NANCY MARIE MITHLO, PH.D.

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University of California, Los Angeles, 1120G Rolfe Hall, Box 951504, Los Angeles, CA 90095-1504
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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, Departments of Gender Studies and American Indian 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

2024-2026	Curator-in-Residence, Los Angeles County Museum of Art.
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.

1990 Intern, American Indian Program, Smithsonian National Museum of America History.

1987 Volunteer in Park, Chaco Culture National Historic Park.

1985 Intern, Division of Textiles, Smithsonian National Museum of American History.

1985 Student Intern, Institute of American Indian Arts Museum.

PUBLICATIONS

WORKS IN PROGRESS

"'It's Time to Act Now!': Environmental Film and Indigenous Peoples." Visual Anthropology. Under review. Co-author with Scott Varnado, UCLA Film and Video, ABD graduate student and Aleksandra Sherman, Associate Professor of Cognitive Science, Occidental College.

"'Dear America': Collage as Aesthetic Diplomacy," single-authored manuscript.

SINGLE-AUTHORED BOOKS

2026 *"Red Skin Dreams" Twenty Years of Curating Indigenous Art at the Venice Biennale.* University of Nebraska Press. [P]

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

2027 "Speaking to Ghosts." In Our Livestock Will Never Diminish" / "Nihinaaldlooshii doo nídínééshgóó k'ee'aa yilzhish dooleel" Breathing Life into the Photography of Milton Snow Across Diné Bikéyah, edited by Jennifer Nez Denetdale and Lillia McEnaney, University of New Mexico Press. [P]

2026 "Interview with Marie Watt." In *Feminist Visual Solidarities and Kinships*. Rutgers University Press. [P]

2025 Chapter contribution with co-author Aleksandra Sherman, "The Returned Gaze: Comparing Native and non-Native Audience Responses to Indigenous Films." 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]

2023 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: Okla*home*." 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: IAIA Museum of Contemporary Native Arts*. Albuquerque: University of New Mexico Press. [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. [P]

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. [P]

2019 "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]

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://openanthroresearch.org/index.php/oarr/preprint/view/327/429

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]

2012 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]

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.

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 Exposizione Internationale 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 Internationale 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 Internationale 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.

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.

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.

PUBLIC SCHOLARSHIP

2027 "'These Things Really Happened': A Conversation with Harry Nungesser." In *Coyote Leaves the Res: The Art and Life of Harry Fonseca*. Exhibit Catalogue, Autry Museum of the American West.

2025 Featured Storyteller for "The Aunties: Contemporary Indigenous Storytelling Series." Skirball Cultural Center.

2024 Coauthor with Kristen Dorsey, "When We Remain." In *Future Imaginaries: Indigenous Art, Fashion, Technology*. Autry Museum of the American West in association with University of Washington Press, Seattle.

2024 "Museum Poems," Los Angeles County Museum of Art inspired volume. https://nancymariemithlo.com/In_Print/2024_Museum_Poems/index.html

2023 National Public Radio, *It's Been a Minute* with host Brittany Luse, "Native American Scholars Take on *Killers of the Flower Moon*" with scholars Liza Black, and Robert Warrior, November 14, 2023.

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," In *Marshall McKay Seminar for Empowering Native Knowledge: Perspectives on Native Art and Museums*, ed. Joe D. Horse Capture, Autry Museum of the American West, Pp. 52-63.

2023 Essay for exhibit catalogue, "You're Coming with Me." Shelley Niro career retrospective, *500 Year Itch*, National Gallery of Canada and the Smithsonian National Museum of the American Indian.

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-indiansand 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-muertosde 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

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/

1990 Nancy M. Mitchell [Mithlo] and Rayna Green, eds. "American Indian Sacred Objects, Skeletal Remains, Reparation and Reburial: A Resource Guide." The American Indian Program, Smithsonian National Museum of American History.

PROFESSIONAL SESSIONS ORGANIZED

2026 Co-curator with Scott Brockman Varnado, "Land That Breathes" UCLA film festival

featuring Eve-Lauryn Little Shell LaFountain, Casse Kihúut Alaniz, Camaray Davalos, Keli Mashburn, and Meg Porteous, May 30, 2026, James Bridges Theater.

2026 Organizer, " Land That Breathes" UCLA symposium with Great Oak Press, Pechanga Band of Indians and Los Angeles County Museum of Art, Mathias Botanical Garden.

2025 Organizer, “Tówla (Root): Shifting Consciousness in Native Arts Practice,” UCLA Community-Engaged Research Social Impact Collaborative, Los Angeles County Museum of Art.

2024 “Tówla (Root): Shifting Consciousness in Native Arts Practice,” UCLA Community Engaged Research Social Impact Collaborative, UCLA Mathias Botanical Garden.

2022 Organizer for UCLA November Native heritage month film festival “Distant: Centering Indigenous Feminisms in Film.” Featuring artist Keli Mashburn and poet Elise Paschen, Glorya Kaufman Dance Theater.

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 UCLA 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, Universitá 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, Universitá 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, Universitá 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, Universitá 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

2026 "Dear America: Collage as Aesthetic Diplomacy." Kunstbewusst lecture series, Museum Ludwig / Freunde des Wallraf & Museum Ludwig, Cologne, Germany, September 15, 2026.

2026 Guest lecture, Indiana University, Department of History class, *Red Skin Dreams: Twenty Years of Indigenous Curation at the Venice Biennale*, Liza Black, Associate Professor, April 16, 2026.

2026 Stanford University, School of Humanities and Sciences, Center for the Comparative Study of Race and Ethnicity, Native American Studies Program, *Red Skin Dreams: Twenty Years of Indigenous Curation at the Venice Biennale* book talk, April 23, 2026.

2025 Speaker, Center for Native Futures, 3rd Biennial Mound Summit Symposium, Chicago, Il. December 7, 2025.

2025 "Dear America: The Trials and Errors of Native Art's Diplomacy." Smithsonian American Art Museum, Terra Foundation for American Art Seminar, May 22, 2025.

2024 Keynote Speaker "Dear America: The Trials and Errors of Native Art's Diplomacy." The 3rd Annual Luci Tapahonso Distinguished Indigenous Speaker Series, University of New Mexico, November 13, 2024.

2024 "Seeing American Indians: Self, Other, and the Role of Visitor Mindsets in Museums." Los Angeles County Museum of Art, Curatorial Forum Lecture with Aleksandra Sherman, November 6, 2024.

2024 Guest Lecturer, "Creative Natives," class, Dustin Tahmahkera, Native American Cultural Studies, Department of Native American Studies, The University of Oklahoma, Sept. 10, 2024.

2024 "Red Skin Dreams." University of California Santa Cruz, "Museums and the Representation of Native American History, Memory, and Culture," class, Amy Lonetree, Professor, Department of History. April 25, 2024.

2023 Lindner Lecture Series Speaker, University of Virginia Department of Art, "Red Skin Dreams: Twenty Years of Native Art Curation at La Biennale di Venezia 1997-2017," November 2, 2023.

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, Getty/PST/Intersections, National Academy of Sciences.

2022 Nevada Museum of Art, "Jean LaMarr's Cover Girls: Naming and Reclaiming," with Kristen Dorsey. "I Heard the Song of My Grandmother: Art and Indigenous Feminisms." Symposium, February 2, 2022.

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: IAIA Museum of Contemporary Native Arts.*" UCLA LA Social Science. https://www.youtube.com/watch?v=BBlSvSKOP0E

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 wəɬəbʔaltxʷ (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 Worlding Northern Art Network (WONA) at UiT.

2019 "Community Based Curation in Indigenous Contexts," Nordnorsk Kunstmuseum (Tromsø, Norway) in association with Norwegian Crafts and The Worlding 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

2024 "Data-Driven: What American Indian Spectatorship Can Tell Us About Art and Social Change." Ancestral Futures: Indigenous Cardinal Relations conference, October 4-6, 2024, Harvard University.

2024 Invited to international conference "Visualizing Genocide" University of Edinburgh, Consuelo Martino, School of History, Classics and Archaeology.

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

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 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

2026 "'It's Time to Act Now!': Environmental Film and Indigenous Peoples." In the invited session: "Visualizing Policy: Mobilizing Visual Methods to Shape Policy for Folx on the Verge," American Anthropological Association meetings, St. Louis, MO. November 18-22, 2026.

2025 Participant, World Indigenous People's Conference on Education, Auckland, NZ, November 16-20, 2025.

2025 "Affective Encounters & Sonic Possibilities for "'Imagining Otherwise'" College Art Association, New York City, February 14, 2025.

2025 Presentation with Diana Magaloni, Deputy Director, Los Angeles County Museum of Art, "Creative Practices to Address Power Dynamics in Indigenous Art," American Alliance of Museums Annual Meeting, May 8, 2025.

2023 Ontario Galleries, Indigenous Futures in Public Art Galleries and Museums, Navigating the Nexus: "Forging a Harmonious Bridge Between Global Dynamics and Local Realities in Indigenous Movements."

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, (virtual).

2020 "Challenges to Building an Indigenous Intellectual Arts Apparatus for Indigenous Arts Scholarship" Ngā Pae o te Māramatanga (NPM) New Zealand's Māori Centre of Research Excellence International Indigenous Research Conference "Gathering of Indigenous Minds" Waipapa Marae, University of Auckland, Aotearoa New Zealand.

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

2026 Hélène B. Ducros. Review of *Red Skin Dreams: Twenty Years of Indigenous Curation at the Venice Biennale*. Global Europe, February.

2025 Mundy, Barbara E., and Dana Leibsohn. "From Acoma to the Bajío: Indigenous Arts and the Fault Lines of Colonialism." *American Art* 39, no. 2 (Summer 2025): 98–125. University of Chicago Press. https://doi.org/10.1086/736584

2024 Kim TallBear and Gordon Henry. (Un)Settling Genealogies: Self-Indigenization in Media, Arts, Politics, and Academia. Special issue information, *Genealogy*, Volume 8, Issue 4 (December 2024). https://www.mdpi.com/journal/genealogy/special_issues/J6FB318N3G

2024 Sarah Greenwell-Scott. Visualizing Genocide: Indigenous Interventions in Art, Archives and Museums, *American Indian Culture and Research Journal* 47, no. 1: 161-163. https://doi.org/10.17953/A3.20339

2024 Mark Minch-de Leon. Visualizing Genocide: Indigenous Interventions in Art, Archives and Museums, Native American and Indigenous Studies 11, no. 1 (Spring): 164-165. https://doi.org/10.1353/nai.2024.a924424

2023 David Titterington. *Making History: The IAIA 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. *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://muse.jhu.edu/pub/17/article/857968/pdf.

2022 Marcella Ernest, *Making History: IAIA Museum of Contemporary Native Arts*. *Western Historical Quarterly*, Volume 53, Issue 1, Spring 2022, 84–86, https://doi.org/10.1093/whq/whab123

2021 Shoshana Vegh-Gaynor. "*Knowing Native Arts*." Art Libraries Society of North America.

January.

2021 Sara Quimby. Making History: The IAIA Museum of Contemporary Native Arts. Art Libraries Society of North America Reviews, September 2021. http://dx.doi.org/10.17613/5eyc-ab14

2021 Chio, Jenny. (2021) 2023. "Visual anthropology". In The Open Encyclopedia of Anthropology, edited by Felix Stein. Facsimile of the first edition in The Cambridge Encyclopedia of Anthropology. Online: http://doi.org/10.29164/21visual

2021 Ornelas, E. "Sherman Slipstream: (Dis)Associating Settler Time." In Trans-Indigenous Futurity. SFRA Review 51, no. 4 (2021): 94–107.

2020 Gerald Clarke. *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 Eugenia Kisin, et al. "The Anthropology of Art, After the End of Art: Contesting the Art Culture System." *Annual Review of Anthropology*, vol. 48, no. 1, 2019, pp. 317–34, https://doi.org/10.1146/annurev-anthro-102218-011331.

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 westernart-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/Frommoccasins-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 baguleylibrary-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. *For a Love of His People: The Photography of Horace Poolaw*. *Afterimage: The Journal of Media Arts and Cultural Criticism* 42 (6): 36–37. doi:10.1525/

aft.2015.42.6.36.

2015 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

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-nationalmuseum-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

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

2013 Laura Graveline. *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 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

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

2026 UCLA Teaching and Learning Center Seed Grant, "Indigenous Film."

2026 UCLA Global Advisors Council Award, "Trauma and Memory in the Indigenous Archive."

2026 Solon T. Kimball Award for Public and Applied Anthropology, Honorable Mention, American Anthropological Association.

2026 "Land That Breathes" Native film festival May 30, 2026: UCLA American Indian Studies Center, UCLA American Indian Studies Department, Semel Healthy Campus Initiative Center, Transdisciplinary Storytelling Initiative Research Well Faculty & Stal Grant, Social Science Dean's Office.

2025 Getty Research Institute. Guest Researcher.

2025 Academic Senate Council on Research (COR) Research Allowance Program (RAP), "Audio Portraiture: Transpacific Indigenous Sound Research," Auckland, NZ.

2025 UCLA College Division of Social Sciences publication subvention.

2025 Terra Foundation for American Art Conference Grant, College Art Association.

2024-2025 Smithsonian American Art Museum Terra Faculty Fellow.

2024 UCLA Community-Engaged Research Social Impact Collaborative Exploratory Grant, "Tówla (Root): Shifting Consciousness in Native Arts Practice." Co-PI, Alex Ungprateeb Flynn, UCLA Associate Professor, World Arts and Culture/Dance

2024 UCLA Council on Research, Research Allowance Program, "'Can You Hear Me?' Silence in Indigenous Knowledge Systems as a Form of Political Resistance"

2024 Writer in residence, Dorland Mountain Arts Colony, Temecula, CA, March.

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 UCLA representative for Mellon Foundation Sawyer Seminar national competition, *"The Great Hurt": Addressing Trauma and Memory in American Indian Higher Education*.

2021 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 th 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 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.
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

2027	Co-curator with Vicki Monks, "Fish Eaters' Dreams: The Art of Richard Ray Whitman." Institute of American Indian Arts, Museum of Contemporary Native Arts.
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 Alexsandra Sherman, "Seeing American Indians." Autry Museum of the American West.
2016	Curator, "Emily Arthur: Endangered." Weingart Gallery, Occidental College.
2015	Curator, "Ga 23it ha." 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. The exhibit traveled to ten locations.
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

Spring 2026	"Indigenous Film" (AM IND 186, WL ARTS M187)
Spring 2026	The Senior Seminar, "Trauma and Memory in the Indigenous Archive" (GS 187)
Winter 2026	"Race and Representation" (GS 185 AM IND M187A)
Winter 2026	"Indigenous Others and the Gaze" (GS 185 AM IND187)
Spring 2025	Leave
Winter 2025	"Race and Representation" (GS 185)
Fall 2024	Sabbatical
Spring 2024	The Senior Seminar, "Trauma and Memory in the Indigenous Archive" (GS 187)
Winter 2024	"Indigenous Others and the Gaze" (GS 185 AM IND187)
Fall 2023	Sabbatical
Winter 2023	"Indigenous Others and the Gaze" (GS 185 AM IND187)
Winter 2023	The Senior Seminar, "Trauma and Memory in the Indigenous Archives" (GS 187)
Fall 2022	"Indigenous Film" (AM IND 186, WL ARTS M187)
Fall 2022	"Race and Representation" GS (185)
Winter 2022	"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 185 AM IND187)
Spring 2021	"Race and Representation" (GS 185)
Spring 2021	The Senior Seminar, "Decolonizing Our Past: The Indigenous Archive" GS (187)
Winter 2021	"Indigenous Others and the Gaze" (GS 185 AM IND187)
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 185 AM IND187)
Fall 2019	"Key Theories and Concepts in American Indian Studies" (AIS 202)
Spring 2019	"Bodies" (GS 104)
Winter 2019	"Indigenous Others and the Gaze" (AIS M187 GS 185)

PHD and MA COMMITTEE MEMBERSHIP

National (Current)
Celestina Castillo, UCLA Department of Gender Studies (Chair)

NATIONAL (Past)
Kristen Dorsey, UCLA Department of Gender Studies (Chair)
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
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
Kathleen Wall, Institute of American Indian Arts, MFA.

INTERNATIONAL (Past)

Lisa Hilli, School of Culture, History and Language, College of Asia and the Pacific, Australian National University.
Meg Porteous, Fulbright Scholar, New Zealand, graduate student at UCLA Film Directing program.
Elizabeth Allen, Whiti o Rehua School of Art, Te Pūtahi-a-Toi: School of Māori Art, Knowledge & Education, Massey University, NZ
Fraser Findlay, Whiti o Rehua School of Art, Te Pūtahi-a-Toi: School of Māori Art, Knowledge & Education, Massey University, NZ.
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 2025/26:

AP merit case review, Department of Gender Studies.

Advisory Committee, Center for the Study of Women (CSW).

Faculty Advisory Committee, American Indian Studies Center.

Organized, funded and implemented "Land That Breathes" film festival, May 30, 2026.

Sponsored speakers: Race and Representation (GS 185 AM IND M187A), artist Pamela Smith Hudson, Indigenous Others and the Gaze (Gender M185A-1 & AIS M187A-1) Liza Black, Associate Professor of History and Native American and Indigenous Studies at Indiana University, Indigenous Film (AM IND M186 WL ARTS M187), Elais Gold, film director, and Aleksandra Sherman, Associate Professor, Cognitive Science, Occidental College, Senior Seminar "Trauma and Memory in the Indigenous Archive" (GS 187), Maree Sheehan, Kairangahau Matua (Senior Research Fellow), Te Wānanga o Aotearoa Mangakōtukutuku, Brenda Croft, Professor, Indigenous Art History and Curatorship, School of Art and Design, College of Arts and Social Sciences, Australian National University, and Nigel Borell, Curator Taonga Māori at Auckland War Memorial Museum.

Academic Year 2024/25:

AP merit case review, Department of Gender Studies.

Advisory Committee, Center for the Study of Women (CSW).

Faculty Advisory Committee, American Indian Studies Center.

UCLA Committees: Faculty Advisory Committee, American Indian Studies Center.

UCLA Mathias Botanical Garden collaboration with Anthony Banagia, Herbarium Curator.

Center for the Study of Women (CSW) Advisory Committee, 2024-2025.

Serving as a UCLA representative under the American Indian Studies Center and the Dean of Social Sciences, Abel Valenzuela, Jr., *Indigenous Knowledge (Arts + Environment) in the Urban Landscape*, a collaboration with Los Angeles County Museum of Art.

Sponsored guest speakers: Race and Representation (GS 185 AM IND M187A), Suzanne Newman Fricke, gallery director and Dawn Kirpatrick, photographer.

Academic Year 2023/24:

UCLA Committees: Faculty Advisory Committee, American Indian Studies Center, Graduate Admissions Committee, Gender Studies.

Review committee for the Native/PI Bruins Rising faculty hiring initiative, American Indian Studies.

Center for the Study of Women (CSW) Advisory Committee, 2023-2025.

Sponsored guest speakers: GS 185 Indigenous Others and the Gaze Winter 2024: artist Ilona Szwarc, University of Wisconsin-Madison Associate Professor of Art, Emily Arthur, Indiana University Associate Professor of History, Liza Black.

GS 187 Trauma and Memory in the Indigenous Archive, Spring, 2024: Jimmy Zavala Teaching and Learning Librarian for UCLA Library Special Collections, Young Library Distinctive Collections.

Sponsored visit to the Hammer Museum, Grunwald Collection.

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 Māori 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 (UAII) 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

2026	Referee, New Zealand Tāwhia te Mana Research Fellowship, Royal Society Te Apārangi, Ministry of Business, Innovation and Employment.
2026	Peer Reviewer, Getty Foundation.
2026	Research coordinator, Stanford University Bowes Art & Architecture Library, Lindsay King, Head, and Stanford Professor of Theater and Performance Studies Jennifer DeVere Brody.
2024/2026	Collaborate Great Oak Press, Pechanga Band of Indians, Lauren Niezgodzki, Director, Editor-in-chief, Desiree Wetz, book acquisitions.
2024/2025	Advised, Los Angeles County Museum of Art.
2024/2025	Advised graduate students as the Terra Foundation for American Art Faculty Fellow, Smithsonian American Art Museum.
2024	Conference advisor, Ancestral Futures, Indigenous Cardinal Directions, Harvard University Australian Studies Committee, the Departments of History of Art & Architecture; Art, Film & Visual Studies. October 4-6, 2024.
2024	Consult, Santa Reparata International School of Art, Florence, Italy.
2024	Referee, The Marsden Fund Council, Royal Society of New Zealand.

2023/2024 Advise Agua Caliente Cultural Museum, public programming consulting.

2023/2024 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 *Imagined Wests*, scholarly advisor; Getty Pacific Standard Time: Art X Science, *Indian Futures or How to Survive and Thrive After the Apocalypse*, scholarly advisor, catalogue contributor.

2022 Core participant for the Getty Foundation's PST Art + Science "Wonder Workshop" on museum visitor reception studies, *Intersections 2021.*

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, *Near East to Far West: Fantasies of French and American Colonialism* 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, Toi Te Mana: A History of Indigenous Art from Aotearoa New Zealand 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.

2018/2019 Consulting scholar, Museum of New Mexico, Museum of Indian Arts and Culture *Here, Now and Always* Exhibition Renewal Project.

2018/2019 Consultant, Autry Museum of the American West collection policy, Repatriation and Community Re- search, NEH Humanities Scholar Advisor *Imagined Wests, Coyote Leaves*

the Res: The Art of Harry Fonseca.

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

2026	University of Science and Arts of Oklahoma Nash Library.
2026	Saint Louis University, Department of American Studies.
2026	Pechanga Band of Indians Studios, *People of the West*.
2025	Community representative, "Natives in L.A. Summit: Envisioning Home Across Generations," California Native Vote Project, April 18.
2025	Community representative, World Indigenous People's Conference, Auckland, New Zealand.
2024/25	Donor, Los Angeles County Museum of Art, Nancy Marie Mithlo art collection.
2024	Community Member Representative, monthly meetings, Los Angeles City/County Native American Indian Commission.
2024	Collaboration with Great Oak Press, Pechanga Band of Indians.
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 *Making History* 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 *(En)Lightning Talks Los Angeles.*
2016–2018	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: Māori 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

World Indigenous Peoples Conference on Education