Native American Women Artists

The Minneapolis Society of Fine Arts
Minneapolis, MN 55404-3596

Title: Native Women Artists

Grant period: From 2015-08-01 to 2016-04-30
Project field(s): Art History and Criticism; Women's History; Native American Studies

Description of project: The Minneapolis Institute of Arts (MIA) requests a planning grant for "Native American Women Artists," a touring exhibition to open at the museum in fall 2017. "Native American Women Artists" will break new ground as the first comprehensive exhibition exclusively devoted to Native women artists in all media, from prehistory to the present, and from all over the United States and parts of Canada. The exhibition will comprise approximately 175 art works and will be installed in the nine Target galleries, encompassing 11,000 square feet, which are reserved for major exhibitions. After its run at the MIA, the exhibition will travel to the Philbrook Museum of Art & other venues to be determined.

Outright Request 61,603.00
Matching Request 13,397.00
Total NEH 75,000.00
Cost Sharing 94,372.00
Total Budget 169,372.00
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The Minneapolis Institute of Arts (MIA) requests a planning grant of $75,000 for “Native American Women Artists” (working title), a touring exhibition to open at the museum in fall 2017. “Native American Women Artists” will break new ground as the first comprehensive exhibition exclusively devoted to Native women artists in all media, from prehistory to the present, and from all over the United States and parts of Canada. The exhibition will be co-curated by Jill Ahlberg Yohe, the MIA’s Assistant Curator of Native American Art; Teri Greeves, an independent curator and member of the Kiowa / Comanche Nations; and Christina Burke, Curator of Native American and Non-Western Art at the Philbrook Museum of Art in Tulsa. The exhibition will comprise approximately 175 art works and will be installed in the nine Target galleries, encompassing 11,000 square feet, which are reserved for major exhibitions. After its run at the MIA, the exhibition will travel to the Philbrook and at least two other national or international venues.

Describe the project formats.
A planning grant from the NEH would be used to hold a round table at the museum of an Exhibition Advisory Board, comprising approximately twenty prominent women artists and scholars, many of them Native American. The purpose of the round table will be to identify important but lesser-known works in private collections and to discuss the interpretation of art works in preparation for the catalog, exhibition and didactic materials, and public programming. These twenty women have extensive networks in the field of Native American studies and in the Native communities in which art has been made and collected over generations. A number of them have been authorized by their communities to interpret Native art for the broader public. They will provide extraordinary access to information about the meaning of the art works to those who made, used, and preserved them. While an important body of scholarship exists on this topic, some of it conducted by people who will attend the round table, valuable insights remain to be gleaned from those who have lived in the environments in which the art has been created; who have studied Native aesthetics, technologies, and philosophical principles in order to respond to them in their own work; and who have been privy to family and community records pertaining to specific art works. While much contextual information has been lost for some of the oldest art in the exhibition, the cultural significance of many art works from as early as the 17th century has been transmitted through generations of women artists, who have served as the culture bearers in many Native communities. At the round table, this diverse group of artists and scholars will share and refine their readings of how Native women’s art has expressed cultural values and historical change in Native communities across generations.

Second, a planning grant would be used to plan the project evaluation and conduct the front-end evaluation with stakeholders.

Beyond the planning phase, the project will entail a touring exhibition accompanied by print labels and interactive ArtStories offering interpretive materials in multiple media; an exhibition catalog including scholarly essays contributed by the Exhibition Advisory Board; during the exhibition, a public symposium with presentations by members of the Exhibition Advisory Board; free public exhibition tours with specially trained museum guides; free Family Day and Third Thursday social evenings with exhibition-themed activities; and print and digital resources for teachers.

Provide an overview of the project’s interpretive goals.
The interpretive goals for the project include:
Visitors will gain an understanding of the historic role of Native women artists as makers of art works that have served the cultural, economic, diplomatic, and domestic needs of their communities.

Visitors will gain an appreciation of the various ways in which contemporary Native women artists claim the identity of “Native women artists” and acknowledge and respond to their predecessors’ work.

**Explain how the project is appropriate for your organization.**
The project is appropriate for the MIA because of its fine collection of Native American art and because of dynamic new talent on staff. In July 2014, the MIA hired project Jill Ahlberg Yohe to the position of Assistant Curator of Native American Art, in part for her experience in her previous position at the Saint Louis Museum of Art in collaborating with community members on the interpretation and display of Native art. On joining the MIA, Dr. Ahlberg Yohe was tasked with creating a major exhibition. In October, she presented her proposal for “Native Women Artists” to the MIA exhibition committee and received the enthusiastic support of the institution and Director and President Kaywin Feldman.

**Humanities content**

*Discuss the humanities scholarship that informs the project.*
The first generations of scholarship on Native women’s art appeared in the late 19th and early 20th centuries, when non-Native women anthropologists documented the role of women’s art in Native communities. During this time, most anthropologists working in Native communities were male, and were exclusively interested in men’s activities and roles, overlooking the important social, economic, political, and artistic roles of women. They considered male-focused political and ceremonial organizations to be the foundations of society and the parameters of culture. They thought of women’s activities and roles as belonging to the domestic sphere. In contrast, women anthropologists built relationships with both men and women and often conducted research on women’s activities and roles, including their creative processes.

Some of the strongest early studies of Native art were written by Frances Densmore (b. 1867) and the Dakota anthropologist Ella Deloria (b. 1889), who worked closely with Dakota, Lakota, and Anishinaabe artists, singers, and historians. Gladys Reichard (b. 1893), an anthropologist working in the Southwest, maintained sustained relationships with a Navajo community, living with a family and thoroughly documenting the weaving process and its relation to Navajo life. The work of Lila O’Neale (b. 1886) with Yurok basket weavers and the research of Ruth Bunzel (b. 1898) on Pueblo potters are pioneering studies in ethno-aesthetics (the local or indigenous categories through which the formal qualities of objects, activities, and practices are engaged), providing rich information about the aesthetic criteria that community members used to judge great work.

The next surge of interest in Native women’s art came nearly fifty years later, led by women art historians inspired by second-wave feminist research in the humanities in the 1970s and 1980s. Following women anthropologists’ interrogation of cultural constructions of gender, art historians such as Janet Berlo, Ruth Phillips, Barbara Hail, Kate Duncan, and Marsha Bol provided detailed studies of Native women’s art and posited its role in the community as central to understanding Native art generally. Building on this work, recent publications highlight the importance of including Native voices in all aspects of an exhibition, such as didactic materials, exhibition catalogs, and symposia. Examples include *Woven by the Grandmothers: Nineteenth-Century Navajo Textiles from the National Museum of the American Indian*, by Eulalie H. Bonar (1996); *Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses*, by the National Museum of the American Indian (2008); *Art in Our Lives: Native Women Artists in Dialogue*, edited by Cynthia Chavez Lamar and Sherry Farrell Racette with Lara Evans (2010); *Shapeshifting: Transformation in Native American Art*, by Karen Kramer Russell (2012); *Women in Charge: Inuit Contemporary Women Artists*, by Elvira Stefania Tiberini (2012); *Manifestations: New
Native Art Criticism, edited by Nancy Mithlo (2012), and the upcoming publication of the Donald Danforth, Jr., collection at the Saint Louis Art Museum (to be published 2015).

Explain the subject’s significance to the humanities and identify the humanities ideas, themes, and questions that the project will address.

The proposed project will create an extraordinarily broad historical and cultural context for the further examination of important questions for the humanities (particularly art history, anthropology, gender studies, American studies, and Native American studies) on the subject of Native women’s art. These questions include:

▫ Until the establishment of Native art schools in the mid-20th century, women have been the primary producers of art. What does this cultural prominence say about the role of women in various Native communities?
▫ How have Native women artists served their various communities by making art?
▫ What are the continuities in themes, materials, and techniques across generations of women artists?
▫ What significant evolutions have occurred in themes, materials, and techniques used by Native women artists and what caused these changes?

Project format(s) and participant experience
Exhibition Advisory Board round table (planning phase)
On November 12 through 14, 2015, during Native American History Month, a group of approximately twenty Exhibition Advisory Board members, including prominent Native women artists and scholars, will convene at the MIA for a round table and lectures.

Confirmed:
▫ Heather Ahtone, Choctaw, James T. Bialac Assistant Curator for Native American and Non-Western Art, Fred Jones Museum of Art, Norman
▫ DY Begay, Navajo artist
▫ Janet Berlo, Professor of Art History and Visual and Cultural Studies, University of Rochester
▫ Susan Billy, Pomo artist
▫ Katie Bunn-Marcuse, Assistant Director and Managing Editor, Bill Holm Center for the Study of Northwest Coast Art, Burke Museum, Seattle
▫ Christina Burke, Curator, Native American and Non-Western Art, Philbrook Museum of Art, Tulsa
▫ Kelly Church, Anishinaabe artist and educator
▫ Anita Fields, Osage artist
▫ Adriana Greci Green, Research Associate, National Museum of Natural History, National Museum of the American Indian, Washington DC
▫ Teri Greeves, Kiowa artist
▫ Carla Hemlock, Mohawk artist
▫ America Meredith, Cherokee, Publishing Editor of First American Art Magazine, Santa Fe
▫ Nancy Mithlo, Chiricahua Apache, Associate Professor of Art History and Visual Arts, Occidental College, and Chair of American Indian Studies, Autry National Center Institute
▫ Nora Noranjo Morse, Santa Clara artist
▫ Cherish Parrish, Anishinaabe artist and educator
▫ Ruth Phillips, Canada Research Chair in Modern Culture and Professor of Art History, Carleton University, Ottawa
▫ Wendy Red Star, Crow artist
Jolene Rickard, Tuscarora, Associate Professor, Director of the American Indian Program, Cornell University
Dyani White Hawk, Lakota artist and curator

Invited:
Kathleen Ash-Milby, Navajo, Contemporary Art Curator, National Museum of the American Indian, Smithsonian Institution, Washington, DC
Heid Erdrich, Ojibwe writer
Lisa Telford, Haida artist

Agenda
Thursday, November 12, 2015
9:30 Blessing by a Dakota spiritual leader
10-12 Discussion of object’s to be included and how to present and interpret them
12-1 Working lunch
1-2 Tour of the MIA’s Native American galleries with Jill Ahlberg Yohe, the MIA’s Assistant Curator of Native American Art
2-4 Discussion of project interpretive goals, humanities questions, and exhibition design
6-9 Dinner and an event at a Native-curated venue for the display of Native American art in Minneapolis

Friday, November 13, 2015
10-12 Discussion of individuals’ contributions to the catalog
12-1 Working lunch followed by a blessing by an Anishinaabe spiritual leader
1-3 Visit to Birchbark Books, All My Relations gallery, or another Native-centered cultural venue in Minneapolis
3-5 Response to Thursday’s discussions by co-curators Jill Ahlberg Yohe, Christina Burke, and Teri Greeves
6-8 Dinner

Saturday, November 14, 2015
9-12 Public lectures by two round table participants in the MIA’s Pillsbury Auditorium to launch the project publically and create excitement for the exhibition.

The events of the three days will be audiotaped and transcribed.

Evaluation design (planning phase)
The Community Engagement Advisory Board, in collaboration with Debra Ingram, Research Associate at the Center for Applied Research and Educational Improvement (CAREI) at the University of Minnesota, will help to design evaluation tools for front-end, formative, and summative evaluations for the project. Pending input from this board, the MIA envisions focus groups for the front-end and formative evaluations and gallery observations and brief exit interviews for the summary evaluation. The Community Engagement Advisory Board will help to shape the themes and questions raised in each phase of evaluation and will meet after each phase to discuss the lessons learned from participant feedback.

Front-end evaluation (planning phase)
After the November 2015 round table, the museum will conduct a front-end evaluation, which will involve focus groups with Native American adults and children; adults and children from a cross-section of the Twin Cities population; and educators and MIA tour guides to gather feedback on the project themes and formats, participants’ prior knowledge of the subject, visitors’ needs and expectations for
coming to the museum, and educators’ and guides’ needs for interpreting the exhibition to students and museum visitors. Co-facilitated by Dr. Ingram and a member of the Community Engagement Advisory Board, the groups will take place in early 2016, depending on travel conditions during the Minnesota winter.

Exhibition research (implementation phase)
In spring 2016, the three co-curators will tour and identify art works and negotiate with institutions and families for loans. They will visit the National Museum of the American Indian (Washington, DC), American Museum of Natural History (Washington, DC), National Museum of Natural History (New York), Denver Art Museum, Philbrook Museum of Art (Tulsa), Field Museum (Chicago), Heard Museum (Phoenix), Detroit Museum of Art, Fenimore Art Museum (New York), Museum of Canadian Civilization (Ottawa), Ethnological Museum, (Berlin), Linden Museum, (Stuttgart), and the British Museum (London), as well as private collections in New York State, Arizona, and Oklahoma. Importantly, pieces will also be loaned by the artists’ families, who have kept the work for centuries, and who will loan it because of the personal and collaborative nature of the project. This work is very rarely displayed. The curators will be accompanied by the MIA’s media team to interview lenders and artists and to capture the natural and cultural environment in which the art was created for use in interpretive materials.

Educator resources (implementation phase)
The proposed project provides an excellent opportunity for the MIA’s Department of School and Teacher Programs, in the Learning Innovation Division, to update its online resources for educators about the museum’s collection of Native American art. These resources are available through ArtsConnectEd (http://www.artsconnected.org/), an interactive web site that provides access to works of art and educational resources from the Minneapolis Institute of Arts and Walker Art Center for K-12 educators and students. Launched in 1998, ArtsConnectEd won a Best of the Web Educational Site from Museums and the Web and a Gold Muse Award from the American Association of Museum’s Media and Technology Committee in the spring of 1999. The Department of School and Teacher Programs will reinterpret this content according to recent scholarly and pedagogical developments and integrate art by and interviews with contemporary Native artists. The museum will undertake this project in collaboration with local teachers and in alignment with state education standards. Preparatory to this work, in December 2014, the Department of School and Teacher Programs conducted a workshop with educators spanning disciplines and grade levels to discuss criteria for teacher and student resources created by the MIA and to identify challenges to creating resources for 21st-century learners. The group offered valuable suggestions, such as the integration of multimedia to give students access to artists’ creative processes, that will inform the design of learning resources for “Native Women Artists.”

Exhibition (implementation phase)
“Native Women Artists” will be a touring exhibition to be on view at the MIA in October through December 2017. It will then travel to the Philbrook Museum of Art in Tulsa, Oklahoma, and at least two other venues. Dr. Ahlberg Yohe will co-curate the exhibition with Teri Greeves, an independent curator and member of the Kiowa and Comanche Nations, and Christina Burke, Curator of Native American and Non-Western Art at the Philbrook Museum of Art. The exhibition will include approximately 175 objects, including great art from prehistory to the present. Almost all of these will be loans from other institutions and private donors. Communities in all regions of Native North America will be represented: the North and South Woodlands, Great Lakes, Upper and Lower Plains, California, Sub-Arctic and Arctic, the Northwest, and Southwest. Art works will include textiles, baskets, jewelry, painting, sculpture, photography, video, and digital art, representing skills in working with beads, quills, hide, bark, shells, and new media.
The exhibition will be organized in sections based on the primary reasons that Native women have historically made art: to provide for others; to advance diplomacy; to sell or trade; to pay homage; to protect; and to innovate. Some of these sections will be more relevant to historic art; others, to contemporary art. The thematic organizations will allow visitors to note variations across Native cultures and across time in art works created for similar purposes.

The design of the exhibition will support the thematic content of the art works by incorporating key Native American concepts in the layout and color schemes. For most Native peoples, the four cardinal directions provide a fundamental schema for understanding the world. North, south, east, and west are not merely geographical trajectories but also the axes of a philosophical system. Simply stated, and with allowances for regional differences, the north represents illumination, discovery, logic, and the intellect; the south indicates empathy, trust, faith, and the emotions; the east symbolizes beginnings, awakening, ascension, and the spirit; and the west signifies goals, conclusions, stability, and the body. Animate beings travel through the quadrants of this system in a perpetual state of transformation. At the same time, the four quadrants together describe a circle, symbolizing unity and continuity within change. Native art and cultural practices, such as sitting in a circle during public functions, frequently reference this system. To align with these concepts, in each gallery of the exhibition the walls will be painted to indicate the four cardinal directions.

Although Native art is sometimes made in the studio, it has historically often been made in the home and in close contact with family, friends, and the natural world. To help evoke a sense of the places where the art was made, the exhibition design will incorporate small wall monitors and motion-sensitive speakers featuring photographs, short films, and sound clips of the natural environment; of artists talking about their identities as artists, women, and Native Americans; of the sounds made by art works that include acoustic elements, such as drums and jingle dresses; and of people chatting, children playing, and other manifestations of daily life.

As of this date, the thematic exhibition sections will include:

**Protection**
In many Native communities, objects exercise power, which may be immanent in their form and materials or invested in them by the maker. Some of the most powerful objects are those made to safeguard individuals or other sacred objects. Striking bags, for example, protect the wearer with the feathers, stones, and pieces of fur they contain and with the prayers of the maker. In an example that demonstrates the amalgamation of indigenous and Christian beliefs among some Native Americans, an Odawa artist created an extraordinary quill and birch bark altarpiece to protect the Christian Eucharist.

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<th>Striking Bag</th>
<th>Tabernacle and Candlesticks (detail)</th>
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<td>Dakota, 1800-1825</td>
<td>Odawa, 1840</td>
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Providing for Others

A Kiowa woman spends months applying thousands of beads to animal hide to make a cradleboard for her child. In her design, she incorporates symbols referencing stories that are told to children to teach them about the Kiowa universe. The cradleboard is designed to carry the child upright so it is a witness to and participant in the family’s daily activities. By watching and listening, the child absorbs the Kiowa language, etiquette, and narratives. The artist’s effort in making the cradleboard is an expression of the value of children to the community.

In the 18th century, in Northern Labrador, Innu (Naskapi) men adorned themselves with elegant hunting coats, made by Innu women, to attract caribou. The women designed the coats, made of elaborately decorated, creamy white hide, to please the holy Innu being Papakassik and to mesmerize the caribou into giving its life to the hunter. The hunting coat can be used only once, out of respect for the caribou it attracted. With this coat, the artist not only provides a powerful garment for her husband, but also helps to put food on the table for her family.

Diplomacy

The Treaty of Canandaigua, with the Haudenosaunee nation, was signed by President George Washington. In addition to the English document, Washington commissioned a version of the treaty in the form of a wampum belt that could be read by the Haudenosaunee. Though both men and women worked in the medium of wampum, it was Onieda women who were tasked with the creation of this important historical object. The MIA hopes to borrow the belt from the Iroquois Confederacy through the agency of Haudenosaunee fiber artist Carla Hemlock, who will serve on the Exhibition Advisory Board.

Commerce

Over millennia of commerce along the Mississippi river and other trade routes, Native women made useful and beautiful objects for their communities to use in trading, selling, and giving gifts. Women in

Cradleboard
Kiowa, c. 1900

Hunting Coat
Innu (Naskapi), c. 1750

Wampum Belt
Haudenosaunee
1794

Native American Women Artists
the metropolis of Cahokia, for example, made head pots only for trade with people living thousands of miles to the south, who regarded them as prestige items.

Navajos both wore and traded *hanoolchaadi*, often called Chief Blankets because of their great popularity among leaders of Plains communities in the 18th and 19th centuries. Wealthy Plains people often traded several horses for one of these exquisitely woven blankets. Even today, early hanoolchaadi usually fetch a million dollars at auction.

![Head Pot](image1)  
**Head Pot**  
Mississippi, c. 1200-1400

![Hanoolchaadi (Chief Blanket)](image2)  
**Hanoolchaadi (Chief Blanket)**  
Navajo, c. 1800

Shortly after the United States obtained control of California in 1848 with the Treaty of Guadalupe Hildalgo, gold was found in the Pomo homelands, which were also fertile farm territory. To enable them to exploit this valuable land, white settlers drove the Pomo from their homes and interned many of them in Fort Bragg and Round Valley. Some Pomo were able to escape imprisonment, but had no homes to which to return. To raise money to buy land, Pomo women made feathered baskets, which were highly valued by the settlers. Through sales of these beautiful objects to white collectors, the Pomo were able to purchase back pieces of their homelands.

![Basket](image3)  
**Basket**  
Pomo, c. 1900

**Innovation**
Some of the greatest Native women artists, while respecting the aesthetic and philosophical principles of their communities, have pushed beyond existing boundaries of creative expression. The potter Nampeyo, inspired by sherds of pottery made by her prehistoric Hopi ancestors, fashioned dynamic new designs using ancient techniques.

The common mistake of dismissing work that is made with non-indigenous materials has led some art historians to overlook important examples of art by Native women, who have always incorporated the old with the new. Materials garnered from trade with other regions, whether shells from the Northwest Coast, feathers from South America, or cloth and silk from Europe, has inspired creative experimentation. The Dakota woman who made this tablecloth used all imported materials, including cotton, silk, and beads, to

Head Pot
Mississippi, c. 1200-1400

Hanoolchaadi (Chief Blanket)
Navajo, c. 1800

Basket
Pomo, c. 1900
create a pattern that is fully informed by a Dakota aesthetic that values symmetry, small design elements, floral motifs, and a stunning central design radiating color and energy.

<table>
<thead>
<tr>
<th>Vessel</th>
<th>Tablecloth</th>
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<tr>
<td>Nampeyo</td>
<td>Dakota, c. 1900</td>
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<tr>
<td>Hopi-Tewa</td>
<td>c. 1900</td>
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In four self-portraits composing *The Four Seasons*, Wendy Red Star incorporates traditional aspects of Crow art, such as an elk-tooth dress, moccasins, hair ornaments, and bag. At the same time, her complex images critique historic portrayals of Native American women, both in museum settings and in the American psyche. The prints parody the history of treating Native women as objects of display, in diorama-like frozen spaces, where they are viewed as remote from modern life. Red Star disrupts this narrative by inserting herself into the presentation, facing the camera and encouraging viewers to read the setting ironically. "The Four Seasons series is a remark on everything being constructed and fake except me and my culture. This is the beauty of the series, the confusion of stereotypes, where the lines begin to blur from truth/reality. I just happen to fit into that slippery slope well." Wendy Red Star, April 5, 2014

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<tr>
<th>Summer, from The Four Seasons</th>
<th>Fall, from The Four Seasons</th>
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<td>Wendy Red Star</td>
<td>Wendy Red Star</td>
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<tr>
<td>Crow (Apsaalooka), 2012</td>
<td>Crow (Apsaalooka), 2012</td>
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Hommage

In addition to making innovative art that references traditional materials, techniques, and aesthetics, Native women artists today have made art that pays homage to specific figures in their history. In her piece entitled *Maria*, Rose B. Simpson (Santa Clara) honors the legacy of the great San Ildefonso potter Maria Martinez with a remodeled low-rider El Camino, a vehicle popular in New Mexico, where Martinez lived; Martinez’ husband, Julian, who painted her pots, loved low-riders. After restoring the car from top to bottom, Simpson, a car mechanic as well as an artist, painted it with black-on-black slip paint, in honor of Martinez’ signature pottery style.

Contemporary artists Jamie Okuma and Keri Ataumbi combine indigenous and European notions of beauty to pay tribute to Pocahontas (c. 1595 – March 1617). The daughter of Powhatan, a chief of the Virginia nation, Pocahontas was captured by the English in 1613 and held for ransom. During her captivity, she converted to Christianity and took the name Rebecca. In April 1614, she married tobacco planter John Rolfe and traveled with him to London, where she was presented to English society. In 1617, the Rolfes set sail for Virginia, but Pocahontas died at Gravesend of unknown causes. Drawing on portraits of Pocahontas by Simon von Passe (1616) and Thomas Sully (1852), Ataumbi and Okuma created a necklace, brooch, and earrings with antique seed beads on brain-tanned buckskin, framed with cut diamonds, wampum shells, and fresh water pearls. They incorporate into their design tattoo motifs Pocahontas might have used to adorn herself, encouraging viewers to think about cultural notions of beauty and the role in Native history of cosmopolitan women like Pocahontas.

Catalog (implementation phase)
The MIA will publish 2,500 copies of the catalog, to include:
- A collaborative overarching essay about Native women artists by the co-curators.
- 175 object entries.
Scholarly and person essays by each member of the Exhibition Advisory Board, including Drs. Nancy Mithlo, Janet Berlo, and Ruth Phillips. Topics will be confirmed at the November 2015 round table.

**Symposium (implementation phase)**
On the opening weekend of the exhibition, in October 2017, the MIA will host a two-day symposium at which selected contributors to the catalog will present their work, offering the public deeper understanding of the central themes of the show. The weekend will include a blessing by a local Native spiritual leader; presentations by the three curators, two artists, and two scholars; a reception; a tour of the exhibition; and an event at a gallery of Native American art in Minneapolis. The presentations will be filmed.

**Public programs (implementation phase)**
During the run of the exhibition, the MIA will host a lecture by a local Native artist and a national scholar of Native America, as well as a free, exhibition-themed Family Day and Third Thursday. The museum’s Family Days, offering tours, games, and art-making activities, are very popular, and served 34,476 people in FY2014. For “Native Women Artists,” the day will include performances of Native music and dance, as well as participatory experiences designed by MIA educators in collaboration with the Community Engagement Advisory Board. Third Thursdays are monthly evening events at the MIA designed to be entry level experiences that bring in younger and more diverse audiences to socialize, listen to music, participate in art activities led by local Native teaching artists, and look at art. In the last fiscal year, 23,807 people attended Third Thursdays. The Learning Innovation Division will train volunteer guides to provide tours of the exhibition and prepare materials for educators.

**Project resources**

**Planning and implementation phases**
- Co-curator Jill Ahlberg Yohe at 70% of FTE
- Co-curator Christina Burke at 30% of FTE
- Co-curator Teri Greeves at 10 hours per week
- Support from MIA educators and technologists

**Planning phase**
A Community Engagement Advisory Board consisting of approximately six local Native women to assist in promoting and evaluating the project.

**Audience pre-evaluation:**
- Meeting room, projection equipment, packets of images and sample interpretive text, participant stipends, working lunches, and travel accommodations for outstate participants for focus group with Native American children and adults
- Facilitators, meeting rooms, projection equipment, packets of images and sample interpretive text, stipends, and snacks for focus groups with general audience members and educators

An Exhibition Advisory Board of approximately twenty Native artists and curators and scholars of Native America to develop themes, establish catalog essay contributions, identify objects for the exhibition, and suggest artists from their home communities to be included in the exhibition.

**Round table:**
- Travel accommodations and stipends for twenty artists, curators, and scholars of Native American art for a two-day event at the MIA
- Images of Native American art in American, Canadian, and European collections
- Meeting room and projection equipment for web searches and image and document sharing
Minneapolis Institute of Arts

2. Narrative

- Participant packets containing agenda, themes and questions, object list, and participants’ biographies
- Notebooks and pens for participants
- Participant stipends
- Continental breakfast and working lunch for two days
- Local transport to and from off-site events
- Media and technology staff to be present during sessions

Implementation phase
Research and travel:
- Travel accommodations for three co-curators on trips to identify objects and negotiate loans and for two-person media team to document artists and their environments for use in exhibition
- Film and audio equipment for documentation

Revise and refresh online learning materials for Native American art:
- Part-time temporary writer and editor

Exhibition:
- 175 works of Native American art, mostly borrowed from institutions and private collections
- Target galleries for special exhibitions
- Casework, baffles, and signage
- Rights to supplementary images
- Object labels and interpretive panels
- 5 small wall monitors to display environmental images and artists’ interviews
- 5 small motion-sensitive speakers to play ambient sound and demonstrate the acoustical qualities of art works
- Marketing for major exhibition

Catalog:
- Entries and essays by approximately twenty project participants and three co-curators
- Stipends for contributors
- Images of 175 art works in exhibition and supplementary images of art works, artists, and Native environments
- Image and film rights (The museum’s Administrator for Exhibitions and Curatorial Affairs secures rights to images used in exhibitions and catalogs. The museum’s Visual Resources Department secures rights to any pre-existing film used for projects.)
- Copy editor
- Designer
- Printer

Symposium:
- Travel accommodations, continental breakfast and working lunch, and stipends for twenty artists, curators, and scholars in Exhibition Advisory Board for two days and one night
- Travel subsidies for Native college students outside the Twin Cities
- Auditorium and projection equipment
- Program for public attendees
- Promotional brochure and postage
- Local transport to and from off-site events
- Media and technology staff to be present during sessions in case of equipment failure
Public programs:
- Activities facilitators, materials, and Native performers for Family Day and Third Thursday
- Training for tour guides
- Travel accommodations and stipends for two lecturers during run of exhibition

Project history
At the MIA, support for Native American art began with the pioneering work of Evan Maurer, director of the museum from 1988 until 2005. Mr. Maurer built the collection of Native art, dedicated galleries to its permanent display, co-curated the 1992 exhibition “Visions of the People: A Pictorial History of Plains Indian Life,” and wrote the exhibition catalog. He created the position of Associate Curator of Native American Art for Joe Horse Capture, who held the title for fifteen years before joining the National Museum of the American Indian at the Smithsonian Institution in 2013. After Mr. Maurer’s retirement, in 2008 the museum welcomed Jan-Lodewijk Grootaers, PhD, as its Curator of African Art and Head of the Department of the Arts of Africa and the Americas. Dr. Grootaers spearheaded the entire redesign and reinterpretation of the African galleries, which reopened in fall 2013 with the support of the NEH. Following Mr. Horse Capture’s relocation to the Smithsonian, in 2014 Dr. Grootaers hired Jill Ahlberg Yohe, PhD, as the museum’s new Assistant Curator of Native American Art. Dr. Ahlberg Yohe comes to the MIA from the Saint Louis Art Museum.

Today the Native American galleries are rich in examples of the highest quality art, such as an unparalleled three-thousand-year-old Olmec jade mask, an exceptional 19th-century Innu (Naskapi) Hunting Coat, and a contemporary jewelry set created by Keri Ataumbi (Kiowa / Comanche) and Jamie Okuma (Luiseno / Shoshone-Bannock) that depicts historic renderings of Pocohantas in beads, diamonds, gold, freshwater pearls, and wampum. In the past decade, the museum has asserted its commitment to Native American art through the presentation of original and touring exhibitions, including the following:

“Sacred Symbols: Four Thousand Years of Ancient American Art.” October 26, 2003-January 11, 2004, in the Target Gallery (admission charged). Curated by Evan Maurer and organized by the Minneapolis Institute of Arts. The “Sacred Symbols” featured 180 works ranging in time of creation from 2500 BCE to the initial period of contact with Europeans in the 16th century. The art works represented the fundamental religious, historical, and political aspects of the lives of the people who created them, and included ceramics from the Southwest and stone sculptures from the Southeast United States, carved jade statues by the Olmec people of Mexico, carved stone figures by Mayan artists, painted ceramics from ancient Peru, and ornamented Incan vessels that show the interaction of Native Americans and Europeans.

“Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts.” February 22-May 16, 2004, in the Target Gallery (admission charged). Curated by Joseph Horse Capture and co-organized by the Minneapolis Institute of Arts and the National Museum of the American Indian, Smithsonian Institution. Approximately forty Plains Indian shirts, dating from c. 1830-2000, were on view in this exhibition exploring the role of the shirt, the designs and techniques employed to adorn them, and the continuing tradition of contemporary shirts as an expression of the wearer’s pride.


“From Our Ancestors: Art of the White Clay People.” December 5, 2009-May 2, 2010, in Galleries 255 and 256. Curated by Joe Horse Capture and organized by the Minneapolis Institute of Arts. The A'aninin (Gros Ventre) and Nakoda (Assiniboine) peoples occupy the Fort Belknap Indian Reservation located in north-central Montana. To the west of Fort Belknap lies the Blackfeet Indian Reservation and to the north into Canada lives the Cree tribe. This triangle of
Native groups influenced the color, technique, and design of each other's art work. The exhibition explored the artistic and cultural relationships between these groups.

“Art of the Native Americans: The Thaw Collection.” October 24, 2010-January 9, 2011, in the Target Gallery (admission charged). Curated locally by Joe Horse Capture and organized by the Fenimore Art Museum in Cooperstown, New York. This exhibition consisted of 110 outstanding works of art drawn from the Eugene and Clare Thaw Collection of North American Indian Art, which comprises more than 800 masterpieces of Native American art from across North America and spanning more than 2,000 years. While the works on display were diverse in type, style, and use of materials, they demonstrated a consistent appreciation of the power of the natural world.

The proposed project will extend this history by focusing for the first time on Native women artists. In 2013, co-curators Jill Ahlberg Yohe and Teri Greeves, while working on a publication of Plains reservation art for the Saint Louis Art Museum, observed that no one had ever mounted an exhibition of Native women’s art across time and that such a show was overdue. By fall of 2014, they had identified core themes and ideas and begun to develop lists of Native artists and others who could contribute to the project. Dr. Ahlberg Yohe had since joined the staff of the MIA, where one of her first responsibilities was to develop a large Native art exhibition. She and Ms. Greeves recruited a third co-curator, Christina Burke of the Philbrook Museum. In October 2014, Dr. Ahlberg Yohe presented a proposal to the MIA exhibition committee and received the support of the institution and Director and President Kaywin Feldman.

While the proposed exhibition will yield new research and perspectives on the subject, it will be indebted to previous exhibitions, such as “Walking with Our Sisters: A Commemorative Art Installation for the Missing and Murdered Indigenous Women of Canada and the USA,” which is scheduled to tour to 25 venues into 2018. For this exhibition, people made 1,181 sets of moccasin vamps, one for every Native woman or girl who has been murdered or reported missing in the last thirty years. Moccasin vamps are the top part of the shoe that is decorated specifically for the wearer. In the exhibition, only the vamps are displayed; the shoes remain symbolically unfinished. The makers of the vamps are women, men and children of all ages and races who responded to a call on Facebook in June of 2012. The collaborative approach to the exhibition will inform the development of “Native Women Artists.”

Another influential exhibition was 2007 National Museum of the American Indian exhibition “Identity By Design: Tradition, Change, and Celebration in Native Women’s Dresses,” curated by Emil Her Many Horses. Through the display of dresses, the exhibition explored the topics of women’s art and gender in a Native context and included a catalog offering multiple perspectives on contemporary Native women’s dress and art making. Two years later came “Anticipating the Dawn: Contemporary Art by Native American Women” at the Gardiner Art Gallery in Stillwater, Oklahoma. Although on a small scale, this exhibition, curated by Osage artist Anita Fields, represented a cultural range and included a catalog. Ms. Fields’ work will be included in “” and she will serve on the Exhibition Advisory Board.

Historic Native women artists have received the following exhibitions in the past few decades:


Many other smaller scale exhibitions have focused on contemporary Native women artists, including:


While inspired by these predecessors, the proposed exhibition will break new ground as the first comprehensive exhibition exclusively devoted to Native women artists in all media, from prehistory to the present, and from all over the United States and parts of Canada.

**Audience, marketing, and promotion**

The MIA expects approximately 75,000 people to attend the exhibition in Minneapolis, with additional attendees at the Philbrook Museum of Art and at least two other venues. The museum will promote the project through on and off-site signage, news releases to local and national media (in partnership with Resnicow Schroeder Associates in New York); mailings to current participants in its programming; on its web site, new.artsmia.org, receiving over 750,000 unique visitors annually; e-blasts to over 100,000 fans and subscribers, and posts on major social media channels. It will feature the exhibition in its digital magazine, Verso, available free for download from iTunes and Google Play. With over 10,000 readers, Verso won a 2013 Silver MUSE Award from the American Alliance of Museums, a Best App award at the International Design Communication Awards in Stockholm in July 2013, and a 2013 American Graphic Design Award.

To form partnerships that would help publicize the project and to reach underserved groups, Dr. Ahlberg Yohe is currently recruiting a Community Engagement Advisory Board of local people from the Native American community, including academics, artists, and curators. The Community Engagement Advisory Board will help the museum to involve professors and students in the American Indian Studies programs at the University of Minnesota and nearby Augsburg College and plan field trips to the MIA for schools with large populations of Native children, including Bdote Learning Center, a Dakota and Ojibwe place-based language immersion school in Minneapolis, and Anishinabe Acadey, a Minneapolis magnet school focusing on Native American culture and language. To reach adults, the MIA and Community Engagement Advisory Board will call upon the Minneapolis American Indian Center, which operates a seniors program. Minneapolis boasts a number of galleries of Native art, and the board will reach out to them about co-sponsoring events to publicize the project during the round table in November 2015 and during the run of the exhibition.

**Organizational profile**

The mission of the Minneapolis Institute of Arts is to enrich the community by collecting, preserving, and making accessible outstanding works of art from the world’s diverse cultures. Opened to the public in 1915, the museum’s original building was designed by the New York architectural firm McKim, Mead and White. In 1974, the MIA expanded its site with an addition designed by the Japanese architect Kenzo Tange. In June 2006, the museum unveiled the Target wing, designed by architect Michael Graves, including thirty-four galleries, a lecture hall, a photography study room, a library, and a print study room. The total facility of the MIA measures 473,000 square feet. The operating budget is $26,206,000.

Reflecting millennia of global creativity in media from stone to digital art, the MIA’s encyclopedic collection of nearly 86,000 objects comprises the Art of Africa and the Americas; Asian Art; Contemporary Art; Decorative Arts, Textiles and Sculpture; Paintings; Photography and New Media; and Prints and Drawings. In addition to rotations of this collection, each year the museum presents three major exhibitions that provide audiences with rare opportunities to see art from museums and private collections world-wide. As its reputation grows, the museum increasingly loans works of art and exhibitions to venues across the world. In program year 2014, the MIA loaned lent 135 objects to 57 exhibitions held by
institutions around the world, resulting in an estimated seven million people world-wide seeing MIA masterpieces.


Established with the museum’s opening in 1915, the MIA’s Art Research and Reference Library is one of the Midwest’s premiere research centers dedicated to the study of art. The library’s holdings provide special collection and rare printed materials as well as digitized texts and images and online research tools. The library’s collection of more than 60,000 volumes spans the world’s history of art.

The museum maintains a free admission policy that enables 600,000 people to visit annually. To enrich visitors’ experience, the museum offers a variety of interpretive strategies, including tours, lectures, studio classes, Family Days, and print and digital presentations that allow users to explore in-depth content about works of art on view. Over 62,000 students annually, including all Minneapolis third-graders, receive free guided tours of the museum’s exhibitions. Beyond the MIA’s walls, the Art Adventure education program serves 85,000 students in elementary schools throughout the state.

**Project team**

Staff members (in alphabetical order)

Jill Ahlberg Yohe, PhD, Assistant Curator of Native American Art, will lead the project and co-curate the exhibition. Dr. Ahlberg Yohe arrived at the MIA in 2014, having previously served as assistant curator and Mellon Fellow of Native American Art at the Saint Louis Art Museum. There, she installed the museum’s first three permanent galleries of Native American art and collaborated with Lakota artist Arthur Amiotte and Crow artist Wendy Red Star to bring a native understanding to works from their respective communities. She holds a BA from the University of Maryland and an MA and PhD from the University of New Mexico. For her dissertation on Navajo textiles, she learned the Navajo language and lived on a Navajo reservation for four and a half years. Among her initiatives at the MIA is showcasing native Minnesota artists, highlighting the art of native women, and bringing native perspectives to bear on the museum’s collection.

Mike Dust, Senior Producer of Interactive Media, will create original film documentation for the project (implementation phase). For the past thirteen years, he has led the development of web sites and media projects at the MIA. Prior to his employment at the museum, Mr. Dust worked as an independent film and video producer. He co-founded National Projects, a collaborative organization focusing on film promotion, production, and preservation, and has produced and presented hundreds of motion picture events over the past two decades.

Douglas Hegley, the MIA’s first Director of Media and Technology, will oversee the development of interpretive technology for the project (implementation phase). He joined the museum in 2011, after fourteen years at The Metropolitan Museum of Art, where he was the General Manager of Digital Strategy. Mr. Hegley brings extensive expertise in digital content production, archiving, and distribution; new media, social networking, web and mobile apps; and information technology architecture. With

Native American Women Artists
degrees from Adelphi University and the University of Wisconsin-Madison, he has served on the boards and committees of regional and national organizations, including the Minnesota Association of Museums, the Museum Computer Network (where he served as president in 2011), Museums and the Web, and the New Media Consortium.

Karleen Gardner, Director of Learning Innovation, will collaborate with the curators to develop interpretive materials for the project and with the outside evaluator to plan and implement evaluation activities. Before joining the MIA in November 2012, Ms. Gardner served as Curator of Education at the Memphis Brooks Museum of Art, where she worked for eleven years. Ms. Gardner received an MSEd as a Kress Leaders Fellow in Leadership in Museum Education at Bank Street College in New York City. She also holds a BA and an MA in Art History at the University of Mississippi and a BA in English from the University of Southern Mississippi. She has taught both art and art history at the university level and served as an elementary art instructor. In 2008, she was selected as the Tennessee Art Education Association’s Outstanding Museum Educator of the Year.

Jan-Lodewijk Grootaers, Head of the Arts of Africa and the Americas and Curator of African Art, will oversee the project, providing guidance and support. Dr. Grootaers obtained his PhD in Social and Cultural Anthropology at the University of Chicago in 1996. His dissertation, *A History and Ethnography of Modernity among the Zande*, was based on fourteen months of fieldwork among the Zande people of the Central African Republic (CAR) and extensive archival research on Zande colonial history in CAR, France, Belgium, and Great Britain. Prior to joining the MIA in 2008, he worked as an independent curator for exhibitions in France, Germany, Belgium and the Netherlands. At the MIA, he has curated the exhibitions “iAfrica” (2009) and “Visions from the Forests: The Art of Liberia and Sierra Leone” (2014) and led the reinstallation and reinterpretation of the African art galleries, which opened in 2013. He is currently organizing a major exhibition, “Islamic Africa: Art and Architecture,” to open in 2016.

Susan Jacobsen, Manager of Lectures and Academic Programs, has over 30 years’ experience at MIA. She will manage the round table, lectures, and symposium for the project. Ms. Jacobsen serves on the executive committee for FRAME, the French Regional and American Museum Exchange.

Michael Lapthorn, Exhibition Designer, will work with the curators to create the exhibition design (implementation phase). Mr. Lapthorn came to the MIA in 2014 from The Metropolitan Museum of Art, where he has worked since 2005. He holds an MFA in Scenic Design for Stage and Film from New York University and has worked at the Chicago History Museum, ESI Design (a New York-based design consultancy), and the Fashion Institute of Technology, SUNY.

Sheila McGuire, Head of School and Teacher Programs in the Division of Learning Innovation, will collaborate with local educators to develop teachers' resources related to the exhibition (implementation phase). In her position, she is responsible for curriculum materials, workshops, web-based programs, and participatory tour and school programs, including a Visual Thinking Strategies partnership with the Minneapolis Public Schools. She is co-author of a chapter about the innovative use of iPads on tours in the American Association of Museums’ recent book, *Mobile Apps for Museums: The AAM Guide to Planning and Strategy*. In 2012 she was one of twelve museum educators nationwide selected to participate in an IMLS-sponsored 21st-Century Museum Professionals program, managed by New York Institute of Technology and Albany Museum of Art and History. Ms. McGuire holds an MA in art history from the University of Minnesota and a BA in art history from the State University of New York at Purchase.

**Consultant team**

Christina Burke, Curator of Native American and Non-Western Art at the Philbrook Museum of Art in Tulsa, will co-curate the exhibition and contribute to the round table, catalog, and symposium. She is a
cultural anthropologist with degrees from the University of Rochester and Indiana University whose research focuses on Native North America, particularly art and material culture of the past and present. Since 1988 she has worked on a variety of collaborative endeavors with American Indian people, including collections research and exhibitions, as well as the development of Native language curriculum materials. Much of her work focuses on Indian history from Indian perspectives, particularly how Native people record and remember important events in oral, pictographic, and textual traditions. She also works with Native artists, exploring creative traditions and their contemporary expressions. Dr. Burke has served on the Board of Directors of the Native American Art Studies Association (NAASA) and contributed to a number of exhibitions, including the Changing Hands: Art Without Reservation series, and the award-winning online exhibition Lakota Winter Counts.

Teri Greeves, an independent curator and member of the Kiowa / Comanche Nations, will co-curate the exhibition and contribute to the round table, catalog, and symposium. An award-winning beadwork artist living in Santa Fe, New Mexico, Ms. Greeves is enrolled in the Kiowa Indian Tribe of Oklahoma. Although as an artist she is primarily self-taught, she also received instruction from Zeedora Enos (Shoshone) and Calvin Magpie (Cheyenne). She holds a Bachelor of Arts in American Studies from the University of California, Santa Cruz. Her beadwork and dedication to furthering Native American art has earned her many awards and honors, including Best of Show at the 1999 Indian Market and the Eric and Barbara Dobkin Fellowship from the School of American Research in 2003. Her work is found in the British Museum, Heard Museum, Brooklyn Museum, Denver Art Museum, and National Museum of the American Indian, among other collections.

Debra Ingram, Research Associate at the Center for Applied Research and Educational Improvement, University of Minnesota, will lead the project evaluation. Dr. Ingram holds an MA and PhD in Educational Psychology from the University of Minnesota, with a focus in evaluation and measurement. Since 1996 she has designed and directed a wide variety of large scale, multi-year research and evaluation studies focused on reforming K-12 education through arts integration. She is currently the principal investigator for the evaluation of a U.S. Department of Education Arts in Education Model Development and Dissemination grant awarded to the Center for Community Arts Partnerships at Columbia College Chicago. Previously, she was principal investigator for the evaluation of Neighborhood Bridges, funded through a grant to the Children’s Theatre Company from the Arts in Education Model Development and Dissemination Program of the U.S. Department of Education.

Exhibition Advisory Board
Heather Ahtone, Choctaw, James T. Bialac Assistant Curator for Native American and Non-Western Art, Fred Jones Museum of Art, Norman
DY Begay, Navajo artist
Janet Berlo, Professor of Art History and Visual and Cultural Studies, University of Rochester
Susan Billy, Pomo artist
Katie Bunn-Marcuse, Assistant Director and Managing Editor, Bill Holm Center for the Study of Northwest Coast Art, Burke Museum, Seattle
Christina Burke, Curator, Native American and Non-Western Art, Philbrook Museum of Art, Tulsa
Kelly Church, Anishinaabe artist and educator
Anita Fields, Osage artist
Adriana Greci Green, Research Associate, National Museum of Natural History, National Museum of the American Indian, Washington DC
Teri Greeves, Kiowa artist
Carla Hemlock, Mohawk artist
America Meredith, Cherokee, Publishing Editor of First American Art Magazine, Santa Fe
Nancy Mithlo, Chiricahua Apache, Associate Professor of Art History and Visual Arts, Occidental College, and Chair of American Indian Studies, Autry National Center Institute
Nora Noranjo Morse, Santa Clara artist
Cherish Parrish, Anishinaabe artist and educator
Ruth Phillips, Canada Research Chair in Modern Culture and Professor of Art History, Carleton University, Ottawa
Wendy Red Star, Crow artist
Jolene Rickard, Tuscarora, Associate Professor, Director of the American Indian Program, Cornell University
Dyani White Hawk, Lakota artist and curator
Kathleen Ash-Milby, Navajo, Contemporary Art Curator, National Museum of the American Indian, Smithsonian Institution, Washington, DC (to be confirmed)
Heid Erdrich, Ojibwe writer (to be confirmed)
Lisa Telford, Haida artist (to be confirmed)

Space prohibits the inclusion of biographies of the twenty or more members of the Exhibition and Community Engagement Advisory Boards, but their resumes are attached.

**Work plan**

Provide a detailed month-by-month schedule of the major work to be done during the grant period, the amount of time it will take, and the specific people involved. State clearly when the meetings with scholars and other consultants will occur, and how the meetings will advance the project.

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**Fundraising plans**

The total project cost of the planning phase of “Native Women Artists” is $169,372. The MIA requests an NEH planning grant of $75,000, which would include [b] (6) in outright funds and [b] (6) in funds to match a third-party in-kind contribution of [b] (6) from the Philbrook Museum of Art to cover co-curator Christina Burke’s salary. In addition, co-curator Teri Greeves will contribute her time, valued at [b] (6) (although her expenses to attend the round table will be paid for by the grant); and the MIA will contribute an additional $67,579 in staff salaries, benefits, and indirect costs at 10%, for a total of $94,372 in matching funds. To fund the implementation phase of the project, the MIA’s Director and President, Kaywin Feldman, will travel to the Philbrook Museum this month to discuss possible partnership models. In addition, the MIA will submit requests for contributions to Art Mentor Foundation Lucerne, Henry Luce Foundation, and the NEH.


Native Women Artists


Staff Resumes
Jill Ahlberg Yohe, Ph.D.
Assistant Curator of Native American Art
Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, MN 55404
jahlbergyohe@artsmia.org

Education
2008 Ph.D. University of New Mexico, Albuquerque, NM., Anthropology.
Dissertation- The Social Life of Weaving in a Contemporary Navajo Community. Defended with Distinction. Chair, Suzanne Oakdale
2001 M.A. University of New Mexico, Albuquerque, NM., Anthropology/Ethnology
1998 B.A. University of Maryland, College Park, MD. Anthropology/American Studies, 4.00 GPA
1988-1991 University of Iowa, Iowa City, IA., English

Recent Academic and Professional Positions
2014 –present Assistant Curator of Native American Art, Minneapolis Institute of Art, Minneapolis
2013-2014 Assistant Curator of Native American Art, Saint Louis Art Museum, St. Louis
2014/Spring Adjunct Professor, Washington University, Art and Archaeology. Native American Art
2011-2013 Mellon Fellow in Native American Art, Saint Louis Art Museum, St. Louis, MO.
2011 Adjunct Assistant Professor, Department of Anthropology, Franklin and Marshall College, Lancaster, PA. Course: 2 Sections of Introduction to Social Anthropology
2010 Adjunct Assistant Professor, Department of Anthropology, Franklin and Marshall College, Lancaster, PA. Course: Women in Society
(Spring) Visiting Scholar, Department of Anthropology, Franklin and Marshall College.
2009 (Fall) Adjunct Assistant Professor, Department of Anthropology, Franklin and Marshall College. Course: Women in Society
(Spring) Visiting Assistant Professor, Department of Anthropology, Franklin and Marshall College, Lancaster, PA. Courses: Introduction to Sociocultural Anthropology, Anthropology of Personhood.

Publications and Scholarly Achievements
2014 Historic Osage Objects at the Founding of St. Louis exhibition. Sheldon Galleries, St. Louis. Object labels and publication materials. With Caitlin Donald (Osage/Ponca)


Presentations- Paper and Lecture


Academic and Professional Events

2012- Present Co-Organizer forNavajo weaving symposium entitled Navajo Weaving: Art, Culture, Life with Jennifer McLerran, Associate Professor, Northern Arizona University, and DY Begay, weaver, writer, curator. TBD, Ft. Lewis College, Colorado.


Mike Dust
Senior Producer, Interactive Media Group
Minneapolis Institute of Arts
http://www.artsmia.org

Mike Dust is the Senior Producer of Interactive Media at the Minneapolis Institute of Arts. For the past fifteen years, his passion for exploring new ideas, technologies, art and education has found a home spearheading the development of Web sites and media projects as part of the museum's Media & Technology Division.

Current MIA projects:
• Creating media components for the re-installation of the museum’s African Collection Galleries
• Developing experimental digital museum spaces with the project, “Evolvelle: A Next Generation Digital Experiment in Community Engagement”
• Producing Web and video projects for “Young People's Ofrenda: Expressions of Life and Remembrance,” an exhibition created in partnership with four Minnesota high schools, that integrates research-based teaching strategies with Latino culture and traditions to create ofrendas, the Spanish word for offerings related to Day of the Dead ceremonies.

Background /work history:
• Minneapolis Institute of Arts since 1996
• Independent Film/Video Producer since 1992

Selected media projects:
• Producer, Web site through two major site redesigns; 2006 and 2009
• Producer of more than 25 exhibition Web sites including multi-language, A Mirror of Nature: Nordic Landscape Painting 1840-1910 site; 2000–current
• Producer, collection video projects (Miao Textiles at the Minneapolis Institute of Arts; The Art of Asia series; Restoring a Masterwork); 1999–current
• Producer/Developer, online collection projects (Unified Vision, the Architecture and Design of the Prairie School; Restoration Online; Photographs from the Museum's Collection; Prints from the Museum’s Collection; The Art of Asia); 2002–current
• Producer/Developer, Museum Directories project; 2006
• Project leader, technology installations during two major museum building expansions; 1996–98 and 2003–6
• Producer/Director, independent video projects (Alec Soth: Portraits, Lillian's Vision, Wellington Lee: 60 Years of Artistic Photography); 2001–current

Selected Web projects:
Web site – Minneapolis Institute of Arts
http://www.artsmia.org

http://www.artsmia.org/edo-pop/

Web site – The Art of Asia
http://www.artsmia.org/art-of-asia/

Web site – A Mirror of Nature: Nordic Landscape Painting 1840-1910
http://www.artsmia.org/mirror-of-nature/
Web site – Young People's Ofrenda: Expressions of Life and Remembrance
http://www2.artsmia.org/blogs/ofrenda-2011/

Kiosk - Minneapolis Institute of Arts - Museum Directories re-design
http://www.artsmia.org/directories/

Contact:
mdust@artsmia.org
EDUCATION

MS ED, Leadership in Museum Education
Samuel H. Kress Foundation Leaders Fellowship

Teaching Institute in Museum Education,
School of the Art Institute of Chicago, Summer 2008

MA, Art History
The University of Mississippi, Oxford, MS, 1998
Phi Kappa Phi National Honor Society

BA, Art History
The University of Mississippi, Oxford, MS, 1994

Richmond College, Florence, Italy
Study Abroad Program, Art History and Italian Language, 1991

King’s College, London, England
Study Abroad Program, English Literature, 1990

BA, English Literature
University of Southern Mississippi, Hattiesburg, MS, 1989

WORK EXPERIENCE

Minneapolis Institute of Arts
Minneapolis, MN
Director of Learning and Innovation November 2012-Present
• Lead a team of educators and volunteers in developing and facilitating dynamic and thought-provoking art museum experiences for all visitors
• Through gallery interpretation and programs, engage visitors through a variety of media and experiences
• Serve on the leadership team and collaborate on strategic planning and institutional initiatives
• Cultivate collaborations and partnerships with community organizations and institutions
• Ensure that all programs and materials enhance and foster 21st century skills

Memphis Brooks Museum of Art
Memphis, Tennessee
Curator of Education January 2006 – November 2012
Associate Curator of Education November 2003 - January 2006
Assistant Curator of Education August 2001 - November 2003

• Led an institutional interpretive planning initiative and developed a comprehensive interpretive plan
Funded and established a multi-year Visual Thinking Strategies program with area at-risk schools
- Redeveloped the docent education curriculum and teaching philosophy to be audience-centered and dialogical by integrating current museum education methodologies and best practices
- Collaborated with curatorial staff to develop visitor-centered interpretation initiatives—iTouch audio tours, podcast, interactive exhibition spaces, and gallery guides
- Developed access programs such as an Alzheimer's tour program and an Art Therapy program
- Awarded the Tennessee Art Education Association's Museum Educator of the Year, 2008

The University of Mississippi
University Museums

- Developed workshops, activities, lectures, and curriculum materials for various audiences
- Facilitated experiences with traveling “hands on” exhibits and interactive for regional schools

ADVISORY BOARDS and PANELS

- Board of Directors, Museum Education Roundtable, Washington D. C. 2011-Present
- Stand for Children Fine Arts Advisory Committee, Co-chair 2011-2012
- Memphis College of Art Community Advisory Board 2007-2012
- Memphis City Schools ArtsFest Advisory Committee, 2010-2011
- Grahamwood Elementary School, Chair of the Fine Arts Campaign 2010-2012
- Institute of Museum and Library Services, Grants Peer Reviewer, 2010
- Tennessee Arts Commission’s Arts-in-Education Grant Review Panel, 2002-2004

PRESENTATIONS and PUBLICATIONS

- National Art Education Association Annual Conference, It’s All About You: Doing Adult Identity Work in Museums, 2012
- West Tennessee Art Education Association Conference Keynote Speaker, Creativity and Self-Expression in Contemporary Art, 2011
- National Art Education Association Annual Conference, Museum Education as a Catalyst for Social Change, 2011
- PAIDEIA Workshop, Memphis College of Art, Community Engagement and Arts Advocacy, 2009
- Tennessee Art Education Association Conference, Visual Thinking Strategies in the Art Classroom, 2008
- Center for Outreach in the Development of the Arts Conference, Rhodes College, What’s the Big Deal about Arts Education?, 2007
- Tennessee Association of Museums Annual Conference, Working Together in the Community, 2004
- Tennessee Arts Commission Governor’s Arts on the Move Conference, Community Collaborations, 2003

- Collection Highlights from the Memphis Brooks Museum of Art (Memphis, Tennessee: Memphis Brooks Museum of Art, 2004), author of seventeen catalogue entries
Jan-Lodewijk Grootaers, Ph.D.

The Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, MN 55404
612-870-6418
jlgrootaers@artsmia.org

Current Position
Curator of African, Oceanic, and Native American Art, The Minneapolis Institute of Arts

Educational Record
1987-1995 The University of Chicago
1988 M.A. in Anthropology
1996 Ph.D. in Anthropology
(Dissertation: “A History and Ethnography of Modernity among the Zande, Central African Republic”)
1974-1981 Katholieke Universiteit Leuven (Belgium)
1979 Licentiate [M.A.] in Biology
1981 Licentiate [M.A.] in Philosophy

Professional Experience in African Art
2008 (from June) Curator of African, Oceanic, and Native American Art, Minneapolis Institute of Arts
2008 (Jan.-May) Scientific collaborator at the Musée Jacques Chirac, Sarran (France):
- editor of a catalogue for an exhibition on African art [title as yet unknown]
2004-2006 Part-time head of the Africa Section, Museum of Ethnography, Hamburg:
- curator of Raw Material and Shaped Form in African Art (2005)
- co-editor of museum’s general catalogue, Forms of Wonderment. The History and Collections of the Afrika Museum [with I. Eisenburger] (2002);
- co-curator of the exhibition on Slavery and Liberation in East-Africa (2003);
- member of the scientific committee for the renewal of the museum (2005);
- curator and editor of Ubangi. Art and Cultures from the African Heartland (2007)
1998-2000 Lecturer at the Royal Academy of Fine Arts, Antwerp; course: African Art
1998-1999 Scientific collaborator at the Musée de la Musique, Paris:
- co-editor of Song of the River. Harps of Central Africa [with Ph. Bruguière]

Selected Publications
- edited volumes
2007 Ubangi. Art and Cultures from the African Heartland. Brussels: Fonds Mercator [also in French].
2002 Forms of Wonderment. The History and Collections of the Afrika Museum (2 volumes) [with I. Eisenburger]. Berg-en-Dal: Afrika Museum [also in Dutch].

- chapters in books


- book and exhibition reviews


Prizes and Fellowships

1987-1994  Searle Fellowship (4 years), The University of Chicago.


1990-1993  Fellowship for Training and Dissertation Research, Social Science Research Council (New York).

Summary and Career Highlights

- Museum Executive Leader with extensive experience in digital strategy, technology, leadership, organizational structure and media production.
- Following earlier work within higher education and pediatrics research, moved into the museum world by joining the staff of The Metropolitan Museum of Art in 1997. Initial focus was on implementing technology that served the mission of the institution, and on creating a collaborative and open technology operation. Later, focus turned to the production and archiving of digital content, and the many ways that content could be shared with multiple audiences.
- In 2011, joined the Leadership Team of the Minneapolis Institute of Arts as the Director of Media and Technology. Responsibilities include setting the vision and strategy for all information technology and digital initiatives at the museum, and leading the implementation of all technology efforts.
- Formal training in Psychology (research, applied and clinical) used to maintain an underlying focus on human-computer interaction, and the capacity for technology to augment and enhance how people accomplish their goals – both individually and in groups.
- Recognized for leadership in the field by peers within the cultural heritage sector. Serves on a number of regional and national boards. President of the Board of Directors for the Museum Computer Network in 2011.

Education and Training

- Adelphi University, MA-Psychology/School Psychology, 1989
- University of Wisconsin, BS-Psychology, 1985, Phi Beta Kappa

Career Overview

- Minneapolis Institute of Arts, 2011-present
  - Director of Media and Technology

The Metropolitan Museum of Art, 1997-2011

- 2009-2011: General Manager of Digital Strategy
  - Creation of new department, staffing models, digital media production and archiving.
- 2000-2009: Deputy Chief Technology Officer
  - Digital media, strategic planning, departmental reorganization, new technology initiatives.
- 1997-1999: Technician/Manager of Desktop Services
  - Project management, strategic planning, technology budget planning, staff management.

Consultant, Technology & Education services, 1995-97

- Clients Included: Helen Keller National Center (NY), Teaching Research Division (OR, CA), ‘Excelerated’ Learning Center (TX), New York State Technical Assistance Project (NY).
- Project design & implementation, database design, staff training, strategic planning, equipment purchase and installation.

Project Coordinator, New York State Technical Assistance Project, 1993-95

- Grant-funded service provision, project design, staff supervision, hardware and software, annual grant writing; St. Luke's-Roosevelt Hospital, Pediatrics/DDC, New York City
Adjunct Instructor, Long Island University - Brooklyn Center, 1991-1995

Instructor and Research Assistant, Adelphi University and University of Wisconsin, 1986-1991

Professional Associations
- Director, Minnesota Association of Museums, Board of Directors, 2013–present.
- American Association of Museums, Media and Technology Professional Network, 2008/9, 2012-present.
- Officer, Board of 702 Owner’s Corporation, New York, 1999–2011 (9 years as President, 4 years as Vice-President, 1 year as Secretary)
- Trustee, School Board of The Cathedral School, New York, 2002-2008

Selected Recent Presentations
- Carotenuto, R., Hegley, D., Segler, B. “Test Emergency Plans with Tabletop Exercises”, ASIS International Seminar and Exhibits, Atlanta, GA.
- Hegley, D., Alexander, J., Quigley, S. 2013 “The Digital Road Ahead”, Association of Midwest Museums Annual Conference, Madison, WI.
- 2010, “Best of the Web Awards” Judge/Emcee, Museums and the Web, Denver, CO.
Susan Jacobsen  
Minneapolis Institute of Arts  
2400 Third Avenue South  
Minneapolis, MN 55404  
sjacobse@artsmia.org  
(612) 870-3204

Professional Experience

June 2014 to present  
Manager, Lectures and Academic Programs, MIA

1998 to June 2014  
Director, Public Programs, MIA

1989-1998  
Supervisor, Public Programs, MIA

1988-1989  
Supervisor, Young People's Program, MIA

1974-1988  
Coordinator, Young People's Program, MIA

1973-74  
Coordinator, Arts Programs for Teachers and Students, MIA

1974-75  
Instructor, Visual Arts, COMPAS - Merriam Park Community Center, St. Paul, Minnesota

Education  
Carlson School of Management  

Southwest Minnesota State University, Marshall, Minnesota, Bachelor of Arts, Fine Arts, 1982, 1968-1972

Internship, The Minneapolis Institute of Arts, Education Division, Fall Quarter, 1972

University of Minnesota, College of Liberal Arts, Studio Arts Department, Minneapolis, Minnesota, 1967-1968

Projects  
Community Curator, annual Nordic Holiday Danish Room at the American Swedish Institute 2004 to present

Wallace Foundation Grant, Core Member, Wallace Team, November 2009 – January 2013

Annenberg Education Project, “Grand Salon” for FRAME, November 2005, Partner with Musée des Beaux Arts in Lyon and Tours, France

Freeman Foundation – Lens on Asia, study grants to Asia & US

Japanese tea ceremony and Chinese calligraphy, 2003-present


Other Education:  
Chinese Calligraphy and Landscape Painting, Laughing Water Studio, Minneapolis, Minnesota 2003 to present

Fellowship, Institute for Community and Cultural Development, Intermedia Arts, Minneapolis Minnesota Spring 2004

Co-Chair, Leadership Minneapolis, Class of 1998-99, Leadership Minneapolis, Class of 1995-96, Greater Minneapolis Chamber of Commerce

Public Programs Workshop, 1986, Families in Museums Workshop, 1985, Smithsonian Institution, Washington, D.C.

Management Course, winter 1985, Anoka Ramsey Community College, Anoka, Minnesota
Publications:

- Grand Salon web based educational game release date Summer 2008, An
  Annenberg Foundation funded project of FRAME with Musée des Beaux
  Arts, Lyon, France and Musée des Beaux-Arts, Tours, France
- "ARTTEAM Makes a Difference" with Matthew James, Arts Magazine, January
  1996
- "Instructional Resources: Take a Closer Look," Art Education, The Journal of the
  National Art Education Association Publication January 1994
- "Mainstreaming Children in a Fine Arts Museum "Midwest Museums Conference
  Annual Review, 1991
- Museum Art Education Library, 14 Curriculum Guides on Microfiche, Kraus
  International Publications, 1990
- Gallery Guides for Special Exhibitions at The Minneapolis Institute of Arts,
  "My Guide to Mirror of Empire: Dutch Art of the Seventeenth Century;" 1990
- "Lion and Three Crowns, a Children's Guide to Sweden A Royal Treasury, 1550-
  1770," 1989
- "Treasure Hunt, A Gallery Game for Young People", two graded versions for
  Co-author with K. Sterling & M. James, Treasure Hunts – 6 titles on the permanent
  collection, 1999 “Flying through the Americas,” “Who’s Who in Japan,”
  “Faces of Africa,” “A Good Read,” “Sailing through Europe,” “At Home
  in China”

Service:

- President of the Board, Danish American Center, September 2014- present
- Secretary of the Board, Danish American Center, September 2013-2014
- Executive Committee, 2007-2009 & 2009-2012 terms, FRAME–French and
  American Regional Museum Exchange
- Board Member, 2011-present; Dansk Legat - Upper Midwest Rebild Scholarship
  Corporation
- Education Coordinator for the United States, 2003 to present, FRAME–French
  and American Regional Museum Exchange, Education Conference Chair
  Williamstown, MA 2008
- Professional advisory committee, Education Partner at College of Visual Arts, Saint
  Paul, Minnesota, 2010-2012
- Chair Education Initiative FRAME meeting Giverny, France, May 2005;
  Lyon, France winter 2003
- Participant in FRAME annual meetings: Cleveland, 2002; Dallas, 2004; Grenoble,
  France 2004; Los Angeles, 2005; Marseilles, 2006; Minneapolis,
  2007 ;Tours, 2008; San Francisco, 2009; Strasbourg, 2010 & Richmond,
- Conseil Place Vendôme, advisory group, 2004-2007 & 2007-2010 terms
- Alliance Française, Minneapolis, 2004 to present
- Danish American Heritage Society (DAHS) Board Member 2007 –2010
EMPLOYMENT

The Metropolitan Museum of Art, New York, NY
Exhibition Design Manager, 2013–present
- “The Passions of Jean-Baptiste Carpeaux,” James Draper, curator
- “The American West in Bronze,” Thayer Tolles, curator
- “Jewels by JAR,” Jane Adlin, curator
- “Silla, the Golden Kingdom,” Soyoung Lee and Denise Leidy, curators
Senior Exhibition Designer, 2011–2013:
- “Photography and the American Civil War,” Jeff Rosenheim, curator
- “Impressionism, Fashion, and Modernity,” Susan Alyson Stein, curator
- “Regarding Warhol: Sixty Artists, Fifty Years,” Marla Prather & Ian Alteveer, curators
- “Dawn of Egyptian Art,” Diana Craig Patch, curator
- “Bernini: Sculpting in Clay,” Ian Wardropper and Paola D’Agostino, curators
- “Heroic Africans: Legendary Leaders, Iconic Sculptures,” Alisa LaGamma, curator
- “Perino del Vaga: Renaissance Master,” Linda Wolk-Simon & Andrea Bayer, curators
Exhibition Designer, 2005–2011:
- Design of the new Museum visitor map
- Creation of newly adopted museum-wide gallery numbering system
- Concept designs for new museum directional/informational signage
- Charles Engelhard Court in the American Wing (sculpture court, balcony, and mezzanine installations, including the Robert A. Ellin Collection)
- Roy J. Zuckerberg Gallery of American Silver in the American Wing
- Renovation of the Galleries for Musical Instruments (in Design Development)
- Egyptian Galleries 104-115, including new Hatshepsut Gallery
- “Guitar Heroes: Legendary Craftsmen from Italy to New York,” Jayson Kerr Dobney, curator
- “Tutankhamun’s Funeral,” Dorothea Arnold, curator
- “Roman Mosaic from Lod, Israel,” Christopher Lightfoot, curator
- Greek and Roman Galleries (as Associate Designer)

Fashion Institute of Technology, SUNY
Associate Adjunct Professor, 2013–present:
Advanced Presentation Techniques, the Graduate Exhibition Design capstone course

ESI Design, New York, NY
Environmental Designer, 1999–2005:
- researched and analyzed client goals and project parameters
- collaborated with ESI team to develop visitor programming
- designed and visualized the project in sketches, 3D models, and deliverables
- coordinated with architects and consultants to integrate design elements
- oversaw production and installation of projects to completion
as Project Designer and Lead Physical Designer
- New Offices of ESI Design — led the design, architectural, and engineering teams to create a sunny new environment for a staff of 60.
- "Unwavering Spirit — Hope and Healing at Ground Zero" at St. Paul’s Chapel, New York, NY — a flexible interactive exhibit honoring the ministry of the Chapel before and after 9/11
- UBS Business Information Wall at the Science, Industry and Business Library, New York Public Library, New York, NY — a multi-media information hub featuring advanced sound and lighting technology
- ImaginOn: The Joe and Joan Martin Center, Charlotte, NC — a set of interactive displays and activities that tie the children’s theatre and library together
- Bernheim Arboretum and Research Forest, Clermont, KY — exterior and interior exhibits supporting Bernheim’s efforts in environmental preservation and the arts
- Ballona Wetlands Discovery Center, Playa Vista, Los Angeles, CA — a "museum without walls" educating the public about the ecological and cultural history of the area
- Tryon Palace Historic Sites and Gardens, New Bern, NC — a visitor program and History Education and Visitor Center interpreting North Carolina’s history
- College Basketball Experience, Kansas City, KS — a Hall of Honor and Fan Experience that celebrates basketball, including the roles of coach, team, and fans
- Pope John Paul II Cultural Center, Washington, DC — a visitor center celebrating Catholicism and its doctrine, history, and traditions, including a flexible exhibit system to display art and artifacts
- The Children’s Museum of Los Angeles, Los Angeles, CA — two new museums teaching children about natural science and the visual and performing arts

Scenic Designer, 1992–1999 (selected productions):
- The Pirates of Penzance — Virginia Opera, Norfolk, VA
- A Little Night Music — Ordway Music Theatre, St. Paul, MN
- The Master and Margarita — Lookingglass Theatre, Chicago, IL
- The Arabian Nights — Lookingglass Theatre, Chicago, IL

Chicago History Museum, Chicago, IL
Assistant Exhibit Designer, 1991–1992:
- "Grand Illusions: Chicago’s World’s Fair of 1893"
- "Fashionably Formal: The 1893 World’s Fair Inaugural Ball"
- "Chicago Goes to War: 1941–45"

Chicago Scenic Studios, Chicago, IL
Scenic Artist, 1991

EDUCATION
1987–1991 BS in Communication with emphasis in Theatre, Northwestern University
1995–1998 MFA in Scenic Design for Stage and Film, New York University
SHEILA M. McGUIRE
Minneapolis Institute of Arts
2400 Third Avenue S
Minneapolis, MN 55404

PROFESSIONAL EXPERIENCE

2011-present  Head of School and Teacher Programs.  Minneapolis Institute of Arts
Design and manage classroom programs for pre K-12 students and lifetime learners focused on enhancing 21st century skills, including creativity, collaboration, communication, and critical thinking. Develop diverse strategies, media tools, and online resources to extend learning beyond the gallery experience. Manage Visual Thinking Strategies partnership with the Minneapolis Public Schools.

1998-2011 Director of Museum Guide Programs.  Minneapolis Institute of Arts
Managed the Department of Museum Guide Programs. Established and implemented priorities and long range strategic plans. Supervised seven full-time staff and 400 volunteer guides. Prepared departmental budgets. Developed policies and procedures for all tour programs. Created specialized tours for audiences with diverse learning needs. Served as Interim Chair of the Education Division, December 2009-October 2010.

1999-2007 Adjunct Instructor, Department of Art History, Graduate Program. University of St. Thomas, St. Paul, MN
Instructed, advised, and evaluated students enrolled in the MIA’s docent program for University graduate credits, and students working on independent studies and internships.

1989-98 Associate, Tours and School Services.  Minneapolis Institute of Arts
Assisted with the development and implementation of the docent training program. Developed and coordinated internship program. Designed and taught ArtSmart, a program for high school students. Wrote curriculum materials. Led teacher workshops.

1988 Instructor, Junior Docent Program.  Minneapolis Institute of Arts

1987-88 Curatorial Assistant, Visual Arts.  Walker Art Center, Minneapolis

EDUCATION

University of Minnesota, Minneapolis
Master of Arts degree in Art History, with a minor in Museology, 1987

State University of New York, Purchase
Bachelor of Arts degree with Honors in Art History, 1983
SELECTED PUBLICATIONS


SELECTED PRESENTATIONS

“A Community of Classroom and Museum Educators Collaborate to Enrich Student Learning through New Technologies,” Co-presenter, National Art Education Association Conference, Fort Worth, Texas, March 2013


“Interactive Technologies in the Museum: From Novelty to Norm,” The Sterling and Francine Clark Art Institute Center for Education in the Visual Arts, Fall Colloquium – Revisiting Interpretation, Williamstown, Mass., November 2010

“Memory Loss, Creative Engagement, and Museum-based Programming,” Co-presenter, Association of Midwest Museums EdCom Workshop, Chicago, Ill., June 2010


“Connect, Collaborate, and Communicate: How to Build a Thriving Tour Guide Community,” National Art Education Association Conference, Minneapolis, April 2009

“Representations of Male and Female Power in Yoruba Art,” Kenyon College, Gambier, Ohio, April 2009.
Consultant Resumes
CHRISTINA E. BURKE

Curator, Native American & Non-Western Art
Philbrook Museum of Art
116 East M.B. Brady Street
Tulsa, OK 74103

EDUCATION
August 1994-2004 Graduate program in Anthropology (ABD), Indiana University
* Dissertation: "Recording History and Reckoning Time: Lakota Ledger Drawings and Winter Counts"
May 1989 BA with Distinction and High Honors in Anthropology, University of Rochester
* Senior Honors Thesis: "Form & Function: Alaskan Eskimo and Northwest Coast Shamans’ Masks"

RESEARCH INTERESTS
Ethnohistory, museum anthropology, Native American art & material culture, Native language & literacy; North America

WORK EXPERIENCE
August 2006-present Curator, Native American & Non-Western Art, Philbrook Museum of Art, Tulsa, OK.
* Responsible for the care, management, acquisition, research, and exhibition of the permanent collection of Native American and Non-Western collections.
June-July 2006 Curatorial Assistant, National Museum of the American Indian, Washington, DC.
* Researched archival and published materials relating to winter counts in Smithsonian collections. Wrote three chapters for publication and developed interactive website with collection information and interviews.
June 1998-Sept. 1999 Collections Manager: The Heritage Center, Red Cloud Indian School, Pine Ridge, SD
* Developed and managed database of museum collections.
* Administered $10-million renovation of the Native North America Hall: coordinated core team of curators, Native advisors, scholars, and exhibit designers.
PRINT PUBLICATIONS
2014 “Profile on Allan Houser.” *This Land Press*. Tulsa, OK.
2007 *The Year The Stars Fell: Lakota Winter Counts at the Smithsonian*. Lincoln: University of Nebraska. (Authored three of the five chapters in this edited volume.)

EXHIBITION EXPERIENCE
April – Nov. 2014 “Allan Houser: A Celebration”
Opened June 2013 “Identity & Inspiration: 20th Century Native American Art”
April – June 2012 “Seeking the Sacred: Religious Ritual in Native American Art”
Feb. – April 2012 “Black on Black-and-White: The Southwest of Laura Gilpin & Maria Martinez”
July 2010-Oct. 2010 “Myths & Memories: Highlights from the Walker Collection of Native Art”
May 2008 “Painting the West: Native and Non-Native Art of the American West.”
March 2008 “Highlights from the Eugene B. Adkins Collection.”
July 2007 “Native Art Traditions: In Communities, In Families, & In Studios.”
June-August 1999 31st Annual Red Cloud Indian Art Show. The Heritage Center, Pine Ridge, SD
June-August 1998 30th Annual Red Cloud Indian Art Show. The Heritage Center, Pine Ridge, SD

TEACHING EXPERIENCE
Fall 2007 Visiting Instructor, ARTH 2033: Introduction to Native American Art History, University of Tulsa (Oklahoma)
Spring 2003 Associate Instructor, A495: Northern Plains Material Culture, Indiana University
Spring 1997-Spring 1998 Associate Instructor, L311: Elementary Lakota, Indiana University
Spring 1997 Associate Instructor, E320: Indians of North America, Indiana University
Teri Greeves  
PO Box 28804, Santa Fe, NM 87592  
Studio: 505-438-2062  
Email: terigreevesbeadwork@hotmail.com  
Website: www.terigreevesbeadwork.com  

**Tribe:** Kiowa  

**EMPLOYMENT**  
1995-present: contemporary beadwork artist  

**EDUCATION**  
1995 University of California, Santa Cruz, Santa Cruz, CA  
- Bachelor of Arts, Native American Studies, Highest Honors  
1993 Cabrillo Community College, Aptos, CA  
1988 St. John's College, Santa Fe, NM  

**SELECTED PROFESSIONAL QUALIFICATIONS**  
- **Consulting/Committees**  
  2014: Board of Directors, Ralph T. Coe Foundation, Santa Fe, NM  
  2014: Advisory Committee, Ralph T. Coe Foundation, Santa Fe, NM  
  2013: Consultant for St. Louis Museum of Art, St. Louis, MO, Danforth Collection  
  2013-present: Contributing Writer, *First American Art Magazine*  
  2012: Consultant for Berkshire Museum, Berkshire, MA, “Re-Think: Indian Art”  

- **Lecturing Experience:**  
  2014: Panelist, “Shedding Skin: Reconstructing Our Relationship to Art”, Museum of Contemporary Native American Art, Santa Fe, NM  
  2013: Lecture/Gallery Talk for “Alcoves 12.9” exhibit, New Mexico Museum of Art, Santa Fe  
  2011: Lecture, Idyllwild Arts School, Idyllwild, CA  
  2010: Panelist, Crafting a Nation Conference, Smithsonian American Art Museum, Washington, DC  
  2009: Children’s workshop, Smithsonian National Museum of the American Indian, New York, NY, in conjunction with Annual Children’s Festival  

- **Teaching Experience**  
  1997-1998: Beadwork instructor for grades 6-12, after-school program at the Santa Fe Indian School  
  1997: Taught beadwork classes to grades K-9 at the Southwestern Association of Indian Arts Summer Youth Art Program  
  1996: Taught youth beadwork class at the Museum of Indian Arts and Culture  

- **Writing**  

**SELECTED COLLECTIONS**
British Museum, London, England
Brooklyn Museum, Brooklyn, NY
Denver Art Museum, Denver, CO
Haffenreffer Museum of Anthropology, Brown University, RI
Hampton University Museum, Hampton University, VA
Heard Museum, Phoenix, AZ
Joselyn Museum, Omaha, NE
Montclair Art Museum, Montclair, NJ
Museum of Art and Design, New York, NY
New Mexico Museum of Art, Santa Fe, NM
Museum of Indian Arts and Culture, Santa Fe, NM
National Museum of the American Indian, Washington DC
Portland Art Museum, Portland, OR
School of American Research, Santa Fe, NM
Spencer Museum of Art, Lawrence, KS
State of New Mexico

**SELECTED EXHIBITIONS**
2015 Peabody Essex Museum, Boston MA: *Native Fashion Now*
2015 Portland Art Museum: *Native American Art Gallery/Permanent*
2014 Crystal Bridges Museum, Bentonville, AR: *State of the Art*
2013 New Mexico Museum of Art, Santa Fe, NM: *Alcoves 12.9*
2011 O’Kane Gallery, University of Houston, Houston, TX: *Storied Beads: The Art of Teri Greeves*
2011 Riverside Metropolitan Museum, Riverside, CA: *Beyond Craft*
2009 Royal BC Museum, Canada, *Treasures: The World’s Cultures from the British Museum*
2009 Fuller Craft Museum, Brockton, MA: *The Perfect Fit: Shoes Tell Stories*
2009 Museum of Indian Arts and Culture, Santa Fe, NM: *Native Couture II*

**SELECTED PUBLICATIONS/MEDIA**
2009 *Craft In America*, PBS Television Series, national air date October 7, 2009

**SELECTED AWARDS**
2009 Judge’s Choice Award, Heard Museum Fair and Market Phoenix, AZ
2008 Judge’s Choice Award, Heard Museum Fair and Market Phoenix, AZ
2005 Judge’s Choice Award, Heard Museum Fair and Market Phoenix, AZ
DEBRA INGRAM  
Research Associate  
Center for Applied Research and Educational Improvement  
College of Education and Human Development  
University of Minnesota  
1954 Buford Avenue, Suite 425  
Saint Paul, MN 55108  
Telephone: (612) 625-0502  
E-mail: d-ingram@umn.edu

Education:

1996  Ph.D., University of Minnesota (Educational Psychology)  
1994  M.A., University of Minnesota (Educational Psychology)  
1983  B.A., St. Olaf College (Psychology)

Professional Experience:

1996-present  Research Associate, Center for Applied Research and Educational Improvement, University of Minnesota  
1994-1996  Graduate Research Assistant, Center for Applied Research and Educational Improvement, University of Minnesota  

Selected Other Professional Activities:

2013-present  Member of the review panel for the Arts Education Partnership’s ArtsEdSearch online research database  
2005  Research advisor for the Metropolitan Regional Arts Council’s study of arts-active communities in Minnesota  

Selected Publications (* = refereed publication):


Selected Evaluation Reports and Monographs:


Exhibition Advisory Board Resumes
Contact

heather ahtone
James T. Bialac Assistant Curator for Native American and Non-Western Art
Fred Jones Jr. Museum of Art, 555 Elm Avenue, Norman, Oklahoma 73019-3003
405-325-2845 h.ahtone@ou.edu

Education

Doctoral Candidate  University of Oklahoma; Dissertation: “Cultural Paradigms of Contemporary Indigenous Art: as Found in the Work of Joe Feddersen, Marie Watt, Norman Akers, and Shan Goshorn” (advised by Dr. Mary Jo Watson)
M.A. 2006 University of Oklahoma
B.F.A. 2000 University of Oklahoma (with honors & distinction)
A.A. 1993 Institute of American Indian Arts (with honors)

1986-89 University of California, Irvine

Professional Experience

2012 – Present James T. Bialac Assistant Curator for Native American and Non-Western Art, Fred Jones Jr. Museum of Art, University of Oklahoma, Norman, OK.
2008 – 2012 Research Associate, Diversity in Geosciences, School of Geology & Geophysics, University of Oklahoma, Norman, OK.
2009 Associate Editor, International Journal of Arts in Society, Common Ground Publishing, Champaign, IL.
2007-2008 Research Coordinator, Ralph Appelbaum Associates, New York City, NY.

Publications

Books:

Catalogues:
Art from Indian Territory 2007: the state of being American Indian, Editor and author, Oklahoma City: American Indian Cultural Center & Museum, 2007.

Articles:
“The Visual Philosophy of Tony Tiger,” Dreamcatcher Magazine, Volume 50 (November 2013): 12-


**Exhibitions**

Numerous exhibitions curated at the Fred Jones Jr. Museum of Art and with regional museums and galleries. All with contemporary art, primarily contemporary Native American art.

**Conferences/Presentations/Papers**

2014  
Keynote: “Lois Smoky, Kiowa Woman in Perspective” Jacobson House, Norman, OK.
Presentation: “Allan Houser’s Art at the University of Oklahoma” Allan Houser Symposium, Fred Jones Jr. Museum of Art, Fred Jones Jr. Museum of Art, Norman, OK.

2013  
Panelist: “Protection, Preservation, and Proliferation of Native American History, Culture, and Customs through Contemporary Native Art” Tenth Native American Symposium, Southeastern Oklahoma State University, Durant, OK.
Presentation: “Positioned Cultural Paradigms: Native Artists Addressing Sovereignty and Self-Determination” Mid-America Conference, University of Oklahoma, Norman, OK.
Moderator/Panelist: “Innovations in Methodologies for Criticism of Contemporary American Indian Art” American Indian Studies Association, National Conference, Tempe, AZ.

2011  
Presentation: “Reading Beneath the Surface, Joe Feddersen’s Parking Lot” College Art Association, International Conference, New York City, NY.

2009  
Presentation: “Examining the Kiowa Story of Man-Kay-Ih and Negotiating Kiowa Culture into the Science Classroom” Plains Anthropology Association, Regional Conference. University of Oklahoma, Norman, OK.
Presentation: “Examining Native Science and Negotiating Material Culture into the Science Classroom” Native American Art Studies Association, Annual Conference, University of Oklahoma, Norman, OK.
Presentation: “Diversity in Geosciences Project: A Pipeline for American Indian Students at the University of Oklahoma” U. S. Dept. of Education, Office of Indian Education, Annual Conference, Norman, OK.
Presentation: “Sense of Place: Landscapes & Maps”, Multicultural Education Institute, Annual Conference, University of Central Oklahoma, Edmond, OK.

2008  
Presentation: “Technology and Innovation in Contemporary Indian Arts” American Indian Science & Engineering Society Conference, University of Oklahoma, Norman, OK.

2007  
Presentation: “Mapping Landscape and Place as found in Art from Indian Territory 2007,” Indigenous Geosciences Symposia, Oklahoma City, OK.
D. Y. BEGAY

E-Mail: dybegay19@gmail.com
Web: www.navajo-indian.com

602-538-5339

PROFESSIONAL BACKGROUND (As a direct employee)

Kennedy Museum of Art

National Museum of the American Indian Smithsonian Institute

Heard Museum

National Museum of the American Indian Smithsonian Institute
Guest Co-Consultant: All Roads Are Good, Native Voices on Life and Cultures, October 1994.

Wheelwright Museum of the American Indian

PROFESSIONAL BACKGROUND (As a freelance weaving consultant)

Teacher: Conducted private classes for master weavers; Taught beginning and advanced classes in Navajo weaving; Conducted workshops in Natural Dyeing utilizing plants in the traditional and non-traditional techniques.

Lecturer: Presented seminars on the Art of Navajo weaving and Navajo weavers.

Conservator & Restorer: Documented, restored and repaired old and new Navajo textiles; also worked with other European textiles.

Artist in Residence: Conducted demonstrations on Navajo weaving for Painted Desert Art & Cultural Events; Native American & Environmental Learning Center, Hyatt Regency Scottsdale Resort; Tour groups at the Heard Museum in Phoenix, AZ.

Art in Embassies Program (United States Department of State):
Served as a Navajo weaver Ambassador. Conducted a series of public cultural program activities, including lectures, weaving workshops, and visiting Indigenous weaving communities in Guatemala, Bolivia and Peru. Collaborated with community weavers to create both Navajo style and native style weavings.
EXHIBITIONS
Augustana College Art Museum; Rock Island, IL; Tohono Chul Park, Tucson, AZ; Pima Community College, Louis Bernal Gallery, Tucson, AZ; United States Embassy, Chisinau, Moldova; Mesa Art Center, Mesa, AZ; Blue Rain Gallery, Taos, NM; Heard Museum Indian Market, Phoenix, AZ; Roswell Fine Art Museum, Roswell, NM; Santa Fe Indian Market, Santa Fe, NM; Fort Lewis College Center of Southwest Studies, Durango, CO; Wheelwright Museum of the American Indian, Santa Fe, NM, Kennedy Museum of Art, Athens, OH; CN Gorman Museum University of California Davis, Davis, CA. Stark Museum of Art, Orange, TX; Art In Embassies Exhibition, United States Embassy Vientiane, Laos; The Art is in the Cloth, Traveling Exhibition.

Public Art: Floating Weft Tapestry Mural, Heard Museum, Phoenix, AZ.

DEMONSTRATIONS & LECTURES
Pamamus Momostenango, Museo Ixkik’ Del Traje Maya, Tecpan, Museo Ixchel, Ixoqi Center; Guatemala; Museo de Arte Indigena ASUR; Sucre, Bolivia; Museo Nacional De Etnografíay Folklore, La Paz, Bolivia; Tinkuy de Tejedores 2010, Urubamba, Peru; Center For Traditional Textiles of Cusco, Cusco, Peru; British Museum of Mankind, London, England; Lady Bird Johnson Wildflower Center, Austin, TX; Montclair Art Museum, Montclair, NJ; National Museum of the American Indian Smithsonian Institute, New York, NY; National Museum of Women In The Arts, Washington, DC; Nelson Atkins Museum of Art, Kansas City, MO; Newark Art Museum, Newark, NJ; Saint Louis Art Museum, St. Louis, MO; Textile Museum, Washington, DC; Wheelwright Museum of The American Indian, Santa Fe, NM; Fort Lewis College Center of Southwest Studies, Durango, CO; Kennedy Museum of Art, Athens, OH; Gilcrease Museum, Tulsa, OK; North American Textile Conservation Conference, Mexico City, Mexico, Fine Arts Museums of San Francisco De Young, San Francisco, CA.

NATIONAL TELEVISION
WETA, Woven By The Grandmothers 19th Century Navajo Textiles; Home & Garden Television, Modern Masters-Native American Artisans; Home & Garden Television, Country Style.

EDUCATION
Arizona State University, Tempe, AZ     B.A. Art Education     Certified K 12
Rocky Mountain College, Billings, MT
Pima Community College, Tucson, AZ

PROFESSIONAL AFFILIATIONS
American Tapestry Alliance
Indian Arts and Crafts Association
Textile Society of America

BOARD AFFILIATIONS
Wheelwright Museum of the American Indian, Santa Fe, NM, Board of Trustee Member
Heard Museum, Phoenix, AZ, Collection Committee Member

REFERENCES
Dr. Ann Lane Hedlund, Director, Gloria F. Ross Center for Tapestry Studies
Jennifer Mc Clerran, Professor of Art History, Northern Arizona University

Native Women Artists 52

GRANT11811321 - Attachments-ATT4-1237-resumesandlettersofcommitment.pdf
ABBREVIATED CURRICULUM VITAE  

January Catherine Berlo  
Department of Art and Art History  
University of Rochester, NY 14626  

PROFESSIONAL EXPERIENCE  
1997- Present  Professor of Art History and Visual and Cultural Studies, U. Rochester  
1979-97  Professor of Art and Art History, University of Missouri-St. Louis  
I have also held visiting professorial appointments at Harvard, Yale, UCLA, RISD, and U. Nebraska.  

EDUCATION  
1974  UNIVERSITY OF MASSACHUSETTS, Amherst, B. A., Summa Cum Laude.  

GRANTS, HONORS, AND FELLOWSHIPS (recent, selected)  
2012  NEH Research Fellowship  
1999  John Simon Guggenheim Foundation Grant  
1994-6  Getty Senior Research Grant (with Arthur Amiotte)  
1994  NEH Fellowship for College Teachers  

PUBLICATIONS  
Books (selected)  
2011  José Bedia: Transcultural Pilgrim (with Judith Bettelheim). Los Angeles: Fowler Museum  

Invited and Refereed Articles (selected from some four dozen)  


And numerous other articles and reviews in American Indian Art Magazine, Inuit Art Quarterly, Museum Anthropology, American Anthropologist, and others.

CURATORIAL WORK (selected)

2011-12 José Bedia: Transcultural Pilgrim (with Judith Bettelheim). Los Angeles: Fowler Museum


1996-97 Plains Indian Drawings 1865-1935 (with Gerald McMaster). The Drawing Center, NY, and The American Federation of the Arts. (New York, Pittsburgh, Milwaukee, Omaha, Toronto.)

1992 Contemporary Inuit Drawings from the Canadian Arctic. St. Louis Art Museum.

1984 Jaune Quick-to-See Smith: Solo Show. Gallery 210, U. of Missouri, Feb.-March
SUSAN BILLY

EDUCATION

D-Q University, Davis, CA, 1977
Associate of Arts Degree in Native American Studies
Virginia Commonwealth University, Richmond, VA, 1969 - 1971
Studied in Liberal Arts
Yorktown High School, Arlington, VA, 1965 - 1969
High School Diploma in

PROFESSIONAL OCCUPATION

Bead Fever, Ukiah, CA 1983 - Present
Sole Proprietor

TEACHING: POMO BASKETRY

California Indian Basketweavers Association, 1992 - 2009
Various California Locations
Traditional Pomo Basketweaving Instructor
Annual Gatherings

PRESENTER & DEMONSTRATOR

Santa Rosa Junior College, Santa Rosa, CA 1975 - 2009
Day Under the Oaks – Annual Event
National Museum of the American Indian (NMAI) - The Smithsonian Institute, New York, NY 1994
DeYoung Museum, San Francisco, CA 1993 - 1995
Oakland Museum, Oakland, CA 1992 - 1995
Brooklyn Museum, Brooklyn, NY 1991
San Jose Convention Center, San Jose, CA 1990
International Handweavers Conference

FEATURED ARTIST

American Museum of Natural History, New York, NY 1986

Minneapolis Institute of Arts

4. Resumes and Letters of Commitment

Native Women Artists
Lost and Found Traditions (Exhibit)
Curator: Ted Coe
Traveled for three years in conjunction with the show
Commissioned basket and featured on video

Brooklyn Museum/Oakland Museum, Brooklyn, NY &
Oakland, CA 1991 - 1992

Dialogue with Tradition: 3 Contemporary Artists (Exhibit)
Companion exhibit to: Objects of Myth and Memory (historic objects)
Exhibit opened at the Brooklyn Museum and traveled to the Oakland Museum

National Museum of the American Indian (NMAI), New
York, NY 1992

Points of View (Exhibit)
Preview show extracted from the: All Roads are Good (Exhibit)

National Museum of the American Indian (NMAI) 1994

All Roads are Good (Exhibit)
Commissioned basket for premier exhibit

PUBLICATIONS


California Scenic Magazine. Solo artist featured in a five-page article. October 1987.

AWARDS AND HONORS

1997 - Award of Merit, American Association for State and Local History, for contributions to the "Remember Your Relations: The Elsie Allen Baskets, Family and Friends" Catalogue (with Suzanne Abel-Vidor and Dot Brovarney)

1985 - 3rd Place Ribbon, Miniature Feather Basket, SWAIA - Santa Fe Indian Market®

1985 - 2nd Place Ribbon, Fashion & Clothing Competition, SWAIA - Santa Fe Indian Market®

1978 - National Endowment for the Arts, One-Year Award: Master/Apprentice Program
Kathryn Bunn-Marcuse, Ph.D.

Education

Ph.D. 2007 Art History, University of Washington, Seattle, Washington
M.A. 1998 Art History, University of Washington, Seattle, Washington
B.A. 1993 Middlebury College, Vermont (Cum Laude, High Honors in Art History)

Employment History

2010-present  Assistant Director and Managing Editor, Bill Holm Center for the Study of Northwest Coast Art, Burke Museum, Seattle, WA
2008-2009  Managing Editor for Bill Holm Center Publications, Burke Museum
2008-present  Visiting Lecturer, Division of Art History, University of Washington; Visiting Lecturer, American Indian Studies Department, University of Washington (2012-present)

Grants - Burke Museum

2014  Simpson Center for the Humanities (University of Washington) grant for symposium support for the ArtTalks: Conversations with Native Coast Art, March 27-28, 2015, ($15,024).
2014  NEA Art Works grant for exhibit support for the 10th Anniversary Bill Holm Center Exhibit, Nov. 2014-July 2015, ($20,000).
2012  Margaret A. Cargill Foundation, in support of Connections to Culture Burke Museum Resources for Native Art and Artists ($575,000)

Grants & Scholarships

2012  NEH Summer Stipend ($6,000)
2010  Phillips Fund for Native American Research, American Philosophical Society ($3,000)
2010  Native American Language Grant, Native Languages of the Americas, St. Paul, MN ($3,000)
2010  Faculty Research Grant, International Council for Canadian Studies, Canadian Embassy ($4,700)

Publications - Books

Publications - Book Chapters & Journal Articles (Peer Reviewed)

In Press

Under Review

2013

2011

2005

2000
“Northwest Coast Silver Bracelets and the Use of Euro-American Designs,” American Indian Art Magazine 25 (no.4). (Peer Review)

Publications - Book Chapters & Journal Articles (Invited)

2013

Academic Papers - Peer Reviewed

2013

2013

2013
Native American and Indigenous Studies Association, Saskatoon, SK. Session Chair: Northwest Coast Arts: Beyond the Limits. Paper: “Dancing In and Out Frame: Recontextualizing Boas’ 1930 Kwakwaka’wakw Film and Audio Recordings.”

2012
EDUCATION

1998  University of Michigan – BFA Degree
1996  Institute of American Indian Arts – AFA Degree

EXHIBITS/FELLOWSHIPS

2006-2014  Heard Museum Art Market, Phoenix, AZ.
2005-2014  Eiteljorg Art Market, Indianapolis, IN.
2005-2014  SWAIA Art Market, Santa Fe, NM.
2006-2014  Cherokee Art Market, Catoosa OK.
2009-2014  The Autry Art Market, Los Angeles, CA.
2011-2014  NMAI Artist Market, NYC, NY.
2014  Visiting Artist, MASC, Ottawa Ontario
2013  Indigenous Brilliance, Seborga, Italy
2012-2013  US Embassy, Invited Artist In Residence, Ottawa, Ontario
2012  Messengers, Rainmaker Gallery, Bristol, England
Indigenous Brilliance, High Gate, England, Spain
2011  Ziibiwing Center, Artist In Residence, Mt. Pleasant, MI.
NMAI Artist Leadership Program, Community Arts Symposium, Washington, DC.
Artist In Business Leadership Grant, First Peoples Fund, Rapid City, SD.
2010  NMAI Artist Leadership Program, Youth Art Project, Washington, DC.
Indigenous People’s Art Market, Mt. Pleasant, MI.
2006-2009  NMAI Winter Art Market, Juried show, Washington, DC.
2009  NMAI Artist Leadership Program, Visiting Artist, Washington, DC.
Eiteljorg Museum Artist-In-Residence, 30-Day Residency, Indianapolis, IN.
“7 artists – 7 Teachings” Great Lakes Contemporary Artists, Mitchell Museum of the American Indian, Evanston, Ill.
“Art Connects 2010” – Group Show, Stadthaus Wildeshausen, Wildeshausen, Germany.
“Sweat: Native American Erotica”, Max’s, Santa Fe, NM.
Permanent Forum on Indigenous Issues” Exhibit, United Nations Exhibition Hall, New York City, NYC.

“4 Women- 4 Seasons”, Group Show, Arkansas Valley Art Center, Buena Vista, CO.

“Mementos and Milestones”, IAIA Museum, Santa Fe, N.M.

2008
SWAIA Fellowship, Black Ash Basketry, Santa Fe, NM.

2007
NMAI Artist Leadership Program, Community Arts Symposium, Washington, DC.

Great Lakes Folk life Festival- Carriers of Culture, Invited Artist, MSU Museum, East Lansing, MI.

Woven by Tradition: Black Ash baskets of the Great Lakes Anishnabek, Ziibiwing Center, Mt. Pleasant, MI.

2006
“Carriers of Culture” Basket Show, Smithsonian Folk Life Festival, NMAI, Washington, DC.

HONORS/AWARDS

2014
Eiteljorg Museum, 2nd and 3rd, place Contemporary Baskets.

2013
Eiteljorg Museum, 1st and 3rd place, Contemporary baskets, 3rd place Traditional baskets.

2012
Eiteljorg Museum, 3rd Place Traditional Basketry, Indianapolis, IN.

The Autry Art Market, 2nd Place-Basketry, Los Angeles, CA.

2011
The Autry Art Market, 2nd Place-Basketry, Los Angeles, CA.

National Native Artist Initiative: Artists Teaching Artists, Grant Recipient, Longhouse Education and Cultural Center, Olympia, WA.

2009

National Native Master Artist Initiative: Artist Teaching Artists, Grant Recipient, Longhouse Education & Cultural Center, WA.
Anita Fields – Artist

Selected Museum Exhibits/Group Shows

- Oklahoma State Capital, Governors Gallery, 2012, Anita Fields-“Earthen Thoughts”.
- Roxanne Swentzell Gallery, 2011, “Doll, An Intimate Figure”, Pojoaque, New Mexico.

Permanent Collections

- Fred Jones Museum Of Art, James T. Bialac Collection, University of Oklahoma, Norman, Oklahoma.
- Riverside Metropolitan Museum, Riverside, California.
- Eiteljorg Museum, Indianapolis, Indiana.
- Heard Museum, Phoenix, Arizona.

Publications

- First American Art Magazine, Spring 2013, Number 0, Anita Fields Profile, Denise Neil-Binion.
- American Indian Art Magazine, Summer 2011, Volume 36, Number 3, From Traditional Craft to art Beyond Craft, Bryn Potter, Brenda Focht.
• The Studio Potter, June 2002. Volume 30, Number 2.
• Contemporary Ceramics, 2000. Susan Peterson.

Awards/Residencies
• Eiteljorg Museum, April 2008, RARE PROGRAM recipient, thirty-day residency, Indianapolis, Indiana.
• Banff Art Center Residency, 2003. “Communion and Other Conversions”. Indigenous artists from U.S., Mexico, New Zealand, Australia, and Canada. Banff, Canada.

Related Experience
• Lecture, Philbrook Museum, Tulsa, Oklahoma, May 2012.
• Riverside Metropolitan Museum, Panelist: Craft To Make Art.
• Keynote Speaker: Native American Art Studies Association, Norman, Oklahoma, October 2009.
• Contemporary American Craft Master Lecturer. 2007, Philbrook Museum, Tulsa, Oklahoma.

Education
ADRIANA GRECI GREEN

EDUCATION

Ph.D., Anthropology, Rutgers University, 2001
M.A., Anthropology, Rutgers University, 1992
B.A., Archaeology, Rutgers University, 1990

Areas of Academic Specialization:

*North American Indian Studies, Ethnohistory and Material Culture Studies:* Emphasis on Plains and Great Lakes art, material culture and cultural performance; 18th, 19th and 20th c. American Indian histories; federal Indian policy; the cultural and material expressions of sovereignty and treaties; the representation of Native Americans in museums, popular culture and media; issues of collecting and repatriation.

*Sociocultural Anthropology:* Material culture studies; visual anthropology; museum, tourism and heritage studies; representations of identity; economic significance of women’s work; indigenous aesthetic systems, epistemologies and materiality.

Current Research Interests:

Great Lakes Anishinaabe quill art on birch bark, black ash basketry, material culture, historic and contemporary art. The material, social, cultural and economic value of art production in the context of multigenerational struggles to retain access to the land base and assert treaty rights.

EMPLOYMENT AND PROFESSIONAL APPOINTMENTS

Special Project Coordinator, Native American Collections Digitization, and Curator, *American Revolution on the Frontier* Exhibition, Missouri History Museum, St. Louis (2012-2014)

Assistant Professor, Center for Native American Studies, Northern Michigan University (2007-2010)

Director, Nokomis Native American Cultural Center, Okemos, MI (2003-2006)

Adjunct Assistant Professor, Dept. of Anthropology (affiliated with American Indian Studies Program) Michigan State University (2004-2006)

Visiting Assistant Professor, Dept. of History (affiliated with American Indian Studies Program), Michigan State University (2002-2004)

CURRENT PROFESSIONAL AFFILIATIONS

- Research Collaborator, National Museum of Natural History, Smithsonian Institution (2012-present)
- Great Lakes Research Alliance for the Study of Aboriginal Arts & Cultures (GRASAC)

RECENT PUBLICATIONS (excludes book reviews)


RECENT CONFERENCE PRESENTATIONS


2012: “‘The Ideals Evoked by the Text’: Grace Chandler Horn’s Photographs of The Song of Hiawatha.” American Society for Ethnohistory, Springfield, MO.

2011: “Among the ‘Hiawatha Players’ at Wayagamug’: Portraits from the Odawa Performances.” Native American Arts Studies Association, Uncasville, CT.

EXHIBITIONS

- Development of American Revolution on the Frontier, Missouri History Museum, St. Louis (2012-2013)
- Native American Art & Artifact, Highlights of the Losey Collection. DeVos Art Museum, Northern Michigan University (Spring 2009)
- Twentieth Century Anishinabe Art: The Olga Denison Collection. University Art Gallery, Central Michigan University (Fall 2006)

SELECT ACADEMIC/RESEARCH GRANTS AND AWARDS

National Science Foundation Scholar (Summer 2010)
National Endowment for the Humanities Scholar (Summer 2010)
American Philosophical Society, Phillips Native American Fund
Visiting Scholar, Center for Great Lakes Culture, Michigan State University
   Anishinaabe Arts of Quillwork on Birchbark (2003-2006)

ACTIVE PROFESSIONAL MEMBERSHIPS

Native American Art Studies Association; Native American and Indigenous Studies Association; American Anthropological Association; Council for Museum Anthropology; American Society for Ethnohistory.
Carla Hemlock
Mohawk Nation
Curriculum Vitae

Current Address: P.O. Box 397
Champlain, N.Y. 12919

Email: carlahemlock@hotmail.com

Professional Status:

2000 to Present Sole Proprietor, Calico Cottage Quilt & Gift Shop, Kahnawake Mohawk Territory

1994-2002 Co-Owner, Homespun Specialty Gift and Kitchen Ware, Kahnawake, Mohawk Territory

Awards:

2006-2014 Heard Museum Art Market, Phoenix, Arizona
EITTLEJORG, Indianapolis, Indiana
SWAIA – Sante Fe, Indian Art Market, New Mexico
Received numerous 1st, 2nd & Best in Division and Judges Choice.

2014 Heard Museum - Best In Class - Textiles

2014 SWAIA – Best in Class – Diverse Arts

2013 SWAIA – Best In Class – Diverse Arts

2008 Heard Museum - Best in Class - Textiles

Collections:

2014 Turtle Island Unraveling – Nerman Museum of Contemporary Art, Overland Park, Kansas

2014 Red Skins – NMAI Smithsonian, Washington, D.C.

2013 Beaded Wall Hanging - Fenimore Art Museum, Cooperstown, N.Y.

2012 Treaty Cloth Shirt – NMAI Smithsonian, Washington, D.C.

2008 Tribute to Mohawk Ironworkers - NMAI Smithsonian, Washington, D.C.

Exhibits & Venues

2014 - 2015 Beautiful Games, Heard Museum, Phoenix, AZ.

2014 Iroquois In The 21st Century, Howes Cave, NY.


2013 On The Trails of The Iroquois. Art & Exhibition Hall of The Federal Republic of Germany, Bonn, Germany.

2013 On The Trails of The Iroquois. The Martin Gropius BAU, Berlin, Germany.

2011  From Sky World To Turtle Island. Iroquois Museum, Howes Cave, NY.
2010  Native American In the Performing Arts. Iroquois Museum, Howes Cave, NY.
2004  NMAI Smithsonian Grand Opening, Washington, D.C.

*Venues:*

*Interviews*
Mary America Lynn Meredith

Education
2003-5  MFA, Painting, San Francisco Art Institute, San Francisco, CA
2000-2  BFA with Distinction, Painting, University of Oklahoma, Norman, OK
1996-2000 AA, Art, City College of San Francisco, San Francisco, CA
1996  University of Science and Arts in Oklahoma, Chickasha, OK
1995  Institute of American Indians Arts, Santa Fe, NM

Employment
2012-Present  Publishing Editor of First American Art Magazine, Santa Fe, NM. Writing, copy editing, proofreading, layout and design of quarterly arts publication; contracting writers, advertising sales representatives, photographers, illustrators, models, lawyers, accountants, distributors, and other professionals; subscription sales and fulfillment; web design, social media, promotion online and at conferences and art fairs; maintaining databases; invoicing; accounting; interviewing; event planning; working with Adobe Creative Suite, FileMaker Pro, Microsoft Office, and QuickBooks.
1997–Present  Associate Publisher at Noksi Press, Oklahoma City, OK. Typesetting, copy-editing, layout, design, illustration, and printing of Cherokee language educational material and books; contracting illustrators and writers; web design; sales and promotion at book fairs and events.
1995–Present  Self-employed as a Visual Artist, San Francisco, CA; Norman, OK, and Santa Fe, NM. Painting, printmaking, and mixed media, matting, framing, curating art shows, promotional, social media, web design, participating in art shows and art markets, painting murals, painting demonstrations, giving gallery talks, web design, social media, judging art shows, conducted independent research of Cherokee art history.
2012–2013  Adjunct Instructor at Santa Fe Community College, Santa Fe, NM. Taught Art Exhibitions and the Cultural Landscape in the Gallery Management Program, created and presented PowerPoint lectures, administered and graded tests, quizzes, and essays, coordinated field trips, and contracted guest speakers.
2008–2010  Adjunct Instructor at the Institute of American Indian Arts, Santa Fe, NM. Taught Native American Art History I: Precontact to 1860s and Native American Art History II: 1860s–1960s; developed and presented PowerPoint lectures on prehistoric, protohistoric, historic, and modern art of South and North American, including Greenland and the Caribbean; created handouts, administered and graded tests, quizzes, and essays, coordinated field trips and guest speakers.

Selected Solo and Two-Person Exhibitions
2014  Crossing Four Rivers, Allan Houser Gallery, Santa Fe, NM, with Linda Lomahaftewa
2012  Moundbuilders: Exploring Ancient Southeastern Woodlands, Ahalenia Studios, Santa Fe, NM
2010  The Cherokee Spokespeople Project, Chapel at the Cherokee Heritage Center, Park Hill, OK
2007  At the Crossroads, East Gallery, Oklahoma State Capitol, Oklahoma City, OK
2006-7  Face to Face: Portraits by America Meredith, Wheelwright Museum, Santa Fe, NM. Catalogue

Selected Group Exhibitions
2014  SWAIA Indian Market, Santa Fe, NM. Annual participant since 2003
2012–14  Indigenous Brilliance: Contemporary Native American Art, Highgate Literary and Scientific Institute Gallery, London, England, UK; Palazzo Vecchio, Seborga, Italy; Olocau, Spain; The Veronica Ship, NDSM Wharf, Amsterdam, Netherlands
2012–14  *Stories Outside the Lines* at Heard Museum North, Scottsdale, AZ; Heard Museum, Phoenix, AZ

2012-3  *Octopus Dreams: Contemporary Native American Art in Russia*, Ekaterinburg Museum of Fine Arts; Novosibirsk Biennial of Contemporary Graphic Arts; Samara Regional Art Museum

*Encoded: Traditional Patterns/A Contemporary Response*, Tweed Museum of Art at the University of Minnesota, Duluth. Curated by John Hitchcock

2012  *Reconquête par l’Art, Festival America de Vincennes*, La galerie Orenda, Vincennes, France

*Messengers*, Rainmaker Art Gallery, Bristol, England, UK. Curated by Joanne Prince

*Facing the Sunland: America Meredith + Sallyann Paschall + Kay WalkingStick*, Berlin Gallery, Heard Museum, Phoenix, AZ

**Selected Exhibitions Curated**

2009–2013  *Inner Demons*, Ahaliena Studios, Santa Fe, NM. Annual show since 2009

2012  *Low-Rez: Native American Lowbrow Art*, Eggman and Walrus Art Emporium, Santa Fe, NM

*H2OK: Response to Water Issues in Oklahoma*, Mainsite Contemporary Arts, Norman, OK and Bacone Art Gallery, Muskogee, OK. Co-curated with heather ahtone and Tony Tiger


2006  *Frybread and Roses: The Art of Native American Labor*, Cherokee Heritage Center, Park Hill, OK; Daily Brews Café and Gallery, Wayland, MI; Counterpulse Gallery, San Francisco, CA

**Selected Presentations**


*Early Cherokee Art History*, National Museum of the American Indian, Washington, DC.

*Southeastern Indian Art: Building Community and Raising Awareness*, Symposium on the American Indian, Northeastern State University, Tahlequah, OK, panel discussion

2013  *Protection, Preservation, and Proliferation of Native American History, Culture, and Customs through Contemporary Native Art*, Native American Symposium, Southeastern Oklahoma State University, Durant, OK, panel discussion

*Strung Together: Cherokee Beadwork through History*, presentation at the American Indian Symposium, Northeastern State University, Tahlequah, OK

*Innovations in Methodologies for Criticism of Contemporary American Indian Art*, Arizona State University American Indian Student Association conference, Tempe, AZ, panel discussion

2012  *Highgate Institute of Science and Arts*, London, England, UK. Presentation about contemporary Southeastern Woodlands art

**Selected Honors**

2014  *First American Art Magazine* in *Library Journal’s Top 10 Magazines Launched in 2013*

2009  *National Museum of the American Indian*, Visiting Artist Fellowship

2008  *San Francisco Arts Commission*, Native American Arts Individual Artist Grant

2007  *SF Weekly*, Best San Francisco Painter of 2006. Tied with Mitsy Avila Ovalles

**Areas of Interest and Research:** Native American art history; Cherokee art history; Cherokee art historiography; Southeastern Woodlands beadwork; Native American art theory; Indigenous critical theory; Indigenous language preservation; Ethnobotany; Contemporary Greenlandic Inuit art; Mississippian and contemporary Southeastern Woodlands shell engraving; Mississippian and Southeastern Woodland iconography
NANCY MARIE MITHLO, PH.D.
Associate Professor of Art History and Visual Arts
Occidental College, Weingart 115, 1600 Campus Road, Los Angeles, CA 90041
Phone (323) 259-2748 • Fax (323) 259-2930 • E-mail mithlo@oxy.edu
www.nancymariemithlo.com

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

Professional experience
Fall 2014 Associate Professor of Art History and Visual Arts, Occidental College and Chair of American Indian Studies at the Autry National Center Institute
2011 to 2014, Associate Professor of Art History and American Indian Studies, University of Wisconsin-Madison, 2007-2011 - Assistant Professor
2001-2007 Assistant Professor, Anthropology, Smith College
1997-2001 Director, Native American Arts Alliance
2000 Assistant Director, Native Eyes, Institute of American Indian Arts
1997-1999 Professor of Museum Studies, Institute of American Indian Arts

Selected Publications
Editor, For a Love of His People: The Photography of Horace Poolaw. (Yale University Press with the Smithsonian Institution Press, 2014).
Editor, “American Indian Curatorial Practice” A dedicated volume of the Wicazo-Sa Review 27(1), 2012.
'Our Indian Princess': Subverting the Stereotype. (Santa Fe, NM: School for Advanced Research Press, 2009).
Curation

“Ga ni tha” La Biennale di Venezia, 2015


“Thicker Than Water, Museum of Contemporary Native Arts, Santa Fe, NM, 2013

“Air, Land, Seed” 516 Arts, Albuquerque, NM, 2013

“Air, Land, Seed” 55th La Biennale di Venezia, 2013

“Epicentro Re Tracing the Plains” 54th La Biennale di Venezia, 2011

“Rendezvoused – To Go Somewhere” 53rd La Biennale di Venezia, 2009

“The Requickening Project” 52nd La Biennale di Venezia, 2007

“Pellerossasogna – The Shirt” 50th La Biennale di Venezia, 2003

“Umibilicus” 49th La Biennale di Venezia, 2001

“Ceremonial” 48th La Biennale di Venezia, 1999

Grants Received


2012 Georgia O'Keeffe Research Center Scholar.


2009 Woodrow Wilson National Fellowship Foundation Career Enhancement Fellowship for Junior Faculty.


Professional Service

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.


2010- 2014 Member, Native American and Indigenous Studies Association.

2009- 2012 Member, ArtTable, The Leadership Organization for Professional Women in the Arts. 2010 Presenter, Career Advisory Roundtable discussion.


2007–2014 Director, Poolaw Photography Project.
NORA NARANJO-MORSE

Education
1971    Graduated from Taos High School. Taos, New Mexico.
1980    Graduated with Bachelor of University Studies degree from the College of Santa Fe. Santa Fe, New Mexico.

Lectures
1984    Toured Denmark and Germany lecturing on Southwestern Pueblo perspectives.

Exhibits
1994    “What was Taken...and What we Sell.” Installation. Institute of American Indian Arts. Santa Fe, New Mexico.
2008    Lucky Seven. Biennial Exhibition. Site Santa Fe. Santa Fe, New Mexico.

Films
1993    “What was Taken and What we Sell.” 11 min.
1999    “Gia’s Song” 12mins.
2001    “Sugar-up: A Waffle garden.” 10 min.
2007    “Always Becoming” 30 mins.
2009    “Always Becoming” 60 mins

Articles
2009    Moving Past Decorative Arts. Native Peoples. Aleta Ringlero
Published

Collections
1996 Smithsonian Institution. Washington, D.C.
1999 Minneapolis Institute of Art. Minneapolis, Minnesota.

Honors
2001 Community Spirit Award. First People’s Fund. Rapid City, South Dakota
2009 Artist of the Year. Santa Fe Rotary Club. Santa Fe, New Mexico.
Cherish Parrish
(b) (6)
www.woodlandarts.com

Education
2014- Present  University of Michigan, Ann Arbor, MI
2012-2013  Lansing Community College, Lansing, MI

Exhibitions/Presentations
Cherokee Artist Market, Catoosa, O.K.
Heard Museum Art Market, Phoenix, A.Z.

NMAI Black Ash Basketry Demonstration – N.Y.C., NY

2012 – 2014  Eiteljorg Art Market, Indianapolis, I.N.


2006  Smithsonian Folklife Festival, Youth Representative for Carriers of Culture,
Black Ash Basketry Demonstrations, Washington, D.C.

2004 - 2011  SWAIA Indian Market, Santa Fe, NM

Awards/Honors
2014  Heard Museum Art Market, 2nd Place Traditional, Phoenix, A.Z.
Cherokee Artist Market, 2nd Place Non Traditional, Catoosa, O.K.

2012  Eiteljorg Art Market, Best Of Show, Indianapolis, IN.

2007  SWAIA Indian Market, 1st Place Miniatures, Santa Fe, N.M.

Permanent Museum Collections
2014  Michigan State University Museum, East Lansing, M.I.


Publications

2011  Voices On The Water, Basket Published, Great Lakes Art, NMU Publishing.
SHORT CURRICULUM VITAE - Ruth B. Phillips

EDUCATION
1979  PhD. Art History, School of Oriental and African Studies, University of London
1970  M.A. in Art History, University of Toronto
1967  A. B., magna cum laude, Harvard University

EMPLOYMENT
2009-10  William Lyon Mackenzie King Visiting Professor of Canadian Studies, Harvard University
2003-     Canada Research Chair in Modern Culture and Professor of Art History, Carleton University
1997- 2003  Director, Museum of Anthropology and Professor, Art History and Anthropology, University of British Columbia
1983-97  Assistant, Associate, and Full Professor of Art History, Carleton University

HONOURS
2013  Fellow, Clark Art Institute (winter term, awarded)
2012  Winner of the Ottawa Book Award, non fiction, for Museum Pieces: Toward the Indigenization of Canadian Museums
2011  Short listed for the Donner Prize, best book on Canadian public policy for Museum Pieces: Toward the Indigenization of Canadian Museums
2010  Premier’s Discovery Award in Arts and Humanities ($250,000)
2009  Leverhulme Visiting Professor, Museum of Archaeology and Anthropology, University of Cambridge
2007  Elected Fellow of the Royal Society of Canada
May-Jun 2007  Visiting Fellow, Humanities Research Centre, Australian National University
Jan-Jun 2003  Fellow, Clark Art Institute, Williamstown, Mass.
May 2001  British Academy Research Fellowship
1996-97  Fellow, Canadian Centre for the Visual Arts, National Gallery of Canada
1993-94  Marston LaFrance Fellowship, Carleton University
1992  Throne-Aldrich Award, The State Historical Society of Iowa

PUBLICATIONS
Books
2014  (with Janet C. Berlo), Native North American Art, Oxford University Press (2nd ed.)
1999  Unpacking Culture: Arts and Commodities in Colonial and Postcolonial Worlds, co-ed with Christopher B. Steiner, Berkeley: University of California Press.

Selected Recent Articles
2005 “Re-Placing Objects: Historical Practices for the Second Museum Age” Canadian Historical Review 86, 1, March, 84-110

Minneapolis Institute of Arts

4. Resumes and Letters of Commitment

Native Women Artists

75

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Wendy Red Star

EDUCATION
M.F.A. 2006 University of California at Los Angeles, MFA Sculpture
B.F.A. 2004 Montana State University-Bozeman, BFA Sculpture

ARTIST RESIDENCIES
2013 26 Wood Land School – What colour is the present? The Banff Centre, Banff, Canada.
2009 Crow’s Shadow Institute of the Arts. Pendleton, OR.
2006 Skowhegan School of Painting and Sculpture. Skowhegan, ME.
                      Provincetown Fine Art Works Center. Provincetown, MA.

SOLO EXHIBITIONS
2015 Circling The Camp. Fine Arts Gallery, Spokane Falls Community College. Spokane, WA.
2014 Peelatchiwaapash/Medicine Crow (Raven) & the 1880 Crow Peace Delegation. APEX
      Gallery. Portland Art Museum. Portland, OR.
      Crow Women’s Objects. St. Louis Art Museum. St. Louis, MO.
      Circling The Camp. Indianapolis Museum of Contemporary Art. Indianapolis, IN.
      American Spirit. Bockley Gallery, Minneapolis, MN.

GROUP EXHIBITIONS
      Art. Kansas City, MO and New York City, NY.
      Conner, WA.
      About Face: Self-Portraiture in Contemporary Art. Hood Museum of Art. Hanover, NH.

2014 TBA: Utah Museum of Fine Arts. Salt Lake City, UT.
      Cross Currents. Art Gallery. Art Hall – Fort Lewis College. Durango, CO.
      Epilogue. Eaton Hall – Willamette University. Salem, OR.
      Seattle Center. Seattle, WA.
      Neon Nomads. City of Sydney Art & About Festival. Sydney, Australia.
      That Thing That Goes! Exhibition By Wendy Red Star/ Terrance Houle. Truck Gallery. Calgary,
      Canada.
      Modern Illusions in Native American Art. Winterowd Fine Art. Santa Fe, NM.
      Contemporary Native Photography. Novosibirsk Festival of Photography and Ekaterinburg
      Museum of Fine Arts. Ekaterinburg, Russia.
      Contemporary American Indian Art. Nerman Museum of Contemporary Art. Overland Park, KS.
      I.M.N.D.N. The Art Gym – Marylhurst University. Marylhurst, OR.
      Cross Currents. Center for Visual Art – Metropolitan State Uni. Denver, CO.

2013  Space is the Place. Disjecta. Portland, OR.
      Fashion Heat 2013. El Dorado Hotel. Santa Fe, NM.

      Resolution(s). Litman Gallery. Portland, OR.
      Tipi: the Unbroken Circle II. IDEA Space – Colorado College. Colorado Springs, CO.
      DoubleSpeak. Utah Museum of Contemporary Art. Salt Lake, UT
      Rez Cars. The Museum of Contemporary Native Arts. Santa Fe, NM.

      Tipi: the Unbroken Circle I. IDEA Space. Colorado Springs, CO.
      Observe/Recognize: Works from Contemporary American Indian Artists. Legends Gallery. Santa Fe, NM.
      Utopia/Distopia. Litman & White Galleries. Portland, OR.

      Crow’s Shadow Institute of the Arts Biennial. Hallie Ford Museum. Salem, OR.

FELLOWSHIPS & AWARDS
2011  Journeys in Creativity: Explorations in Native American Art & Culture
2010/14 Regional Arts & Culture Council Board Member
2009  Eiteljorg Contemporary Art Fellowship
      PSU Diversity Grant

PANELS, CONFERENCES & LECTURES
      VALS Lecture Series. Eastern Washington University, Spokane Falls Community College, NW Museum of Arts and Cultures. Spokane, WA. Visiting artist lecturer.
      iMOCA. Indianapolis, IN. Guest artist lecturer.
2013  The Banff Center. Banff, Canada. Guest artist lecturer.
      Unpending Meaning – PICA. Portland, OR. Panel member.
      Oregon College of Arts & Craft. Portland, OR. Guest artist lecturer.
      Western Washington University. Bellingham, WA. Guest artist lecturer.

COLLECTIONS
National Museum Of The American Indian-New York, the George Gustav Heye Center / St. Louis Art Museum / Minneapolis Institute of the Arts / Museum Of Contemporary Native Arts / C.N. Gorman Museum / Nerman Museum Of Contemporary Art / Hallie Ford Museum of Art / Eiteljorg Museum Of American Indians and Western Art
Jolene Rickard, Ph.D.
Director of the American Indian Program, Cornell University, 7/11-7/14
Associate Professor / History of Art Department, Art Department and American Indian Program

SELECTED RECENT PROJECTS:
Banff Residency for the Painter House Conversations (Canada) 2/2010
Te Tihi Scholar/Artist Gathering (Aotearoa / New Zealand) 1/2010
“North/South Dialogue, Canadian Consulate: Indigenous Artists, Curators, Scholars from the Americas, New Zealand and Australia,” Sydney, Australia, 7/2010

SELECTED CURATORIAL PROJECTS:

RECENT BOOKS, ESSAYS & EDITED VOLUMES:
“Personal Risk,” in Counting Coup, Edited by Ryan Rice, Institute of American Indian Art: Museum of Contemporary Native Art, Santa Fe, NM, 10/2011
"Indigenous is the Local." In On Aboriginal Representation In The Gallery, edited by Lynda Jessup (Hull, Quebec: Canadian Museum of Civilization, 2002).
Peer Reviewed Journals


Group Exhibitions/Lectures/Reviews

Denver Art Museum, American Indian Galleries, Permanent Installation of “Corn Blue Room,” 1/2011
See, artdaily.org (Art Newspaper on Net)

Haudenosaunee: Elements, Curated by Debora Ryan and Tom Huff, Everson Museum, Syracuse, NY 11/13/10-1/30/11


Grant Support

Research Award / 2010-2011. Cornell University, Society for the Humanities Fellow, Theme: Global Aesthetics
Ford Foundation Research Fellowship, Project: Global Indigenous Aesthetics Journal, 2008-2011/Including collaborations with the Newberry Library (Chicago), MoCNA (Santa Fe), Tuscarora Nation School (New York), Cornell (Venice)

Symposium/Conferences/Lectures


Invited Lecture, NYU-Department of Anthropology, Title: Indigenous Aesthetics at the 2100 Venice and 2010 Sydney Biennale: Invasive or invisible? 11/4/11.

Native American Art Studies Association, Bi-Annual Conference, Ottawa, Ontario. 10/11
Panel: Chair/Presenter, Title: Complications of Theorizing Indigenous Aesthetics in a Global Context

Essentially Indigenous? Essentialism and Contemporary Native Art Symposium, Respondent: Ute Bauer (MIT) and Jolene Rickard (Cornell University) NMAI- George Gustav Heye Center, New York City, 5/5-6/11

IAIA Institute of American Indian Art and SFAI Santa Fe Art Institute: In Session: A Conversation with Jolene Rickard and Lucy Lippard, 1/28/11
Professional Summary
Native arts curator, administrator, and practicing artist with an unyielding commitment to and passion for Native arts.

Employment
Gallery Director and Curator, 06/2011 to Current
All My Relations Gallery / Native American Community Development Institute – Minneapolis, MN

Artist Coach, 04/2014 to Current
First Peoples Fund – Rapid City, SD

Education

Residencies
2013  Landmarks Project Dual Residency Program: Yirrkala Arts Center, Yirrkala, Australia and Tamarind Institute, Albuquerque, New Mexico
2007   The Answers Lie Within, W.K. Kellogg Foundation and The Institute of American Indian Arts, Indigenous artists cultural exchange: Botswana and South Africa

Grant and Exhibition Review Panels
Grant Review Panels:
2014   Invited Grant Review Panelist, First Peoples Fund, Artist in Business Leadership Grants
2013   Invited Grant Review Panelist, Rasmuson Foundation, Individual Artist Fellowships and Project Awards Panels
2011   Invited Grant Review Panelist, Minnesota State Arts Board, Arts Tour Grants

Exhibition Review Panels:
2014   Developed and served in jury review processes for On Fertile Ground: Native artists from the Upper Midwest
2012   Developed and served in jury review processes for Ded Unk’Unpi: We Are Here
2013   Art Show Juror: Cherokee Indian Art Market

Select Visiting Artist Lectures/Panels
2013   Guest Lecturer, University of Wisconsin-Madison Graduate School, Committee on Diversity Initiatives
2010   Invited Artist, Advancing the Dialogue Innovation Gathering, Santa Fe, NM
2009   Panelist, “Enactments of Imaginary Selves-Being and Becoming in the Postmodern Divide”
2009   Venice Biennale, Dipartimento di Studi Europei e Postcoloniali, Universita Ca Foscari Venezia Palazzo Cosulich, Venice, Italy

Select Awards, Grants, and Fellowships
2014   Joan Mitchell Foundation Painters and Sculptors Grant
2013   McKnight Visual Artist Fellowship 2013 Tiwahé Foundation AIEFP Grant Recipient
2013   First Place and Second Place, Santa Fe Indian Art Market
2012   Southwestern Association of Indian Arts Discovery Fellowship
2012    Best of Division, and First Place, Santa Fe Indian Art Market
2011    Best of Classification and Best of Division, Santa Fe Indian Art Market
2011    First Place and Third Place, Northern Plains Indian Art Market
2009-2010  American Indian Graduate Center Fellow
2008-2011  Advanced Opportunity Fellow, University of Wisconsin-Madison

Solo Exhibitions
2014   Into the Light: Paintings and Prints by Dyani White Hawk, Bockley Gallery, Minneapolis, MN
2013   An Exhibition of works by Dyani White Hawk, Gallery 110, University of South Dakota, Vermillion, SD
2012   Dyani White Hawk, Bockley Gallery, Minneapolis, MN
2011   Inseparable, Art Lofts Gallery, Madison, WI

Select Group Exhibitions
2014   Minnesota Biennial, Minnesota Museum of American Art, Minneapolis, MN
2014   McKnight Visual Artists Fellowship Exhibition, Minneapolis College of Art and Design, Minneapolis, MN
2013   Air, Land, Seed, University of Venice, Ca’ Foscari, Italy and Air, Land, Seed, 516 Arts, Albuquerque, NM
2013   Dyani White Hawk and Philip Vigil, Shiprock Santa Fe Gallery, Santa Fe, NM
2013   Art of the American Indian: Kevin Red Star and Friends, Owensburg Museum of Fine Art, Owensburg, KT
2012   Encoded, Tweed Museum of Art, Duluth, MN
2011   Soul Sister: Reimagining Kateri Tekakwitha, Museum of Contemporary Native Arts, Santa Fe, NM
2009   States, Dates, and Place, Ancient Traders Gallery, Minneapolis, MN

Bibliography
2014   Perspectives and Parallels: Expanding Interpretive Foundations with American Indian Curators and Writers, Tweed Museum of Art, University of Minnesota Duluth
2014   The Open Studios Press, New American Paintings, Issue No. 113, Midwest
2014   Taté Walker, Native Peoples, Urban Arts Scene, August 2014 issue
2014   Virginia Campbell, Native Peoples, Road Trip: Six Native Artists from the Great Lakes, August 2014 issue
2014   Dyani White Hawk and Joe D. Horse Capture, Mní Sota: Reflections of Time and Place, All My Relations Arts and Afton Press
2013   Michele Corriel, Western Art and Architecture, Ones to Watch: Spotlighting the Works of Dyani White Hawk, February/March Issue
2012   Nancy Marie Mithlo (Guest Editor), Wicazo Sa Review: A Journal of Native American Studies, Spring 2012 issue, University of Minnesota Press
2012   Heid Erdrich, Cell Traffic. University of Arizona Press, Tuscon, AZ. (Cover Art)
2012   Amy Lonetree, Decolonizing Museums: Representing Native America in National and Tribal Museums. University of North Carolina Press (Cover Art)

Collections
Smithsonian National Museum of the American Indian / Tweed Museum of Art / Akta Lakota Museum / Robert Penn Collection of Contemporary Northern Plains Indian Art of the University of South Dakota / Wisconsin Union Art Collection, University of Wisconsin-Madison / Minnesota Philanthropy Partners Fairview Ridges Hospital / University of Wisconsin Hospital and Clinics
Letters of Commitment in Alphabetical Order
January 9, 2015

Dear colleagues at the NEH:

It is with great enthusiasm that I write to confirm my commitment to co-curate “Native Women Artists” and serve on the Exhibition Advisory Board. The idea for this exhibition began many years ago. One day, as I was arranging my bookshelf with thousands of books on Native culture, history, anthropology, and art, I realized with disbelief that I could not find one catalogue or reference to a survey exhibition on Native Women’s art. Combing through classic and contemporary studies of Native art and Native women, I still found nothing, an incomprehensible void of extraordinary opportunity. It was this realization that led me to consult with leaders in Native art history, anthropology, and Native artists about this project, particularly Teri Greeves, an artist of great intellect and vision. All who we consulted acknowledged this major gap in scholarship and the encouragement to reveal and honor the contributions of Native American women artists to the world.

My involvement will include co-organizing a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; writing the Introduction and other essays to the exhibition catalog; co-organizing a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017; co-curation of the exhibition

I hope that the NEH will be able to support a planning grant for this project, which will bring this important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises to result in new insights into the field and greater cohesiveness among artists and scholars.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

Jill Ahlberg Yohe

Jill Ahlberg Yohe, Ph.D
Assistant Curator of Native American Art
Arts of Africa and the Americas
2400 Third Avenue South
Minneapolis, MN 55404
15 December 2014

Dear colleagues at the NEH:

I write to confirm my commitment to serve on the Exhibition Advisory Board for “Native Women Artists: Then, Now, Always,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. Dr. Yohe’s commitment and service to the Native American community has been exemplary and garnered her great goodwill within our field. Her curatorial vision is needed with the resources available at the MIA and through collaboration with other institutions, such as the Fred Jones Jr. Museum of Art.

My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project, and their stated intention of prioritizing the knowledge of Native women, promises to result in new insights into the field and greater cohesiveness among artists and scholars.

If there is any opportunity for me to provide further support for this application, please give me the opportunity to do so.

Sincerely,

[Signature]

heather ahtone
James T. Bialac Asst. Curator of Native American and Non-Western Art
December 15, 2014

Dear Colleagues at the NEH:

I am writing to confirm my commitment to serve on the Exhibition Advisory Board for “Native Women Artists,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My participation will include attendance at a round table at the Minneapolis Institute of Arts in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I am also aware that the co-curators will be consulting with me for advice on cultural topics related to Diné (Navajo) Weaving in the American Southwest and Womanhood in Dine’ society.

I hope that the NEH will be able to support a planning grant for this valuable project, which will provide exceptional opportunities for conversations among Native women artists and scholars of Native art from every region of the country. The collaborative nature in which the co-curators are undertaking this crucial project promises to result in new insights into the field and greater cohesiveness among artists and esteemed scholars.

I would be pleased to speak further with you about my commitment to this phenomenal project. As a participating weaver and educator, I look forward to working with the Minneapolis Institute of Arts. My contact information is below.

Sincerely,

D.Y. Begay
Diné Nation
Tapestry Weaver

[Contact information redacted]
Dr. Jill Ahlberg Yohe
Minneapolis Institute of Arts

Dec. 6, 2014

Dear Jill,

I am very enthusiastic about your proposed exhibition and catalogue, *Native Women Artists*. As I have told you, this is a topic I have been interested in since the 1980s, and I have amassed a great deal of data that I am eager to share with you. I applaud the dazzling group of artists and scholars you have gathered to advise you. Having seen first-hand how talented you were at the process of directing and collaborating on an exhibition and ambitious catalogue at the St. Louis Art Museum, and how skilfully and diplomatically you elicited excellent work from a diverse group of scholars and Native artists, I am eager to work with you again.

My involvement in this project will include: 1) attendance at a round table at the museum in November 2015 to discuss project themes and formats with other artists and academics; 2) a major overview essay for the exhibition catalog; and 3) attendance at a symposium on the topic of Native women artists during the run of the exhibition in 2017-18. As you know, I am always happy to help, brainstorm, critique and offer advice during any stage of the process, should you need me.

I hope that the NEH chooses to support this groundbreaking project which is way overdue. The general public and the scholarly world are in need of the insights which it will offer—insights that can only be gained through the spirit of collegial cooperation among artists and scholars of different backgrounds and different generations. It is a brilliant project, and you are the perfect leader for it. MIA, with its long history of support for Native art both historic and contemporary, is the perfect institution to sponsor it.

Yours sincerely,

Janet Catherine Berlo
Professor of Art History and Visual and Cultural Studies

Cell phone: [b] (6) [b]
Email: [b] (6) [b]

508 Morey Hall · P.O. Box 270458 · Rochester, NY
14627-0456 585.275.9249 · 585.442.1692 fax
www.rochester.edu/college/aah
December 29, 2014

Dear colleagues at the NEH:

I write to confirm my commitment to serve on the Exhibition Advisory Board for “Native Women Artists,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises to result in new insights into the field and greater cohesiveness among artists and scholars.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

Susan Billy

Susan Billy
Hopland Band of Pomo Indians, Hopland Rancheria
Sole Proprietor, Bead Fever

beadfeverukiah@gmail.com
January 5, 2015

Dear NEH Review Committee:

I am honored to be a part of the Exhibition Advisory Board for “Native Women Artists: Then, Now, Always,” tentatively scheduled to open at the Minneapolis Institute of Arts in October 2017. This is a critical exhibit for Native art at this moment. This project brings needed attention and a shifted focus to the role that women have played and continue to play in the creation of Native art in their communities and for the public.

I have committed to attending a round table planning session at the museum in November 2015. We will use this time to explore themes and exhibit formats with the team of artists and academics. As well, I will be contributing an essay to the exhibition catalog and am looking forward to participating in a symposium on the topic of Native women artists as part of the exhibition’s programming. I’m happy to be available to advise on topics within my research and area of expertise as needed.

I strongly encourage the NEH to support this planning grant. The committee of academics and artists, Native and non-Native, that are working on “Native American Women Artists” is comprised of individuals who bring a strong record of prioritize Indigenous ways of understanding the meaning of art from Indigenous communities. By theorizing Native women’s art from the perspective of community members, the project will contribute new insights to humanities scholarship in the fields of art history, anthropology, and gender studies.

“Native Women Artists: Then, Now, Always.” co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts will bring new perspective and understanding on this important topic. I would be happy to speak further with you about my commitment to this important project. My contact information is below.

Sincerely,

Kathryn Bunn-Marcuse
Asst. Director, Bill Holm Center for the Study of Northwest Native Art
Burke Museum, University of Washington
kbunn@uw.edu
(206) 543-5344
December 3, 2014

Dear colleagues at the NEH:

I am writing to confirm my commitment to serve as co-curator for the exhibition, “Native Women Artists: Then, Now, Always,” in collaboration with Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts (MIA) and artist Teri Greeves (Kiowa). My involvement will include contributing to the development of the exhibition from defining themes to selecting specific objects; organizing and participating in a round table at the MIA in November 2015 to discuss project themes and formats with fellow artists and academicians; a written contribution to the exhibition catalog; and participation at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017.

Because of the scope of this unprecedented international project, it will require significant individual and institutional resources. I am hopeful that we can secure support for this important project from the NEH through a planning grant, which will make possible the critical conversations among Native women artists and scholars of Native art from every region of the country. The collaborative nature and broad range of experts involved in this project will provide as-yet unexplored insights into indigenous conceptions of art and aesthetics and identity through Native women’s creations. It promises to contribute new perspectives in the field and greater understanding among Native and non-Native artists and scholars and communities.

If you have any questions or require any further information, please do not hesitate to contact me at the address below.

Sincerely,

Christina E. Burke
Curator of Native American & Non-Western Art
918.748.5387
cburke@philbrook.org
December 3, 2014

Dear colleagues at the NEH:

I write to confirm my commitment to serve on the Exhibition Advisory Board for “Native Women Artists,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises to result in new insights into the field and greater cohesiveness among artists and scholars. As a Native woman and artist, I feel this exhibition is unique and important to showcase important moments among Native woman artists in history, as well as serve as a historical moment to future generations of native women artists to come.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

Kelly Church
Black Ash Basket Maker/Fiber Artist/Activist
Grand Traverse Band

#269-355-0637
December 3, 2014

Dear colleagues at the NEH:

I write to confirm my commitment to serve on the Exhibition Advisory Board for “Native Women Artists,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises to result in new insights into the field and greater cohesiveness among artists and scholars.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

Anita Fields

Osage Nation
Artist

(b) (6)
(b) (6)
December 12, 2014

Dear colleagues at the NEH:

I write to confirm my commitment to serve on the Exhibition Advisory Board for “Native Women Artists,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises to result in new insights into the field and greater cohesiveness among artists and scholars.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

Adriana Greci Green, PhD

Research Collaborator, National Museum of Natural History, Smithsonian Institution

Tel.: (b) (6)
(b) (6)
Dear colleagues at the NEH:

I write to confirm my commitment to serve as co-curator for “Native Women Artists: Then, Now, Always,” in collaboration with Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include curatorial input and guidance towards developing the themes and objects to be included; outreach to Native artists and other experts among the communities represented in the exhibition; attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The advisors were carefully chosen for this exhibit as we understand them to be the primary source experts. Our advisory committee members have a deep knowledge of their communities and the arts that are produced not just now but through time among their own people and regions. These women know best which women in their communities are the not only the knowledge-keepers but also the game-changers and collaboration with them is imperative to understanding the work to be chosen for the exhibit.

It is my sincere hope that this exhibit, in its comprehensive scope through time, region, and tribe will begin a conversation that specifically addresses Native art through the lens of the maker. To this point, much, maybe even most of the material arts recognized in institutions and writing as our Native American artistic canon is specifically made by women but is rarely be pointedly addressed. This exhibit intends to show that what most consider Native American art is truly the art of Native American women. This new perspective on the iconic masterworks of our past and into the survival, innovation, and genius of the Native women producing work today promises to result in new insights into the field and greater cohesiveness among artists and scholars.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

[Signature]

Teri Greeves
Kiowa Tribe of Oklahoma
Artist

Studio: 3721 Highway 14 Santa Fe, NM 87508
Postal: PO Box 28804 Santa Fe, NM 87592
Studio Tel: 505-438-2062
website: www.terigreeves.com
email: terigreevesbeadwork@hotmail.com
January 5th, 2015

Dear colleagues at the NEH:

I write to confirm my commitment to serve on the Exhibition Advisory Board for “Native Women Artists,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises to result in new insights into the field and greater cohesiveness among artists and scholars.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

Carla Hemlock
Signature
Mohawk Nation

Email: [redacted]
Tel: [redacted]
December 31, 2014

Karleen Gardner
Director of Learning and Innovation
Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, MN 55404

Dear Karleen,

On behalf of the Center for Applied Research and Educational Improvement I would like to express our interest in working with you to evaluate the Native Women Artists Exhibition. I believe the parameters proposed for the evaluation are appropriate for the project and our organization has an exceptional capacity to complete the evaluation as proposed.

The Center for Applied Research and Educational Improvement (CAREI) is an independent research and evaluation center in the College of Education and Human Development at the University of Minnesota. CAREI conducts rigorous, impartial research and evaluation for the federal and state governments, non-profit organizations, school districts, and private foundations and has done so since its inception in 1989. CAREI has the resources and capacity to produce comprehensive evaluations for complex programs and initiatives. To date, CAREI has completed more than 200 evaluation and research studies funded by federal, state, school district, and foundation grants in excess of $25 million.

The cornerstone of CAREI's work is a mixed-methods approach to research and evaluation. Collecting and analyzing data from multiple sources enriches our understanding of complex phenomena that are often found in formal and informal education settings. CAREI's use of data from multiple stakeholders ensures that the widest possible range of perspectives is captured. This in turn increases the probability that the conclusions we reach are accurate, informed, and trustworthy.

Over my 20-year tenure as a research associate at CAREI I have designed and implemented a wide array of research and evaluation projects focused on learning in the arts. For example, I served as the lead evaluator for three Arts in Education Model
Development and Dissemination program grants through the U.S. Department of Education. Each funded program sought to bridge formal and informal learning contexts by developing partnerships for interdisciplinary teaching and learning between classroom teachers and local arts organizations and independent artists. Drawing on my Ph.D. in educational psychology from the University of Minnesota, I designed and implemented formative and summative evaluations for each program and incorporated quantitative and qualitative measures of instructional practices and arts learning.

To ensure that the *Native Women Artists Exhibition* evaluation is conducted in a culturally-relevant manner, the four Native scholars and artists listed below will serve as paid consultants to the evaluation. Because I am of non-Native heritage, they will provide critical guidance during the development of the evaluation plan and data collection instruments, and they will co-facilitate the focus groups with me during the front-end evaluation.

- Dr. Jean O’Brien, Professor of History, University of Minnesota
- Dr. Brenda Child, Associate Professor of American Studies and American Indian Studies, University of Minnesota
- Dr. Heid Erdrich, poet, writer
- Dyani White Hawk, Lakota artist

In sum, my expertise in evaluating programs in the arts and education, along with the expertise of the four Native consultants, make CAREI uniquely qualified to evaluate the *Native Women Artists Exhibition*.

Sincerely,

Debra Ingram, Ph.D.
Research Associate
December 3, 2014

Dear colleagues at the NEH:

I am writing my personal commitment to serve on the Exhibition Advisory Board for *Native Women Artists: Then, Now, Always*, a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project, and their stated intention of prioritizing the knowledge of Native women, promises to result in new insights into the field and greater cohesiveness among artists and scholars.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

Enrolled member of the Cherokee Nation
Publishing Editor of *First American Art Magazine*
Dear selection committee,

I am writing in support of the museum exhibit planning grant “Native American Women Artists” scheduled for fall 2017 at the Minneapolis Institute of Arts. Jill Ahlberg Yohe, Assistant Curator of Native American Art at MIA has asked me to serve in the capacity of a scholar and a contributor to the catalogue. My contribution will help guide the development of exhibit themes drawing from my previous scholarship including my book “‘Our Indian Princess’ Subverting the Stereotype” published in 2009 by the School for Advanced Research Press, Global Indigenous Politics series. In this work, a product of twenty years of research, I advocate for Native women’s oral histories as authoritative texts and call for a reconsideration of the categories of Western and Indigenous arts.

The MIA proposed exhibit and educational activities support humanities content by articulating a theoretical basis for discussing Native women’s art that exceeds former descriptive and celebratory approaches. This original scholarship seeks to make available to school, colleges and a broad public audience a broad discussion of gender, economics, community responsibilities and distinct cultural values. In particular, underserved groups, including urban and rural American Indian communities will be reached and engaged in a consideration of the humanities, including ideas of citizenship, cultural histories, the unique contributions of women and leadership.

These discussions of American Indian aesthetics will make a profound difference in vulnerable communities, especially in the understanding of Native women and their role as cultural bearers and esteemed givers of life. The statistics concerning violence against Native women are now known widely – one in three Native women will be raped during her lifetime. This is four times the national average. In addition, this sexual violence is likely to be of a more brutal nature than other ethnic groups similarly victimized. Many political leaders and educators point to the mass proliferation of derogatory images of Native women as objects of sexual lust alone as a contributor to the dehumanization of Native women today. The potential to positively portray the beauty and wisdom of Native women and their work will be welcomed in all educational institutions who care about the safety and dignity of Native peoples.
The MIA broad themes identified to date will be articulated more thoroughly during a proposed fall 2015 convening of all advisors in Minneapolis. I anticipate that the rich discussions that result will enhance the scholarly and programming goals desired. The Minneapolis Institute of Arts plans to reach new, underserved, and at risk audiences by collaborating with multiple institutional partners in diverse formats such as curriculum guides, publications, broadcast media and public programming.

Please give the Minneapolis Institute of Arts exhibit planning grant proposal “Native American Women Artists” your most serious consideration.

Sincerely,

Nancy M Mithlo

Nancy Marie Mithlo, Ph.D.

Associate Professor of Art History and Visual Arts, Occidental College
Chair, American Indian Studies, Autry National Center Institute
December 3, 2014

Dear colleagues at the NEH:

I write to confirm my commitment to serve on the Exhibition Advisory Board for “Native Women Artists,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include attendance at a round table at the museum to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises to result in new insights into the field and greater cohesiveness among artists and scholars.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

Nora Naranjo Morse
Santa Clara Pueblo (Tewa)
Artist
December 3, 2014

Dear colleagues at the NEH:

I write to confirm my commitment to serve on the Exhibition Advisory Board for “Native Women Artists,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises to result in new insights into the field and greater cohesiveness among artists and scholars.

As a Native woman and artist, I feel this exhibition is unique and important to showcase important moments among Native woman artists in history, as well as serve as a historical moment to future generations of native women artists to come.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

Cherish Parrish
Black Ash Basket Artist
Gun lake Band

(b) (6)

(b) (6)

(b) (6)
9 December 2014

Dear colleagues at the NEH:

I am happy to confirm my commitment to serve on the Exhibition Advisory Board for “Native Women Artists,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

The project will close a serious gap in the museological representation of Native American art and history and I hope that the NEH will be able to support a planning grant for the project. It will be the first comprehensive exhibition to bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises to result in new insights into the field and greater cohesiveness among artists and scholars.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Yours truly,

Ruth B. Phillips, F.R.S.C.
Canada Research Chair in Aboriginal Art and Culture and Professor of Art History

Ruth.Phillips@carleton.ca
613-521-3154
January 3, 2015

Dear colleagues at the NEH:

I write to confirm my commitment to serve on the Exhibition Advisory Board for "Native Women Artists," a project co-curated by Dr. Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises to result in new insights into the field and greater cohesiveness among artists and scholars.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

[Signature]

Wendy Red Star
Crow Nation
Visual Artist & Program Associate at
Native Arts and Cultures Foundation
January 9, 2015
National Endowment of the Humanities

Dear NEH Granting Committee,

I am writing to confirm my commitment to serve on the exhibition advisory board for “Native Women Artists,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts in collaboration with Indigenous artists and experts within the field.

An exhibition focused on Indigenous or Native American women’s art is timely given the multitude of issues in the national legal and newsworthy space including the recent U.S. legislation on domestic violence and the United Nations Permanent Forum on Indigenous People’s focus on the ten-year anniversary on the seminal Beijing Conference on Indigenous Women. Further, the Minneapolis Institute of Arts has a long and integral history with engaging critical issues expressed through aesthetic material culture. Minneapolis is one of the most important cities in the development of the urban Indian empowerment movement known as the American Indian Movement and the MIA has been an active witness through critical exhibitions since the 1970’s.

My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

Jolene Rickard, Ph.D.
Cornell University
Director, American Indian Program
Associate Professor - Departments of History of Art and Visual Studies and Art, Society for the Humanities/Global Aesthetics Fellow
607-255-3121 and E-Mail: jkr33@cornell.edu

Cornell University is an equal opportunity, affirmative action educator and employer.
December 3, 2014

Dear colleagues at the NEH:

I write to confirm my commitment to serve on the Exhibition Advisory Board for “Native Women Artists,” a project co-curated by Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art at the Minneapolis Institute of Arts. My involvement will include attendance at a round table at the museum in November 2015 to discuss project themes and formats with fellow artists and academics; a written contribution to the exhibition catalog; and attendance at a symposium on the topic of Native women artists during the run of the exhibition, tentatively scheduled to open at the MIA in October 2017. I also understand that the co-curators may contact me during the course of the project for advice on topics in my area of expertise.

I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises to result in new insights into the field and greater cohesiveness among artists and scholars.

I would be happy to speak further with you about my commitment to this wonderful project. My contact information is below.

Sincerely,

Dyani White Hawk Polk

Dyani White Hawk Polk
Sicangu Lakota

dlwhitehawk@yahoo.com
Applicant Institution: *Minneapolis Society of Fine Arts*
Project Director: *Jill Ahlberg Yohe*
Project Grant Period: *8/1/2015-4/30/2016*

<table>
<thead>
<tr>
<th></th>
<th>Project Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>(notes)</td>
<td>Year 1</td>
</tr>
<tr>
<td></td>
<td>08/01/2015 - 07/31/2016</td>
</tr>
</tbody>
</table>

### 1. Salaries & Wages

<table>
<thead>
<tr>
<th>Name</th>
<th>Hours/Week</th>
<th>Duration</th>
<th>Year 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Jill Ahlberg Yohe</td>
<td>70% time</td>
<td>9 months</td>
<td>$7000</td>
<td></td>
</tr>
<tr>
<td>Karleen Gardner</td>
<td>10 hours</td>
<td>5 months</td>
<td>$0</td>
<td></td>
</tr>
<tr>
<td>Susan Jacobsen</td>
<td>1 day/week</td>
<td>1 month; 2 days/week for 2 months; 4 days/week for 1 month</td>
<td>$0</td>
<td></td>
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</table>

### 2. Fringe Benefits

<table>
<thead>
<tr>
<th>Name</th>
<th>Hours</th>
<th>Hours/Week</th>
<th>Year 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular MIA Staff</td>
<td>23%</td>
<td>120 hours</td>
<td>$10,968</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>$0</td>
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</table>

### 3. Consultant Fees

<table>
<thead>
<tr>
<th>Name</th>
<th>Hours</th>
<th>Hours/Week</th>
<th>Year 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Christina Burke</td>
<td>30%</td>
<td>10 hours</td>
<td>$3000</td>
<td></td>
</tr>
<tr>
<td>Teri Greeves</td>
<td>30%</td>
<td>10 hours</td>
<td>$3000</td>
<td></td>
</tr>
<tr>
<td>Deb Ingram</td>
<td>Front-end evaluation</td>
<td>10 hours</td>
<td>$3000</td>
<td></td>
</tr>
<tr>
<td>Honoraria: Blessings</td>
<td>2 @</td>
<td>$1,000</td>
<td>$2,000</td>
<td></td>
</tr>
<tr>
<td>Honoraria: Round table (RT) participants</td>
<td>20 @</td>
<td>$1,000</td>
<td>$20,000</td>
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</table>

### 4. Travel

<table>
<thead>
<tr>
<th>Name</th>
<th>Hours</th>
<th>Hours/Week</th>
<th>Year 1</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Hotel: RT participants</td>
<td>20</td>
<td>$400</td>
<td>$8,000</td>
<td></td>
</tr>
<tr>
<td>Airfare: RT participants</td>
<td>20</td>
<td>$900</td>
<td>$18,000</td>
<td></td>
</tr>
<tr>
<td>Ground: RT participants</td>
<td>20</td>
<td>$150</td>
<td>$3,000</td>
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</table>

### 5. Supplies & Materials

<table>
<thead>
<tr>
<th>Name</th>
<th>Year 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>RT materials (copying, packet materials)</td>
<td>$800</td>
<td></td>
</tr>
<tr>
<td>Transcription recorder</td>
<td>$400</td>
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</tr>
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</table>

### 6. Services

<table>
<thead>
<tr>
<th>Name</th>
<th>Year 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Chargebacks: A/V Roundtable / Blessing</td>
<td>$400</td>
<td></td>
</tr>
<tr>
<td>Chargebacks: Security Roundtable / Blessing</td>
<td>$600</td>
<td></td>
</tr>
<tr>
<td>Chargebacks: Special Events Roundtable / Blessing</td>
<td>$300</td>
<td></td>
</tr>
</tbody>
</table>

Native Women Artists

107

GRANT11811321 - Attachments-ATT5-1238-budget.pdf
## 5. Budget

### Project Grant Period: 8/1/2015-4/30/2016

<table>
<thead>
<tr>
<th>(notes)</th>
<th>Year 1</th>
<th>Project Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>08/01/2015 - 07/31/2016</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1. Salaries & Wages

### 7. Other Costs

<table>
<thead>
<tr>
<th>Description</th>
<th>Hours</th>
<th>Rate</th>
<th>Cost</th>
<th>Project Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recordings/Transcription</td>
<td>60</td>
<td>$40</td>
<td>$2,400</td>
<td>$2,400</td>
</tr>
<tr>
<td>Shuttles for participants</td>
<td>2</td>
<td>$1000</td>
<td>$2,000</td>
<td>$2,000</td>
</tr>
<tr>
<td>Catering: Breakfast &amp; lunch</td>
<td>2</td>
<td>$50</td>
<td>$5,000</td>
<td>$5,000</td>
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### 8. Total Direct Costs

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
<th>Project Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$162,316</td>
<td>$162,316</td>
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</table>

### 9. Total Indirect Costs

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
<th>Project Total</th>
</tr>
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<tbody>
<tr>
<td>10% of direct project costs (non-distorting): MIA Staff/Fringe, travel, supplies, meals</td>
<td>$7,055</td>
<td>$7,055</td>
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</tbody>
</table>

### 10. Total Project Costs

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$169,372</td>
</tr>
</tbody>
</table>

### 11. Project Funding

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Requested from NEH</td>
<td></td>
</tr>
<tr>
<td>Outright:</td>
<td>$61,603</td>
</tr>
<tr>
<td>Federal Matching Funds:</td>
<td>$13,397</td>
</tr>
<tr>
<td></td>
<td>$75,000</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Cost Sharing</td>
<td></td>
</tr>
<tr>
<td>Minneapolis Institute of Arts</td>
<td>$67,579</td>
</tr>
<tr>
<td>Philbrook Museum of Art</td>
<td>$(b)(6)</td>
</tr>
<tr>
<td>Volunteered Services</td>
<td>$(b)(6)</td>
</tr>
<tr>
<td></td>
<td>$94,372</td>
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</table>

### 12. Total Project Funding

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$169,372</td>
</tr>
</tbody>
</table>

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Native Women Artists
“Native Women Artists” will travel to the Philbrook Museum of Art, Tulsa, and at least two other locations, as yet to be determined, as mandated by MIA policy for special exhibitions.
Native American Women Artists
A Presentation to the MIA Exhibition Committee

Dr. Jill Ahlberg Yohe, Assistant Curator of Native American Art
First large scale exhibition dedicated to Native women Artists

Includes prehistoric, historic, and contemporary art

Thematic rather than chronological or grouped by culture area

Collaborative
Collaboration
Co-curator
Teri Greeves
Kiowa/Comanche

Native Women Artists

Minneapolis Institute of Arts
Co-Curator
Christina Burke
Philbrook Museum of Art
Nora Noranjo-Morse
Santa Clara Pueblo
Anita Fields
Osage

Minneapolis Institute of Arts

7. Supplementary Material
Kelly Church and Cherish Parrish
Grand Traverse Bay Anishinaabe
Dyani White Hawk
Lakota
Wendy Red Star
Apsaalooke (Crow)
Collaborating Scholars

Dr. Janet Berlo –University of Rochester
Dr. Ruth Phillips –Carleton University
Dr. Heather Ahtone (Choctaw) -Fred Jones Museum of Art, Norman, Oklahoma
Dr. Heid Erdrich (Anishinaabe) –independent Scholar
Dr. Adrian Greci Green –Research Associate –National Museum of Natural History, Smithsonian
Dr. Jolene Rickard (Tuscarora) –Cornell University
Dr. Nancy Mithlo (Chiricahua Apache) –Associate Professor of Art History and Visual Arts, Occidental College, and Chair of American Indian Studies, Autry National Center Institute
Dr. Katie Bunn-Marcuse –University of Washington, Burke Museum
America Meredith –Founder, editor, writer Native American Art magazine
Dr. Kathleen Ash-Milby (Navajo) –National Museum of the American Indian (unconfirmed)
Providing for Others
Cradleboard
Kiowa
C. 1900
Presentation Tray
Chumash
c. 1850

Olla
Pueblo
c. 1830
Dress
Upper Plains
c. 1800
Marie Watt
Seneca
Blanket Stories
2005
Hunting Coat
Innu (Naskapi)
C. 1750
Woman's Parka
Northern Caribou Inuit
c. 1890
Leggings
Huron
1800

Shoulder Bag
Creek
1820
Cape
Unangan/Aleut
c. 1820
Advancing Diplomacy
Mantle of Chief Powhatan
Hide and shell
1656
Wampum Belt - Treaty of Canandagua
Haudensaunee
1794
Commissioned by George Washington
Naaxiin (Chilkat Blanket)
c. 1800
Homage
Joyce Growing Thunder
Assiniboine
Horse Mask
2000
Keri Ataumbi (Kiowa/Comanche)
Jamie Okuma (Shoshone/Bannock)
Pocahantas
2014
Marianne Nicolson
Kwakwaka'wakw
Bakwina‘tsi:
the Container for Souls
2006
Dress
Apsaalooke (Crow)
c. 1880
Shan Goshorn
Cherokee
Educational Genocide
2011

Basket made from archival paper
Innovation
Nampeyo
Hopi/Tewa
Vessel
c. 1900
Tse Tsan, Pablita Velarde
Santa Clara
Golden Dawn
1979

Earth pigments on paper
Cherish Parrish
Grand Traverse Bay
Anishinaabe
2013
Sonya Kelliher-Combs
Alaskan
Hide
2010
Tablecloth
Dakota
c. 1900
Vessel and Shirt Fragment
Hohokom
C. 1000
Nellie Gates
Standing Rock Lakota
Beaded Suitcase
c. 1900
Jamie Okuma
Shoshone/Bannock
Adaptation II (beaded Louboutin heels)
2012
Christine McHorse
Navajo
Free Radical
2012

Jody and Susan Folwell
Santa Clara
Oh George, You Crazy Little Monkey
2005
Shelly Niro
*Flying Women*
1994
Giving, Trading, and Selling
Bracelet
Hohokom
c. 1000
Head Pot and Vessel of Old Woman
Mississippi
c. 1200-1400
Hanoolchaadi (Chief Blanket)
Navajo
c. 1800
Girl’s Dentalium Shell Dress
Cheyenne
C. 1895
Patricia Michaels

Taos

Dress

2013
Maria Martinez
San Ildefonso
Vessel
C. 1920
Protection
Oil Lamp Vessel
Sugpiaq (Alutiiq),
Kodiak
Date unknown
Kwakwaka’wakw
Ceremonial Robe
c. 1875
Necklace
Mesquakie
C. 1870

Turban
Upper Plains
C. 1850
Tabernacle and Candlesticks
Odawa
1840