

## NANCY MARIE MITHLO, PH.D.

Associate Professor of Art History and Visual Arts  
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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

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### POSITIONS HELD

#### ACADEMIC

2018– Department of Gender Studies, University of California, Los Angeles.  
2016 Faculty, School of Art, California Institute of the Arts, “History of Photography.”  
2014–2017 Associate Professor of Art History and Visual Arts, Occidental College and Chair of American Indian Studies at the Autry Museum of the American West.  
2011–2014 Associate Professor, 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.  
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

2000 Assistant Director, Native Eyes: Indian Perspectives on Knowledge and Culture. Institute of American Indian Arts.  
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.

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## HONORS, GRANTS AND AWARDS

- 2017–2018 Visiting Scholar, University of California Los Angeles Institute of American Cultures, American Indian Studies Center, George A. and Eliza Gardner Howard Foundation Fellow, Brown University, Getty Research Institute Guest Researcher.
- 2017 Fellow, “Making Difficult History Public,” the 6<sup>th</sup> Annual Public History Institute, Gilder Lehrman Center for the Study of Slavery, Resistance and Abolition at Yale University and the National Museum of African American History and Culture.
- 2016–2017 Eastern Band of Cherokee Indians, Osage Nation Foundation and MacArthur International Grant exhibit support “Wah.shka.” Venice Biennale 57th Esposizione Internazionale d’Arte.
- 2016 Selected Author, The Institute for American Indian Research (IFAIR) University of New Mexico Indigenous Book Festival: Beyond Stereotype, Prejudice, & Racism, supported by The Alfonso Ortiz Center for Intercultural Studies and the New Mexico Humanities Council.
- 2015–2018 NEA-funded Researcher. \$20,000 grant from the National Endowment for the Arts “Research: Art Works” with co-Investigator, Occidental College assistant professor of cognitive science Aleksandra Sherman. Project title: “To support: Expanding cultural competencies for interpreting American Indian subject matter in museums through cognitive perspective taking.” The Autry Museum of the American West and Occidental College.
- 2015 Summer Teachers Institute in Technical Art History Fellow, Yale University Institute for the Preservation of Cultural Heritage Conservation lab and the Yale University Art Gallery.
- 2014–2015 Native Arts and Cultures Foundation and Osage Nation Foundation exhibit support “Ga ni tha.” Venice Biennale 56th Esposizione Internazionale d’Arte.
- 2012–2013 Andy Warhol Foundation and the New Mexico Endowment for the Humanities funding for the exhibition “Thicker Than Water” Museum of Contemporary Arts, Institute of American Indian Arts.
- 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 Smithsonian National Museum of the American Indian, Indigenous Contemporary Arts Program, University of Wisconsin–Madison Graduate School, 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, Institute of International Education, 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 and 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.
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## PUBLICATIONS

### BOOKS AND MONOGRAPHS

- 2018 "A/Part of This World: Indigenous Curation at the Venice Biennale." Book manuscript submission under contract. State University of New York Press.
- 2017 "Knowing Native Arts." Book manuscript submission under contract. University of Nebraska Press.
- 2009 "*Our Indian Princess*": *Subverting the Stereotype*. Santa Fe: School for Advanced Research Press. [P]

### EDITORIAL

- 2018 Managing Editor, *American Indian Art 101*. Forthcoming title from the University of New Mexico Press. [P]
- 2014 Senior Editor, *For a Love of His People: The Photography of Horace Poolaw*. New Haven: Yale University Press with the Smithsonian Institution Press. [P]
- 2012 Senior Editor, "American Indian Curatorial Practice" A dedicated volume of the *Wicazo-Sa Review* 27(1). [P]
- 2011 Senior Editor, *Manifestations: New Native Art Criticism*. Santa Fe: Museum of Contemporary Native Arts. DAP distributors.

### ARTICLES

- 2018 "Native American Art 101" In *Understanding and Teaching Native American History* edited by Brady DeSanti and Kristofer Ray, forthcoming title from the University of Wisconsin Press. [P]
- 2018 "The Gaze in Indigenous Art - Depictions of the Body and Nudity." In *American Indian Art 101* forthcoming title from the University of New Mexico Press. [P]
- 2017 "In the Silence of Dusk: An Indigenous Reading of the West." In *Art of the West* forthcoming title from the Autry Museum of the American West and the University of Oklahoma Press. [P]
- 2016 "Afterword" contribution to the exhibit catalogue *New Century: The Life and Legacy of Cherokee Artist and Educator Lloyd "Kiva" New* - The Museum of Indian Arts and Culture, the IAIA Museum of Contemporary Native Arts, and the New Mexico Museum of Art.
- 2014 "Horace Poolaw 'Pictures by an Indian.'" In *For a Love of His People: The Photography of Horace Poolaw*. New Haven: Yale University Press with the Smithsonian Institution Press. pp 84-95. [P]
- 2013 "Here Now, But Not Always: Native Arts and the Museum." *El Palacio*, Vol. 118, no. 4: 22-27. [P]
- 2012 "Within and Outside: The American Indian Presence at the Venice Biennale, 1999-2011," in *Gli Indiani d'America e L'Italia*, vol. 4 Edited by Fedora Giordano, Alessandria, Italy, Edizioni dell'Orso. [P]
- 2012 "No Word for Art in Our Language?--Old Questions, New Paradigms." *Wicazo-Sa Review* 27(1):111-126. [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. School for Advanced Research Press pp. 188-205. [P]
- 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 Co-author with Tressa Berman - “‘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. [P]
- 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 Human-kind*. 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

- 2014 Unsettling America: The Uses of Indianness in the 21st Century by C. Richard King. *American Indian Culture and Research Journal*: Vol. 38, No. 3.
- 2014 Visualities: Perspectives on Contemporary American Indian Film and Art edited by Denise K. Cummings. *Great Plains Quarterly*, Vol. 34, No. 1, Winter, 2014.
- 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

- 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

- 2017 “Decentering Durham.” *First American Art Magazine*. Issue No. 16, Fall, pp. 84-85.
- 2017 Conversation with editor Marcella Ernest, “Sounding Out! Podcast #60: Standing Rock, Protest, Sound and Power (Part 1).” March 30. <https://soundstudiesblog.com/2017/03/30/sounding-out-podcast-60-standing-rock-protest-sound-and-power/>
- 2016 Conversation with editor Marcella Ernest and discussant Candace Galla, “Sounding Out! Podcast #58: The Meaning of Silence.” September 29. <https://soundstudiesblog.com/2016/09/29/sounding-out-podcast-58-the-meaning-of-silence/>
- 2015 Exhibit Essay for “Emily Arthur: Endangered” University of Nevada, Reno, Sheppard Contemporary and University Art Galleries. [https://www.unr.edu/Documents/liberal-arts/Art/NEW\\_EmilyArthur\\_Book\\_PAGES\\_FINAL\(0\).pdf](https://www.unr.edu/Documents/liberal-arts/Art/NEW_EmilyArthur_Book_PAGES_FINAL(0).pdf)
- 2015 “Re-Riding History: From the Southern Plains to the Matanzas Bay” exhibit essay and text panels. Crisp-Ellert Art Museum, Flagler College, St. Augustine, FL.
- 2014 “Cultural Amnesia Meets Burning Historical Memory” *The Autry Blog*. December.
- 2014 “Seven Directions.” *First American Art Magazine*. Issue No. 3, Summer.
- 2013 “In ‘Lone Ranger’ Times, There Were No Female Indians. Wait, What?” *Indian Country Today*. June 9.
- 2012–2015 Lead researcher for “American Indian Art 101,” textbook proposal drawing from the collection of the Institute of American Indian Arts, Museum of Contemporary Native Art. Manuscript pre-proposal offered from the University of New Mexico Press. Submitted successful grant proposal for publication subvention funding from The Elizabeth Firestone Graham Foundation.
- 2011 “Manifestations: New Native Art Criticism.” Curriculum Guide. Institute of American Indian Arts and the Ford Foundation. <http://old.iaia.edu/museum/vision-project/curriculum-guide/>
- 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

- 2018 Co-chair with Yve Chavez, “Visualizing Genocide: Re-telling Native American Survival through Art.” College Art Association Conference, Los Angeles, CA.
- 2016 “Stolen Lives: Remembering Carlisle Indian Industrial School.” Featuring artists Emily Arthur and Shan Goshorn. Autry Museum of the American West.

- 2015 Co-chair with Amy Lonetree, “Archival Interventions: Writing Visual Histories.” Native American Art Studies Association, Santa Fe, NM.
- 2015 Symposium chair, *Ga ni tha*, Università IUAV di Venezia.
- 2014 “American Indian Art 101 - Pedagogies for Indigenous Thinking.” International Conference of Indigenous Archives, Libraries, and Museums sponsored by the Association of Tribal Archives, Libraries, and Museums, Palm Springs, CA.
- 2013 Co-convenor with Mario Caro, “The Patronage of Native Arts.” Native American Art Studies Association, Denver, CO.
- 2013 “Convergence II.” Casa del Cinema, Venice Italy chaired by Henry Drewal (Professor, University of Wisconsin-Madison, Departments of Art History & Afro-American Studies) and Maria Luisa Ciminelli, (Università Ca’ Foscari Venezia, Department of Philosophy and Cultural Heritage). In association with “Air, Land, Seed” exhibition, Università Ca’ Foscari Venezia, Palazzo Cosulich.
- 2013 “Thicker Than Water.” Museum of Contemporary Native Art exhibit symposium.
- 2012 “Native Arts Come of Age - Insiders on the Outside: Indigenous Knowledge and New Arts Paradigms.” Mohegan Nation, Native American and Indigenous Studies Association.
- 2012 “What We Learned: The Changing Landscape of Curatorial Practices.” International Symposium on Electronic Art, Albuquerque: Machine Wilderness.
- 2011 “Convergence II.” Casa del Cinema, Venice Italy. In association with “Epicentro: Re Tracing the Plains” exhibition, Università Ca’ Foscari Venezia, Palazzo Cosulich.
- 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

- 2017 “Positioning Native Arts Within Native Studies.” The California Center for Native Nations, University of California, Riverside.
- 2017 “The Indigenous Other: Native Photography’s Desires and Discontents.” Getty Research Institute Art and Anthropology conference.
- 2015 “The Encyclopedic Gaze: American Indian Photographers’ Re-appropriations.” Autry Museum of the American West all-staff presentation.

- 2015 “Talk Back/Back Talk: Native Art’s Visual Re-mix.” The University of Oklahoma, Fred Jones Jr. Museum of Art.
- 2015 “Global Indigenities in Art.” Sheppard Contemporary and University Art Galleries, University of Nevada, Reno.
- 2014 “Native Film: Indigenous Readings.” California Institute of Technology.
- 2014 “High Contrast: The Use, Abuse and Potential for Binary Visual Constructions of Indigeneity.” Occidental College.
- 2014 “‘Can You Hear Me?’ Silence as an Indigenous Representational Strategy in Film.” Native FilmFest, Agua Caliente Cultural Museum.
- 2012 “Orality and the Native Image.” School for Advanced Research.
- 2012 “The New Now: Native Women Artists Defining the Moment.” The Heard Museum North, Scottsdale, AZ.
- 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, Washington, DC..
- 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

- 2017 With Co-researcher Aleksandra Sherman - “Science Meets the Museum: *Seeing American Indians.*” Works in Progress, Autry Museum of the American West, Los Angeles, CA.
- 2017 Presenter with Tom Jones and Eve-Laurn Little Shell LaFountain, “D\*STAR \* destabilize \* decolonize \* disrupt \* systems of assumptions and references.” California Institute of the Arts Paul Brach Visiting Artist Lecture Series.
- 2016 “Taking it to the Next Level: Challenges and Promises of Internationalizing Indigenous Arts.” Native American and Indigenous Studies Association, Honolulu, Hawaii
- 2015 “Re-Riding History: From the Southern Plains to the Matanzas Bay.” Crisp-Ellert Art Museum, Flagler College, St. Augustine, Florida.
- 2014 “Conversations on Art, Culture and Museums.” Claremont Graduate University.
- 2014 “Women in Cultural Preservation.” In “Risk and Reinvention: How Women are Changing the World” Women’s International Study Center, Santa Fe, NM.
- 2014 “Identity & Innovation: Creativity in 20th Century Native American Art.” Phlibrook Museum of Art.
- 2013 “The Great Debates: Fusion/Inclusion/Exclusion.” for the conference, “Rethinking New Mexico Art,” New Mexico Museum of Art.
- 2013 “Modernist Encounters and Contemporary Inquiry: Art, Appropriation, and Cultural Rights.” Georgia O’Keeffe Museum.
- 2012 “Documenting Collections and Artists: Making the Artwork Come Alive.” School for Advanced Research.
- 2012 “Professors Unfolding Contemporary Art in Academia: Research & Writing.” Oklahoma Visual Arts Coalition, Fred Jones Jr. Museum of Art, University of Oklahoma.
- 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*. [https://www.youtube.com/watch?v=uJZCn\\_Ywj1o](https://www.youtube.com/watch?v=uJZCn_Ywj1o)

- 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 Presentations

- 2018 “Owning Hate, Owning Hurt: The Aesthetics of Violence in American Indian Contemporary Art.” College Art Association. Los Angeles, CA.
- 2016 With Co-researcher Aleksandra Sherman - “Expanding Cultural Competencies for Interpreting American Indian Subject Matter in Museums through Cognitive Perspectives.” International Conference on the Arts in Society, Los Angeles, CA.
- 2015 “Indigenous Presence at the Global Stage of the Venice Biennale.” Indigenous and Decolonial Practices and Imaginaries Symposium, University of Southern California.
- 2014 “Native Arts Education in Motion: Fifty Years of Cultural Sustainability at the Institute of American Indian Arts.” In “The Changing Role of Pueblo Art In Southwest Native American Cultures, Past and Present,” The Society for Applied Anthropology, Albuquerque, NM.
- 2013 “‘The Manner in Which Knowledge Grows’ – The Challenge of Native American Art and Material Culture Today.” In “Museum Methodologies and Collaborations: Papers in Honor of Nancy J. Parezo,” American Anthropological Association, Council for Museum Anthropology, Chicago, IL.
- 2013 “Innovations in Methodologies for Criticism of Contemporary American Indian Art.” 14th Annual Conference of the American Indian Studies Association, Arizona State University.
- 2012 “Americana Indian - Thinking Twice about Images That Matter.” TEDxABQ Women 2012 – “The Space Between,” South Broadway Cultural Center, Albuquerque, NM.
- 2012 “Indigenous Curatorial Methodologies – Paradigms of Intellectual Thought and Practice in the Setting of the Venice Biennale.” In “Indigenous Peoples and the Biennale: Coequality and Contemporary Art,” University of Venice Ca’ Foscari.
- 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.

#### CRITICAL REVIEWS OF MY WORK

- 2017 Ryan Rice. “Trouble Me Venice: An Indigenous Curator’s View of the Biennale.” *Canadian Art*. May 30, 2017. <http://canadianart.ca/reviews/ryan-rice-venice-biennale/>
- 2017 Sarah Tamashiro “La Biennale di Venezia.” *First American Art Magazine*. Issue 16, Fall, Pp 78-79.
- 2017 *Our Indian Princess: Subverting the Stereotype* featured in the Billie Jane Baguley Library and Archives Collection Spotlight, Heard Museum. <http://heard.org/news/billie-jane-baguley-library-archives-collection-spotlight-march-2017/>

- 2015 Andrea Falco. "Freedom to Be: Nancy Marie Mithlo and Native Artists in Venice." *Venezia News* September.
- 2015 John Paul Rangel. "Ga ni tha, Three Native Women, and the Venice Biennale." *First American Art*, No. 8 Fall.
- 2015 Dawn Morais. "NACF Fellows Bring Hawaii to the 2015 Venice Biennale." *Huffington Post*, June 6. [http://www.huffingtonpost.com/dawn-morais/nacf-fellows-bring-hawaii\\_b\\_7520406.html](http://www.huffingtonpost.com/dawn-morais/nacf-fellows-bring-hawaii_b_7520406.html)
- 2015 Enzo Di Martino. "A Palazzo Grimani c'è Rauschenberg, arte classica alla Fondazione Prada." *Il Gazzettino*, 6 Maggio.
- 2015 Holland Cotter. *The New York Times*, January 8. "Going Mainstream on Their Own Terms: Photographs by Horace Poolaw at National Museum of the American Indian." <http://www.nytimes.com/2015/01/09/arts/design/photographs-by-horace-poolaw-at-national-museum-of-the-american-indian.html>
- 2014 Paul Weideman. "A Gaze of Intelligence: The Photos of Native Visionary Horace Poolaw." *The Santa Fe New Mexican - Pasatiempo*, August 15. [http://www.santafenewmexican.com/pasatiempo/art/a-gaze-of-intelligence-the-photos-of-native-visionary-horace/article\\_47a42d9c-817b-5227-ae9f-c5550da14a10.html](http://www.santafenewmexican.com/pasatiempo/art/a-gaze-of-intelligence-the-photos-of-native-visionary-horace/article_47a42d9c-817b-5227-ae9f-c5550da14a10.html)
- 2014 "For a Love of His People, The Photography of Horace Poolaw," exhibit catalogue named as a *New York Times* Holiday Gift Guide selection. [http://www.nytimes.com/interactive/2014/multimedia/2014-holiday-gift-guide.html?\\_r=0 - page/books/for-a-love-of-his-people-the-photography-of-horace-poolaw](http://www.nytimes.com/interactive/2014/multimedia/2014-holiday-gift-guide.html?_r=0 - page/books/for-a-love-of-his-people-the-photography-of-horace-poolaw)
- 2013 Laura Graveline, Visual Arts Librarian, Sherman Art Library, Dartmouth College. Review of Manifestations: New Native Art Criticism, ed. by Nancy Mithlo. Museum of Contemporary Native Arts for Art Libraries Society of North America. <https://www.arlisna.org/images/reviews/2013/01/mithlo.pdf>
- 2011 Review, Manifestations: New Native Art Criticism, Part 1 and Part 2 <http://ahalenia.blogspot.com/2011/12/review-manifestations-new-native-art.html>  
[http://ahalenia.blogspot.com/2011/12/review-manifestations-new-native-art\\_06.html](http://ahalenia.blogspot.com/2011/12/review-manifestations-new-native-art_06.html)
- 2011 Ahalenia; Native American Art History, Writing, Theory, and Practice. "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. <http://ahalenia.blogspot.com/2011/01/wheel-nancy-marie-mithlo.html>
- 2011 Stephanie May de Montigny. *Museum Anthropology Review*, Vol. 5, No 1- "Our Indian Princess": *Subverting the Stereotype*. Nancy Marie Mithlo. Santa Fe, NM: School for Advanced Research Press, 2009. <http://scholarworks.iu.edu/journals/index.php/mar/article/view/1202/1372>
- 2011 Carmen L. Robertson. *The Canadian Journal of Native Studies*, Vol. 31, No. 2 "Our Indian Princess": *Subverting the Stereotype*. Nancy Marie Mithlo. Santa Fe, NM: School for Advanced Research Press, 2009.
- 2005 John Bloom. "Exhibition Review: The National Museum of the American Indian" *American Studies* Vol. 46, No. 3/4, Indigeneity at the Crossroads of American Studies (Indigenous Studies Today, Issue 1, Fall 2005/Spring 2006) (Fall/Winter 2005), pp. 327-338.

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## EXHIBITIONS

- 2017 Co-curator with Mary Bordeaux, "Wah.shka." Featuring Marcella Ernest, Shan Goshorn and Keli Mashburn. Venice Biennale 57th Esposizione Internazionale d'Arte.
- 2017 Co-curator with Alexandra Sherman, "Seeing American Indians." Autry Museum of the American West.
- 2016 Curator, "Emily Arthur: Endangered." Weingart Gallery, Occidental College.
- 2015 Curator, "Ga ni tha." Featuring Marcella Ernest, Maria Hupfield and Keli Mashburn. Venice Biennale 56th Esposizione Internazionale d'Arte.

- 2014–2017 Co-curator with Tom Jones, “For a Love of His People: The Photography of Horace Poolaw.” National Museum of the American Indian, Heye Foundation, Smithsonian Institution, August 9, 2014 – February 15, 2015. NMAI, Washington, DC, November 11, 2016–June 4, 2017.
- 2013 Co-curator, “Air, Land, Seed.” Featuring Faisal Abdu’Allah, Emily Arthur, Marwin Begaye, John Hitchcock, Ryan O’Malley, Henry Payer, Duane Slick, C. Maxx Stevens, Dyani White Hawk. Venice Biennale 55th Esposizione Internazionale d’Arte and 516 Arts, Albuquerque, NM.
- 2013 Co-curator, “Thicker Than Water.” Museum of Contemporary Native Arts, Institute of American Indian Arts.
- 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

### OCCIDENTAL COLLEGE

- Spring 2017 The Culture of Collections: Introduction to Museums ARTH 392  
Ph.D. committee member (2)
- Fall 2016 American Indian Art History ARTH 190  
American Indians in Film ARTH 250
- Spring 2016 Culture of Collections ARTH 392
- Fall 2015 Critical Perspectives in Museum Studies: ARTH 254  
American Indian Art History: ARTH 190  
Ph.D. committee member (2)

- Spring 2015 The Culture of Collections: Introduction to Museums ARTH 392  
Ph.D. committee member (2)
- Fall 2014 American Indian Art History ARTH 190  
American Indians in Film ARTH 250

#### UNIVERSITY OF WISCONSIN-MADISON

- Spring 2014 American Indians in Film AIS 325 ONLINE  
Ph.D. committee member (3)
- Fall 2013 American Indian Art History- Contemporary Issues AH 359 ONLINE
- Spring 2013 American Indians in Film AIS 325 ONLINE  
Ph.D. committee member (4)
- Fall 2012 American Indian Art History- Contemporary Issues AH 359 ONLINE
- Spring 2012 Ph.D. committee member (5)
- Fall 2011 Mentor, School for Advanced Research Anne Ray Interns (2)
- 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

#### 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

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### INSTITUTIONAL SERVICE

#### OCCIDENTAL COLLEGE

2017 Mentor, Kelsey Martin “United American Indian Involvement Photo Archival Project: Decolonizing the Archive,” Occidental College Mellon Summer Research Program.

2016 Affiliated faculty, Occidental College, Gender, Women, & Sexuality Studies (GWSS) Minor.

2016 Sponsor, Native American Heritage Month lecture, Mary Bordeaux, Marcella Ernest and Keli Mashburn.

2015 Sponsor, Emily Arthur Guest lecture, “Re-Riding History: From the Southern Plains to the Matanzas Bay”

2015 Sponsor, Native American Heritage Month lecture, Eve-Lauryn LaFountain.

2014 Sponsor, Native American Heritage Month Film Screening, “Winter in the Blood.”

2014 Campus Lecture “High Contrast: The Use, Abuse and Potential for Binary Visual Constructions of Indigeneity.”

#### UNIVERSITY OF WISCONSIN–MADISON

2013 Facilitator, Think Tank on Curatorial Studies, University of Wisconsin–Madison Department of Art History and the Chazen Museum.

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.”



- 2006–2007 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).
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## PROFESSIONAL SERVICE

- 2017–2018 Member. Regional Executive Committee, Native American and Indigenous Studies Association annual conference, Los Angeles, CA.
- 2017 Selector, Canada Council for the Arts, Venice Biennale in Architecture.
- 2017 Discussant, Autry Native Voices “Fairly Traceable” post-play discussion March 18 with Mark Trahant, Randy Reinholz and Cannupa Hanska Luger.
- 2016 Selector, Sundance Institute and UCLA American Indian Studies Center, Native Documentary Shorts.
- 2015–2016 Reviewer, UCLA American Indian Culture and Research Journal.
- 2015 External examiner for Terri Te Tau, Ph.D. candidate Creative Arts Exhibition and Examination, Massey University Graduate Research School. “Beyond the Corners of our Whare: A Conceptual Maori Response to State Surveillance in Aotearoa New Zealand.”
- 2015 Film festival judge, Future Voices of New Mexico.
- 2015 Consultant, Indigenous Arts Institute production “Playing Indian” created for the Mount Saint Mary’s University - Film, Media and Social Justice Department. Jessica Harjo, Executive Producer: <https://www.youtube.com/watch?v=QYf7UnguHAg>
- 2012–2015 Lead researcher for “American Indian Art 101,” textbook proposal drawing from the collection of the Institute of American Indian Arts, Museum of Contemporary Native Art. Manuscript pre-proposal offered from the University of New Mexico Press. Submitted successful grant proposal for publication subvention funding from The Elizabeth Firestone Graham Foundation.
- 2013–2014 Outside Reviewer, Institute of American Indian Arts Senior studio critique.
- 2013 Consultant, “The Old Becomes the New: New York Contemporary Native American Art Movement and the New York School,” American Indian Artists Inc. (Amerinda), Wilmer Jennings Gallery at Kenkeleba, New York, NY.
- 2013 Pre-screener for 2013 Society for Visual Anthropology Film Festival, American Anthropological Association.
- 2012 Program Evaluator, New England Foundation for the Arts, Native Arts.
- 2012 Tenure reviews for two American Indian colleagues teaching at major public universities.
- 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.
- 2012 Confidential review for MacArthur Fellow Program.
- 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.
- 2009–2010 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.
- 2007–2014 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 SERVICE

- 2017 Featured speaker for Phi Beta Kappa Society’s *(En)Lightning Talks Los Angeles*.
- 2016–present Co-director, United American Indian Involvement Photographic Project. In association with Occidental College’s Center for Community Based Learning, solicited, interviewed and acquired funding to contract a professional archivist collections management report. Oversaw and directed the digitization of key works with the aim of a total inventory of a 2000 image database.
- 2016 Presentation to the City of Los Angeles, Arts, Parks and River Commission committee meeting to support Los Angeles replacing Columbus Day with Indigenous Peoples Day.
- 2016 Grant Reviewer, Native Arts and Cultures Foundation.
- 2014–2016 Consultant, California Arts Institute, Dean of Students Office, diversity and inclusion. Co-organizer with Eyvind Kang, “Richard Ray Whitman” Paul Brach Visiting Artist Lecture.
- 2011–2014 Consultant, American Indian curriculum, New Mexico School for the Arts.
- 2013 Consultant, “Critical Heritage Studies: Maori and Indigenous Perspectives,” Museums and Cultural Heritage Programme, University of Auckland.
- 2013 Institute of American Indian Arts Research Center feasibility study.
- 2013 Consultant, EPCOT’s American Adventure Pavilion at Walt Disney World.
- 2012 Featured Guest Juror, International Symposium on Electronic Art, Albuquerque: Machine Wilderness.

2011	Grant Reviewer, Native Arts and Cultures Foundation.
2008–2010	Arts Grant Advisory Panel, Dane County Cultural Affairs Commission. Madison, WI.
2007–2008	Public Programming Advisor, Mami Wata exhibit, Chazen Museum.
2004–2005	Consultant, Stanford University Library Special Collections American Indian acquisitions.
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. <i>Crosswinds</i> 5(9).
1993–1995	Fine Arts Committee, Museum of Fine Arts, Museum of New Mexico.
1993	Site Coordinator, The Stanford/Zuni Project.

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## PROFESSIONAL MEMBERSHIPS

College Art Association

American Anthropological Association

Native American and Indigenous Studies Association

The International Society for Education Through Art (InSEA), an official partner of UNESCO.