

NEH Application Cover Sheet

Museums, Libraries, and Cultural Organizations Planning

PROJECT DIRECTOR

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Field of expertise: Art History and Criticism

INSTITUTION

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

APPLICATION INFORMATION

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.

BUDGET

Outright Request	61,603.00	Cost Sharing	94,372.00
Matching Request	13,397.00	Total Budget	169,372.00
Total NEH	75,000.00		

GRANT ADMINISTRATOR

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The nature of the request

Provide an overview of the project and the subject. Indicate whether you are applying for a planning grant or an implementation grant, and include the amount of money that you are requesting from NEH. When appropriate, outline the expected size (that is, square footage, approximate number of objects, etc.), anticipated opening date, and venues. Projects with multiple venues should list all of them.

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.

	
<p>Striking Bag Dakota, 1800-1825</p>	<p>Tabernacle and Candlesticks (detail) Odawa, 1840</p>

Providing for Others



Cradleboard
Kiowa, c. 1900

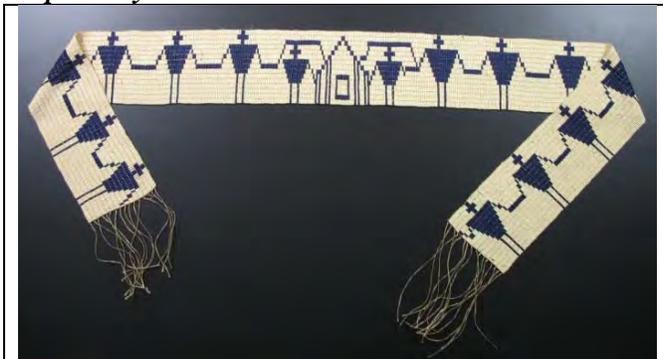
A Kiowa woman spends months applying thousands of beads to animal hide to make a cradleboard for her child. In her design, she incorporates symbols referencing stories that are told to children to teach them about the Kiowa universe. The cradleboard is designed to carry the child upright so it is a witness 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.



Hunting Coat
Innu (Naskapi), c. 1750

Diplomacy



Wampum Belt
Haudensaunee
1794

The Treaty of Canandaigua, with the Haudensaunee 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 Haudensaunee. 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 Haudensaunee 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

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.



Shortly after the United States obtained control of California in 1848 with the Treaty of Guadalupe Hidalgo, 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.



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

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.

	
<p>Vessel Nampeyo Hopi-Tewa, c.1900</p>	<p>Tablecloth Dakota, c. 1900</p>

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



Summer, from The Four Seasons
Wendy Red Star
Crow (Apsaalooka), 2012



Fall, from The Four Seasons
Wendy Red Star
Crow (Apsaalooka), 2012

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.



Bowl
 Maria Martinez
 San Ildefonso, c. 1930



Maria
 Rose B. Simpson
 Santa Clara, 2012

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.



Pocahontas
 Keri Ataumbi, Kiowa/Comanche, and Jamie Okuma, Shoshone/Bannock, 2014

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

- 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.

“Pride on the Plains: Art of the Apsaalooka.” June 2-October 31, 2007, in the Cargill Gallery. The exhibition of nearly forty beadwork art works from the MIA's collection explored the traditions and artistic styles of the Apsaalooka people of south-central Montana.

“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:

- “Seven Families in Pueblo Pottery,” Maxwell Museum of Anthropology, Albuquerque, 1974
- “Maria Martinez: Five Generations of Potters,” Renwick Gallery of American Art, 1978
- “On the Border: Native American Weaving Traditions of The Great Lakes and Prairie,” Plains Art Museum, 1990
- “Nampeyo: Excellence by Name,” Denver Art Museum, 2011-2015.

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

- “Qua Meekchawe - Women’s Work: Four Native American Women Artists,” Township Hall, Grand Rapids, MI, 1993.

- “Watchful Eyes: Native American Women Artists,” Heard Museum, 1994.
- “Stands with a Fist: Contemporary Native Women Artists,” Museum of Contemporary Native Art, Santa Fe, 2013.
- “Courage and Compassion: Native Women Sculpting Women,” Museum of Indian Arts and Culture, Santa Fe, 2014-2015.

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 Academy, 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 135 objects to 57 exhibitions held by

institutions around the world, resulting in an estimated seven million people world-wide seeing MIA masterpieces.

Currently, the MIA employs fifteen curators, ten of whom hold PhDs. Their recent publications include *Master Drawings from the Minneapolis Institute of Arts*, by Rachel McGarry with Tom Rassieur (2014); *Finland: Designed Environments*, by Jennifer Komar Olivarez (2014); *31 Years: Gifts from Martin Weinstein*, by David Eugene Little and Martin Weinstein (2013); *Visions from the Forests: The Art of Liberia and Sierra Leone*, by Jan-Lodewijk Grootaers (2014); *China's Terracotta Warriors: The First Emperor's Legacy*, by Yang Liu (2012); *More Real?: Art in the Age of Truthiness*, by Elizabeth Armstrong (2012); *The Sports Show: Athletics as Photography, Media, and Spectacle*, by David Eugene Little (2012); *Conversations with Wood: The Collection of Ruth and David Waterbury*, by Jennifer Komar Olivarez (2011); and *Worldly Pleasures, Earthly Delights: Japanese Prints from the Minneapolis Institute of Arts*, by Matthew Welch (2011).

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

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 from 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 Laphorn, Exhibition Designer, will work with the curators to create the exhibition design (implementation phase). Mr. Laphorn 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.

	8/ 15	9/ 15	10/ 15	11/ 15	12/ 15	1/ 16	2/ 16	3/ 16	4 /16
Preparation for round table at MIA	X	X							
Evaluation plan and tools (Community Engagement Advisory Board, Ingram, Yohe, Gardner)		X	X						
Round table and lectures at MIA to help shape project themes and content (Exhibition Advisory Board, Yohe, Greeves, Burke, Jacobsen)				X					
Front-end evaluation of project themes and formats, as weather permits (Community Engagement Advisory Board, Ingram, Yohe, Gardner)					X	X	X		
Analyze evaluation and prepare final report								X	X

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.

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- Thomas, Nicholas, 1991. *Entangled Objects: Exchange, Material Culture, and Colonialism in the Pacific*. Harvard University Press, Cambridge, MA.
- Thompson, Judy I., 2013. *Women's Work Women's Art; Nineteenth-Century Northern Athapaskan Clothing*. Canadian Museum of Civilization, Gatineau, Quebec.
- Thompson, Judy I., and Hail, Barbara A., editor, 2000. *Gifts of Pride and Love: Kiowa and Comanche Cradles*. Haffenreffer Museum of Anthropology, Providence, RI.
- Townsend, Richard F., editor, 2004. *Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South*. In association with Yale University Press, The Art Institute of Chicago, IL.
- Weiner, Annette B., 1976. *Women of Value, Men of Renown: New Perspectives in Trobriand Exchange*. University of Texas Press, Austin, TX.
- Weiner, Annette B., 1992. *Inalienable Possessions: The Paradox of Keeping-While-Giving*. Berkeley: University of California Press.

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

- 2015 (forthcoming)** *The Donald Danforth Jr. Collection: Art of the Great Plains*. Editor, Introductory Essay and Catalogue entries
- 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)
- 2013** “The Circulation and Silence of Weaving Knowledge in Contemporary Navajo Life.” *American Indian Culture and Research Journal*, Spring 2013
- 2012** “Situated Flow: A Few Thoughts on Reweaving Meaning in the Navajo Spirit Pathway.” Invited Contribution. *Museum Anthropology Review*, 6:1
- 2010** Book Review of *Patterns of Exchange: Navajo Weavers and Traders*, by Teresa Wilkins, *KIVA: The Journal of Southwestern Anthropology and History*. 75:3
- 2008** What Weavings Bring: The Social Value of Weaving Objects in Contemporary Navajo Life. Published for the Julian D. Hayden Student Paper Competition Award. *KIVA: The Journal of Southwestern Anthropology and History*. Vol 73:4.

The Social Life of Weaving in Contemporary Navajo Life. University of New Mexico Ph.D. Dissertation.

- 2006** The Social Role of Weaving in Contemporary Navajo Life. Invited Contribution to *Glyphs*, the Newsletter of the Arizona Archaeological and Historical Society, Tucson, Arizona.

Presentations- Paper and Lecture

- 2014** “Horse Medicine: Native American Art at the Saint Louis Art Museum,” Midwest Art Historical Society, Saint Louis Art Museum, April 3, 2014. Panelist and Chair
 “Children of the Middle Water: Osage Art, Then, Now, Always. Gallery talk with Caitlin Donald (Osage/Ponca), Sheldon Art Gallery, St. Louis, MO, April 3, 2014
 Chair. “Great Osage Artists: Norman Akers, Anita Fields, CR Redcorn” panel at Midwest Art History Society, Saint Louis Art Museum, April 2, 2014
 Chair “Native American Art: Art and Iconography in Ancient American Art” Midwest Art Historical Society, Saint Louis Art Museum, April 2, 2014
 “Tangible Survivance: Weaving Knowledge, Circulation, and Silence in a Contemporary Navajo Community” Invited Paper, College Art Association, Chicago, February, 2014
- 2013** “Aesthetic Knowledge in Motion: The Circulation and Silence of Weaving Teachings and Taboos in a Contemporary Navajo Community” Native American Art Studies Association, Panel Chair and Paper. October, 2013
- 2012** “The Practice of Curation and Ethnography in Navajo Weaving Studies.” Invited Presentation at Southern Illinois University Edwardsville, October 2012
 “Navajo Weaving, Past and Present.” Invited Presentation at Minneapolis Institute of Art, June 2012
 “Daily Reminders: The Impact of Mari Lyn Salvador in the Anthropology of Art.” Paper in honor Dr. Mari Lyn Salvador, Director of Hearst Museum, Annual Anthropological Association meetings, San Francisco, CA, November 2012
- 2010** “Situated Flow: Reweaving Meaning in a Navajo Context” Paper presented at the Annual Anthropological Association meetings, New Orleans, LA, November 2010

Academic and Professional Events

2012- Present Co-Organizer for Navajo 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.

2012-2014 Organizer for Donald Danforth Lecture, September *Plains Art: A Renewed Appreciation*. Arthur Amiotte, Invited Speaker. Janet Berlo, Invited

2012 Organizer for Roundtable Discussion, Navajo Studies Conference March 15, 2012. Panel of Navajo weavers, Navajo textile scholars, and community members, *Weaving in the Cloud: Imagining New Virtual Marketplaces for Navajo Weaving*.

2011/2012 Co-Organizer for Symposium of Indigenous Issues, *Carlisle PA: Site of Indigenous Histories, Memories, and Reclamations*. October, 2012, Dickinson College.

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>

Web site – Edo Pop: The Graphic Impact of Japanese Prints
<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

KARLEEN V. GARDNER

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kgardner@artsmia.org

EDUCATION**MS ED, Leadership in Museum Education****Bank Street College of Education**, New York, NY, 2012

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, pod casts, 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

Museum Educator

January 1997 – January 1998

- 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

- Association of Art Museum Curators Annual Conference, *Technology & Community Engagement*, 2012
- National Art Education Association Annual Conference, *It's All About You: Doing Adult Identity Work in Museums*, 2012
- American Art Therapy Association Annual Conference, *Art Therapy Access Program: An Innovative Partnership and Community Collaboration*, 2012
- American Association of Museums Annual Meeting, *Changing Relationships, Changing the World: Applying the Social Work of Museums* with Lois Silverman, 2011
- 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
- National Art Education Association Annual Conference, *Art Therapy and the Museum: Reaching Non-Traditional Audiences through Art Making and Gallery Discussions*, 2009
- 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)
 2000-2007 Scientific collaborator at the Afrika Museum, Berg-en-Dal (Netherlands):
 - 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].
 1998 *Mort et maladie au Zaïre [Cahiers africains 31-32]*. Tervuren: Institut africain, Paris: L'Harmattan.
 1999 *Song of the River. Harps of Central Africa* [with P. Bruguière]. Paris: Cité de la Musique [also in French].

- chapters in books

2008 'Arts du corps, arts des entours, arts autonomes. Introduction à la production visuelle de l'Afrique subsaharienne', in *Catalogue of African Art, Musée Jacques Chirac, Sarran (France)*, ed. J.-L. Grootaers. [in preparation]

- 2008 'Zande and Mangbetu Ceramics: Pots and Portraits?', in *African Terracottas, a Millenary Heritage. Collections of the Barbier-Mueller Museum*, ed. F. Morin and B. Wastiau, pp. 12-33. Geneva: Musée Barbier-Mueller [also in French]. [in press]
- 2007 'Colonial Encounters: The Two Sides of the Coin', in *Ubangi. Art and Cultures from the African Heartland*, ed. J.-L. Grootaers, pp. 236-59. Brussels: Mercatorfonds.
- 2007 'Open Borders in a Central African Crucible', in *Ubangi. Art and Cultures from the African Heartland*, ed. J.-L. Grootaers, pp. 16-103. Brussels: Mercatorfonds.
- 2007 "'Criminal Enemies of the People": Water Wizards among the Zande, Central African Republic (1950-2000)', in *Witchcraft in Modern Africa. Witches, Witch-Hunts and Magical Imaginaries*, ed. B. Schmidt and R. Schulte, pp. 230-55. Hamburg: Dobu-Verlag.
- 2004 'Le Trickster Zande à la source du savoir des Européens? Une ruse plurielle d'Afrique Centrale', in *Les raisons de la ruse. Une perspective anthropologique et psychanalytique*, ed. S. Latouche et al., pp. 221-32. Paris: Editions La Découverte.
- 2002 'About Art in East Africa, and Why There Is (Or Seems To Be) So Little of It', in *Forms of Wonderment. The History and Collections of the Afrika Museum*, ed. J.-L. Grootaers and I. Eisenburger, pp. 316-48. Berg en Dal: Afrika Museum.
- 2002 'Politics, Music and Magic in Central Africa: Zande Culture and History', in *Forms of Wonderment. The History and Collections of the Afrika Museum*, ed. J.-L. Grootaers and I. Eisenburger, pp. 422-45. Berg en Dal: Afrika Museum.
- 2000 'Zande Prophetesses at the Articulation of Local Culture and World Religion', in *Changements au féminin en Afrique noire. Anthropologie et littérature*, ed. D. de Lame and C. Zabus, vol. 1, pp. 183-201. Paris: L'Harmattan.
- 1999 'The Musical Universe of the Zande-Nzakara: In Search of a Lost Esthetic', in *Song of the River. Harps of Central Africa*, ed. P. Bruguière and J.-L. Grootaers, pp. 121-27. Paris: Cité de la Musique.
- 1995 "'Shifting Civilizers" among "Shifting Cultivators": A History of Agricultural Development in Central African Zandeland', in *Alimentations, traditions et développements en Afrique*, ed. R. Devisch et al., pp. 155-79. Paris: L'Harmattan.

- book and exhibition reviews

- 1994 'Zande harpen: Muziek vóór esthetiek' [review of *Harpes zandé* by Eric de Dampierre], in *Africa Museum Tervuren* 1: 19-23.
- 1998 [review of *Nuer Prophets. A History of Prophecy from the Upper Nile in the Nineteenth and Twentieth Centuries* by Douglas Johnson], in *Psychopathologie africaine* 29: 363-66.
- 2002 "'Ni Mead ni Freeman: un regard nouveau sur une vieille controverse en anthropologie" [review of *Le mythe occidental de la sexualité polynésienne. 1928-1999: Margaret Mead, Derek Freeman et Samoa* by Serge Tcherkézoff], in *Gradhiva* 32: 122-24.
- 2003 [review of 'Lega: Ethics and Beauty in the Heart of Africa', Exhibition in KBC Bank Gallery, Brussels], in *African Arts* 36/1: 84-85, 96.
- 2003 [review of 'Baselitz. Die Afrika-Sammlung', Exhibition in K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf], in *African Arts* 36/4: 80-82, 96.
- 2003 'Hedendaagse Afrikaanse kunst in Düsseldorf' [review of 'Africa Remix', Exhibition in Museum Kunst Palast, Düsseldorf], in *Origine* 13/4: 22-25.
- 2004 [review of *Le temps des rites. Ordre du monde et destin individuel en pays wuli (Cameroun)* by Viviane Baeke], in *Psychopathologie africaine* 32: 243-46.

Prizes and Fellowships

- 1987-1994 Searle Fellowship (4 years), The University of Chicago.
- 1990-1992 Jerry Knoll Fellowship, The University of Chicago.
- 1990-1993 Fellowship for Training and Dissertation Research, Social Science Research Council (New York).
- 1994-1995 Charlotte W. Newcombe Doctoral Dissertation Fellowship, Woodrow Wilson National Fellowship Foundation (Princeton).

Douglas C. Hegley
Director of Media and Technology
The Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, MN 55404
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 @dhegley

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.
- Director, Museum Computer Network (MCN), Board of Directors, 2008–2011, (2010 President).
- Editorial Board, The Journal of Digital Media Management, a H. Stewart Publication, 2011 - present.
- American Association of Museums, Media and Technology Professional Network, 2008/9, 2012-present.
- Museums and the Web, Judge and Ceremony Emcee, Best of the Web competition, 2009–2013.
- 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.
- Thayer, K., Hegley, D. “Dynamic, Dimensional, Digital: Creative Strategies for Moving beyond the Printed Page in a Museum Context”, Museum Computer Network Annual Conference, Montreal, QC, Canada.
- Hegley, D. “Technology: WTF!”, Ignite Session, Museum Computer Network Annual Conference, Montreal, QC, Canada.
- Hegley, D., Alexander, J., Quigley, S. 2013 “The Digital Road Ahead”, *Association of Midwest Museums Annual Conference*, Madison, WI.
- Hansen, J., Hegley, D., Schaack, M. 2013, “Finding Museums, Finding Community”, *American Association of Museums Annual Meeting*, Baltimore, MD.
- Leventhal, J., Bernstein, S., Hegley, D., Lukens, W. 2012, “Bringing It All Back Home: Acknowledging Your Online Support Community”, *American Association of Museums Annual Meeting*, Minneapolis, MN.
- Ludden, J., Cherry, R., Hegley, D., Lin, J., Sexton, C. 2012, “How to Pitch Technology to Your Board: Strategy to Implementation”, *American Association of Museums Annual Meeting*, Minneapolis, MN.
- ____.
- 2012, “Best of the Web Awards” Judge/Emcee, *Museums and the Web*, San Diego, CA.
- ____ 2011, “Digital Strategy and the Met”, Henry Stewart DAM New York 2011.
- ____ 2011, “Best of the Web Awards” Judge/Emcee, *Museums and the Web*, Philadelphia, PA.
- Witchey, H., Hegley, D., Ludden, J., and Stein, R. 2010, “Demystifying the Mighty I.T.”, *American Association of Museums Annual Meeting*, Los Angeles, CA.
- Hegley, D., Lancefield, R., Urban, R., et al. 2010, “2010 Conference Review Roundtable”, *Museum Computer Network Annual Conference*, Austin, TX.
- ____ 2010, “Best of the Web Awards” Judge/Emcee, *Museums and the Web*, Denver, CO.
- Chun, S., Wyman, B., Zorich, D., Hegley, D., et al. 2009, “2009 Conference Roundup Roundtable”, *Museum Computer Network Annual Conference*, Portland, OR.
- Hegley, D., Honeysett, N., Proctor, N. and Gordy, J. 2009, “Museo-Jeopardy: Are you Smarter than a Museum Technologist?”, *American Association of Museums Annual Meeting*, Philadelphia, PA.
- Hegley, D. 2009, “Best of the Web Awards” Judge/Emcee, *Museums and the Web*, Indianapolis, IN.
- ____ 2007, “Augmenting the Curator’s Vision: Technology in a Fine Arts Museum Setting”, *Heritage 365: Technology in Museums*, New York, NY.

- 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 Grades K- 3 & Grades 3 & above, 1986, 1989, 1991
 - "Parent Guides to Treasure Hunts," 1989, 1991
 - 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 Rebuild 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, Virginia 2011. Toulouse & Montpellier, 2012
 - 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

Michael Laphorn

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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
- "Interwoven Globe: The Worldwide Textile Trade, 1500-1800," Amelia Peck, et al, 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. Ellison 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
- *“Night Train to Nashville: Music City Music & Blues, 1945–1970,” Country Music Hall of Fame and Museum, Nashville, TN* — an exhibition uncovering the early days of R&B in Nashville and its ties to country music
- *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

“Enhancing Group Tours with the iPad: A Case Study,” with Ann Isaacson, Scott Sayre, and Kris Wetterlund, in *Mobile Apps for Museums: The AAM Guide to Planning and Strategy*. Washington DC: The AAM Press, 2011.

First Impressions: Early Prints by 46 Contemporary Artists, with Elizabeth Armstrong. New York: Hudson Hills Press, 1989.

“Playing House: Sex Roles and the Child’s World,” in *Child’s Play, Woman’s Work*. St. Paul: Goldstein Gallery, University of Minnesota, 1985.

Prints by Käthe Kollwitz: Impressions from Literature. Purchase, N.Y.: Neuberger Museum, 1983.

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

“Art Museum Docents with iPads,” Co-presenter, National Art Education Association Conference, Seattle, Wash., March 2011

“Tour Guides 2.0,” National Art Education Association Conference, Museum Division Pre-conference, Seattle, Wash., March 2011

“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

“Technology and the Human Touch,” The Sterling and Francine Clark Art Institute Center for Education in the Visual Arts, Educator Colloquium on Interpretation, Williamstown, Mass., May 2009

“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**

(b) (6)

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cburke@philbrook.org

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.
- January-August 2005 Researcher, "Teacher's Portal," National Museum of Natural History, Washington, DC.
- March 2000-Jan. 2005 Researcher, Author: *The Years the Stars Fell* project.
* 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.
- Sept. 1994-July 2003 Research Assistant: American Indian Studies Research Institute, Indiana University
* Assisted in development of online database of Ella C. Deloria archive. Conducted research for editor of the Plains volume of the Handbook of North American Indians.
- June 1998-Sept. 1999 Collections Manager: The Heritage Center, Red Cloud Indian School, Pine Ridge, SD
* Developed and managed database of museum collections.
- Mar. 1991-Mar. 1994 Exhibit Coordinator: National Museum of Natural History, Washington, DC.
* Administered \$10-million renovation of the Native North America Hall: coordinated core team of curators, Native advisors, scholars, and exhibit designers.

PRINT PUBLICATIONS

- 2014 *Impact: The Philbrook Indian Annual, 1946-1979*, exhibition catalogue. Philbrook Museum of Art.
- 2014 Five entries on historical and contemporary Plains Indian painting in: *The Plains Indians: Art & Life*, exhibition catalogue. Nelson-Atkins Museum of Art.
- 2014 "Profile on Allan Houser." *This Land Press*. Tulsa, OK.
- 2012 "Outside the Frame: Three-Dimensional Art in the Bialac Collection." In *The James T. Bialac Native American Art Collection* catalogue. Norman: University of Oklahoma.
- 2011 "Tradition and Innovation: Native Jewelry, Silverwork, and Fetishes." In *The Eugene B. Adkins Collection: Selected Works* catalogue. Norman: University of Oklahoma.
- 2011 "Growing Up on the Plains." In *Tipi: Heritage of the Great Plains*, exhibition catalogue, pp. 169-93. Seattle: University of Washington.
- 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

- Oct. 2014-Jan. 2015 "Impact: The Philbrook Indian Annual"
- April – Nov. 2014 "Allan Houser: A Celebration"
- March – Sept. 2014 "Beauty Within: The Art of Charles Loloma"
- 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 2011-Oct. 2011 "Wars & Rumors of Wars: Combat and Commemoration in Native American Art"
- July 2010-Oct. 2010 "Myths & Memories: Highlights from the Walker Collection of Native Art"
- Dec. 2009-Jan. 2010 "A Passion for the West: Paintings from the Eugene B. Adkins Collection"
- Dec. 2008-March 2009 "Dancing Across the Page: Native American Works on Paper."
- 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
- March 1991-April 1994 Native North America Hall renovations. National Museum of Natural History, Washington, DC (exhibition development).

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
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 Website: www.terigreevesbeadwork.com

(b) (6)

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
 - 2014: Presenter/Demonstrator, "Women's History Month: Native Women Artists", Smithsonian National Museum of the American Indian, Washington DC
 - 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*
 - 2001-2002, 2004-2006: Beadwork Instructor, Institute of American Indian Arts, Santa Fe, NM
 - 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*
 - 2014: *First American Art Magazine*, "Carla Hemlock: Mohawk Quiltmaker", Spring 2014: p. 24-29.

- 2013: *First American Art Magazine*, “Ken Williams: Arapaho-Seneca Beadwork Artist”, Fall 2013: p. 34-38.
- 2013: *First American Art Magazine*, “Orlando Dugi: Beadwork Artist and Fashion Designer”, Spring 2013: p. 12-17.
- 2011: Tipi: Heritage of the Great Plains, “Kiowa Beadwork in the 21st Century”. Brooklyn Museum of Art: p. 141-143.

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 Brooklyn Museum, Brooklyn, NY: *Tipi: Heritage of the Great Plains*
 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

2011 American Indian Art Magazine, “From Traditional Craft to Beyond Craft”, summer 2011. pp 36-45.

2010 Bead and Button Magazine, “Taking a Stand”, August 2010, pp 61-63.

2009 Craft In America, PBS Television Series, national air date October 7, 2009

2006 Southwest Art Magazine, feature article, August 2006. pp180-183.

1999 Contemporary American Indian Beadwork: The Exquisite Art. Jill Alden, Dolph Publishing. 1999. pp 33-35. 82-83

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

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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 |
| 1991-1994 | Evaluation Fellow, The Saint Paul Foundation |

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 |
| 2003-2004 | Research Review Editor for the <i>Teaching Artist Journal</i> , Lawrence Erlbaum Associates, Publishers |

Selected Publications (* = refereed publication):

1. *Ingram, D., Pruitt, L., and Weiss, C. (in press). Found in translation: Interdisciplinary arts integration in Project AIM. *Journal for Learning through the Arts: A Research Journal on Arts Integration in Schools and Communities*.
2. Ingram, D. and Sikes, M. (2005). *An introduction to scientifically based research*. Commissioned by the National Assembly of State Arts Agencies through a cooperative agreement with the National Endowment for the Arts. Available at http://www.nasaa.arts.org/publications/arts_ed_monograph.pdf
3. *Finnerty, K.O., Ingram, D., and Huffman, D. (1998). Finding a common language to describe the museum process. *Journal of Museum Education*, 23, 3-5.

Selected Evaluation Reports and Monographs:

1. Ingram, D. (2014). *Neighborhood Bridges 2013-2014 Evaluation Report*. Saint Paul, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.
2. Ingram, D., Wiley, B., Miller, C. and Wyberg, T. (2014). *A Study of the Flipped Math Classroom in the Elementary Grades*. Saint Paul, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.
3. Ingram, D. (2012). *Project AIM 2011-2012 Evaluation Report: Survey Data from Students, Teachers, and Artists*. Saint Paul, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.
4. Lewis, C., Doerr-Stevens and Ingram, D. (2010). *Making the Body Visible through Dramatic/Creative Play: Critical Literacy in Neighborhood Bridges*. Minneapolis, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.
5. Meath, J. and Ingram, D. (2010). *ArtsConnectEd 2 Evaluation Report*. Minneapolis, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.
6. Ingram, D., Willcutt, J., and Jordan, K. (2008). *Laptop Initiative Evaluation Report*. Minneapolis, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.
7. Ingram, D. (2007). *ArtsConnectEd 2: Results of Baseline Survey for Museum Educators and Power Users*. Minneapolis, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.
8. Ingram, D. and Meath, J. (2007). *Arts for Academic Achievement: A compilation of evaluation findings from 2004-2006*. Minneapolis, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.
9. Ingram, D. and Riedel, E. (2005). *Artful Teaching and Learning: Final evaluation report*. Minneapolis, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.
10. Ingram, D. and Seashore, K.R. (2003). *Arts for Academic Achievement: Summative evaluation report*. Minneapolis, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.
11. Ingram, D. and Riedel, E. (2003). *Arts for Academic Achievement: What does arts integration do for students?* Minneapolis, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.

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.
2008-2009 Object Researcher, Ralph Appelbaum Associates, New York, NY.
2007-2008 Research Coordinator, Ralph Appelbaum Associates, New York City, NY.

Publications

Books:

It's Not Quiet Anymore, Co-editor, Santa Fe, NM: Institute of American Indian Arts, 1993.

Voices of Thunder, Co-editor, Santa Fe, NM: Institute of American Indian Arts, 1992.

Catalogues:

"Leaning In to Shan Goshorn's Baskets," Jennifer Complo McNutt (ed.) *RED: Eiteljorg Contemporary Art Fellowship 2013*, Indianapolis, IN: Eiteljorg Museum, 2013.

Hopituy: Hopi Art from the Permanent Collections, Editor and author, Norman, OK: Fred Jones Jr. Museum of Art, University of Oklahoma, 2013.

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

"A Tour of the Fantasy in Art365," Julia Kirt (ed.), *Art365*, Oklahoma City, OK: Oklahoma Visual Arts Coalition, 2008.

"Curatorial Statement," *Looking Indian*, Oklahoma City, OK: Untitled Gallery, 2007.

"Marwin Begaye in Context," *Two American Painters: Cournoyer & Begaye*, John Day (ed.), Vermillion, SD: University of South Dakota, Warren M. Lee Center for the Fine Arts, 2003.

Articles:

"Anita Fields: Seeking Balance," *Dreamcatcher Magazine*, Volume 53 (February 2014): 12-17.

"In the Studio: Jason Cytacki," *Art Focus: Oklahoma*, Volume 29, No. 1 (January/February 2014): 20-21.

"Seven Directions: heather ahtone," *First American Art Magazine*, Volume 1, No. 2 (Spring 2014): at press.

"The Visual Philosophy of Tony Tiger," *Dreamcatcher Magazine*, Volume 50 (November 2013): 12-

- “Shan Goshorn’s Singing Baskets,” *Dreamcatcher Magazine*, Volume 46 (July 2013): 14-17.
- “*Thumb Talking* and the Art of Joseph Erb,” *Dreamcatcher Magazine*, Volume 43 (April 2013): 16-19.
- “Folding Past, Present & Future: Cherokee Artist America Meredith” *Dreamcatcher Magazine*, Volume 36 (September 2012): 12-15.
- “Reading Beneath the Surface: Joe Feddersen’s *Parking Lot*,” *Wicazo Sa Review*, Volume 27, Issue 1 (2012): 73-84.
- “Designed to Last: Striving toward an Indigenous American Aesthetic” *International Journal of Arts in Society*, International Journal of the Arts in Society, Volume 4, Issue 2 (2009), pp. 373-386.
- “2009 AIMSS Summer Institute: Oklahoma Water Cycle” *Earth Scientist*, Norman, OK: School of Geology & Geophysics, 2009.
- “Market’s Dance,” Albuquerque, NM: *Indian Market Magazine*, 1998.
- “Talk Like an Indian,” Santa Fe, NM: *Crosswinds*, Aug 1994.
- “Native Voices,” Arlington, VA: *USA Today*, 13 Jan 1994.
- Weekly Columnist*, “IAIA Communicator,” Santa Fe, NM: Institute of American Indian Arts, 1993-94.
- “Blooming: Michael Lujan,” Santa Fe, NM: *ARTwinds*, Winter 1992.

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

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PROFESSIONAL BACKGROUND (As a direct employee)

Kennedy Museum of Art

Guest Co-Curator: Weaving Is Life, March 2005.

National Museum of the American Indian Smithsonian Institute

Consultant: Navajo Textile Exhibit Project Author: Chapter entitled, "Shi'Sha' Hane' (My Story)" in Woven By The Grandmothers: Nineteenth - Century Navajo Textiles from the National Museum of the American Indian. Smithsonian Institution Press, 1996.

Heard Museum

Guest Co-Curator: Inventing the Southwest: The Fred Harvey Company & Native American Art exhibit, 1995.

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

Guest Co-curator: Contemporary Navajo Pictorial Textiles Exhibit Guest Co-Author, Chapter entitled "Personal Observations" in The Image Weavers Contemporary Navajo Pictorial Textiles, 1994.

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, Ixqi Center; Guatemala; Museo de Arte Indigena ASUR; Sucre, Bolivia; Museo Nacional De Etnografiay 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

ABBREVIATED CURRICULUM VITAE

December 2014

Janet Catherine Berlo

Department of Art and Art History
University of Rochester , NY 14626

cell phone: (b) (6)
e-mail: janet.berlo@rochester.edu

PROFESSIONAL EXPERIENCE

1997- 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

1980 YALE UNIVERSITY, New Haven, Doctor of Philosophy degree in the History of Art.

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

PUBLICATIONSBooks (selected)

2014 Native North American Art (with Ruth Phillips). Oxford U. Press. (second edition)

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

2007 American Encounters: Art, History, and Cultural Identity (textbook co-authored with Angela Miller, Jennifer Roberts, and Bryan Wolf) Prentice Hall/Pearson.

2000 Spirit Beings and Sun Dancers: Black Hawk's Vision of a Lakota World. Braziller, New York

1996 J. C. Berlo, ed. Plains Indian Drawings 1865-1935: Pages from a Visual History. Exhibition catalog. Abrams Press, NY and the American Federation of Art.

1992 J. C. Berlo, ed. The Early Years of Native American Art History: The Politics of Scholarship and Collecting, Seattle: U. Washington Press.

Invited and Refereed Articles (selected from some four dozen)

2014 "Navajo Sandpainting in the Age of Cross-cultural Replication," *Art History* 37 (4): 688-707. special issue: *Theorizing Imitation in a Global Context*, ed. Paul Duro.

2011 "The Body in the White Box: Corporeal Ethics and Museum Representation," (with Mara Gladstone) J Marstine, ed., Routledge Companion to Museum Ethics, NY: Routledge Press

- 2010 “Native American Art History in the 21st Century: Understanding the Thaw Collection,” (introduction), in Eva Fognell, ed. The Thaw Collection: Masterpieces of American Indian Art, Cooperstown, NY: Fenimore Art Museum.
- 2009 “Alberta Thomas, Navajo Pictorial Arts and Eco-Crisis in Dinétah,” in A Keener Perception: Eco-critical Studies in American Art History, ed. Braddock & Irmscher, U. Alabama Press, 237-253.
- 2008 “‘Libraries of Meaning and of History’: *Spiral Lands* and Indigenous American Lands,” Intro to artist book by Andrea Geyer, Spiral Lands / Chapter 1, Koln: Koenig Books, pp. i – xii.
- 2008 “ ‘Indian Country’ on Washington’s Mall—The Mainstream Press vs. the National Museum of the American Indian,” (with Aldona Jonaitis), in A. Lonetree and A.J. Cobb, eds., Understanding the National Museum of the American Indian, Lincoln: U. Nebraska Press.
- 2007 “Creativity and Cosmopolitanism: Women’s Enduring Traditions,” in Emil Her Many Horses, ed., Identity by Design: Tradition, Change, and Celebration in Native Women’s Dresses. Washington DC: National Museum of the American Indian, pp. 97-147.
- 2005 “Anthropologies and Histories of Art: A View from the Terrain of Native North American Art History,” in M. Westerman, ed. Anthropologies of Art. Williamstown, MA: Clark Art Institute.
- 1998 "Drawing (Upon) the Past: Negotiating Identities in Inuit Graphic Arts Production" in Unpacking Culture: Art and Commodity in Colonial and Post-Colonial Worlds, R. Phillips and C. Steiner, eds., Berkeley: U. of California Press
- 1995 "Our (Museum) World Turned Upside-Down: Re-Presenting Native American Arts," Art Bulletin 77(1):6-10. (with Ruth B. Phillips) *Reprinted in Grasping the World: The Idea of the Museum, ed. D. Preziosi and C. Farago, Ashgate Press, 2004.*
- 1990 "Portraits of Dispossession in Inuit & Plains Graphic Arts," Art Journal 49(2): 133-141.
- 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
- 2006-7 Arthur Amiotte: Collages 1988-2005, Wheelwright Museum, Santa Fe
- 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**707.462.BEAD(2323)**

PO Box 1481 - Ukiah, CA 95482
 beadfeverukiah@gmail.com
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EDUCATIOND-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,

Various California Locations

1992 - 2009*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) - TheSmithsonian Institute, New York, NY**1994**DeYoung Museum, San Francisco, CA**1993 - 1995**Grace Hudson Museum, Ukiah, CA**1992 - 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**

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

Sojourn Magazine. Featured article regarding Pomo Basketry. 1998.*Remember Your Relations: The Elsie Allen Baskets, Family and Friends*. Berkeley, CA. Co-Authors:
Susan Billy, Suzanne Abel-Vidor and Dot Brovarney. 1996*Smithsonian Magazine*. Museum Exhibition Catalogue published by Heydey Books©. One of three Guest
Curators selected from twenty-three, for featured article regarding the Grand Opening
and Premier of the "All Roads Are Good" exhibit. October 1994.*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.

(b) (6) [City], [State] [Postal Code]
 Phone: (b) (6) • E-Mail (b) (6)

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
 Series Editor (2008-present) *Native Art of the Pacific Northwest: A Bill Holm Center Series*, published by University of Washington Press
- 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

- 2013 *In the Spirit of the Ancestors: Reflections on Contemporary Northwest Coast Art At The Burke Museum*. Contributing editor with Robin K. Wright. Seattle: Bill Holm Center and University of Washington Press.

Publications - Book Chapters & Journal Articles (Peer Reviewed)

- In Press "Tourists & Collectors: The New Market for Tlingit and Haida Jewelry at the Turn of the Century" in *Sharing Our Knowledge: The Tlingit and Their Coastal Neighbors*. Edited by Sergei A. Kan. University of Nebraska Press. Due out in 2014.
- Under Review "Streams of Tourists: Navigating the Tourist Tides in late 19th Century SE Alaska." in *Cultural Tourism Movements: New Articulations of Indigenous Identity*. Edited by Nelson Graburn, Alexis Bunten, and Jenny Chio. Chicago: University of Chicago Press.
- 2013 "Form First, Function Follows: The Use of Formal Analysis in Northwest Coast Art History" in *Native Art of the Northwest Coast: A History of Changing Ideas*. Edited by Charlotte Townsend-Gault, Jennifer Kramer, and Ki-ke-in. Vancouver: University of British Columbia Press.
- 2011 "Bracelets of Exchange" in *Objects of Exchange: Transition, Transaction, and Transformation on the Late-Nineteenth Century Northwest Coast*. Edited by Aaron Glass. New York: American Museum of Natural History and Bard Graduate Center. Distributed by Yale University Press.
- 2005 "Kwakwaka'wakw on Film" in *Walking a Tight Rope: Aboriginal People and their Representations*. Edited by Ute Lischke and David McNab. Waterloo: Wilfrid Laurier University Press, p.305-334.
- 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 "Eagles and Elephants: Cross-cultural Influences in the Time of Charles Edenshaw." In *Charles Edenshaw*. Edited by Robin Wright and Daina Augaitis. Vancouver Art Gallery.

Academic Papers - Peer Reviewed

- 2013 Sharing Our Knowledge, Haida & Tlingit Clan Conference, Juneau, AK.
"Elephants and Angels: Unexpected Imagery in Northern Northwest Coast Art."
- 2013 Native American Art Studies Association, Denver, CO.
Session Chair: Engaging the Intangible in Northwest Coast Studies
Paper: "Engaging the Intangible: Kwakwaka'wakw Object, Performance, and Privilege."
- 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 Sharing Our Knowledge, Haida & Tlingit Clan Conference, Sitka, AK.
Session Chair: Tourism, Art, and Representation in SE Alaska
Paper: Streams of Tourists: Navigating the Tourist Tides in late 19th Century SE Alaska

Kelly Church

(b) (6)

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artcove@hotmail.com

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.
2012-2014 “Changing Hands III – Art Without Reservation”, NYC, N.Y., Rochester, NY. Kleinburg, Ontario, U of Madison, U of Michigan.
2014 Visiting Artist, MASC, Ottawa Ontario
2013 Indigenous Brilliance, Seborga, Italy
2012-2013 US Embassy, Invited Artist In Residence, Ottawa, Ontario
2009-2012 “A Living Tradition- The Art of Native American Basketry” . Historic and Contemporary Basketry, Autry Center, Los Angeles, CA.
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 “A Living Tradition”- The Art of Native American basketry, SW Museum of Los Angeles, Invited Artist Consultant, Selections for
North East for “A Living Tradition-The Art of Native American Basketry”, Los Angeles, CA. Autry Center, CA.
- National Native Master Artist Initiative: Artist Teaching Artists, Grant Recipient, Longhouse Education & Cultural Center, WA .

Anita Fields – Artist Email: (b) (6)

Selected Museum Exhibits/Group Shows

- Zane Benett Gallery, 2013, “Native Vanguard,” Santa Fe, New Mexico.
- Walton Arts Center, 2013, “Linking The Past To Present.” Anita Fields and Tony Tiger, Fayetteville, Arkansas.
- Heard Museum, 2013, “Chocolate, Chili, and Cochineal”.
- Oklahoma State Capital, Governors Gallery, 2012, Anita Fields-“Earthen Thoughts”.
- Roxanne Swentzell Gallery, 2011, “Doll, An Intimate Figure”, Pojoaque, New Mexico.
- Paris Grand Palais, 2011, “Art En Capital”, Salon Du Dessin Et De La Peinture AL’Eau. Paris France.
- Museum Of Contemporary Native Art, 2011, “Soul Sister”, Santa Fe.
- Untitled (Artspace), 2007, “Looking Indian” Oklahoma City.
- Museum of Art and Design, 2005. “Changing Hands: Art Without Reservation, Part Two” Curated by Ellen Taubman and David McFadden. New York City, New York.
- Artrain USA, 2004. “Native Views: Influences of Modern Culture” Curated by Joanna Bigfeather. Five-year national tour.
- A Multicultural Look at Contemporary Clay, 2004. “Shades of Clay” Curated by Paul Andrew Wandless. Traveling exhibit.
- Arizona State University Art Museum, 2003. “Shared Passion” Sara and David Lieberman Collection of Contemporary Ceramics and Craft. Tempe, Arizona.
- Heard Museum, 2002-2003. “Two By Two” Anita Fields and Rick Rivet. Work created during Andy Warhol Residency Program. Phoenix, Arizona.
- Heard Museum, 2002-2003. 8th Native American Fine Arts Invitational.
- National Museum of the American Indian, Smithsonian Institute, 2000. “Who Stole the Teepee?” New York City, New York.
- National Museum of Women in the Arts, 1997-1998. “The Legacy of Generations: Pottery by American Indian Women” Washington, D.C.
- Heard Museum, 1997-1998. “The Legacy of Generations: Pottery by American Indian Women” Phoenix, Arizona.

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.
- Museum of Art and Design. New York City, New York.
- 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.

- American Indian Art Magazine, Winter 2010, Volume 36 Number 1. “Changing Hands: Art Without Reservation” 2006. Exhibition catalogue/book. Museum of Art and Design. New York City.
- “Shared Passion” 2003. Exhibition catalogue. Peter Held.
- The Studio Potter, June 2002. Volume 30, Number 2.
- Contemporary Ceramics, 2000. Susan Peterson.
- Ms Magazine, 1998. Inside cover photograph.
- Pottery by American Indian Women: The Legacy of Generations, Gifts of the Spirit; Works by 19th Century and Contemporary Native American Artists, 1997. Susan Peterson.

Awards/Residencies

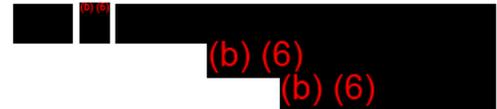
- Eiteljorg Museum, April 2008, RARE PROGRAM recipient, thirty-day residency, Indianapolis, Indiana.
- Artist/Delegate, June 2007. “The Answers Lie Within”, Institute of American Indian Arts, Santa Fe, New Mexico and Kellogg Foundation cultural exchange, South Africa and Tengenenge Sculpture Village, Zimbabwe.
- Banff Art Center Residency, 2003. “Communion and Other Conversions”. Indigenous artists from U.S., Mexico, New Zealand, Australia, and Canada. Banff, Canada.
- Heard Museum, June-August 2002. Warhol Foundation Fine Arts Residency Program recipient. Phoenix, Arizona.

Related Experience

- Lecture , Philbrook Museum, Tulsa, Oklahoma, May 2012.
- Riverside Metropolitan Museum, Panelist: Craft To Make Art.
- Brooklyn Art Museum, Panelist: Plains Women Artists, March 2011.
- Oklahoma Visual Artists Coalition board member. 2008 –2010.
- Keynote Speaker: Native American Art Studies Association, Norman, Oklahoma, October 2009.
- Contemporary American Craft Master Lecturer. 2007, Philbrook Museum, Tulsa, Oklahoma.
- Curator, “Anticipating the Dawn”. Native Women’s Contemporary Invitational Art Exhibition and Symposium, 1999-2000. Oklahoma State University. Stillwater, Oklahoma.

Education

- Oklahoma State University. Stillwater, Oklahoma. Bachelor of Fine Arts, Studio Arts. 1988-1991.
- Institute of American Indian Arts. Santa Fe, New Mexico. 1972-1974.

ADRIANA GRECI GREENEDUCATION

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)

2014: "Fixing Their Camp in Their Own Manner": The Critical Role of the Miami in British Operations in the Revolutionary Era" (with Karen Marrero), 30-41. *Gateway, The Magazine of the Missouri History Museum*, Vol. 34.

2014: "Gauntlets"; "Horse Mask." In Gaylord Torrence, ed., *The Plains Indians: Artists of Earth and Sky*. Paris: Musée du Quai Branly/Skira Rizzoli, pp. 224, 244.

2013: "Anishinaabe Gathering Rights and Market Arts: The Contribution of the WPA Indian Handicraft Project in Michigan." In Brian Hosmer and Larry Nesper, eds., *Tribal Worlds: Critical Studies in American Indian*

Nation Building, 219-251. Albany: State University of New York Press.

2012: "Many Gifted Workers': Odawa Quill Artists in the WPA." *American Indian Art Magazine* 37(3):48-59.

2010: "The Plains," in Joanne B. Eicher, ed., *The Berg Encyclopedia of World Dress and Fashion*, Vol. 3 (The United States and Canada), 437-446. Berg Publishers/Oxford International Publishers Ltd.

2006: *Twentieth Century Anishinabe Art: The Olga Denison Collection*. Mt. Pleasant, MI: Central MI Univ.

RECENT CONFERENCE PRESENTATIONS

2014: "Native American Art at the Missouri History Museum." Midwest Art History Society Annual Meeting, St. Louis.

2013: "Repair Work and Conservation: Approaches to Restoration Rooted in Indigenous Practice." Native American Arts Studies Association, Denver.

"For the Development of Crafts': Ideals and Practicalities of 1930s Indian Arts and Crafts Programs in the Great Lakes." American Society for Ethnohistory, New Orleans.

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

"In the Heart of the Land of the Ojibway': Odawa Cultural Production in Northern Michigan." Native American and Indigenous Studies Association, Uncasville, CT.

2011: "Among the 'Hiawatha Players' at Wayagamug": Portraits from the Odawa Performances." Native American Arts Studies Association, Ottawa.

"Researching Anishinaabe Quill Art Collections." Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures *Research Conference*, West Bay, Ontario.

2009: "Contemporary Anishinaabe Quill Art Traditions: Contextualizing the Production of a Market Art." Native American Arts Studies Association, Norman, OK.

2008: "Marketing Market Arts: The WPA Indian Craft Initiative in Michigan." American Society for Ethnohistory, Eugene, OR.

"Developing Creative and Technical Abilities in the field of Indian Art and Craft': WPA Indian Projects in Michigan." Native American and Indigenous Studies Association, Athens, Georgia.

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)
- Developed seven exhibitions on Anishinaabe art, culture and history for Nokomis Center

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

Documenting Collections of Quillwork on Birchbark from Michigan and Ontario (2007); *Trading Lakota Art, 1880-1930* (1999); *The Historic Development of Lakota Regalia, 1850-1920* (1993)

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:

(b) (6)

P.O. Box 397
Champlain, N.Y. 12919

Email: carlahemlock@hotmail.com

(b) (6)

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 EITLJORG, Indianapolis, Indiana SWAIA – Sante Fe, Indian Art Market, New Mexico Received numerous 1 st , 2 nd & 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 21 st Century, Howes Cave, NY.
2014	Engage Quilting. Le Musee des Maitres et Artisans. The Museum of Master Artists, Sainte-Croix, Montreal.
2014	Reveal. Newman Museum of Contemporary Art, Overland Park. Kansas.
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.
2013	Native American Artisan Series, Fenimore Art Museum. Cooperstown, NY.

- 2012-2014 Changing Hands/Art Without Reservation 3, Museum of Arts & Design. MAD. New York, NY. Curators - Ellen Taubman & David McFadden
- 2012 Tradition in Transition. Val D'argent Alsace, France. Group Show, Carrefour European du Patchwork, France.
- 2011 From Sky World To Turtle Island. Iroquois Museum, Howes Cave, NY.
- 2010 Native American In the Performing Arts. Iroquois Museum, Howes Cave, NY.
- 2006 Iroquois Quilters. Catskill Mountain Foundation, Hunter, NY.
- 2004 300 Year Anniversary. The Raid on Deerfield. Memorial Hall Museum, Deerfield, Massachusetts.
- 2004 NMAI Smithsonian Grand Opening, Washington, D.C.

Venues:

- Chazen Museum of Art, Madison, WI., Feb. 7, 2014 - April 27, 2014.
- University of Michigan Museum of Art, Ann Arbor, MI., May 25th, 2014 - Sept. 14, 2014.
- McMichael Canadian Art Collection, Ontario, Canada, March 10, 2013 – June 2, 2013.
- Museum of Contemporary Native Arts – MOCNA, Sante Fe, New Mexico, Aug. 15, 2013 – Dec. 31, 2013.
- Memorial Art Gallery, University of Rochester, Rochester, NY., Nov. 17, 2012 – Feb. 10, 2013.
- Museum of Arts & Design – MAD, New York, NY., June 26, 2012 – October 21, 2012.

Interviews

- “Blanket Statement” Interview with Carrie Jung, Aljazeera America. August.2014.
- “Mohawk Quilt Maker”. By Teri Greeves. In First American Art. Spring 2014.
- “Changing Hands 3” in Catalogue, Press Clippings, Art Reviews, 2012-2013.
- “On the Trails of The Iroquois”. In The View From Here. Perspectives on Contemporary Iroquois Art. By Ryan Rice. 2012-2013.
- September 2012. “Native American Quilter”. PBS Mountain Lake.
- Cowboys & Indians Magazine. Artist Profile. By Amy Pallas. Jan. 2012.

Mary America Lynn Meredith

(b) (6) • (b) (6) • (b) (6) • www.ahalenia.com

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*, Ahalenia 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
- 2010 *Freedom of Information: The FBI, Indian Country, and Surveillance*, Ahalenia, Santa Fe, NM
- 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

- 2014 **American Indian Art 101: Pedagogies for Indigenous Thinking**, International Conference of Indigenous Archives, Libraries, and Museums, Palm Springs, CA, panel discussion
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

N A N C Y M A R I E M I T H L O , P H . D .
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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.

Senior Editor, *Manifestations: New Native Art Criticism*. (D.A.P., 2012).

"'Silly Little Things': Framing Global Self-Appropriations in Native Arts." In *No Deal! Indigenous Arts and the Politics of Possession*. ed. Tressa Berman. (Santa Fe, NM: School for Advanced Research Press, 2012).

"Blood Memory and the Arts: Indigenous Genealogies and Imagined Truths." *American Indian Culture and Research Journal* 35(4): 103-118, 2011.

'*Our Indian Princess*': *Subverting the Stereotype*. (Santa Fe, NM: School for Advanced Research Press, 2009).

"A Realist View of Image Politics: Reclamation of the 'Every Indian.'" In *[Re]inventing the Wheel: Advancing the Dialogue on Contemporary American Indian Art*, ed. Nancy J. Blomberg, 104-125 (Denver: Denver Art Museum, 2008).

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

"We Have All Been Colonized': Subordination and Resistance On A Global Arts Stage" *Visual Anthropology* Special Edition – "Confronting World Art," vol. 17 (3-4) 2004.

Curation

“Ga ni tha” La Biennale di Venezia, 2015

“For a Love of His People: The Photography of Horace Poolaw” Smithsonian National Museum of the American Indian, New York, NY, 2014-2015.

“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 - 2013 Andy Warhol Foundation and the New Mexico Endowment for the Humanities funding for the exhibition “Thicker Than Water” Museum of Contemporary Native Arts, Institute of American Indian Arts.

2012 Georgia O'Keeffe Research Center Scholar.

2011 – 2012 School for Advanced Research Anne Ray Resident Scholar.

2009-2011 UW–Madison Vilas Associates Grant.

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

2008-2009 The Ford Foundation “American Indian Curatorial Practice 2008: State of the Field,” Advancing the Dialogue on Native American Arts in Society Grant, Indigenous Knowledge & Expressive Culture Portfolio.

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.

2011 Guest Selector, 2011 Native American Film + Video Festival, Smithsonian National Museum of the American Indian.

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.

2008–2011 Board of Directors, Society for Visual Anthropology, American Anthropological Association. Program Committee Co-Chair, 2008 to 2009.

2007–2014 Director, Poolaw Photography Project.

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.
 1995 Panelist. Women's Art and the Environment. Beijing, China.
 2007 Keynote speaker. American Studies Association of Turkey. Ankara, Turkey.
 2008 Keynote speaker. Res Artis Foundation. Amsterdam, The Netherlands.

Exhibits

- 1988 One Woman Show. Museum of Northern Arizona. Flagstaff, Arizona.
 1991 Separate Vision, Group Show. National Museum of Natural History. Smithsonian Institution, Washington, D.C..
 1992 One Woman Show. The Maxwell Museum. Albuquerque, New Mexico.
 1993 One Woman Show. The American Indian Contemporary Art Center. San Francisco, California.
 1994 "What was Taken...and What we Sell." Installation. Institute of American Indian Arts. Santa Fe, New Mexico.
 1995 Spirit of Native Art. Group Show that traveled throughout South America. Sponsored by The Smithsonian Institution. Washington, D.C. and The American Indian Contemporary Arts. San Francisco, California.
 1998 Reservation X. Group Show. Canadian Museum of Civilization. Ottawa, Canada.
 1999 Clay People. group Show. The Wheelwright Museum. Santa Fe, New Mexico.
 1999 Native American Sculpture. Group Show. The White House. Washington, D.C.
 2004 Continuum. Group Show. The National Museum of the American Indian Smithsonian Institution. New York, New York.
 2008 Lucky Seven. Biennial Exhibition. Site Santa Fe. Santa Fe, New Mexico.
 2009 Mothers and Daughters-Stories in Clay. The Heard Museum, Phoenix, Arizona.

Films

- 1993 "What was Taken and What we Sell." 11 min.
 1996 "I've Been Bingo-ed By My Baby" 11 min.
 1999 "Gia's Song" 12mins.
 2001 "Sugar-up: A Waffle garden." 10 min.
 2003 "Clay Beings." 27 min.
 2005 "Numbe Wahgeh." 12 min.
 2007 "Always Becoming" 30 mins.
 2009 "Always Becoming" 60 mins

Articles

- 1983 "The evolution of A Craft Tradition: Three Generations of the Naranjo Women." Ms. Magazine. By Grace Liechtenstein.
 1987 Talking With The Clay-The Art of Pueblo Pottery." By Stephen Trimble.
 1995 The Work of Nora Naranjo-Morse. American Craft Magazine. By Rob Silberton.
 2009 Moving Past Decorative Arts. Native Peoples. Aleta Ringlero

Published

- 1992 Mud Woman. By, Nora Naranjo-Morse. Published by the University of Arizona Press. Released Spring, 1992.
- 1993 Kaa Povi's First clay Gathering. By Nora Naranjo- Morse. Published by the Modern Curriculum Press, inc. In association with The Boston Children's Museum. Released, Spring 1993.

Collections

- 1993 The Albuquerque Museum. Albuquerque, New Mexico.
- 1995 Museum of Northern Arizona. Flagstaff, Arizona.
- 1996 Smithsonian Institution. Washington, D.C.
- 1998 The Heard Museum. Phoenix, Arizona.
- 1999 Minneapolis Institute of Art. Minneapolis, Minnesota.
- 2000 The Hears Museum. Phoenix Arizona.
- 2005 The Albuquerque Museum. Albuquerque, New Mexico.
- 2007 The New Museum Of The American Indian. Smithsonian. Washington D.C.

Honors

- 2001 Community Spirit Award. First People's Fund. Rapid City, South Dakota
- 2003 Eiteljorg Fellowship. The Eiteljorg Museum. Indianapolis, Indiana.
- 2007 Honorary Degree -Doctor of Humane Letters. Skidmore College.
- 2009 Artist of the Year. Santa Fe Rotary Club. Santa Fe, New Mexico.

Cherish Parrish**(b) (6)****(b) (6)**www.woodlandarts.com*Education*

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

Exhibitions/Presentations

2014 Art Gallery of Ontario, "Before and After The Horizon – Anishnabe of the Great Lakes." Toronto, Ontario
 Cherokee Artist Market, Catoosa, O.K.
 Heard Museum Art Market, Phoenix, A.Z.

2013 National Museum of the American Indian, "Before and After The Horizon – Anishnabe of the Great Lakes", N.Y.C., NY
 NMAI Black Ash Basketry Demonstration – N.Y.C., NY

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

2009 Mitchell Museum of the American Indian, "7 Artists – 7 Teachings", Evanston, Ill.

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.

2011 National Museum of The American Indian, Washington, D.C.

Publications

2013 Native Peoples," Artistic Temperment", SWAIA Market Magazine, 2013

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.)
 2011 *Museum Pieces: Toward the Indigenization of Canadian Museums*, Montreal: McGill-Queen's University Press.
 2006 *Sensible Objects: Colonialism, Museums, and Material Culture*, co-edited with Elizabeth Edwards and Chris Gosden, Wenner-Green Foundation for Anthropological Research and Berg Publishers, London
 1999 *Unpacking Culture: Arts and Commodities in Colonial and Postcolonial Worlds*, co-ed with Christopher B. Steiner, Berkeley: University of California Press.
 1998 *Trading Identities: The Souvenir in Native North American Art from the Northeast, 1700-1900*, Seattle: University of Washington Press.

- 1995 *Representing Woman: Sande Society Masks of the Mende of Sierra Leone*, Los Angeles: Fowler Museum of Cultural History, U.C.L.A.
- 1984 *Patterns of Power: The Jasper Grant Collection and Great Lakes Indian Art of the Early Nineteenth Century*, Kleinburg ON: The McMichael Canadian Collection, 1984.

Selected Recent Articles

- 2012 “Naturalized Invention or the Invention of a Tradition? The Reception of Beadwork in the Victorian Era,” in Kristina Huneault and Janice Anderson eds., *Rethinking Professionalism: Essays on Women and Art in Canada, 1850-1970* (Montreal: McGill-Queen's University Press), 327-356.
- 2011 “Reading and Writing Between the Lines: Soldiers, Curiosities, and Indigenous Art Histories,” *Winterthur Portfolio*, vol 45, no 2/3, 107-124.
- 2010 “‘Dispel All Darkness’: Jesuit and Onkwehonwe Visual and Material Mediations in Seventeenth Century North America,” *Art in Translation*, 2 (2), 2010, pp. 171–200.
- 2010 “Aboriginal Modernities: First Nations Art from c 1880 to c 1970,” in Brian Foss, Sandra Paikowsky, and Anne Whitelaw eds., *The Visual Arts in Canada: The 20th Century*, Toronto: Oxford University Press
- 2010 with Trudy Nicks, “From Wigwam to White Lights”: Popular Culture, Politics, and the Performance of Native North American Identity in the Era of Assimilationism,” in Iain McCalman and Paul Pickering eds., *Historical Reenactment: From Realism to the Affective Turn*, London: Palgrave Press
- 2009 “The Mask Stripped Bare by its Curators,” in Thierry Dufrene and Anne-Christine Taylor eds., *Cannibalismes disciplinaires: Quand l'histoire de l'art et l'anthropologie se rencontrent*, Paris: Musée du quai Branly and INHA, 379-395.
- 2008 “Outside-In and Inside-Out: Re-presenting Native North America at the Canadian Museum of Civilization and the National Museum of the American Indian,” in Amy Lonetree and Amanda J. Cobb eds., *Understanding the National Museum of the American*, Lincoln, NB: University of Nebraska Press
- 2008 “The Turn of the Primitive: Modernism, the Stranger, and the Indigenous Artist in Settler Art Histories,” in Kobena Mercer ed., *Exiles, Diasporas, and Strangers*, Cambridge, MA: Institute of International Visual Arts and M.I.T. Press, pp 46-71
- 2007 “The Museum of Art-thropology: Twenty-First Century Imbroglios,” *RES: anthropology and aesthetics*, 52, Autumn, 8-19.
- 2007 “Exhibiting Africa after Modernism: Globalization, Pluralism and the Persistent Paradigms of Art and Artifact,” in Griselda Pollock and Joyce Zemans eds, *Strategies of Engagement: Museums after Modernism*, Oxford: Blackwells
- 2005 “Re-Placing Objects: Historical Practices for the Second Museum Age” *Canadian Historical Review* 86, 1, March, 84-110
- 2005 “Invoking Magic: Norval Morriseau’s Art and Discursive Constructions of Art, Anthropology and the Postcolonial,” in Brigette Derlon and Michéle Coquet eds., *Anthropologie, objets, et esthétiques*, Paris: CNRS, Paris.
- 2004 "Disappearing Acts, Traditions of Exposure, Traditions of Enclosure, and Iroquois Masks." In *Questions of Tradition*, ed. Mark Salber Phillips and Gordon Schochet. Toronto: University of Toronto Press, 56-87.
- 2003 “Settler Monuments, Indigenous Memory: Dis-Membering and Re-Membering Canadian Art History,” in Robert Nelson and Margaret Olin eds., *Monuments and Memory: Made and Unmade*, Chicago: University of Chicago Press, 281-304

Wendy Red Star

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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 Peelatchiwaaxpáash/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.
 Wendy Red Star. C.N. Gorman Museum. Davis, CA.
 2011 My Home Is Where My Tipi Sits (*Crow Country*). Missoula Art Museum, Missoula, MT.
 American Spirit. Bockley Gallery, Minneapolis, MN.

GROUP EXHIBITIONS

2015 The Plains Indians: Artists of Earth and Sky. Nelson Atkins Museum & Metropolitan Museum of
 Art. Kansas City, MO and New York City, NY.
 Native Fashion Now. Peabody Essex Museum. Cambridge, MA.
 Contemporary Native American Art Movement 1970’s-2015. Museum of Northwest Art. La
 Conner, WA.
 Enter the Matrix: Indigenous Printmakers. Fred Jones Jr. Museum of Art. Norman, OR.
 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.
 Wendy Red Star’s Wild West & Congress Of Rough Riders Of The World. Bumbershoot 2014
 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.

- Storytelling: The Contemporary Native Art Biennial, 2nd Edition. Art Mur Gallery, Montréal, Canada.
- 2013 Space is the Place. Disjecta. Portland, OR.
Fashion Heat 2013. El Dorado Hotel. Santa Fe, NM.
- 2012 National Indian Leg Wrestling League of North America. Barnaby Art Gallery. Vancouver, British Columbia.
Resolution(s). Litman Gallery. Portland, OR.
Portland 2012: A Biennial of Contemporary Art. Disjecta. 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.
- 2011 Portland 2011: A Biennial of Contemporary Art. Disjecta. Portland, OR.
Tipi: the Unbroken Circle I. IDEA Space. Colorado Springs, CO.
Observe/Recognize: Works from Contemporary American Indian Artists. Legends Gallery. Santa Fe, NM.
The Living Machine. Lost Coast Culture Machine Gallery. Fort Bragg, CA.
Utopia/Distopia. LittMan & White Galleries. Portland, OR.
- 2010 Things Are Expanding. Swarm Gallery. San Francisco, CA.
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

- 2015 Paul Brach Lecture Series, CalArts. Los Angeles, CA. Visiting artist lecturer.
VALS Lecture Series. Eastern Washington University, Spokane Falls Community College, NW
Museum of Arts and Cultures. Spokane, WA. Visiting artist lecturer.
- 2014 Portland Art Museum. Portland, OR. Guest artist lecturer.
C.N. Gorman Museum. Davis, CA. Guest artist lecturer.
iMOCA. Indianapolis, IN. Guest artist lecturer.
- 2013 The Banff Center. Banff, Canada. Guest artist lecturer.
Unpending Meaning – PICA. Portland, OR. Panel member.
Native American Art Studies Association – Denver Art Museum. Denver, CO. Panel member.
- 2012 The Museum of Contemporary Native American Arts. Santa Fe, NM. Guest artist lecturer.
Oregon College of Arts & Craft. Portland, OR. Guest artist lecturer.
Western Washington University. Bellingham, WA. Guest artist lecturer.
- 2011 University of Minnesota Twin Cities. Minneapolis, MN. 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:

Smithsonian National Museum of the American Indian, permanent exhibits: Our Peoples and Our Lives, Washington, D.C. 2004-present.

Across Borders: Beadwork in Iroquois Life. Co-Curator. Collaboration with Dr. Ruth Phillips, Kanataka, Kanien'kehaka Raotitiohkwa Cultural Center and McCord Museum, Quebec, 1995-99.

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

"Skin Seven Spans Thick." In Hide: Skin as Material and Metaphor (Washington DC: National Museum of the American Indian, 2010).

"Absorbing or Obscuring the Absence of a Critical Space in the Americas for Indigeneity: The Smithsonian's National Museum of the American Indian," Res: Anthropology and Aesthetics 52 (Fall 2007). "Crossing Boundaries: Art Museums and Anthropology Museums in Search of Common Ground." Edited by Francesco Pellizzi, Guest Editor, Ivan Gaskell, Harvard University: Peabody Museum Press.

"Haudenosaunee Art: 'In the Shadow of the Eagle.'" In: J. C. H. King and Christian F. Feest (eds.), Three Centuries of Woodlands Indian Art: A Collection of Essays (Altenstadt: ZKF Publishers, 2007).

"The Local and the Global." In Vision, Space, Desire: Global Perspectives and Cultural Hybridity. Proceedings of conference held in Venice, Italy, 12/05. (Smithsonian: National Museum of the American Indian, 2006).

Rebecca Belmore: Fountain, Jolene Rickard and Jessica Bradley. Canadian entrant for the Venice Biennale 2005. (Vancouver: Morris and Helen Belkin Art Gallery and Kamloops Art Gallery, 2005).

Guest Editor: NYU Hemispheric Institute on performance art, e-misférica: performance art and politics in the Americas, e-journal <http://www.hemisphericinstitute.org/journal/index.html>, 2.1, 3/2005

"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

“Visualizing Sovereignty in the Time of Biometric Sensors,” Eric Cheyfitz, N. Bruce Duthu and Sheri M. Huhndorf (eds.) *The South Atlantic Quarterly*, Sovereignty, Indigeneity, and the Law, 110:2, Spring 2011, 465-486

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

Review, “New Everson Museum exhibit explores the depth of Haudenosaunee art,” by Katherine Rushworth, *The Post-Standard* /syracuse.com, 11/28/10

Rosenblum, Naomi. *A History of Women Photographers*, New York / London: Abbeville Press, 2010, pgs.220, 253-55, 294, 369, bibliography for, 412, reproduction of work 292

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

American Anthropology Association, Annual Conference, Montreal, 11/2011 Panel: [Speaking Above the Noise: Native American Linguistic Self-Determination and the Rhetoric of Global Crisis](#), Paper, “Constructing a Global Indigenous Imaginary.”

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

Dyani White Hawk Polk

(b) (6) • (b) (6) • (b) (6) •
www.dyaniwhitehawk.com

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

M.F.A.: Studio Arts, 2011. University of Wisconsin-Madison - Madison, WI

B.F.A.: 2-D Studio Arts, 2008. Institute of American Indian Arts - Santa Fe, NM

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, Università 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, Mni 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 Suzanne Deats and Kitty Leaken, Contemporary Native American Artists. Gibbs Smith, Layton, UT.
- 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

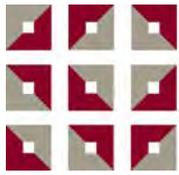
I hope that the NEH will be able to support a planning grant for this project, which will bring this important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises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



FRED JONES JR.

Museum of Art

The University of Oklahoma

R

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,

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

Fred Jones Jr. Museum of Art
555 Elm Ave.
Norman, OK 73019

T: 405.325.1664
F: 405.325.7696

W

84

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

(b) (6)
(b) (6)
(b) (6)

DEPARTMENT OF ART AND ART HISTORY

Graduate Program in Visual & Cultural Studies



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 skillfully 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)

Email: (b) (6)

506 Morey Hall · P.O. Box 270456 · 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.

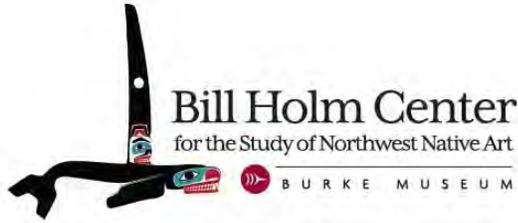
I hope that the NEH will be able to support a planning grant for this project, which will bring about important conversations among Native women artists and scholars of Native art from every region of the country. The collaborative spirit in which the co-curators are undertaking this project promises 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
(b) (6)
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



Philbrook Museum of Art

2727 South Rockford Road
Tulsa, OK 74114-4104
t. 918.749.7941
www.philbrook.org

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 academics; 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

(b) (6)

#269-355-0637

(b) (6)

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)

Teri Greeves

Contemporary Beadwork

December 3, 2014

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,



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: (b) (6)

Tel: (b) (6)

UNIVERSITY OF MINNESOTA

Twin Cities Campus

Center for Applied Research and
Educational Improvement
University of Minnesota
1954 Buford Avenue
Suite 425
St. Paul, MN 55108
612-624-0300; Fax: 612-625-3086

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

Mary America Lynn Meredith

(b) (6)

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• (b) (6)

• www.ahalenia.com

December 3, 2014

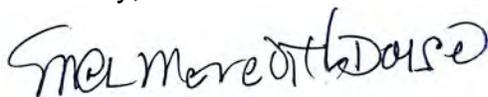
Dear colleagues at the NEH:

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*

(b) (6)

(b) (6)

[Email]



December 29, 2014

Planning Grants
 Museums, Libraries, and Cultural Organizations
 Division of Public Programs
 National Endowment for the Humanities
 400 Seventh Street, SW
 Washington, DC 20506

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

Department of Art History and Visual Arts
Occidental College 1600 Campus Road Los Angeles, CA 90041
323/259-2749 E-mail: mithlo@oxy.edu <http://http://www.oxy.edu/art-history-visual-arts>

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

(b) (6)

(b) (6)

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.

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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)



Ruth B. Phillips
ICSLAC
Carleton University
 201T St. Patrick's Building
 1125 Colonel By Drive
 Ottawa, ON K1S 5B6 Canada

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.

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

Sincerely,



Wendy Red Star
Crow Nation
Visual Artist & Program Associate at
Native Arts and Cultures Foundation

(b) (6)
(b) (6)



Cornell University

Department of the History of Art
GM08 Goldwin Smith Hall
Ithaca, New York 14853-3201
t. 607.255.9861
f. 607.255.0566

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

(b) (6)

dlwhitehawk@yahoo.com



Budget Form OMB No 3136-0134
Expires 7/31/2015

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

	(notes)	Year 1	Project Total
		08/01/2015 - 07/31/2016	
1. Salaries & Wages			
Jill Ahlberg Yohe	70% time for 9 months	(b) (6)	(b) (6)
Karleen Gardner	10 hours/ month for 5 months	(b) (6)	(b) (6)
Susan Jacobsen	1 day/week for 1 month; 2 days/week for 2 months; 4 days/week for 1 month	(b) (6)	(b) (6)
2. Fringe Benefits			
Regular MIA Staff	23%	\$10,968	\$10,968
			\$0
3. Consultant Fees			
Christina Burke	30% of time for 9 months	(b) (6)	(b) (6)
Teri Greeves	30% of time for 9 months	(b) (6)	(b) (6)
Deb Ingram	Front-end evaluation	(b) (6)	(b) (6)
Honoraria: Blessings	2 @ \$1,000	\$2,000	\$2,000
Honoraria: Round table (RT) participants	20 @ \$1,000	\$20,000	\$20,000
4. Travel			
Hotel: RT participants	20 @ \$400	\$8,000	\$8,000
Airfare: RT participants	20 @ \$900	\$18,000	\$18,000
Ground: RT participants	20 @ \$150	\$3,000	\$3,000
5. Supplies & Materials			
RT materials (copying, packet materials)		\$800	\$800
			\$0
Transcription recorder		\$400	\$400
6. Services			
Chargebacks: A/V	Roundtable / Blessing	\$400	\$400
Chargebacks: Security	Roundtable / Blessing	\$600	\$600
Chargebacks: Special Events	Roundtable / Blessing	\$300	\$300

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

	(notes)	Year 1	Project Total
		08/01/2015 - 07/31/2016	
1. Salaries & Wages			
7. Other Costs			
Recordings/ Transcription	60 hours @ \$40	\$2,400	\$2,400
Shuttles for participants	2 days @ \$1000	\$2,000	\$2,000
Catering: Breakfast & lunch	2 days (breakfast 20 @ \$50; lunch 30 @ \$50)	\$5,000	\$5,000
8. Total Direct Costs		\$162,316	\$162,316
9. Total Indirect Costs			
	10% of direct project costs (non-distorting): MIA Staff/ Fringe, travel, supplies, meals	\$7,055	\$7,055
10. Total Project Costs			\$169,372
11. Project Funding	a. Requested from NEH		
	Outright:		\$61,603
	Federal Matching Funds:		\$13,397
			\$75,000
	b. Cost Sharing		
	Minneapolis Institute of Arts		\$67,579
	Philbrook Museum of Art		(b) (6)
	Volunteered Services		(b) (6)
			\$94,372
12. Total Project Funding			\$169,372

“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



Co-Curator
Christina Burke
Philbrook Museum of Art

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Nora Noranjo-Morse
Santa Clara Pueblo



PHOTOGRAPH BY JEFFREY M. HARRIS



DY Begay
Navajo

GRANT11811321 - Attachments-ATT7-1240-supplementalmaterial.pdf



Anita Fields
Osage

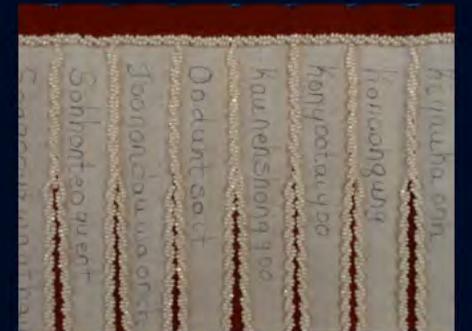




Kelly Church and Cherish Parrish
Grand Traverse Bay Anishinaabe



Carla Hemlock
Mohawk



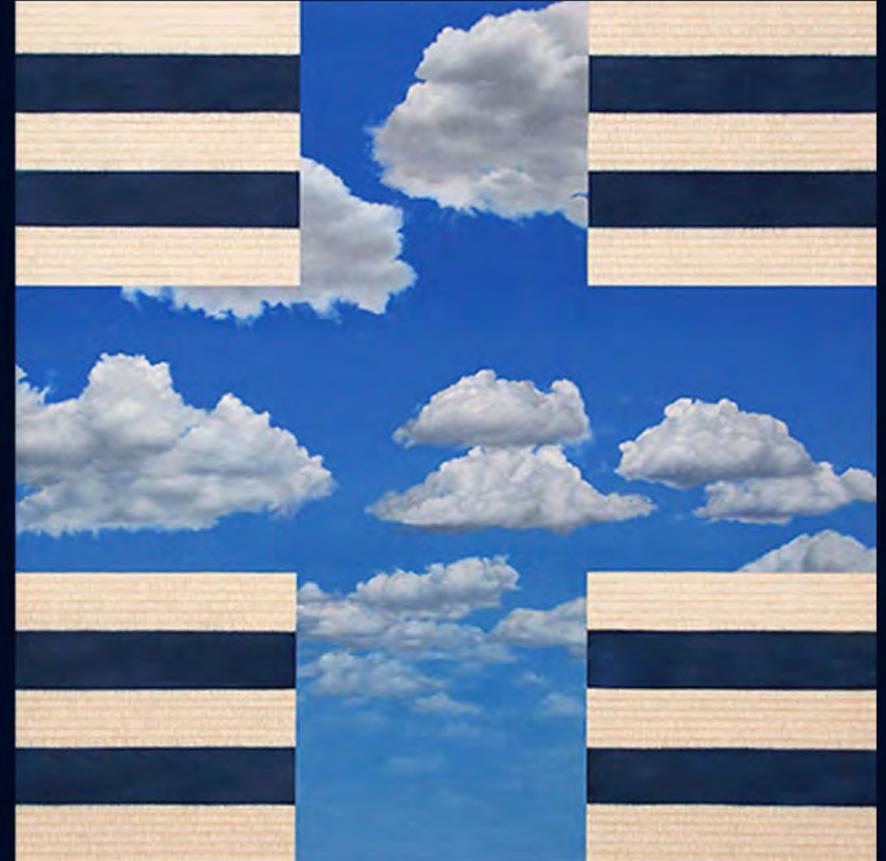
AMERICAN INDIAN ART - Attachments - ATT - 1240-supplementalmaterial.pdf



Lisa Telford
Haida

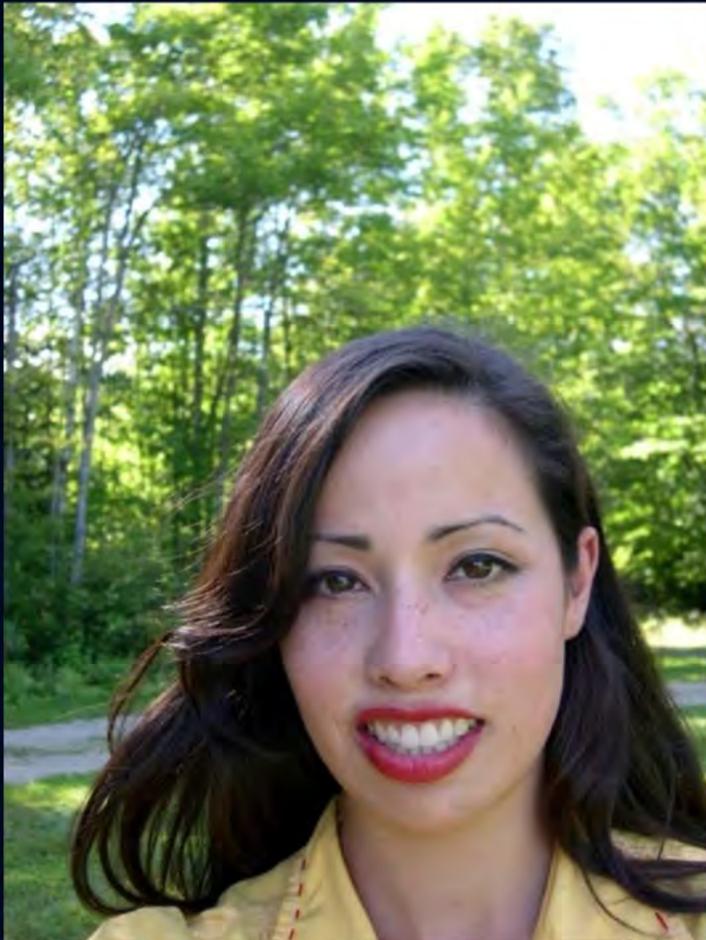






Dyani White Hawk
Lakota

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Wendy Red Star
Apsaalooke (Crow)

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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

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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



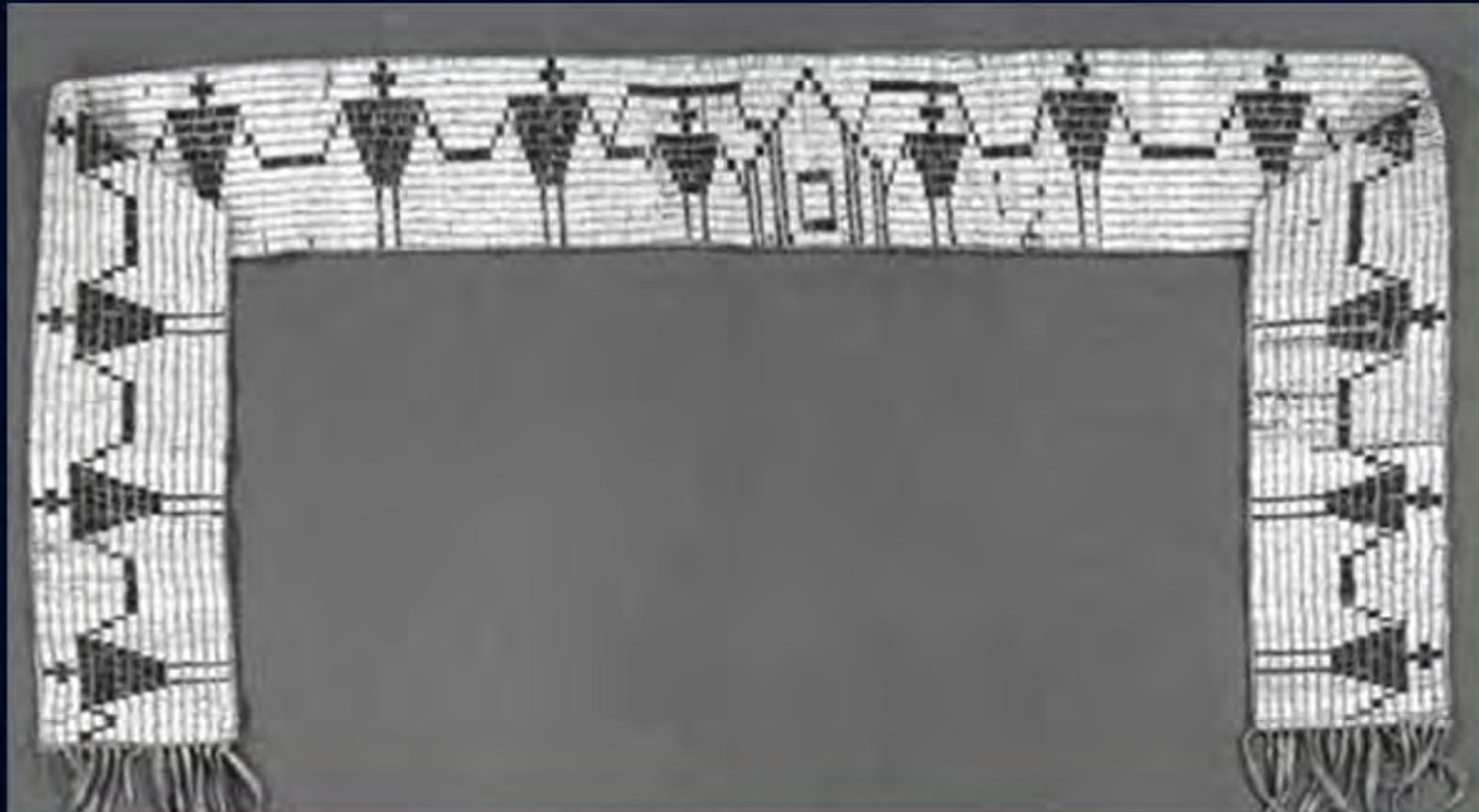
Cape
Unangan/Aleut
c. 1820

Advancing Diplomacy

GRANT11811321 - Attachments-ATT7-1240-supplementarymaterial.pdf



Mantle of Chief Powhatan
Hide and shell
1656



Wampum Belt - Treaty of Canandagua
Haudensaunee
1794

Commissioned by George Washington

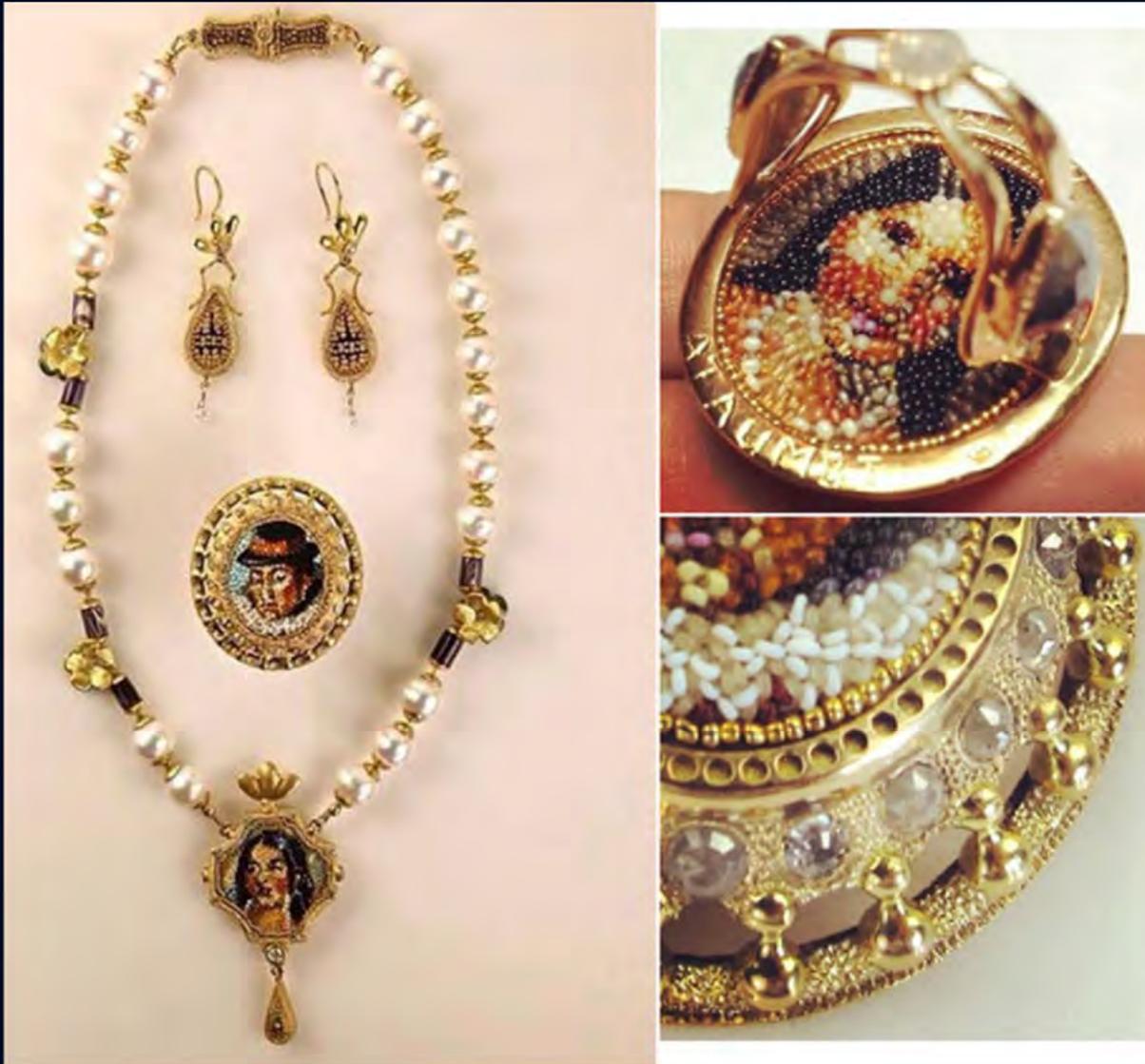


Naaxiin (Chilkat Blanket)
c. 1800

Homage



Joyce Growing Thunder
Assiniboine
Horse Mask
2000



Keri Ataumbi (Kiowa/Comanche)
Jamie Okuma (Shoshone/Bannock)
Pocahantas
2014



Rose B.Simpson
Santa Clara
Maria
2012



Roxanne Swentzell
Santa Clara
*The Things I Have To Do
To Maintain Myself*
1994

GRANT#44844221 AMERICAN ARTIST 12.10.12 10:15 AM

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Marianne Nicolson
Kwakwaka'wakw
Bakwina`tsi:
the Container for Souls
2006



Dress
Apsaalooke (Crow)
c. 1880

GRANT11811321 - Attachments-ATT7-1240-supplementarvmateri



Shan Goshorn
Cherokee
Educational Genocide
2011

Basket made from archival paper

Innovation



Nampeyo
Hopi/Tewa
Vessel
c. 1900

GRANT11811321 - Attachments-ATT17-1240-supplemental material.pdf



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

GRANT 11811321 - Attachments-ATT7-1240-supplementarymaterial.pdf



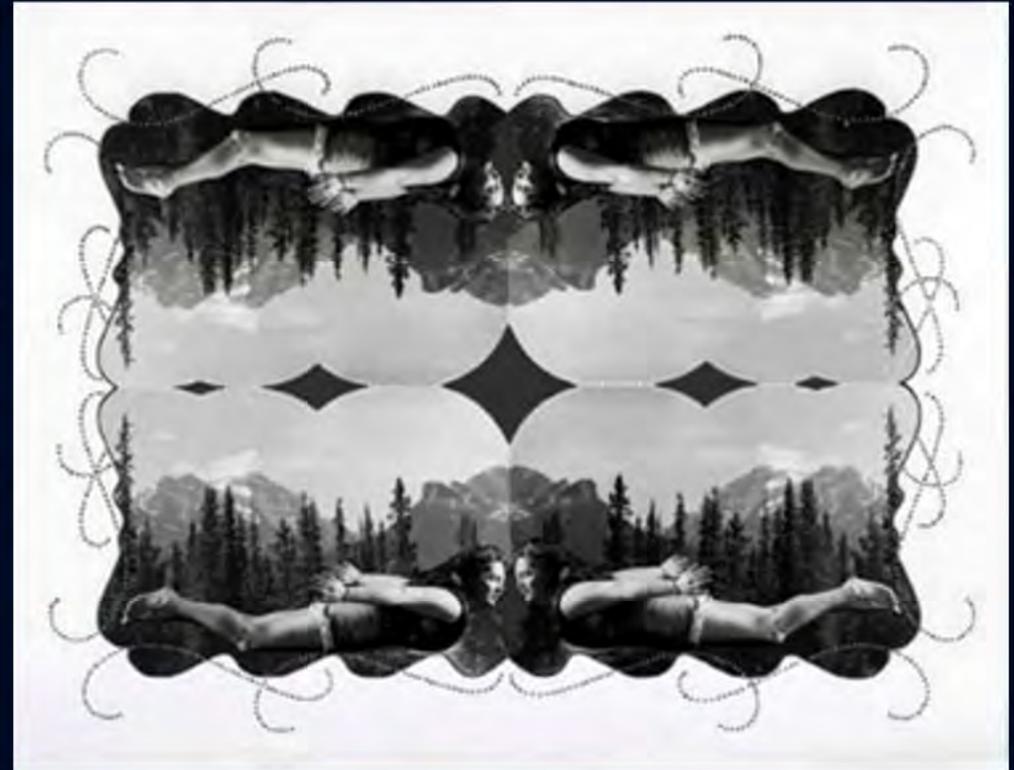
Jamie Okuma
Shoshone/Bannock
Adaptation II (beaded Louboutin heels)
2012



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

GRANT11811321 - Attachments-ATT7-1240-supplementarymaterial.pdf



Bracelet
Hohokom
c. 1000



Head Pot and Vessel of Old Woman
Mississippi
c. 1200-1400

GRAFF1181121_Artworks-ATT-1240-supplementalmaterial.pdf



Hanolchaadi (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



Dat-So-La-Lee
Washoe
Basket
c. 1900

Protection



Oil Lamp Vessel
Sugpiaq (Alutiiq),
Kodiak
Date unknown

2014.11.01.21 - Attachments-ATT-1240-supplementalmaterial.pdf



Kwakwaka'wakw
Ceremonial Robe
c. 1875



Necklace
Mesquakie
c.1870



Turban
Upper Plains
c. 1850

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Tabernacle and Candlesticks
Odawa
1840