

## NANCY MARIE MITHLO, PH.D.

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### DEGREES

Doctor of Philosophy	1993	Stanford University, Anthropology
Master of Arts	1988	Stanford University, Anthropology
Bachelor of Arts	1986	Appalachian State University, Anthropology and Art

### POSITIONS HELD

#### ACADEMIC

2018–	Professor, Department of Gender Studies, University of California, Los Angeles.
2016	Visiting Faculty, School of Art, California Institute of the Arts, “History of Photography.”
2014–2018	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 online learning initiative. 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.

## PUBLICATIONS

### WORKS IN PROGRESS

“Red Skin Dreams” *Native American Art at the Venice Biennale*. Book manuscript under review.  
University of Nebraska Press. [P]

### SINGLE-AUTHORED BOOKS AND MONOGRAPHS

- 2020            *Knowing Native Arts*. Lincoln: University of Nebraska Press. [P]  
2009            “Our Indian Princess”: *Subverting the Stereotype*. Santa Fe: School for Advanced  
Research Press. [P]

### SENIOR EDITOR, BOOKS

- 2022            Coeditor with Dr. Yve Chavez, *Visualizing Genocide: Indigenous Interventions in Art, Archives and Museums*, University of Arizona Press. [P]  
2020            Senior Editor, *Making History: IAIA Museum of Contemporary Native Arts*. University of  
New Mexico Press. [P]  
2019            Senior Editor, “Fraud in American Indian Communities.” *UCLA American Indian Culture  
and Research Journal* special issue, 43(4). [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.” *Wicazo-Sa Review* special issue, 27(1).  
[P]  
2011            Senior Editor, *Manifestations: New Native Art Criticism*. Santa Fe: IAIA Museum of  
Contemporary Native Arts. DAP distributors.

### ARTICLES

- 2024            Chapter contribution with co-author Aleksandra Sherman, “The Retuned Gaze: Analyzing  
Audience Responses to Indigenous Feminisms in Film,” in *Integrative Contemporary Art and  
Science Practices*, edited by J.D. Talasek, and Barbara Stauffer for inclusion in the Routledge  
Press book series *Science and the Arts since 1750* edited by Ellen Levy and Barbara Larson.  
[P]  
2024            Essay contribution, “Interview with Marie Watt,” *Feminist Visual Solidarities and Kinships*.  
Rutgers University Press. [P]  
2024            Coauthor with Kristen Dorsey, “When We Remain.” Autry Museum of the American West,  
Getty Pacific Standard Time: Art X Science, *Indian Futures or How to Survive and Thrive  
After the Apocalypse*.  
2022            Coauthor with Celestina Castillo, “Indigenous Curation in LA: *The People’s Home: Winston  
Street 1974*.” In *Teachings: Routledge Companion of Indigenous Art Histories in Canada and  
the United States* edited by Heather Igloliorte, and Carla Taunton. Routledge Press. [P]  
2022            “Native American Art 101.” In *Understanding and Teaching Native American History* edited  
by Brady DeSanti and Kristofer Ray. Madison: University of Wisconsin Press. [P]

- 2022 “Owning Hate, Owning Hurt: The Aesthetics of Violence in American Indian Contemporary Art,” “Emily Arthur *Final Determinations: Cherokee By Blood*,” “Marwin Begaye: *End of the Trail* as Native Humor,” “Richard Ray Whitman: *Street Chiefs* Revisited” and co-author with T. Christopher Aplin, “John Hitchcock: *Oklahome*.” In *Visualizing Genocide: Indigenous Interventions in Art, Archives and Museums*, University of Arizona Press. [P]
- 2020 “Introduction” and Chapter One, “The Gaze in Indigenous Arts: Depictions of the Body and Nudity.” In *Making History: IALA Museum of Contemporary Native Arts*. Albuquerque: University of New Mexico Press. [P]
- 2020 “Foreword” and essay “The Artist Knows Best: The De-Professionalism of a Profession.” “Fraud in American Indian Communities,” *UCLA American Indian Culture and Research Journal* special issue, 43(4). [P]
- 2020 Coauthor with Aleksandra Sherman and Lani Cupo, “Perspective-taking Increases Emotionality and Empathy but Does Not Reduce Harmful Biases Against American Indians: Converging Evidence from the Museum and Lab.” *PLoS ONE* 15(2) e0228784. <https://doi.org/10.1371/journal.pone.0228784> [P]
- 2020 Coauthor with Alexandra Sherman, “How Perspective-taking in Museums Can Lead to Increased Bias: A Call for ‘Less Certain’ Positions in American Indian Contexts.” *Curator: The Museum Journal* 63(3). <https://doi.org/10.1111/cura.12373> [P]
- 2020 “A Real Feminine Journey’: Locating Indigenous Feminisms in the Arts. Reprinted in the 20th anniversary special issue *Meridians at 20: Selected Readings*, 19(3). [P]
- 2020 “Blood Memory and the Arts: Indigenous Genealogies and Imagined Truths.” Reprinted in *Knowledge for Justice: An Ethnic Studies Reader*, edited by David Yoo, Pamela Grieman, Danielle Dupuy, Arnold Ling-Chuang Pan and Charlene Villaseñor Black. UCLA American Indian Studies Center Publications, Asian American Studies Center Press, Chicano Studies Research Center Press, and the Ralph J. Bunche Center for African American Studies. Pp. 390-403.
- 2020 “The Known and Unknown.” Catalogue essay for *Tai Moana Tai Tangata*, solo show curated by Anna-Marie White for artist Brett Graham at the Govett Brewster Art Gallery/Len Lyle Centre, New Plymouth, Aotearoa New Zealand.
- 2018 “In the Silence of Dusk: An Indigenous Reading of the West.” In *Art of the West*. Autry Museum of the American West and the University of Oklahoma Press. Pp .133-136. [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 “History is Dangerous.” Reprinted in *Open Anthropology: A Public Journal of the American Anthropological Association*, Volume 1, Number 2, October. <https://www.americananthro.org/StayInformed/OAIssueTOC.aspx?ItemNumber=2485>
- 2013 “Here Now, But Not Always: Native Arts and the Museum.” *El Palacio*, 118(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, 111-129. 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): 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 Exposizione 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 Exposizione 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

- 2023 Essay contribution, “American Indian Art from 2013-2023,” *First American Art Magazine*, 10th Anniversary Issue, Spring.
- 2023 Published seminar proceedings with Celestina Castillo, “Indigenous Curation in LA: *The People’s Home: Winston Street 1974*,” *Marshall McKay Seminar for Empowering Native Knowledge: Perspectives on Native Art and Museums*, ed. Joe D. Horse Capture, Autry Museum of the American West.
- 2023 Essay for exhibit catalogue, Shelley Niro career retrospective, “500 Year Itch,” National Gallery of Canada and the Smithsonian National Museum of the American Indian, “You’re Coming with Me.”
- 2022 Essay for *Indigenous Brilliance: Culture Without Compromise*, North Fourth Gallery, Albuquerque, NM.
- 2021 “Closer,” Essay for Hear Her: Works by Dyani White Hawk, List Gallery at Swarthmore College
- 2020 UCLA LA Social Science, UCLA Professor Discusses Life and Work of Native American Artist Harry Fonseca, May 7, 2020. When Harry Met Coyote, Autry Museum of the American West video series, <https://theautry.org/research/blog/when-harry-met-coyote>
- 2019 “Tarantino’s Dead Indians and the Roots of American Violence” Indian Country Today August 9, 2019, <https://newsmaven.io/indiancountrytoday/opinion/tarantino-s-dead-indians-and-the-roots-of-american-violence-Ab29yzDv-k6EbwUVac4rtw/>  
Reprinted in Counterpunch, August 13, 2019, <https://www.counterpunch.org/2019/08/13/tarantinos-dead-indians-and-the-roots-of-american-violence/>  
Reprinted in Spanish for Tlaxcala, the international network of translators for linguistic diversity August 12, 2019, <http://www.tlaxcala-int.org/article.asp?reference=26783>  
Reprinted in Spanish for Rebelión August 12, 2019, <https://rebelion.org/los-indios-muertos-de-tarantino-y-los-origenes-de-la-violencia-estadounidense/>
- 2018 White paper - Final Report National Endowment for the Arts “Research: Art Works” with co-Investigator, Aleksandra Sherman. Project title: “To support: Expanding cultural competencies for interpreting American Indian subject matter in museums through cognitive perspective taking.”  
<https://www.arts.gov/sites/default/files/Research-Art-Works-Occidental.pdf>
- 2018 “‘The Great Hurt’: Pathways to Survival.” Catalogue essay for *Re-Riding History: From the Southern Plains to the Matanzas Bay*. Trout Gallery, Dickinson College. Pp 31-37.
- 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/?s=mithlo>
- 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.

- 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 “Perpetual Conflict: The Work of John Hitchcock” for the IAIA Museum of Contemporary Native Arts exhibition “John Hitchcock: Traces of the Plains.”
- 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.
- 2011 “Manifestations: New Native Art Criticism.” Curriculum Guide. Institute of American Indian Arts and the Ford Foundation. <https://iaia.edu/download/55973/>
- 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. Reprinted in ARTnews, *Art in America* August 15, 2017. <https://www.artnews.com/art-in-america/features/letters-identities-clarified-63283/>

#### PROFESSIONAL SESSIONS ORGANIZED

- 2022 Organizer for UCLA November Native heritage month film festival “Distant: Centering Indigenous Feminisms in Film.” Featuring artist Keli Mashburn and poet Elise Paschen.
- 2021 Co-organizer with Lauren van Schilfgaarde, San Manuel Band of Mission Indians Tribal Legal Development Clinic Director, UCLA School of Law, Guest Speaker Brett Lee Shelton, Attorney, Native Americans Rights Fund, “Indigenous Peacemaking at the Intersection of Law and Culture,” UCLA School of Law.
- 2020 Panel organizer and presenter for the Los Angeles premiere film screening, “The Incredible 25th Year of Mitzi Bearclaw” by Mohawk filmmaker Shelley Niro, on January 16 at UCLA James Bridges Theater.
- 2019 Panel organizer and presenter for “Brokering the Sacred: The Ethics of Collecting American Indian Art” UCLA Fowler Museum in concert with the American Indian Studies Center.

- 2019 Session co-organizer with Nigel Borell, “Beyond the Beyond: Transforming Interpretative Frames in Dance, Music, Photography and Painting.” Native American Indigenous Studies Association, Hamilton, New Zealand (Aotearoa).
- 2018 Local Host Roundtable, “Fraud and American Indian Representation in Museums.” Native American Indigenous Studies Association, Los Angeles, CA.
- 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 Requickenening 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

- 2023 “Owning Hate, Owning Hurt: The Aesthetics of Violence in American Indian Contemporary Art.” University of Kansas, “Special Topics in Painting” class, Norman Akers, Associate Professor, University of Kansas, Department of Visual Art. February 13, 2023.
- 2022 “Visualizing Genocide,” for University of New Mexico, Department of Art History, Topics: Visual and Sonic Landscapes, Marcella Ernest, Assistant Professor. November 14, 2022.
- 2022 “Promise, Patronage and Perils: Twenty Years Exhibiting at La Biennale di Venezia” for « Autochtonie, hybridité, anthropophagie » Morgan Labar, Directeur, École Normale Supérieure, Département d’Histoire et Théorie des Arts, (The École supérieure d’art Avignon is one of the public art and design schools under the supervision of the Ministry of Culture spread over the French territory). Dec. 7, 2022.
- 2022 Terra Foundation for American Art lecture with Aleksandra Sherman, Associate professor of Cognitive Science, Occidental College, present the findings of the 2017-2020 NEA research project “Seeing American Indians.”
- 2022 Speaker with Dr. Aleksandra Sherman for “Wonder Workshop: What does evaluating exhibitions for diverse communities look like?” – an ongoing online discussion network that formed around questions raised at the Getty/PST/Intersections.
- 2022 Nevada Museum of Art, “Jean LaMarr’s Cover Girls: Naming and Reclaiming,” with Kristen Dorsey.
- 2021 Milwaukee Institute of Art and Design “Indigenous Knowledge of Space and Time in Teaching.”
- 2021 Michael C. Carlos Museum, Emory University “Native Arts Visual Remix.”
- 2021 Center for Native Futures, “Mound Summit.”
- 2021 “History and Theory of Curatorial Practice.” Duke University with the Nasher Museum of Art at Duke University, Curator of Modern and Contemporary Art Marshall Price.
- 2021 “Remixing the Archive: Indigenous Counter Discourse and Works of Visual Sovereignty.” University of New Mexico Department of Art, Guest Speaker for Marcella Ernest, Postdoctoral Fellow.
- 2021 “Art and Memory.” Fairhaven College of Interdisciplinary Studies, Western Washington University, Guest speaker for Associate Professor John Feodorov.
- 2020 “Interview with AIS MA student Marina Perez *Knowing Native Arts and Making History: IAlA Museum of Contemporary Native Arts.*” UCLA LA Social Science.  
<https://www.youtube.com/watch?v=BBISvSKOP0E>
- 2020 “Curator’s Choice: Marie Watt and Nancy Marie Mithlo.” UCLA Fowler Museum.  
<https://www.youtube.com/watch?v=PhgMd9ziDLE>
- 2020 “Empty Promises and Radical Agendas: How Identity Fraud in the Arts Has Undermined American Indian Sovereignty.” UCLA Law School Faculty Colloquium.
- 2020 “Native Arts’ Visual Remix.” University of Arkansas School of Art lecture with UCLA World Arts and Cultures graduate student Clementine Bordeaux.  
<https://www.youtube.com/watch?v=r3EjrgjKUY0>

- 2020 “Rendezvoused: To Go Somewhere, The Portrait Genre of Photographer Tom Jones (Ho Chunk) and the Trope of the Americana Indian.” The University of Washington Information School in partnership with the Center for American Indian and Indigenous Studies, Canadian Studies, Museology Graduate Program, the Henry Art Gallery & the Bill Holm Center for the Study of Northwest Coast Art. Indigenous Curation Workshop Leader at the UW wələbʔaltxʷ (Intellectual House).
- 2019 “Rendezvoused: To Go Somewhere: The Portrait Genre of Photographer Tom Jones (Ho Chunk) and the Trope of the Americana Indian.” UCLA Indigenous Material & Visual Culture of the Americas Working Group.
- 2019 Workshop Presenter, “Theorizing Portraits in the 21st Century: Images of Social Engagement, Cultural Encounters, and Political Recognition.” University of Southern California, Anthropology Department Los Angeles, November 13-16th. Funded by the Wenner-Gren Foundation for Anthropological Research.
- 2019 “Reflections: Saturdays with Harry,” Autry Museum of the American West, Coyote Leaves the Res: The Art of Harry Fonseca.
- 2019 “Seeing American Indians: Self, Other, and the Role of Visitor Mindsets in Museums,” Los Angeles County Museum Natural History Museum, Museum’s Research and Collections seminar series.
- 2019 “Knowing Native Arts” Department of Art History, UiT - The Arctic University of Tromsø, Norwegian Crafts and The Worliding Northern Art Network (WONA) at UiT.
- 2019 “Community Based Curation in Indigenous Contexts,” Nordnorsk Kunstmuseum (Tromsø, Norway) in association with Norwegian Crafts and The Worliding Northern Art Network (WONA) at UiT - The Arctic University of Norway seminar In{DI}genuity: Curating Materiality.
- 2018 “The Contrast,” Palm Springs Art Museum Unsettled exhibition lecture.
- 2018 “The Manner in Which Knowledge Grows: Indigenous Arts and Curation in Practice.” Museum of Anthropology, Museum and Heritage Studies and the Department of Anthropology, University of Denver.
- 2018 “Seeing American Indians: Scientific Interventions and Museum Fictions.” Humanities Research Centre at the Australian National University conference *Imagineers in Circus & Science*.
- 2018 “Seeing American Indians: Self, Other, and the Role of Visitor Mindsets in Museums” in the Thirty-Fourth Annual Visual Research Conference, American Anthropological Association conference, San Jose, CA.
- 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 Indigeneities 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

- 2023 “Red Skin Dreams: Twenty Years of Native Art Curation at La Biennale di Venezia 1997-2017.” Linder Lecture Series, University of Virginia, Department of Art, November 2nd. Presented with Elisabetta Frasca.
- 2023 “Public Forum: In Context - New Mexico in the Art World.” 516 Arts, Albuquerque, NM.
- 2021 Speaker, School of the Art Institute of Chicago, “Toward an Anti-Racist Art Ecosystem.”
- 2021 “Native Arts Scholarship – How to, What and Why?” We Have Words for Art symposium, First American Art Magazine. <https://firstamericanartmagazine.com/words/>
- 2021 Portland Art Museum, *John Hitchcock: Bury the Hatchet/Prayer for My P’Ah-Be* exhibit Zoom discussion.
- 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-Lauryn 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.” Philbrook 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.
- 2007 “Essential Aesthetics” School for Advanced Research Indian Arts Research Center, The Smithsonian’s National Museum of the American Indian, and The Institute of American Indian Arts with funding by the Ford Foundation’s IllumiNation: Building Capacity for the Future of Native Arts.
- 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

- 2022 “Owning Hate, Owning Hurt: The Aesthetics of Violence in American Indian Contemporary Art.” For the conference “Mass Violence and Its Lasting Impact on Indigenous Peoples – The Case of the Americas and Australia/Pacific Region” USC Dornsife Center for Advanced Genocide Research. October 25, 2022.
- 2022 Autry Museum of the American West, Marshall McKay Seminar for Empowering Native Knowledge Perspectives on Native Art and Museums, “Defining Native Art,” with Celestina Castillo.
- 2021 “‘A Political Visual’: Indigenous Feminisms in the Arts.” *Meridians: Feminism, Race and Transnationalism* 20th Anniversary Celebration.
- 2021 “Native Arts: The Dictatorship of the Viewer.” International Conference on the Arts in Society, The University of Western Australia, School of Design Perth, Australia.
- 2020 “Challenges to Building an Intellectual Apparatus for Indigenous Art Scholarship.” International Indigenous Research Conference, University of Auckland.
- 2020 Roundtable Presenter, “Curating Indigeneity: Identity, Presence & Narratives,” Association of Art Museum Curators annual conference, (virtual).  
<https://www.youtube.com/watch?v=FwwARmblk-M&list=PLMLsLpvY1C97JpB05sZwP3oHMvkhYI0Jw&index=5&t=0s>



- 2019 “When Perspective-Taking Leads to Bias – The Double Bind of Museum Didactics.” Native American Indigenous Studies Association Conference, The University of Waikato, Aotearoa, June 29. Session title: “Beyond the Beyond: Transforming Interpretative Frames in Dance, Music, Photography and Painting.”
- 2019 “De-Centering Durham: The State of Native Arts Scholarship in an Age of Unbridled Fraud,” American Alliance of Museums Annual Meeting. Session “Ethnic Fraud and American Indian Representation in Museums.”
- 2019 “Keeping Up ‘The Good Fight’: First World Activism as a Strategy of Oppression,” Philosophies of Liberation Encuentro, Meeting of the Asociación de Filosofía y Liberación (AFyL), USA, CASA 0101 and Loyola Marymount University, Los Angeles, CA.
- 2018 “Seeing American Indians: Self, Other, and the Role of Visitor Mindsets in Museums,” with co- researcher Aleksandra Sherman, American Anthropological Association Annual Meeting, Society for Visual Anthropology, The Thirty-Fourth Annual Visual Research Conference.
- 2018 “Indigenous Arts and Audiences: Influence and Impact at the Venice Biennale.” International Conference on the Arts in Society, Vancouver, BC.
- 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: Coevality 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

- 2023 David Titterington. *Making History: The IAlA Museum of Contemporary Native Arts. Great Plains Quarterly*, Volume 43, Number 1, Winter 2023, pp. 107-108. Published by University of Nebraska Press DOI: <https://doi.org/10.1353/gpq.2023.a897854>
- 2023 Ishmael Elias. *Visualizing Genocide: Indigenous Interventions in Art, Archives and Museums. News from Native California*. Vol. 36, Issue 4, Summer. <https://newsfromnativecalifornia.com/store/issues/volume-36-issue-4-summer-2023/>
- 2022 Manuela Well-Off-Man. Review of *Knowing Native Arts*, The Art Bulletin, 146 September. <https://doi.org/10.1080/00043079.2022.2066920>
- 2022 Benjamin P Davis. *Knowing Native Arts. American Indian Quarterly* 46, no. 1: 141-145. <https://doi:10.1353/aiq.2022.0007>.
- 2022 Marcella Ernest, *Making History: IAlA Museum of Contemporary Native Arts*. Edited by Nancy Marie Mithlo, *Western Historical Quarterly*, Volume 53, Issue 1, Spring 2022, 84–86, <https://doi.org/10.1093/whq/whab123>
- 2021 Shoshana Vegh-Gaynor. “Review, Knowing Native Arts.” Art Libraries Society of North America. January.
- 2020 Gerald Clarke. “Review, Knowing Native Arts.” *UCLA American Indian Culture and Research Journal*. Volume 44, Issue 1. <https://escholarship.org/uc/item/9dg1t103>
- 2020 Benjamin P. Davis. “How Should We Acknowledge the Sovereignty of Native Peoples? An Ethical and Aesthetic Defense of Indigenous Sovereignty.” *Public Seminar*, December 9. <https://publicseminar.org/essays/how-should-we-acknowledge-the-sovereignty-of-indigenous-peoples/>
- 2020 Stephen Gilchrist. “Indigenous Curatorial Interpellations: Insistence and Refusal.” In *The Australian Art Field: Practices, Policies, Institutions*, eds. Tony Bennett, Deborah Stevenson, Fred Myers, Tamara Winikoff, Routledge Press.
- 2019 Amy Munice. “Eiteljorg Museum of American Indians and Western Art Review – Authenticity.” “For a Love of His People: The Photography of Horace Poolaw” December 7, 2019. <https://www.picturethispost.com/eiteljorg-museum-of-american-indians-and-western-art-review/>
- 2018 Donna Bryson. “From Moccasins to Louboutins: An Evolution of Indigenous Art.” *Christian Science Monitor*, October 15. <https://www.csmonitor.com/The-Culture/Arts/2018/1015/From-moccasins-to-Louboutins-an-evolution-of-indigenous-art>
- 2018 Karen Hughes & Ellen Trevorrow. “‘The Nation is Coming to Life’: Law, Sovereignty, and Belonging in Ngarrindjeri Photography of the Mid-Twentieth Century.” *History of Photography*, 42(3): 249-268. DOI: 10.1080/03087298.2018.1521571
- 2018 Paul Baker Prindle. College Art Association Reviews. *Global and World Art in the Practice of the University Museum*, Jane Chin Davidson and Sandra Esslinger, eds. London: Routledge, 2017. CrossRef DOI: 10.3202/caa.reviews.2018.233
- 2017 Maria Montenegro and Jane Anderson. “Collaborative Encounters in Digital Cultural Property; Tracing Temporal Relationships of Context and Locality.” In *The Routledge Companion to Cultural Property*. Eds. Jane Anderson and Haidy Geismar.

- 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/>
- 2016 Bill Anthes. "For a Love of His People: The Photography of Horace Poolaw." *Winterthur Portfolio* 50 (2/3):199.
- 2015 Alexander Brier Marr. "Review: For a Love of His People: The Photography of Horace Poolaw, Edited by Nancy Marie Mithlo." *Afterimage: The Journal of Media Arts and Cultural Criticism* 42 (6): 36–37. doi:10.1525/aft.2015.42.6.36.
- 2015 Review, P.D. Thomas, (Wichita State University), *Choice*, "For a Love of His People: The Photography of Horace Poolaw" January 2015, 52(5).
- 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 Marr, Alexander Brier. "For a Love of His People: The Photography of Horace Poolaw." *Afterimage*; Rochester Vol. 42, Iss. 6, (May/Jun 2015): 36-37.
- 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. [https://www.santafenewmexican.com/pasatiempo/art/a-gaze-of-intelligence-the-photos-of-native-visionary-horace-poolaw/article\\_47a42d9c-817b-5227-ae9f-c5550da14a10.html](https://www.santafenewmexican.com/pasatiempo/art/a-gaze-of-intelligence-the-photos-of-native-visionary-horace-poolaw/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. [https://www.nytimes.com/interactive/2014/multimedia/2014-holiday-gift-guide.html?\\_r=0#page/books](https://www.nytimes.com/interactive/2014/multimedia/2014-holiday-gift-guide.html?_r=0#page/books)
- 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.

## HONORS, GRANTS AND AWARDS

- 2023 UCLA Faculty Research Grant award, "Indigenizing the Record: The Venice Biennale Native Art Exhibition Photo Archival Research Project."
- 2023 Writer in residence, Dorland Mountain Arts Colony, Temecula, CA, April.
- 2023 Writer in residence, Cultivate La Baldi, Montegiovi, Italy, September.
- 2023 Nominated, Ford Foundation Scholars in Residence at The Museum of Modern Art.
- 2022 The Best Art Books of 2022, HYPERALLERGIC, *Visualizing Genocide: Indigenous Interventions in Art, Archives, and Museums*.
- 2022 UCLA Race and Social Justice Grant for the project DISTANT, a film, research and teaching activity in concert with the class Indigenous Film.
- 2022 UCLA Center for the Advancement for Teaching Mini Grant, purchase and accession of the film *Scenes from the Glittering World*.
- 2022 Selected as UCLA representative for Mellon Foundation Sawyer Seminar national competition, "*The Great Hurt*": *Addressing Trauma and Memory in American Indian Higher Education*.
- 2021 Recipient, UCLA Center for the Advancement for Teaching Mini Grant honoraria for guest speaker Sandra White Hawk, GENDER (M185A-1) AM IND (M187A-1).
- 2021 Honorable Mention Best Subsequent Book Prize by the Native American Indigenous Studies Association prize committee, *Knowing Native Arts* (University of Nebraska Press).
- 2021 UCLA Center for the Advancement for Teaching Mini Grant, purchase and accession documentary film *From Wounded Knee to Standing Rock: A Reporter's Journey*.
- 2021 UCLA Chancellor's Arts Initiative "Expanding the Archive: American Indian Activism and Native Artists' Life Histories."
- 2020 Featured in UW-Madison School of Education Gallery: *UW-Madison Alumni: A Legacy of Indigenous Perspectives*.  
<https://gallery.education.wisc.edu/legacy-of-indigenous-perspectives/nancy-marie-mithlo-2/>
- 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. <https://www.arts.gov/sites/default/files/Research-Art-Works-Occidental.pdf>
- 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 Requickenning 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.
- 1987–1993 Patricia Roberts Harris Fellow, Stanford University.
- 1991/92 Smith College Mendenhall Fellow.
- 1990 National Science Foundation Minority Graduate Fellowship, University of British Columbia Museum of Anthropology.
- 1990 Beth Dillingham Award, Central States Anthropology Society.
- 1989 Robert Anderson Scholarship Award, Santa Clara Archaeological Society.

## EXHIBITIONS

- 2018 Co-curator with Celestina Castillo and Joseph Quintana, "The People's Home: Winston Street, 1974." These Days in collaboration with United American Indian Involvement and Occidental College's Center for Community Based Learning.
- 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 Aleksandra 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 with Ryan Rice, "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 Curator, "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 with Ryan Rice, “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 Co-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.

## **TEACHING, MENTORING and ADVISING**

### **UNIVERSITY OF CALIFORNIA LOS ANGELES**

- Winter 2023: AIS (M187) GS (185) “Indigenous Others and the Gaze”
- Winter 2023: “The Senior Seminar - “Trauma and Memory in the Indigenous Archive” (GS 187)
- Fall 2022: “Special Topics in Gender Studies: Race and Representation” (GS 185)
- Fall 2022: “Indigenous Film” WL ARTS (M187) AIS (M186)
- Winter 2022: “Special Topics in Gender Studies: Race and Representation” (GS 185)
- Winter 2022: “The Senior Seminar, Decolonizing Our Past: The Indigenous Archive” (GS 187)
- Fall 2021: “Key Theories and Concepts in American Indian Studies” (AIS 202)
- Fall 2021: “Indigenous Others and the Gaze,” GS (M185A-1) AIS (M187A-1)
- Spring 2021: “The Senior Seminar, Decolonizing Our Past: The Indigenous Archive” (GS 187)
- Spring 2021: “Special Topics in Gender Studies: Race and Representation” (GS 185)
- Winter 2021: “Indigenous Others and the Gaze,” GS (M185A-1) AIS (M187A-1)
- Fall 2020: “Key Theories and Concepts in American Indian Studies” (AIS 202)
- Spring 2020 “Bodies” (GS 104)
- Spring 2020 “Research Design and Professional Development” (GS 204)
- Winter 2020: “Indigenous Others and the Gaze,” GS (M185A-1) AIS (M187A-1)

Fall 2019 “Key Theories and Concepts in American Indian Studies” (AIS 202)

Spring 2019 Bodies (GS 104)

Winter 2019 Indigenous Others and the Gaze GS (M185A-1) AIS (M187A-1)

#### PHD and MA COMMITTEE MEMBERSHIP

##### National (Current)

Celestina Castillo, UCLA Department of Gender Studies (Chair)

Kristen Dorsey, UCLA Department of Gender Studies (Chair)

Erin Lynch, University of Southern California, Creative Writing and Literature

Nonabah Sam, Native American Leadership in Education (NALE) program, College of Education,  
University of New Mexico

##### NATIONAL (Past)

Katie Apsey, University of Wisconsin-Madison, Department of Art History

LeeAna Espinoza Salas, UCLA American Indian Studies AIS MA

Laura L. Terrance, UCLA Department of Gender Studies

John Paul Rangel, University of New Mexico, College of Education

Sarah Stolte, University of Wisconsin-Madison, Department of Art History

Janine Sytsma, University of Wisconsin-Madison, Department of Art History

Carmen Cebreros Urzaiz, UCLA Department of World Arts and Cultures/Dance

Marina Perez, UCLA American Indian Studies AIS MA (Chair)

Kendra Greendeer, University of Wisconsin-Madison, Department of Art History

Clementine Bordeaux, UCLA Department of World Arts and Cultures/Dance

##### INTERNATIONAL (Current)

Elizabeth Allen, Whiti o Rehua School of Art, Te Pūtahi-a-Toi: School of Māori Art, Knowledge & Education,  
Massey University, NZ

##### INTERNATIONAL (Past)

Stephen Gilchrist, Dept of Art History at the University of Sydney, AU

Karen Seccombe (McIntyre), Massey University Graduate Research School

Maree Sheehan, Auckland University of Technology, NZ, Art and Design

Terri Te Tau, Massey University Graduate Research School.

Anna-Marie White, Art History, Humanities and Social Sciences (Te Wāhanga Aronui Te Herenga Waka),  
Victoria University of Wellington, NZ

Charis Gullickson, Department of Art History, UiT - The Arctic University of Norway and Nordnorsk

Zak Waipara. Auckland University of Technology

## INSTITUTIONAL SERVICE

### UNIVERSITY OF CALIFORNIA LOS ANGELES

#### Academic Year 2022/23

UCLA Committees: Faculty Advisory Committee, American Indian Studies Center, Academic Personnel Committee, Gender Studies, American Indian Studies faculty hire search committee, Gender Studies faculty hire search committee, Fowler Museum Director search committee, Advisor for Native film series, May Hong HaDuong, Associate University Librarian and Director, UCLA Film & Television Archive, American Indian Studies Center Awards Committee, American Indian Studies Department, assigned formal advising for junior colleagues, Center for the Study of Women (CSW) Advisory Committee (CSWAC) 2023-2025

Organizing, fundraising, directing, UCLA AISC Native Film Festival “DISTANT: Centering Indigenous Feminisms in Film” Nov. 4, 2023, Glorya Kaufman Dance Theater, with UCLA World Arts and Cultures.

Sponsored guest speakers: Indigenous Others and the Gaze Winter 2023: Norman Akers, Associate Professor of Painting, University of Kansas, Department of Visual Art. Trauma and Memory in the Indigenous Archive, Winter 2023: Amy Lonetree, Professor of History, University of California Santa Cruz, Jackie Swift, Repatriation Manager, Smithsonian National Museum of the American Indian. Race and Representation, Fall 2022: Beth Reiter, Film Agent, Heidi Brandow, Artist and co-founder, the Harvard Indigenous Design Collective.

Indigenous Film, Fall 2022: Kimberly Guerrero, Actor and Associate Professor of Theatre, UC Riverside, Jared Jakins and Roni Jo Draper, Producers, *Scenes from the Glittering World*.

#### Academic Year 2021/22

UCLA Committees: Faculty Advisory Committee, American Indian Studies Center; Academic Personnel, Gender Studies; Academic Senate, Committee on Library & Scholarly Communication

Director Search, UCLA Fowler Museum

Joint sponsor with the UCLA School of Law, Guest Speaker Brett Lee Shelton, (Oglala Sioux Tribe) Attorney, Native Americans Rights Fund, “Indigenous Peacemaking at the Intersection of Law and Culture.”

Sponsored guest speaker GS 185 Indigenous Others and the Gaze Fall 2021: Sandra White Hawk, (Sicangu Lakota adoptee from the Rosebud Reservation, South Dakota) founder and Director of First Nations Repatriation Institute, discussing the film *Blood Memory*, guest speaker AIS 202 Key Theories and Concepts Fall 2021, attorney Brett Lee Shelton, (Oglala Sioux Tribe) Native American Rights Fund, Indigenous Peacemaking Initiative, Boarding Schools, and Sacred Places, guest speaker GS 187 Decolonizing Our Past: The Indigenous Archive, Winter 2022: Courtney M. Leonard, (Shinnecock Indian Nation), Assistant Professor of Art and Art History, St. Olaf College, guest speaker GS 185 Race and Representation, Winter 2022: Erin Genia, (Sisseton-Wahpeton Oyate) Lecturer, Sculpture and Performance Department, School of the Museum of Fine Arts, Tufts University “Disrupting Colonial Narratives in/of Public Space”

Prepared and submitted Mellon Sawyer Seminar proposal, “*The Great Hurt*”: *Addressing Trauma and Memory in American Indian Higher Education* with co-PI: Liza Black, Assistant Professor of History and Native American and Indigenous Studies, Indiana University involving nine nationally-known scholars and activists.

#### Academic Year 2020/21:

UCLA Committees: Faculty Advisory Committee, American Indian Studies Center; Academic Personnel, Gender Studies; Academic Senate, Committee on Library & Scholarly Communication; Faculty Mentor, UCLA Council of Advisors Program.

Advisor, UCLA Fowler Museum, Getty Pacific Standard Time: Art X Science, *Cultures of Corn: The Art and Science of Maize in Mexico and the American Southwest* exhibit.



Sponsored guest speakers (GS 185 Indigenous Others and the Gaze Winter 2021): artist and Wounded Knee Occupation veteran Richard Ray Whitman and filmmaker Kevin McKiernan - *From Wounded Knee to Standing Rock: A Reporter's Journey*; artist and Longest Walk veteran Tammy Rahr; Nasher Museum of Art at Duke University Curator of Modern and Contemporary Art Marshall Price; University of New Mexico Department of Art, Postdoctoral Fellow, Native American Art History, Marcella Ernest.

#### Academic Year 2019/20:

UCLA Committees: Faculty Advisory Committee, American Indian Studies Center; Academic Personnel, Gender Studies; Awards Committee, American Indian Studies; Advisory committee, American Indian Culture and Research Journal; Academic Senate, Committee on Library & Scholarly Communication; Graduate Division's Faculty Review Committee, Privately Endowed Fellowship; University of California DC Advisory Committee, Division of Undergraduate Education

Faculty Mentor, UCLA Council of Advisors Program, Tria Blu Wakapa, Assistant Professor, World Arts and Culture, Dance

Sponsor for selected Fulbright New Zealand senior scholar Huia Jhanke, PhD, Professor of Maori and Indigenous Education, Te Putahi-a-Toi with the AISC. Deferred due to COVID

UCLA Fowler Museum, Coordinated with Wendy Teeter, Archaeologist and Matthew Robb, Chief Curator the fall 2019 AIS 202 graduate level class on site at the museum, utilizing the Fowler collections.

Hosted Karen McCarthy Woolf, UCLA Promise Institute for Human Rights Fulbright Scholar/Writer in Residence including class visit to the UCLA Hammer Museum Grunwald Print Collection, October 31, 2019

Participant, UCLA AISC "Lighting a Path Forward" Track 3: Back to Basics - Determining Cultural Affiliation toward Repatriation and Cultural Heritage Protection, October 16, 2019

Moderator, UCLA AISC Lighting a Path Forward: UC Land Grants, Public Memory, and Tovaangar, Panel session "FUTURE: Lighting a Path Forward—Beyond Collecting Indians," October 15, 2019

#### Academic Year 2018/19:

UCLA Committees: Faculty Advisory Committee, American Indian Studies Center, Awards Committee, Gender Studies, Awards Committee, American Indian Studies, Advisory committee, American Indian Culture and Research Journal.

Speaker, Institute of American Cultures Fall Forum, October 18, 2018.

Speaker Institute of American Cultures Film Festival, February 1, 2019.

Co-author, Robert Wood Johnson Interdisciplinary Research Leaders 2019 Collaboration grant sub-mission with Dr. Daniel Dickerson, D.O., M.P.H., Associate Research Psychiatrist, UCLA, Integrated Substance Abuse Programs and Dr. Carrie Johnson, Licensed Clinical Psychologist, CEO of Sacred Path Indigenous Wellness Center (SPIWC) and the Director of Seven Generations Counseling Center at United American Indian Involvement (UAI) titled "Promoting resilience and fostering strength with urban American Indian youth and families using museum-based cultural resources," Museum Engagement for Native American Urban Families (MENAF) initiative using Autry Museum of the American West collections. March 13.

## PROFESSIONAL SERVICE

2023	Advise Agua Caliente Cultural Museum, public programming consulting
2023	Collections Plan Advisory Committee, Institute of American Indian Arts, Museum of Contemporary Native Arts (MoCNA)
2023	University of Oklahoma, programming consult, Native American Cultural Studies, Department of Native American Studies
2023	Advise, International & Community Partnerships, California Institute of the Arts
2023	Advisory Committee, 516 Arts, Albuquerque, NM
2022	Consultant, Autry Museum of the American West: Native Cultural Concerns Committee, advise policy development for archival protocols; NEH funded renovation of main galleries <i>Imagined Wests</i> , scholarly advisor; Getty Pacific Standard Time: Art X Science, <i>Indian Futures or How to Survive and Thrive After the Apocalypse</i> , scholarly advisor, catalogue contributor
2022	Core participant for the Getty Foundation's PST Art + Science "Wonder Workshop" on museum visitor reception studies, <i>Intersections 2021</i>
2022	Consult, Terra Foundation for American Art
2021	Advisor, MIT and Institute of American Indian Arts panel on Indigenous curation and fraud discussion
2021	Getty Scholar Application Review Committee member, Getty Research Institute.
2021	Exhibit consult, Parsons School of Design, The New School exhibit "Control."
2021	Curatorial consultation, Denver Art Museum, <i>Near East to Far West: Fantasies of French and American Colonialism</i> exhibition.
2021	Exhibit consultant, Los Angeles County Museum of Art, curatorial group.
2021	Fellowship nominator, Fellowship of Royal Society Te Apārangi, New Zealand.
2021	Curatorial Advisor, Institute and Museum of California Art (IMCA), University of California, Irvine (UCI).
2020/2021	Consultant, Guggenheim Museum, Indigenous Art Initiative working group.
2020/2021	Scholar Advisor, Autry Museum of the American West, Native Cultural Concerns Committee, NEH Humanities, "Imagined Wests," Getty Pacific Standard Time: Art X Science, "Indian Futures or How to Survive and Thrive After the Apocalypse."
2020	Advisor, Museum Ludwig, Cologne, Germany, Terra Foundation Collection Research Fellowship in American Art, "Mapping the Collection."
2020	Exhibit review, University of Washington, Burke Museum, Northwest Native Art Gallery.
2019	Reviewer, Auckland University Press, <i>Toi Te Mana: A History of Indigenous Art from Aotearoa New Zealand</i> by authors Deidre Brown, Ngarino Ellis and Jonathan Mane-Wheoki.
2019	Consultant, American Federation of Arts, Gilcrease Museum (Tulsa, OK).
2019	Advisor, Native American Art and Culture, Yale University Art Gallery, Yale Peabody Museum and the Department of the History of Art.
2018/19	Consulting scholar, Museum of New Mexico, Museum of Indian Arts and Culture <i>Here, Now and Always</i> Exhibition Renewal Project.
2018/19	Consultant, Autry Museum of the American West collection policy, Repatriation and Community Re- search, NEH Humanities Scholar Advisor <i>Imagined Wests</i> , <i>Coyote Leaves the Res: The Art of Harry Fonseca</i> .

- 2018 Juror and essayist for catalogue, *Creative Hands: Selected Works by Pacific Artists* Isla Center for the Arts University of Guam.
- 2018 Consultant, Mid-America Arts Alliance, (Kansas City, MO) exhibit *Savages and Princesses: The Persistence of Native American Stereotypes*.
- 2018 Juror, Fulcrum Fund Fellowship, 516 Arts, (Albuquerque, NM).
- 2018 Guest lecturer, Cornell University Departments of History of Art and Visual Studies and Art Department, ARTH 3902/6902 Curatorial Interventions
- 2018 Juror, McKnight Visual Artist Fellowship.
- 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 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>
- 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 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.
- 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**

2022	“Five Plain Questions” podcast, Plains Art Museum, Fargo, North Dakota.
2022	Lecture planning, Public Programs, Agua Caliente Cultural Museum
2021	Advise Academy Museum of Motion Pictures Education Division
2021	Collaboration with the School of the Art Institute of Chicago Native American Student Association
2021	Advise, Institute of American Indian Arts Museum of Contemporary Native Arts <i>Making History</i> curriculum development.
2021	Convening Strategies Adviser, Native Arts and Culture Foundation.
2021	Curriculum development consult, Los Alamos High School, Los Alamos, NM. “New Mexico Native American Cultural Studies.”
2020	Donor, UCLA American Indian Studies Center and Library, “Dr. Nancy Marie Mithlo Papers: Venice Biennale collection”
2019	Judge, Native Voices 10th annual Short Play Festival, Autry Museum of the American West.
2018	Speaker, Los Angeles City/County Native American Indian Commission Community Dialogue #2: “Indigenizing Public Spaces” Autry Museum of the American West, September 19.
2018	Guest lecturer, California State Summer School for the Arts, California Institute of the Arts, July 30.
2018	Intertribal Education Collaborative (ITEC) College Exploration Day. Professors Round Table, Cal Poly Pomona.
2017	Judge, Native Voices 8th Annual Short Play Festival, Autry Museum of the American West.
2017	Featured speaker for Phi Beta Kappa Society’s <i>(En)Lightning Talks Los Angeles</i> .

- 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. *Crosswinds* 5(9).
- 1993–1995 Fine Arts Committee, Museum of Fine Arts, Museum of New Mexico.
- 1993 Site Coordinator, The Stanford/Zuni Project.

## PROFESSIONAL MEMBERSHIPS

American Anthropological Association  
 College Art Association  
 Native American and Indigenous Studies Association  
 UCLA Chapter of the American Association of University Professors