

NAME

NANCY MARIE MITHLO, PH.D.
ASSISTANT PROFESSOR OF ART HISTORY AND AMERICAN INDIAN STUDIES
UNIVERSITY OF WISCONSIN-MADISON

ADDRESS

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DEGREES

Doctor of Philosophy	1993	Stanford University	Anthropology Dissertation: The Negotiated Role of Contemporary American Indian Artists
Master of Arts	1988	Stanford University	Anthropology
Bachelor of Arts	1986	Appalachian State University	Anthropology and Art

AWARDS AND HONORS

Stanford University Distinguished Alumni Scholar, 2008.
 Future of Minority Studies Mellon Fellow, Cornell University, 2005.
 Visiting Faculty Fellow, Research Institute of Comparative Studies in Race and Ethnicity,
 Stanford University, 2004–2005.
 Rockefeller Foundation Film/Video/Multimedia Fellowship, nominated, 2001.
 Kellogg Fellow, American Indian Ambassadors Program, Americans for Indian Opportunity, 1994.
 American Indian Graduate Center Fellow, 1991–1993.
 Patricia Roberts Harris Fellow, Stanford University, 1987–1993.
 Smith College Mendenhall Fellow, 1991–1992.
 National Science Foundation Minority Graduate Fellowship, University of British Columbia
 Museum of Anthropology, 1990.
 Beth Dillingham Award, Central States Anthropology Society, 1990.
 Robert Anderson Scholarship Award, Santa Clara Archaeological Society, 1989.
 B.A. Summa Cum Laude, 1986.

EMPLOYMENT HISTORY

2007–present	Assistant Professor of Art History and American Indian Studies, University of Wisconsin-Madison.
2001–2007	Assistant Professor, Anthropology Department. Smith College.
1997–2001	Director, Native American Arts Alliance.
2000	Assistant Director, Native Eyes: Indian Perspectives on Knowledge and Culture. Institute of American Indian Arts.

- 2000 Temporary Part Time Faculty, American Studies. University of New Mexico.
- 2000 Lecturer, Division of Arts and Sciences. Santa Fe Community College.
- 1999 Temporary Part Time Faculty, Anthropology Department. University of New Mexico.
- 1997–1999 Professor of Museum Studies. Institute of American Indian Arts.
- 1998 Producer, Living Voices. Smithsonian National Museum of the American Indian.
- 1997 Temporary Part Time Faculty, Native American Studies. University of New Mexico.
- 1997–1998 Lecturer, Division of Arts and Sciences. Santa Fe Community College.
- 1994–1997 Adjunct Assistant Professor, Anthropology Department. University of New Mexico.
- 1996–1997 Temporary Part Time Faculty, American Studies. University of New Mexico.
- 1995 Temporary Part Time Faculty, Native American Studies. University of New Mexico.
- 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, Museum of Anthropology. University of British Columbia.
- 1989 Intern, American Indian Program Office. Smithsonian National Museum of American History.
- 1988 Tribal Claims Archives Research Assistant, National Historic Preservation and Records Commission. Fort Sill Chiricahua Warm Springs Apache Tribe.
- 1988 Collections Manager, Keesing Museum of Anthropology. Stanford University.
- 1987 Manager, Murray and Minges General Merchandise. Catawba County North Carolina Historical Society.
- 1986 Volunteer in Park, Chaco Cultural National Historic Park. National Park Service.
- 1985 Exhibits Preparator, Textile Division. Smithsonian National Museum of American History.

GRANTS RECEIVED

“American Indian Curatorial Practice 2008: State of the Field,” Advancing the Dialogue on Native American Arts in Society Grant, The Ford Foundation Indigenous Knowledge & Expressive Culture Portfolio.

“‘A Native Intelligence’: The Poolaw Photography Project 2008,” University of Wisconsin-Madison Graduate School Research Award.

“The Requickenning Project,” Venice Biennale 52nd Esposizione Internazionale d’Arte. June 2007.

Canada Council for the Arts Aboriginal Peoples Collaborative Exchange: International Project Grants.

Institute of International Education.

Smith College Harnish Fellowship.

Research Institute of Comparative Studies in Race and Ethnicity, Stanford University. 2004–2005.

“Pellerossasogna—The Shirt,” Venice Biennale 50th Esposizione Internazionale d’Arte.

Indigenous Arts Action Alliance. June 13–July 15, 2003.

Smithsonian National Museum of the American Indian.

Meridians Journal.

Woodland Cultural Centre.

Women Make Movies.

Jean Chisolm Gardner ’48 Faculty Fellowship.

PUBLISHED WORK

BOOK MANUSCRIPT

2009 “*Our Indian Princess*”: *Subverting the Stereotype*. Indigenous Peoples Series. Santa Fe, NM: School of Advanced Research Press.

ARTICLES

2005 Re-appropriating Redskins—Pellerossasogna (Red Skin Dream): Shelley Niro at the 50th La Biennale di Venezia. *Visual Anthropology Review* 20(2): 22–35.

2004 “Red Man’s Burden”: The Politics of Inclusion in Museum Settings. *American Indian Quarterly* 28(3/4): 743–63.

2004 The Redskins Critique—Trying to Experience the World Like the First Time. *Red Ink* 11(2): 28–32.

2004 “We Have All Been Colonized”: Subordination and Resistance on a Global Arts Stage. *Visual Anthropology* 17(3/4): 229–45.

2003 Staging the Indian: The Politics of Representation. *American Anthropologist* 105(1): 156–161.

2001 IAIA Rocks the Sixties: The Painting Revolution at the Institute of American Indian Arts. *Museum Anthropology* 24(2/3): 63–68.

1995 History Is Dangerous. *Museum Anthropology* 19(2): 50–57.

CHAPTER CONTRIBUTION

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.

2006 “Give, Give, Giving”: Cultural Translations. In *Vision, Space, Desire: Global Perspectives and Cultural Hybridity*. Pp. 84–97. Washington, DC: Smithsonian National Museum of the American Indian.

2006 Native American Art in a Global Art Context: Politicization as a Form of Aesthetic Response. In *Exploring World Art*. Eric Venbrux, Pamela Sheffield Rosi, and Robert L. Welsch, eds. Pp. 371–87. Long Grove, IL: Waveland Press.

REVIEWS

- 2008 A Danish Photographer of Idaho Indians: Benedicte Wrensted. *Visual Anthropology* 21(5).
- 2007 Alanis Obomsawin: The Vision of a Native Filmmaker. *American Anthropologist* 109(4).
- 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.

MUSEUM ESSAYS

- 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.
- 2003 Red Skin Dreams. In *La Biennale di Venezia 50 Esposizione Internazionale D'Arte: Dreams and Conflicts—The Dictatorship of the Viewer*. Francesco Bonami and Maria Luisa Frisa, eds. Pp. 642–43. Venice: Marcilio Editori.
- 2001 Umbilicus. In *La Biennale di Venezia 49 Esposizione Internazionale D'Arte: Plateau of Humankind*. Harald Szeeman and Cecelia Liveriero Lavelli, eds. Pp. 208–09. Milan, Electa.
- 2000 Two Hours. In *Anticipating the Dawn: Contemporary Art by Native American Women*. Pp. 5–8. Gardiner Art Museum, Oklahoma State University.
- 2000 Contributor. In *Who Stole the Tee Pee?* Fred Nahwoosky and Richard Hill, Sr. eds. Pp. 18, 59, 64, 78. Atlatl, Inc.
- 1999 Ceremonial. In *La Biennale di Venezia 48 Esposizione Internazionale D'Arte: Aperto Over All*. Harald Szeeman and Celcelia 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. Wheelwright Museum of the American Indian.
- 1999 Changing Women: Native Images in Stone. Divergent Worlds: Mateo Romero. Institute of American Indian Arts Museum.
- 1998 Lost O'Keeffes/Modern Primitives: The Culture of Native American Art. In *Reservation X*. Pp. 53–63. Seattle: University of Washington Press.
- 1998 On an Ordinary Day. In *Reservation X*. Pp. 81–84. Seattle: University of Washington Press.
- 1998 Conspiracy Theory. In *Reservation X*. Pp. 135–38. Seattle: University of Washington Press.

BIBLIOGRAPHY

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

REFERENCE CONTRIBUTIONS

1997 Contributor. In *St. James Guide to Native North American Artists*. Roger Matuz, ed. Pp. 492–96, 560–61. Detroit: St. James Press.

1996 Social Science Research. In *NAES College Guide to Research*. David R. M. Beck, ed. Pp. 11–12. Chicago: American Indian Press.

PUBLIC SCHOLARSHIP

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.

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.

1992 Giving Voice. In *Creativity is Our Tradition*. Institute of American Indian Arts Museum. Pp. 154–157.

1992 Overlapping Traditions. *Crosswinds* 4(8): 14–15.

1992 Museum Needs Indigenous Identity. *Journal North/Albuquerque Journal*. December 9: 4.

1991 Emerging Indian Artists: Facing the Ironies—Roxanne Swentzell, Mateo Romero, Mike McCabe and Carmen Franklin. *Crosswinds* 3(8): 18–19.

1990 Fieldnotes. Curators Special Interest Group Newsletter 2(May): 4–5.

1990 What Is Our Message? *Native Art Studies Association of Canada* 4(1): 1–2.

IN PRESS

The New Thing Is Old News: Post Identity Claims, Realism and Radical Restructuring. In *Diversity and Dialogue: The Eiteljorg Fellowship for Native American Fine Art 2007*. Indianapolis, IN: Eiteljorg Museum.

UNDER REVIEW

“A Real Feminine Journey”: Locating Indigenous Feminisms in the Arts. *Meridians: Feminism, Race, Transnationalism*.

“Silly Little Things”: Framing Global Self-Appropriations in Native Arts. Blackwell Press.

IN PROGRESS

“Can You Hear Me?”: Silence as an Indigenous Representational Strategy in Film. For American Indian Studies Consortium for the Committee on Institutional Cooperation, Second Annual Symposium: Indigenous Voice in Film, June 2009. University of Nebraska Press.

“A Native Intelligence’: The Poolaw Photography Project 2008.” *Art Journal*.

Land/Art: A Collaborative Exploration of Land-based Art in New Mexico. Invited essayist for exhibit catalogue. Summer/Fall 2009.

EXHIBITIONS

- 2007 Co-Curator, “The Requickening Project.” Venice Biennale 52nd Esposizione Internazionale d’Arte.
- 2003 Curator, “Pellerossasogna—The Shirt.” Venice Biennale 50th Esposizione Internazionale d’Arte, Indigenous Arts Action Alliance.
- 2002 Curator, “Reflections of Beauty, Humor and Pride.” Institute of American Indian Arts Museum.
- 2001 Curator, “Umbilicus.” Venice Biennale 49th Esposizione Internazionale d’Arte, Native American Arts Alliance.
- 2001 Curator, virtual exhibit “Feathers.” The Native Eyes Project, Institute of American Indian Arts.
- 1999 Curator, “Ceremonial.” Venice Biennale 48th Esposizione Internazionale d’Arte, Native American Arts Alliance.
- 1999 Co-Producer, “Ceremonial” exhibit video. Native American Arts Alliance.
- 1998 Curator, “Savage Truths.” Institute of American Indian Arts Museum.
- 1997 Curator, “Lost O’Keeffes; Women, Children and Other ‘Primitives.’” Institute of American Indian Arts Museum.
- 1995 Advisor, “Our Art, Our Voices: Native American Cultural Perspectives.” Stanford University Art Gallery, Stanford University.
- 1991 Curator, “Pojoaque Pueblo in Perspective.” Poeh Center, Pueblo of Pojoaque.
- 1990 Curator, “Fieldnotes.” Museum of Anthropology, University of British Columbia.
- 1989 Curator, “Plains Beadwork.” Keesing Museum of Anthropology, Stanford University.

SCHOLARLY LECTURES AND OTHER PROFESSIONAL PRESENTATIONS

PROFESSIONAL SESSIONS ORGANIZED

- 2008 "American Indian Curatorial Practice 2008: State of the Field." Madison, WI. University of Wisconsin-Madison and the Ford Foundation.
- 2007 "The Requickening Project." Venice, Italy. The University of Venice, Department of Postcolonial Literature.
- 2005 "Vision, Space, Desire." Venice, Italy. Smithsonian National Museum of the American Indian.
- 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.
- 1992 "Behind Glass: Native American Representation in the Year of Columbus." Northampton, MA. Smith College Museum of Art.
- 1992 "In Whose Interest? The Cultural Politics of Museums." San Francisco, CA. American Anthropological Association/Council for Museum Anthropology.
- 1986 "The Native American and the Law." Boone, NC. Native American Council, Appalachian State University.

SCHOLARLY LECTURES

- 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 "Thinking Outside the Glass Box: The Legacy of Michael Ames." Washington, DC. American Anthropological Association.
- 2007 "The New Thing Is Old News: Post Identity, Claims, Realism and Radical Restructuring." Eiteljorg Fellowship for Native American Fine Art. Indianapolis, IN. Eiteljorg Museum.
- 2007 "A Decade of Indigenous Curation at the Venice Biennale." Saskatoon, Saskatchewan. Aboriginal Curatorial Collective and TRIBE. Coralling Art: Aboriginal Curatorial Practice in the Prairies and Beyond.
- 2007 "Indigenous Influences in Reshaping Academia." Amherst, MA. The Social Thought and Political Economy Program, University of Massachusetts, Amherst.

- 2006 “Being Indian, Playing Indian: The Visual Legacies of Horace Poolaw and Yeffe Kimball.” San Jose, CA. 20th Annual Visual Research Conference, Society for Visual Anthropology.
- 2006 “American Indians and Museums: The Love/Hate Relationship at Thirty.” Tempe, AZ. Arizona State University. Museums and Native Knowledges.
- 2006 “Cultural Translations: Articulating an Indigenous Aesthetic.” Colorado Springs, CO. University of Colorado. Contemporary Curatorial Visions.
- 2006 “A Thousand Roads and SUITE: Indian: New Indigenous Media.” Northampton, MA. Smith College. Faculty Film Series.
- 2006 “The White Man’s Indian and the Indian Women’s White: Inversion and the Death of Parody.” Denver, CO. Denver Art Museum. [Re]inventing the Wheel: Advancing the Dialogue: Critical Issues in Contemporary American Indian Art.
- 2005 “Give, Give, Giving: Indigenous Translations.” Venice, Italy. Smithsonian National Museum of the American Indian. Vision, Space, Desire: Global Perspectives and Cultural Hybridity.
- 2005 “Collecting Contemporary Art in a Global Context.” Palo Alto, CA. 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.” Northampton, MA. Smith College. Indigenous Smith Students and Allies (ISSA) Indigenous Film Festival.
- 2005 “The Power of Self-Representation: The Indigenous Arts Action Alliance at the Venice Biennale.” Washington, DC. Smithsonian Institution National Museum of the American Indian. NMAI Venice Biennale 2005 Lecture Series.
- 2005 “Inversion and Identity: Native American Stereotypes of Whites.” Palo Alto, CA. Stanford University Department of Cultural and Social Anthropology.
- 2004 “Soul Repairs: Native Photography in a Post-Curtis Frame of Mind.” Palo Alto, CA. Stanford University Native American Cultural Center. The Pam Hanitchak Lecture Series.
- 2003 “The Redskins Critique.” Salem, MA. Peabody Essex Museum. Native American Art Studies Association.
- 2003 “Women in the Arts: Roxanne Swentzell.” Santa Fe, NM. Museum of Indian Arts and Culture, Museum of New Mexico. Traditions Transformed Lecture Series.
- 2003 “A Global Aesthetic: Lloyd New’s Vision at the Venice Biennale.” Santa Fe, NM. Museum of Indian Arts and Culture, Museum of New Mexico.
- 2002 “‘We Have All Been Colonized’: Subordination and Resistance on a Global Arts Stage.” New Orleans, LA. Society for Visual Anthropology, American Anthropological Association.
- 2001 “No John Wayne, No Jesus Christ, No Geronimo: A Native American Presentation at the Venice Biennale.” Washington, DC. Society for Visual Anthropology, American Anthropological Association.

- 2001 “Ceremonial.” Washington, DC. Society for Visual Anthropology Film and Video Festival. American Anthropological Association.
- 2001 “Articulating an Indigenous Aesthetic: Challenges from Indian Art Education and Contemporary Native Art Curation.” Los Angeles, CA. Art Libraries Society of North America.
- 2001 “The Politics of Indian Princess Pageants.” Cleveland, OH. Native American Regional Conference, Ohio Arts Council.
- 2001 “‘Red Man’s Burden’: The Politics of Inclusion in Museum Settings.” Northampton, MA. Anthropology Department, Smith College.
- 2000 “A Real Feminine Journey: Native American Women’s Career Strategies in the Contemporary Arts Movement.” Santa Fe, NM. Colloquium Series, School of American Research.
- 1999 “Contemporary Native Art Issues.” Santa Fe, NM. Wheelwright Museum of the American Indian. Clay People Symposium.
- 1998 “Collecting Contemporary American Indian Art.” Phoenix, AZ. Heard Museum.
- 1997 “Beauty and Power.” Berkeley, CA. Native American Art Studies Association.
- 1996 “Is There Really No Word for Art in Our Language?” Tulsa, OK. Atlatl: National Service Organization for Native American Arts.
- 1996 “The People’s Way: Native Anthropologists Doing Anthropology in Their Own Tribal Setting.” Albuquerque, NM. World Indigenous People’s Conference.
- 1996 “Talking About Indian Arts: Problems and Solutions.” Santa Fe, NM. Museum of Indian Arts and Culture, Museum of New Mexico.
- 1996 “The Top Three Indian Art Clichés.” Santa Fe, NM. Wheelwright Museum of the American Indian.
- 1995 “Is There Really No Word for Art in Our Language?” Santa Fe, NM. Native American Art Studies Association.
- 1995 “Art and Culture As Commodity.” Santa Fe, NM. Museum of Fine Arts, Museum of New Mexico.
- 1993 “Universalism: A Tool for Exclusion.” Santa Fe, NM. Native American Art Studies Association.
- 1993 “Why Do Indians Make Art? Role and Restriction in Santa Fe.” Santa Fe, NM. American Ethnological Society and Council for Museum Anthropology joint meeting.
- 1993 “The ‘Official’ Version of Chiricahua Culture: Struggles Defining Our Nation.” Washington, DC. American Anthropological Association.
- 1992 “Tea Bag Diplomacy, or the Symbolism of Things.” San Francisco, CA. American Anthropological Association.
- 1992 “The Effects of Legislated Morality in the Academy and Museums.” Northampton, MA. Smith College.

- 1992 "Our Ancestors' Bones." Northampton, MA. Smith College Museum of Art.
- 1992 "Representation of 'The Other' in Museums." Salem, MA. Peabody Essex Museum.
- 1991 "Neither Art Nor Artifact." Chicago, IL. American Anthropological Association.
- 1991 "Neither Art Nor Artifact." Denver, CO. Department of Anthropology, University of Denver.
- 1991 "Art, Artifact, or Investment? Perspectives on American Indian Art." Las Vegas, NV. Western Museums Conference.
- 1990 "Fieldnotes." Calgary, AB. Canadian Anthropology Society.

OTHER PROFESSIONAL ACTIVITIES

- 2008 Board of Directors, Society for Visual Anthropology, American Anthropological Association.
- 2008 Presenter, College Art Association Poster Session. Dallas, TX.
- 2008 Panelist, "Rethinking Museums and Diversity: Perspectives, Practices, Policies, Visual Culture Center Conference "Interdisciplinarity and the University Art Museum." University of Wisconsin-Madison.
- 2007–2008 Consultant, The Native Eyes Distance Education Program, Institute of American Indian Arts.
- 2007–2008 Director, Poolaw Photography Project, University of Wisconsin-Madison and the University of Science and Arts of Oklahoma.
- 2008 Arts Grant Advisory Panel, Dane County Cultural Affairs Commission. Madison, WI.
- 2007 Panelist, Unlimited Boundaries: Dichotomy of Place in Contemporary Native American Art in Collaboration with the Indian Pueblo Cultural Center.
- 2007 Panelist, Future of Minority Studies Native Scholars Caucus, Bridging Divides: Identity, Social Justice, and the Future of the Academy.
- 2006 Participant, The 2007 Venice Biennale Planning Team, Multi-institutional collaboration.
- 2001–2006 Director, The Tribal College Relations Initiative, Smith College and the Institute of American Indian Arts.
- 2005 Organizer, Guest Lecturers Harry Fonseca, Artist and Patsy Phillips, Biennale Project Director, Smithsonian National Museum of the American Indian. "Native Identity and Global Arts Contexts: The Venice Biennale" Research Institute of Comparative Studies in Race and Ethnicity, Stanford University.
- 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.
- 2004–2005 Consultant, The 2005 Venice Biennale, Smithsonian National Museum of the American Indian.
- 2004–2005 Invited member, Working Group on Indigenous Cosmologies, Center for Religion and Media, New York University.

- 2004 Director, Poolaw Photography Project, Smith College and the University of Science and Arts of Oklahoma.
- 2004 Consultant, Hall of the Americas Reinstallation Project, Brooklyn Museum of Art.
- 1998–2004 Editorial Board, *Contemporary American Indian Communities: Stepping Stones for the Seventh Generation*. California State University, Long Beach and the University of California, Los Angeles.
- 2003 Nominations Committee, Native American Art Studies Association.
- 2002 Peer Reviewer, *Meridians: Feminism, Race, Transnationalism*. Smith College and Wesleyan University.
- 2001 Selector, Americans for Indian Opportunity Ambassador Program.
- 1999–2001 Board Member, Santa Fe Children’s Museum.
- 1998–2001 Board Member, Capitol Art Foundation, State of New Mexico.
- 1997–2000 Peer Review Panelist, Community Arts Development Program, The City of Santa Fe Arts Commission.
- 2000 Scholar Advisor, “Native Americans in the 21st Century.” Native American Public Telecommunications.
- 1994–2000 Editorial Board, *Museum Anthropology*. American Anthropological Association.
- 1999 Juror, “Seventh Heartbeat.” Institute of American Indian Arts Museum.
- 1999 Discussant, “Culture of Oppression.” American Indian Ambassadors Program, Americans for Indian Opportunity.
- 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 Screening Committee, Native American International Film Exposition.
- 1997 Exhibit Review Panelist, Smithsonian National Museum of the American Indian.
- 1997 Judge, Miss Indian World Pageant, Gathering of Nations, Ltd.
- 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.
- 1995 Reviewer, *American Indian Culture and Research Journal*. University of California, Los Angeles.
- 1993–1995 Fine Arts Committee, Museum of Fine Arts, Museum of New Mexico.
- 1994 Peer Review Panelist, National Endowment for the Humanities, Museums and Historic Organizations.
- 1993 Guest Editor, *Indian Hearts, Indian Minds*. *Crosswinds* 5(9).
- 1993 Site Coordinator, The Stanford/Zuni Project.
- 1992 Faculty Advisor, Indigenous Americans at Smith, Smith College.

- 1992 Consultant, "Points of View." Smithsonian National Museum of the American Indian.
- 1988 Research Assistant, The Stanford/Zuni Project. Clifford R. Barnett, Project Director and Professor of Anthropology, Stanford University.

SEMINARS ATTENDED

- 2008 Advancing the Dialogue Convening. New York, NY. Ford Foundation.
- 2007 Ethics and Examples, Society for Visual Anthropology. Washington, DC. American Anthropological Association Annual Meeting.
- 2007 Bridging Divides: Identity, Social Justice, and the Future of the Academy. Madison, WI. Future of Minority Studies, University of Wisconsin-Madison.
- 2006 Identities, Individuals, Institutions. Stanford, CA. Future of Minority Studies, Stanford University.
- 2005 Feminist Identities, Global Struggles. Ithaca, NY. Future of Minority Studies, Cornell University.
- 2004 How Do Identities Matter? Palo Alto, CA. The Stanford Humanities Center Workshop, Stanford University.
- 2002 Program Development. Santa Fe, NM. Indian Arts Research Center, School of American Research.
- 2001 Teaching the Ethical, Legal and Social Implications of the Human Genome Project. Hanover, NH. Dartmouth College.
- 2000 Anticipating the Dawn. Stillwater, OK. Gardiner Art Gallery, Oklahoma State University.
- 1997 Voices, Questions, Methods: The Practice of Native American Art History. Cooperstown, NY. Otsego Institute for Native American Art History, Fenimore House Museum.
- 1997 Native American Tribal Museum Repatriation Conference. Denver, CO. American Association of State and Local History.
- 1995 Native American Graves Protection and Reparation Act Regional Review. Oklahoma City, OK. National Park Service.
- 1992 Building Museum Collections. Brantford, ON. Smithsonian Office of Museum Programs, Woodland Cultural Centre.
- 1991 Shared Visions: Native American Painters and Sculptors in the Twentieth Century. Phoenix, AZ. Heard Museum.
- 1990 Keepers of the Treasures. Osage, OK. National Park Service.
- 1988 Exhibition Design Seminar. Los Angeles, CA. Western Museums Conference.

MEMBERSHIPS

- College Art Association (2007–present).
- Society for Visual Anthropology (2001–present).
- Indigenous American Arts Alliance (IA3), Board Member (1997–present).
- Native American Art Studies Association (1995–2005).

The Buffalo Trust, Board Member (1997–present).

Stanford University Native American Alumni Association (1993–present).

Fort Sill Chiricahua Warm Springs Apache Tribe of Oklahoma.

SERVICE, UNIVERSITY OF WISCONSIN—MADISON

DEPARTMENT

2008 Presenter, Departmental Colloquium.

2007–2008 Faculty Liaison, Graduate Student Forum.

2007 Presenter, Art History 701 Seminar.

SCHOOL/COLLEGE

2007–present Student Counselor, American Indian Students.

2007–2008 Coordinator, American Indian Studies Brown Bag Lecture Series.

UNIVERSITY

2007–2009 Director, “American Indian Curatorial Practice 2008: State of the Field,” Ford Foundation symposium. Hosted public lecture, reception and two-day meeting. Lecture titled: “Visiting: A Conversation on Curatorial Practice and Native North American Art” with independent curator Ryan Rice and Institute of American Indian Arts Museum Director Patsy Phillips. Interdisciplinary effort with the Art Department, Art History Department and the American Indian Studies Program.

2008 Adviser, Global Challenges for Cultural Heritage Preservation, Global Studies Program, The International Institute.

2008 Adviser, Campus Diversity Forum.

2007–2008 Principle Investigator, “A Native Intelligence’: The Horace Poolaw Photography Project 2008.” Mentorship of four graduate and undergraduate students. Historic management of American Indian Photography collection including cleaning, storing, cataloguing and scanning digitally 1,400 photographs. Museum exhibit planning and programming. Interdisciplinary effort with the Art Department, Art History Department and the School of Education.

2007–2008 Participant, UW System Institute on Race and Ethnicity Syllabi Bank.

2007–2008 Consultant, American Indian acquisitions and development, Chazen Museum.

2007–2008 Host, Visiting American Indian and American Indian Studies faculty candidates.

2007–2008 Grant Author and Host, Assistant Professor of American Studies, University of California Santa Cruz scholar Amy Lonetree, University of Wisconsin-Madison Visual Culture Center conference “Interdisciplinarity and the University Art Museum.” Funding from the UW Lectures Committee, American Indian Studies and the Ho-Chunk Nation of Wisconsin which honored Dr. Lonetree for her scholarship in a traditional ceremony at the Chazen Museum.

- 2007-2008 Participant, Museum Studies Program Feasibility Group.
2007-2008 Public Programming Advisor, Mami Wata exhibit, Chazen Museum.

SERVICE, SMITH COLLEGE

ADVISING AND MENTORING

2006-2007

Major Advisees: 17; Pre-major Advisees: 3; Minor Advisees: 1; Interns: 5.

2005-2006

Major Advisees: 7; Pre-major Advisees: 9; Minor Advisees: 1; Interns: 4.

SABBATICAL: 2004-2005

2003-2004

Major Advisees: 9; Pre-major Advisees: 3; Minor Advisees: 1; Interns: 6.

2002-2003

Major Advisees: 13; Pre-major Advisees: 8; Minor Advisees: 2; Interns: 2.

2001-2002

Interns: 5.

DEPARTMENTAL COMMITTEES

2006-2007

Library Liaison; Annual Lecture Organizer.

2005-2006

Library Liaison

2001-2004

Department Liaison, Praxis Program.

COMMITTEE SERVICE FOR THE COLLEGE

2001-2007

American Studies Committee; Archaeology Committee.

FIVE COLLEGE SERVICE

2004-2007

Five College Native American Indian Studies Committee.

2001-2003

Five College Native American Indian Studies Committee; Five College Center for Crossroads in the Study of the Americas.

OTHER COLLEGE SERVICE

2006–2007

Sponsor, Guest Lecturer C. Richard King, Chair, Department of Comparative Ethnic Studies, Washington State University. “Fear of a Brown Nation: Invasion, Reconquest, Aztlan and Other White Supremacist Anxieties.”

Sponsor, Guest Lecturer Karl G. Heider, Carolina Distinguished Professor of Anthropology and Associate Provost, Dean of Undergraduate Students, University of South Carolina. “Rethinking Dead Birds.”

Supervisor, The Requickening Project Internship.

Advisor, Office of Institutional Diversity.

Director, The Tribal College Relations Initiative.

Advisor, Smith College Museum of Art.

Faculty Mentor, Indigenous Smith Students and Allies.

2005–2006

Sponsor, Guest Lecturer David Pilgram, Curator, Museum of Racist Memorabilia, Ferris State University. “Hateful Things: Objects and Object Lessons from the Jim Crow Museum.”

Advisor, Office of Institutional Diversity.

Director, The Tribal College Relations Initiative.

Participant, Faculty Film Series.

2003–2004

Sponsor, Guest Lecturer Alan Michelson, Artist. “Mespat: Imagining the River.”

Sponsor, Guest Lecturer Sherwin Bitsui, Poet. “Shapeshift.”

Faculty Mentor, Indigenous Smith Students and Allies.

Director, The Horace Poolaw Photography Project.

Advisor, Smith College Museum of Art.

Advisor, Office of Admissions Multicultural Recruitment.

Advisor, Office of Institutional Diversity.

2002–2003

Sponsor, Guest Lecturers Shelley Niro and Nora-Naranjo Morse. “Native Eyes, Indigenous Women in Film.”

Campus Climate Working Group.

Advisor, Office of Admissions Multicultural Recruitment.

Advisor, Office of Institutional Diversity.

2001–2002

Sponsor, Guest Lecturers Rayna D. Green, Chair, Division of Cultural History, Director, American Indian Program, Smithsonian National Museum of American History, and Linda S. Poolaw, Director, Horace Poolaw Photography Project and Health Researcher. “War Bonnets, Tin Lizzies and Patent Leather Pumps: Native American Photography in Transition.”

Sponsor, Guest Lecturer Patsy Phillips, Development Officer, Smithsonian National Museum of the American Indian, Office of External Affairs and Development.
“Smithsonian Institution’s National Museum of the American Indian: Pathways to the Future.”

Faculty Mentor, Native American Women at Smith.

Director, The Tribal College Relations Initiative.

Advisor, Smith College Museum of Art.

Advisor, Office of Admissions Multicultural Recruitment.

Advisor, Office of Institutional Diversity.

Advisor, The Community College Connections Program.

ALUMNAE LECTURES

2006–2007

The Tribal College Relations Initiative, Smith College Alumnae of New Mexico.

2002–2003

Lecturer, “Native American Representation at the Venice Biennale.” Smith College Club of Rochester, New York.

2001–2002

Lecturer, “Native American Photography in Transition.” Smith College Club of Vermont.