003 "A Global Aesthetic: Lloyd New's Vision at the Venice Biennale." Traditions Transformed Lecture Series. Museum of Indian Arts and Culture, Museum of New Mexico.
- 2001 "'Red Man's Burden': The Politics of Inclusion in Museum Settings." Anthropology Department, Smith College.
- 2000 "A Real Feminine Journey: Native American Women's Career Strategies in the Contemporary Arts Movement." Colloquium Series, School of American Research.
- 1998 "Collecting Contemporary American Indian Art." Heard Museum.
- 1996 "Talking About Indian Arts: Problems and Solutions." Museum of Indian Arts and Culture, Museum of New Mexico.
- 1996 "The Top Three Indian Art Clichés." Wheelwright Museum of the American Indian.
- 1995 "Art and Culture as Commodity." Museum of Fine Arts, Museum of New Mexico.

Invited Panels

- 2011 "15th Native American Film + Video Festival." Smithsonian National Museum of the American Indian, George Gustav Heye Center.
- 2011 Moderator, "Native American Women Artists of the Plains." Brooklyn Museum. In conjunction with the exhibition *Tipi: Heritage of the Great Plains*.
- 2009 "Expanding the Narrative." University of Wisconsin–Madison School of Education's *A Common Read-Expanding the Narrative Series*.
- 2009 "Essential Aesthetics: An Exploration of Contemporary Indigenous Art and Identity." Institute of American Indian Arts.
- 2008 "Advancing the Dialogue Convening." Ford Foundation.
- 2007 *Unlimited Boundaries: Dichotomy of Place in Contemporary Native American Art*, The Albuquerque Museum of Art and History in collaboration with the Indian Pueblo Cultural Center.
- 1999 "Contemporary Native Art Issues." Clay People Symposium. Wheelwright Museum of the American Indian.
- 1999 "Culture of Oppression." American Indian Ambassadors Program, Americans for Indian Opportunity.

Conference Presentation

- 2011 "'On the Other Side of this Ocean': The Limits of Knowledge as an Aesthetic Framework." College Art Association. New York, NY.
- 2011 "Sexuality and Native Women in Film: Freedom or Exploitation?" Native American Indigenous Studies Association. California State University-Sacramento.
- 2010 "Blood Memory and the Arts: Indigenous Genealogies and Imagined Truths." Native American and Indigenous Studies Association. University of Arizona.
- 2008 "A Decade of Indigenous Curation at the Venice Biennale." Poster Session. College Art Association. Dallas, TX.
- 2007 Native Scholars Caucus. Future of Minority Studies. University of Wisconsin–Madison.
- 2007 "Thinking Outside the Glass Box: The Legacy of Michael Ames." American Anthropological Association. Washington, DC.
- 2007 "Ethics and Examples." Society for Visual Anthropology. American Anthropological Association. Washington, DC.
- 2007 "A Decade of Indigenous Curation at the Venice Biennale." Coralling Art: Aboriginal Curatorial Practice in the Prairies and Beyond. Aboriginal Curatorial Collective and TRIBE.
- 2006 "Being Indian, Playing Indian: The Visual Legacies of Horace Poolaw and Yeffe Kimball." 20th Annual Visual Research Conference, Society for Visual Anthropology. San Jose, CA.
- 2006 "American Indians and Museums: The Love/Hate Relationship at Thirty." Museums and Native Knowledges. Arizona State University.
- 2006 "The White Man's Indian and the Indian Women's White: Inversion and the Death of Parody." [Re]inventing the Wheel: Advancing the Dialogue: Critical Issues in Contemporary American Indian Art. Denver Art Museum.
- 2005 "Give, Give, Giving: Indigenous Translations." Vision, Space, Desire: Global Perspectives and Cultural Hybridity. Smithsonian National Museum of the American Indian. Venice, Italy.
- 2005 "Feminist Identities, Global Struggles." Future of Minority Studies. Cornell University.
- 2003 "The Redskins Critique." Native American Art Studies Association. Peabody Essex Museum.
- 2002 "'We Have All Been Colonized': Subordination and Resistance on a Global Arts Stage." Society for Visual Anthropology, American Anthropological Association. New Orleans, LA.
- 2001 "No John Wayne, No Jesus Christ, No Geronimo: A Native American Presentation at the Venice Biennale." Society for Visual Anthropology, American Anthropological Association. Washington, DC.
- 2001 "Ceremonial." Society for Visual Anthropology Film and Video Festival. American Anthropological Association. Washington, DC.

- 2001 "Articulating an Indigenous Aesthetic: Challenges from Indian Art Education and Contemporary Native Art Curation." Art Libraries Society of North America. Los Angeles, CA.
- 2001 "The Politics of Indian Princess Pageants." Native American Regional Conference, Ohio Arts Council. Cleveland, OH.
- 2001 "The Ethical, Legal and Social Implications of the Human Genome Project." Dartmouth College.
- 2000 "Anticipating the Dawn." Gardiner Art Gallery, Oklahoma State University.
- 1997 "Voices, Questions, Methods: The Practice of Native American Art History." Otsego Institute for Native American Art History, Fenimore House Museum.
- 1997 "Beauty and Power." Native American Art Studies Association. Berkeley, CA.
- 1996 "Is There Really No Word for Art in Our Language?" Atlatl: National Service Organization for Native American Arts. Tulsa, OK.
- 1996 "The People's Way: Native Anthropologists Doing Anthropology in Their Own Tribal Setting." World Indigenous People's Conference. Albuquerque, NM.
- 1995 "Is There Really No Word for Art in Our Language?" Native American Art Studies Association. Santa Fe, NM.
- 1993 "Universalism: A Tool for Exclusion." Native American Art Studies Association. Santa Fe, NM.
- 1993 "Why Do Indians Make Art? Role and Restriction in Santa Fe." American Ethnological Society and Council for Museum Anthropology joint meeting. Santa Fe, NM.
- 1993 "The 'Official' Version of Chiricahua Culture: Struggles Defining Our Nation." American Anthropological Association. Washington, DC.

WORK SUBMITTED FOR PUBLICATION

"High Contrast: The Enduring Paradox of Native Photography." Smithsonian Institution Press.

"A Detribalized Anthropology: The Practice of the Museum in Native American Communities." *Museum International* UNESCO. 19 pp.

WORK IN PROGRESS

"Bleeding Venice: A Decade of Indigenous Curation at the Venice Biennale." Book manuscript. Under formal review, State University of New York Press.

"Comic Art Indigene." New Mexico Museum of Indian Arts and Culture. Exhibit review for *Museum Anthropology*.

"A Native Intelligence: The Horace Poolaw Photography Project." Article intended for *Aperture*.

EXHIBITIONS

- 2014 Curator, "The Calendar-Maker's Son: The Photography of Horace Poolaw." National Museum of the American Indian, Heye Foundation, Smithsonian Institution.
- 2011 Curator, "Epicentro: Re Tracing the Plains." Featuring John Hitchcock in collaboration with the Dirty Printmakers of America: Joseph Velasquez, Emily Arthur Douglass, Ryan O'Malley, John S. Hancock, and Melanie Yazzie. Venice Biennale 54th Esposizione Internazionale d'Arte.
- 2009 Organizer, "The Americana Indian — American Indians in the American Imagination." Memorial Union Theater Gallery, University of Wisconsin–Madison.
- 2009 Curator, "Rendezvoused: To Go Somewhere." Featuring the Work of Tom Jones and Andrea Carlson. Venice Biennale 53rd Esposizione Internazionale d'Arte.
- 2009 Co-Curator, "Here and There: Seeing New Ground." Land/Art Exhibition: A Collaborative Exploration of Land-based Art in New Mexico. 516 Arts. Albuquerque, NM.
- 2007 Co-Curator, "The Requickening Project." Featuring the work of Lori Blondeau and Shelley Niro. Venice Biennale 52nd Esposizione Internazionale d'Arte.

- 2003 Curator, "Pellerossasogna—The Shirt." Featuring the work of Shelley Niro and Sherwin Bitsui. Indigenous Arts Action Alliance. Venice Biennale 50th Esposizione Internazionale d'Arte.
- 2002 Curator, "Reflections of Beauty, Humor and Pride." Institute of American Indian Arts Museum.
- 2001 Curator, "Umbilicus." Featuring the work of Bob Haozous and Gabriel Lopez Shaw. Native American Arts Alliance. Venice Biennale 49th Esposizione Internazionale d'Arte.
- 2001 Curator, virtual exhibit "Feathers." The Native Eyes Project, Institute of American Indian Arts.
- 1999 Curator, "Ceremonial." Featuring the work of Richard Glazer Danay, Harry Fonseca, Bob Haozous, Frank LaPena, Jaune Quick-To-See Smith, Kay WalkingStick and Richard Ray Whitman. Native American Arts Alliance. Venice Biennale 48th Esposizione Internazionale d'Arte.
- 1999 Co-Producer, "Ceremonial" exhibit video. Native American Arts Alliance.
- 1998 Curator, "Savage Truths." Institute of American Indian Arts Museum.
- 1997 Curator, "Lost O'Keeffes; Women, Children and Other 'Primitives.'" Institute of American Indian Arts Museum.
- 1995 Advisor, "Our Art, Our Voices: Native American Cultural Perspectives." Stanford University Art Gallery, Stanford University.

COURSES TAUGHT, UNIVERSITY OF WISCONSIN-MADISON

- Fall 2011 Mentor, School for Advanced Research Anne Ray Interns (2)
Ph.D. committee member (5)
- Spring 2011 American Indians in Film AIS 325
Multiculturalism and the New Museology AH 432
Supervisor, Project Assistant (2)
Ph.D. Committee member (3)
- Fall 2010 American Indian Art History- Contemporary Issues AH 359
Friends and Family — Curating the Biography of a Nation Inter L&S 102 (FIG course)
Supervisor, Project Assistant (2)
Ph.D. committee member (2)
- Summer 2010 University of Wisconsin-Madison Graduate School Research Award. "Photographer Horace Poolaw: The Calendar-Maker's Son." Supervisor, Poolaw Project Interns (5)
- Spring 2010 MFA Thesis committee member (1)
- Fall 2009 Grant Author and Organizer for American Indian scholar Brian Baker to present the exhibition "Americana Indian" at the Wisconsin Union Directorate Theater Gallery, September 25 - November 10, 2009. The "Americana Indian" was sponsored by the University of Wisconsin-Madison School of Education's American Indian Curriculum Services and forms a component of the year-long initiative "A Common Read: Expanding the Narrative." Supervisor, Interns (2)
Supervisor, Project Assistant (1)
- Summer 2009 University of Wisconsin-Madison Graduate School Research Award. "Rendezvoused: To Go Somewhere." Venice Biennale 53rd Esposizione Internazionale d'Arte. Supervisor, "Rendezvoused" Project Interns (5)
- Spring 2009 American Indian Studies 699 Directed Study (2)
- Fall 2008 Director, "American Indian Curatorial Practice 2008: State of the Field." Ford Foundation symposium. Hosted public lecture, reception and two-day meeting. Lecture titled: "Visiting: A Conversation on Curatorial Practice and Native North American Art" with independent curator Ryan Rice and Institute of American Indian Arts Museum Director Patsy Phillips. Interdisciplinary effort with the Art Department, Art History Department and the American Indian Studies Program. Supervisor, Project Assistant (1)
Supervisor, Poolaw Project Interns (2)
- Summer 2008 University of Wisconsin-Madison Graduate School Research Award. "A Native Intelligence': The Poolaw Photography Project." Supervisor, Poolaw Project Interns (4)

Spring 2008	Sign, Symbol, Stereotype: Native Icons Revealed	AH 600
	American Indians in Film	AIS 325
	Independent Study	AH 799
Fall 2007	Multiculturalism and the New Museology	AH 600
	Native American Representations	AIS 450

COURSES TAUGHT, SMITH COLLEGE

Summer 2007	“The Requickening Project.” Venice Biennale 52nd Esposizione Internazionale d’Arte. Supervisor, Requickening Project Interns (3)	
Spring 2007	Ethnographic Film	ANT 347
	Native American Representations	ANT 250
Fall 2006	Introduction to Cultural Anthropology	ANT 130
	Visual Anthropology	ANT 249
Summer 2006	Yeffe Kimball Photography Project Interns (5)	
Spring 2006	Native American Representations	ANT 250
	Introduction to Cultural Anthropology	ANT 130
Fall 2005	Anthropology of Museums	ANT 240
	Ethnographic Film	ANT 347

SERVICE

INSTITUTIONAL

University of Wisconsin-Madison

2011	Committee member, Visiting Artist Fred Wilson lecture, workshop and class visit.
2011	Presenter, “Native Photography and Digitization.” University of Wisconsin-Madison SLIS graduate course funded by the Kauffman grant, “Tribal Libraries, Archives, and Museums Project.”
2010-2011	Native American Graves Protection and Repatriation Act Committee on the Determination of Cultural Affiliation.
2010-2011	Alternate, Faculty Senate.
2010	Organizer and Moderator, “Two Spirits: The Fred Martinez Project.” Film screening as a public awareness tool on the prevalence of violence towards LGBT youth and Native two-spirit people.
2010	Grant Author and Organizer, Campus lectures by community scholar Linda Poolaw and artist Tom Poolaw in association with the planned 2013 Smithsonian National Museum of the American Indian exhibition ““Of His Time” – The Modernist Legacy of Kiowa Photographer Horace Poolaw.” Funding from the University of Wisconsin System Institute on Race and Ethnicity.
2010	Panelist, “American Indian Student Welcome.” University of Wisconsin-Madison Student Academic Affairs.
2010	Advisor, “Convening Culture Keepers.” University of Wisconsin-Madison Tribal Libraries and Museums project funded by the Baldwin Endowment.
2010	Established three new courses that fulfill the university’s ethnic studies requirement.
2010-2011	Advisor, UW-Madison American Indian Student and Cultural Center.
2010	Presenter, “New Museology and the Tribal Museum Movement.” University of Wisconsin-Madison SLIS graduate course funded by the Kauffman grant, “Tribal Libraries, Archives, and Museums Project.”

- 2010 Panelist, "Protecting Cultural Property: 20 Years of Progress and Challenges Under the IACA and the NAGPRA." Indigenous Law Students Association (ILSA) of the University of Wisconsin Law School, 24th annual *Coming Together of Peoples Conference*.
- 2009 Presenter, "Within and Outside: The American Indian Presence at the Venice Biennale 1999- 2009." Art History Departmental Colloquium.
- 2009 Presenter, "Indigenous Curatorial Methodologies." University of Wisconsin–Madison SLIS graduate course funded by the Kauffman grant, "Tribal Libraries, Archives, and Museums Project."
- 2008 Panelist, "Rethinking Museums and Diversity: Perspectives, Practices, Policies," Visual Culture Center Conference "Interdisciplinarity and the University Art Museum." University of Wisconsin–Madison.
- 2008 Presenter, "'A Native Intelligence': The Horace Poolaw Photography Project." Art History Departmental Colloquium.
- 2007–2008 Faculty Liaison, Art History Graduate Student Forum.
- 2007 Presenter, "Silly Little Things: Framing Global Self-Appropriations in Native Arts." Art History 701 Seminar.
- 2007-present Student Counselor, American Indian Students.
- 2007–2008 Coordinator, American Indian Studies Brown Bag Lecture Series.
- 2008 Adviser, Global Challenges for Cultural Heritage Preservation, Global Studies Program, The International Institute.
- 2008 Adviser, Campus Diversity Forum.
- 2007–2008 Grant Author and Organizer, Assistant Professor of American Studies, University of California Santa Cruz scholar Amy Lonetree, University of Wisconsin–Madison Visual Culture Center conference "Interdisciplinarity and the University Art Museum." Funding from the University of Wisconsin Lectures Committee, American Indian Studies and the Ho-Chunk Nation of Wisconsin which honored Dr. Lonetree for her scholarship in a traditional ceremony at the Chazen Museum.
- 2007–2008 Participant, University of Wisconsin–Madison Museum Studies Program Feasibility Group.
- 2007–2008 Participant, University of Wisconsin System Institute on Race and Ethnicity Syllabi Bank.
- 2007–2008 Consultant, American Indian acquisitions and development, Chazen Museum.
- 2007–2008 Host, American Indian Studies faculty candidates.

Smith College

- 2005–2007 Five College Native American Indian Studies Committee.
American Studies Committee.
Archaeology Committee.
Library Liaison.
Annual Lecture Organizer.
- 2006–2007 Organizer, Guest Lecturer C. Richard King, Chair, Department of Comparative Ethnic Studies, Washington State University. "Fear of a Brown Nation: Invasion, Reconquest, Aztlan and Other White Supremacist Anxieties."
Organizer, Guest Lecturer Karl G. Heider, Carolina Distinguished Professor of Anthropology and Associate Provost, Dean of Undergraduate Students, University of South Carolina. "Rethinking Dead Birds."
Advisor, Office of Institutional Diversity.
Advisor, Smith College Museum of Art.
Faculty Mentor, Indigenous Smith Students and Allies.
- 2005–2006 Organizer, Guest Lecturer David Pilgram, Curator, Museum of Racist Memorabilia, Ferris State University. "Hateful Things: Objects and Object Lessons from the Jim Crow Museum."

Advisor, Office of Institutional Diversity.

Participant, Faculty Film Series.

Director, Tribal College Relations Initiative: Poolaw Photography Project, University of Science and Arts of Oklahoma (Supervised 4 students).

PROFESSIONAL

- 2012 Art Writing Mentor, Oklahoma Art Writing & Curatorial Fellowship. Organized by Oklahoma Visual Arts Coalition in partnership with The School of Art and Art History, The University of Oklahoma and the Oklahoma City Museum of Art.
- 2011 Guest Selector, 2011 Native American Film + Video Festival, National Museum of the American Indian.
- 2010-2012 Member, Native American and Indigenous Studies Association.
- 2010 Member, Indigenous Studies Research Network.
- 2009-2012 Senior Editor, "Curatorial Practice and Native North American Art." A Special Edition Submission to *Wicazo Sa Review*.
- 2009-2010 Member, ArtTable, The Leadership Organization for Professional Women in the Arts. 2010 Presenter, Career Advisory Roundtable discussion.
- 2008-2011 Board of Directors, Society for Visual Anthropology, American Anthropological Association. Program Committee Co-Chair, 2008 to 2009.
- 2007-present Director, Poolaw Photography Project. University of Wisconsin-Madison and The University of Science and Arts of Oklahoma.
- 2007-2008 Consultant, The Native Eyes Distance Education Program, Institute of American Indian Arts.
- 2005 Consultant, Stanford University Native American Alumni Association.
- 2005 Invited member, The Aboriginal Curatorial Roundtable, "A Proposal for a Framework for Action." The Aboriginal Curatorial Collective and the Aboriginal Arts Secretariat, Canada Council for the Arts.
- 2003 Nominations Committee, Native American Art Studies Association.
- 2002-2004 Director, Poolaw Photography Project, Smith College and the University of Science and Arts of Oklahoma.
- 2002-2005 Peer Reviewer, *Meridians: Feminism, Race, Transnationalism*. Smith College and Wesleyan University.
- 2001-2006 Director, The Tribal College Relations Initiative, Yeffe Kimball Photography Project. Smith College and the Institute of American Indian Arts.
- 1998-2005 Editorial Board, *Contemporary American Indian Communities: Stepping Stones for the Seventh Generation*. California State University, Long Beach and the University of California, Los Angeles.
- 1995-1998 Board of Directors, Native American Art Studies Association.
- 1995 Reviewer, *American Indian Culture and Research Journal*. University of California, Los Angeles.
- 1995 Consultant, Fort Sill Chiricahua Warm Springs Apache Tribe of Oklahoma, Cultural Resource Management.
- 1994-2000 Editorial Board, *Museum Anthropology*. American Anthropological Association.

PUBLIC

- 2011 Grant Reviewer, Native Arts and Culture Foundation.
- 2010-2011 Senior Editor, *Manifestations: New Native Art Criticism*, Museum of Contemporary Native Arts, Institute of American Indian Arts.
- 2008-2010 Arts Grant Advisory Panel, Dane County Cultural Affairs Commission. Madison, WI.
- 2007-2008 Public Programming Advisor, Mami Wata exhibit, Chazen Museum.
- 2001 Selector, Americans for Indian Opportunity Ambassador Program.

- 1999 Juror, "Seventh Heartbeat." Institute of American Indian Arts Museum.
- 1998 New Mexico Endowment for the Humanities Project Evaluator, "Memory and Imagination: Maidu Indian Artist Frank Day." Museum of Indian Arts and Culture, Museum of New Mexico.
- 1997 Exhibit Review Panelist, Smithsonian National Museum of the American Indian.
- 1996 Consultant, "Here, Now and Always." Museum of Indian Arts and Culture, Museum of New Mexico.
- 1996 Consultant, "Gifts of the Spirit: Masterworks by 19th Century and Contemporary Native American Artists." Peabody Essex Museum.
- 1993 Guest Editor, Indian Hearts, Indian Minds. *Crosswinds* 5(9).
- 1993-1995 Fine Arts Committee, Museum of Fine Arts, Museum of New Mexico.
- 1993 Site Coordinator, The Stanford/Zuni Project.