

Janet Catherine Berlo

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PROFESSIONAL EXPERIENCE

- 2020 Professor of Art History Emerita, University of Rochester
- 2003-2020 Professor of Art History and Visual and Cultural Studies, University of Rochester (Co-Director, Visual and Cultural Studies Grad Program 2003-05)
- 2002 Visiting Professor, History of Art, Harvard University (fall semester)
- 1997--2002 The Susan B. Anthony Professor of Gender Studies and Professor of Art History, University of Rochester
- 1990-97 Professor, Department of Art and Art History, U. Missouri-St. Louis
- 1992 UCLA Arts Council Chair. Endowed visiting professorship, Department of Art History, UCLA, Winter quarter.
- 1985-90 Associate Professor Art Department, University of Missouri-St. Louis.
(on leave 1986-88; Chairmanship 1984-86, 1989-90)
- 1988 Visiting Associate Professor, Yale University, Dept. of History of Art, Spring semester.
- 1986-87 Acting Director of Pre-Columbian Studies and Curator of Collection, Dumbarton Oaks, Trustees for Harvard University, Washington, DC.
- 1979-85 Assistant Professor, Art Department, University of Missouri-St. Louis
- 1978 Instructor, Yale University, Dept. of History of Art. Fall Semester.

EDUCATION

- 1980 YALE UNIVERSITY, New Haven, Doctor of Philosophy Degree in the History of Art.
- 1976 Master of Arts Degree, History of Art.
- 1974 U. OF MASSACHUSETTS, Amherst, B. A. Summa Cum Laude.

GRANTS, HONORS, AND FELLOWSHIPS (selected)

- 2023 Lifetime Achievement Award, Native American Art Studies Association.
- 2020 Fellow in Residence, Sainsbury Research Centre, University of East Anglia, Norwich, UK (Spring 2020)

- 2017 Senior Fellowship, Georgia O’Keeffe Research Center, Santa Fe. Spring.
- 2012 National Endowment for the Humanities Faculty Fellowship (2012-13)
- 2011 Center for Craft and Creativity Fellowship (2011-12)
- 2007 Distinguished Mellon Scholar in Residence, Department of Art History. U. Illinois, Urbana-Champaign (March 2007)
- 2004 Clark Art Institute, Williamstown, Mass. Summer Fellow
- 2001 Faculty Fellowship, International Quilt Studies Center, U. Nebraska
- 1999 John Simon Guggenheim Memorial Fellowship (1999-2000)
- 1998 Curriculum Development Grant, American Council of Learned Societies
- 1998 Canadian Government Faculty Research Grant
- 1994 Getty Senior Research Grant (with Arthur Amiotte, 1994-1996)
- 1994 National Endowment for the Humanities, Fellowship for College Teachers
- 1994 University of Missouri Presidential Award for Excellence in Teaching
- 1989 American Philosophical Society Grant (Summer)
- 1984 Dumbarton Oaks Center for Pre-Columbian Studies, Fellowship (Summer)
- 1982 American Council of Learned Societies Travel Grant
- 1976-7 Joseph Albers Traveling Fellowship for Pre-Columbian Art
- 1974-8 Danforth Graduate Fellowship

PUBLICATIONS

Books and Exhibition Catalogues

- In press *Past Forward: Native American Art from Gilcrease Museum*. Tulsa: Gilcrease Museum (with Chelsea Herr). To be published upon the reopening of museum in 2025.
2023. *Not Native American Art: Fakes, Replicas and Invented Traditions*, Seattle: U. of Washington Press. 2023, 366 pp.
- 2015 *Native North American Art*. Oxford U. Press, (with Ruth Phillips). Revised and expanded second edition. 410 pp. (First edition published in French as *Amerique du Nord: arts premiers*, Paris: Albin Michel S.A., 2006)
- 2011 *José Bedia: Transcultural Pilgrim*, (exhibition catalogue, with Judith Bettelheim). Fowler Museum, UCLA, in conjunction with major exhibit.
- 2007 *American Encounters: Art, History, and Cultural Identity* (with Angela Miller, Bryan Wolf, Jennifer Roberts). Pearson. 686 pp.
- 2006 *Arthur Amiotte: Collages 1988-2006*. Wheelwright Museum, Santa Fe.

- 2003 *Wild By Design: Two Hundred Years of Innovation and Artistry in American Quilts* (with Patricia Crews) U. Washington Press, Winner of the Textile Society of American's Award for Best Textile Book of 2003
- 2001 *Quilting Lessons* (creative non-fiction/memoir) U. Nebraska Press.
- 2000 *Spirit Beings and Sun Dancers: Black Hawk's Vision of the Lakota World*. New York: George Braziller Press.
- 1998 *Native North American Art*. Oxford U. Press, (with Ruth Phillips).
- 1996 *Plains Indian Drawings 1865-1935: Pages from a Visual History*. Abrams and American Federation of Art.
- 1994 J. C. Berlo, ed. *Art and Ideology at Teotihuacan*, Dumbarton Oaks Research Center, Trustees for Harvard University, Washington, D. C.
- 1992 J. C. Berlo, ed. *The Early Years of Native American Art History: The Politics of Scholarship and Collecting*, University of Washington Press.
- 1992 J. C. Berlo and L. A. Wilson, eds. *Arts of Africa, Oceania and the Americas: Selected Readings*. Prentice Hall.
- M. B. Schevill, J. C. Berlo, and E. Dwyer, eds. *Textile Traditions of Mesoamerica and the Andes*. Garland Press.
- 1989 R. Diehl and J. C. Berlo, eds. *Mesoamerica After the Decline of Teotihuacan: AD 700- 900*. Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.
- 1985 *The Art of Ancient Mesoamerica: An Annotated Bibliography*. G.K. Hall, Boston.
- 1984 *Teotihuacan Art Abroad: A Study of Metropolitan Style and Provincial Transformation in Incensario Workshops*. British Archaeological Reports, Oxford.
- 1983 J. C. Berlo, ed.. *Text and Image in Pre-Columbian Art: The Interrelationship of the Verbal and Visual Arts*. British Archaeological Reports, Oxford.

Invited and Refereed Articles (selected)

2023. "Great Plains Art and Social Change: Courtship in the Old White Woman Ledger Drawings," in Bruce Bernstein, et al., eds. *Native American Art from the Thomas W. Weisel Family Collection*, NY: Delmonico Books and Fine Arts Museums of San Francisco.
- 2020 "Indigenous Textiles of North America: A Century of Exhibitions," (co-author: Elizabeth Kalbflesich) in Jennifer Harris, ed., *A Companion to Textile Culture*, Hoboken, NJ: Wiley-Blackwell, pp. 417-434.

- 2020 "Beauty, Abundance, Generosity, and Performance: Sioux Aesthetics in Historical Context" in Dana Claxton, ed. *The Sioux Project*, Regina, Saskatchewan: MacKenzie Art Gallery, pp. 34-47.
- 2020 "From 'Artifakes' to 'Surrogates': The Replication of Northwest Coast Carving by Non-Natives," (co-author: Aldona Jonaitis) in A. Jonaitis and K. Bunn-Marcuse, eds, *Native Art of the Northwest Coast: New Approaches*, Seattle, University of Washington Press, pp. 76-91.
- 2020 "Suturing My Soul: In Pursuit of the *Broderie de Bayeux*," in J. Amos and L. Binkley, eds., *Stitching the Self*, London: Bloomsbury Academic Press, pp. 155-170.
- 2019 "The Energetic Line: Nineteenth Century Plains Artists, Leonard Baskin, and Fritz Scholder," in *Peripheral Vision(s): Leonard Baskin, Fritz Scholder, and Nineteenth-Century Ledger Drawings*, Rhéanne Chartrand, ed. Hamilton, ON: McMaster Museum of Art, pp. 55-74.
- 2019 "'Encircles Everything': A Transformative History of Native American Women's Arts," (co-author: Ruth Phillips) in Jill Yohe and Teri Greeves, eds., *Hearts of Our People: Native Women Artists*, Minneapolis: Minneapolis Institute of Arts, pp.43-72.
- 2019 "Sun Dance," In Joachim Homann, ed., *Art Purposes: Object Lessons*, New York: Prestel and Bowdoin College Museum of Art pp. 106-107.
- 2018 "Tears of Blood: Visionary Women at the Margins of Twentieth-Century Art," in Jessica Marten, ed., *The Surreal Visions of Josephine Tota*, Rochester, NY: The Memorial Art Gallery, pp. 32-54.
- 2017 "A Gathering Place: Relationality in Contemporary Native Installation Art" in *Native Art Now!* ed. V. Passalacqua and K. Morris, Indianapolis: The Eiteljorg Museum. (co-author: Jessica Horton)
- 2017 "Will Wilson's Cultural Alchemy: CIPX in Oklahoma Territory," in exhibition catalogue *PHOTO/SYNTHESIS*, ed. heather ahtone, Norman, OK: Fred Jones Museum of Art, University of Oklahoma, pp. 15-63.
- 2016 "L'art des Amérindiens et l'histoire de l'art aux États-Unis: un siècle d'expositions," *Perspective: actualité en histoire de l'art*, 2: 153-160.
- 2015 "Pueblo Indian Painting in 1932: Folding Narratives of Native Art into American Art History," in *The Blackwell Companion to American Art History*, ed. J. Greenhill, et al., London: Blackwell. (co-author Jessica Horton)

2015 "Visual Histories: Pictographic Art of the Plains" and "Yup'ik and Alutiiq Masks: "Other-than-Human Persons" in *Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection*, David Penney, ed., NY: American Federation for the Arts, 68-77; 118-131.

2015 "Dennis Cusick--A Tuscarora Artist at Seneca Mission: Missionary Propaganda and American Vernacular Culture 1820-1822," *American Indian Art Magazine*, Spring 2015: 38-51.

2015 "From Indigenous America to North Africa: The Cosmopolitan World of Oscar Jacobson and Jeanne d'Ucel," in *A World Unconquered: The Art of Oscar Brousse Jacobson*, ed. Mark White. Norman: OK: Fred Jones Jr. Museum of Art, U. Oklahoma, 102-133.

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.

2014 Eight brief essays on art objects, *Plains Indians: Artists of Earth and Sky*, Gaylord Torrence, ed., Paris: Skira/Flammarion, 84-85, 93-96, 112-116, 120-21, 132-133, 202.

2014 "Transgressing Borders: Miguel Covarrubias and the Development of Native American Art History," in *Miguel Covarrubias: Drawing a Cosmopolitan Line*, ed. Carolyn Kastner, New Haven: Yale University Press and the Georgia O'Keeffe Museum, 76-99.

2014 "Ce que dissent les perles," *Connaissance des artes* #618, (special issue on Indiens des plaines/ Plains Indians), pp. 40-45.

2014 "Giving Voice to the Ancestors through Art: Hybridity, Memory, and Imagination in Arthur Amiotte's Collage Series," in *Transformation and Continuity in Lakota Culture: The Collages of Arthur Amiotte, 1988-2014*, Pierre: South Dakota State Historical Society.

2013 "Changing Hands, Shifting Paradigms: Materiality, Craft, and Identity in Twenty-first Century Native Art (with Alexander Brier Marr), *American Indian Art Magazine*, Summer 2013, 58-69.

2013 "Men of 'The Middle Ground': The Visual Culture of Native-White Diplomacy in 18th Century North America" in *American Adversaries: Copley and West in a Transatlantic World*, Emily Ballew Neff, ed., Houston: Museum of Fine Arts. 104-115.

2013 “Beyond the Mirror: Indigenous Ecologies and ‘New Materialisms’ in Contemporary Art,” *Third Text* 27 (1): Contemporary Art and the Politics of Ecology, ed. T.J. Demos. (with Jessica Horton), 17-28

2012 “Voicing: Individuality, Creativity, Repetition, and Change,” in Karen Kramer Russell, ed. *Shapeshifting: Transformations in Native American Art*, Yale University Press and Peabody Essex Museum, 164-179.

2011 “The Body in the White Box: Corporeal Ethics and Museum Representation,” (with Mara Gladstone) for J. Marstine, ed., *Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum*, NY: Routledge Press, 353-378

2011 “Navajo Cosmescapes: Up, Down, Within,” *Smithsonian Journal of American Art*, Vol. 25 (1): 10-13.

2010 “The Great Plains and Plateau: Personal Histories,” Cecile Ganteaume and Emil Her Many Horses, eds, *An Infinity of Nations*, Washington DC: National Museum of the American Indian, 138-152.

2010 “Native American Art History in the 21st Century: Understanding the Thaw Collection,” (introduction), pp. 12-25, and “‘Something Sacred Wears Me’: Clothing Traditions on the Great Plains and Plateau,” (with Joseph Horse Capture), pp. 54-61, in Eva Fognell, ed. *The Thaw Collection: Masterpieces of American Indian Art from the Fenimore Art Museum*, Cooperstown, NY: Fenimore Art Museum.

2009 “Alberta Thomas, Navajo Pictorial Arts and Eco-Crisis in Dinetah,” in *A Keener Perception: Eco-critical Studies in American Art History*, ed. A. Braddock and C. Irmscher, U. Alabama Press. 237-253.

2009 Native American Artistic Creativity and Commodity Culture, “ Jeff Karl Kowalski, ed., *Crafting Maya Identity*, Northern Illinois University Press. (exhibition catalogue)

2009 “The Szwedzicki Portfolios of American Indian Art, 1929-1952, Part I: *American Indian Art Magazine*, vol. 34 (2) Feb. Part II, in *American Indian Art Magazine*, vol. 34 (3) May.

2008 “The Szwedzicki Portfolios: Native American Fine Art and American Visual Culture, 1917-1952,” Introduction to *The Szwedzicki Portfolios of American Indian Art*. U. Cincinnati Digital Press, <http://digitalprojects.libraries.uc.edu/szwedzicki/index.asp>

2008 “ ‘Indian Country’ on Washington’s Mall—The Mainstream Press vs. the National Museum of the American Indian,” (with A. Jonaitis), in A. Lonetree,

ed., *Understanding the National Museum of the American Indian*, 208-240, Lincoln: U. Nebraska Press.

2008 “Libraries of Meaning and of History’: Spiral Lands and Indigenous American Lands,” Introduction to artist book by Andrea Geyer, *Spiral Lands / Chapter 1*, Koln: Koenig Books, pp. i – xii.

2007 “A Kiowa’s Odyssey’: Etahdleuh Doanmoe, Transcultural Perspectives, and the Art of Fort Marion, “ (and 31 catalogue entries) in Phillip Earenfight, ed., *A Kiowa’s Odyssey: A Sketchbook from Fort Marion*. Seattle: U. Washington Press, 140-212. Winner of CAA’s Alfred Barr Award for Museum Publications

2007 “Creativity and Cosmopolitanism: Women’s Enduring Traditions,” in E. Her Many Horses, ed., *Identity by Design: Tradition, Change, and Celebration in Native Women’s Dresses*. Washington DC: National Museum of the American Indian, 97-147.

2006 “It’s up to you--”Individuality, Community, and Cosmopolitanism in Navajo Weaving,” in Jennifer McLerran, ed. *Weaving Is Life*, Seattle: U. Washington Press, 34-47.

2006 “Voices of her Ancestors: Denise Wallace,” *National Museum of the American Indian Magazine*, 7 (1), 42-49. Spring.

2006 “The Self-Portrait in Native North American Art Before 1945,” in *About Face: Self-Portraits by Native American, First Nations and Inuit Artists*. Zena Pearlstone and Allan Ryan, eds., Santa Fe: The Wheelwright Museum, 59-68.

2005 “Chronicles in cloth: quilt-making and female artistry in nineteenth century North America,” in *Local/Global: Women Artists in the Nineteenth Century*, D. Cherry and J. Helland, eds., London: Ashgate Press, 201-222.

2005 “Anthropologies and histories of art: a view from the terrain of Native North American art history,” in *Anthropologies of Art*, Mariet Westermann, ed., Williamstown, Mass: The Clark Art Institute, 178-192.

2005 “‘Back to the Blanket’: Marie Watt and the Visual Language of Intercultural Encounter,” in *Into the Fray: The Eiteljorg Fellowship for Native American Fine Art, 2005*, ed. J. Nottage, Indianapolis: Eiteljorg Museum, 110-121.

2005 “Indian Country” on Washington’s Mall—The National Museum of the American Indian: A Review Essay, (with A. Jonaitis) *Museum Anthropology*, 28 (2), 17-30.

2001 “Susie Silook: ‘Simultaneous Worlds’ and the Yupik Imagination,” in *After the Storm: The Eiteljorg Fellowship for Native American Fine Art 2001*, W. J. Rushing III, ed., Indianapolis: Eiteljorg Museum, 74-87.

- 2001 Invited catalogue entries on three Kiowa drawings, for *American Dreams: American Art to 1950 in the Williams College Museum of Art*, ed., Nancy M. Mathews, Williamstown, MA: Williams College Museum of Art, 60-62.
- 2000 "Artists, Ethnographers, and Historians: Plains Indian Graphic Arts in the Nineteenth Century—and Beyond" in *Transforming Images: The Art of Silver Horn and his Successors*, R. G. Donnelley, ed. Chicago: Smart Museum, U. of Chicago. 26-45.
- 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: UC Press, 176-191.
- 1998 "Arts of Memory and Spiritual Vision: Plains Indian Drawing Books," in *Native Paths: American Indian Art from the Collection of Charles and Valerie Diker*, edited by A. Wardwell, New York: the Metropolitan Museum of Art, 10-24.
- 1996 "Great Woman Down There! Northern Perspectives on Female Power and Creativity" *Nimrod* 38(2): 30-36.
- 1995 "Our (Museum) World Turned Upside-Down: Re-Presenting Native American Arts," *Art Bulletin* 77(1):6-10. (with Ruth Phillips). (Reprinted in *Grasping the World: The Idea of the Museum*, ed. D. Preziosi, London: Ashgate Press, 2004.)
- 1995 "An Introduction to the Arts of the Western Arctic," *Inuit Art Quarterly* 10(3):15-21.
- 1993 "Autobiographic Impulses and Female Identity in the Art of Napachie Pootoogook," *Inuit Art Quarterly* 8(4): 4-12.
- 1993 "Dreaming of Double Woman: The Ambivalent Role of the Female Artist in North American Indian Mythology," *American Indian Quarterly* 17(1): 31-43.
- 1992 "Beyond *Bricolage*: Women and Aesthetic Strategies in Latin American Textiles," in *Res: A Journal of Anthropology and Aesthetics* published by the Getty Center and Harvard University. 22:115-134, Fall 1992.
- 1992 "The Artist and her Domestic Muse: May Sarton, Miriam Shapiro, and Audrey Flack," in *That Great Sanity: Critical Essays on May Sarton*, edited by M. Mumford and S. Swartzlander. University of Michigan Press. 85-108.
- 1992 "'Vitalizing the Things of the Past': Museum Representations of Native American Art in the 1990s." *Museum Anthropology*. 16(1): 29-43. (with Ruth Phillips)
- 1990 "Portraits of Dispossession in Inuit & Plains Graphic Arts," *Art Journal* 49(2): 133-141.
- 1990 "The Power of the Pencil: Inuit Women in Graphic Arts," *Inuit Art Quarterly* 5(1): 16-26.

- 1989 "Inuit Women and Graphic Arts: Female Creativity and its Cultural Context," *Canadian Journal of Native Studies* 9(2): 293-315.
- 1989 "Art Historical Approaches to the Study of Teotihuacan-Related Ceramics in Escuintla, Guatemala" in *New Frontiers in the Archaeology of the Pacific Coast of Southern Mesoamerica*, F. Bové, ed., Arizona State U. Anthro. Papers 39: 147-165.
- 1983 "Wo-Haw's Notebooks: 19th Century Kiowa Indian Drawings " in *Gateway Heritage: Journal of the Missouri Historical Society*, 3(2): 2-13.
- 1982 "Artistic Specialization at Teotihuacan: The Ceramic Incense Burner," *Pre-Columbian Art History: Selected Readings*, 83-100. A. Cordy-Collins, ed. Palo Alto: Peek Publications, 83-100
- 1976 "The Cambridge School: Women in Architecture," *The Feminist Art Journal*, vol. 5, # 1, Spring, pp. 27-32.
- 1976 "Punning in the Madrid Codex: An Interaction of Text and Image," *New Mexico Studies in the Fine Arts*, Vol. 1, 1976, pp. 26-28.

Small Catalogues and Gallery Brochures

- 1991 Native North American Art, *St. Louis Art Museum Bulletin XX* (1). Summer 1991. 47 pp. (co-author with John Nunley).
- 1984 Jaune Quick-to-See Smith; The Artist as "Bricoleur." Brochure of an exhibit held at Gallery 210, University of Missouri.
- 1982 Maya Textiles of Highland Guatemala. Catalog of an exhibit held at Gallery 210, U. Missouri. (with R. Senuk).

Miscellaneous

- 2016 "Interdisciplinarity from Within." (Bully Pulpit Column) *Panorama: Journal of the Association of Historians of American Art*, 2(1).
<http://journalpanorama.org/interdisciplinarity-from-within/>.
- 1996 "Spirit Horses and Thunderbeings: Plains Indian Dream Drawings" *Grand Street* 56: 199-208.
- 1994 "Native North American Visual Arts," in *Native American Almanac*, D. Champagne, ed., UCLA American Indian Studies Center and Gale Press. pp. 714-721. Reprinted *Native America: Portrait of the Peoples*, Visible Ink, 1996, pp. 593-609.
- 1986 "Directions for a Performance Piece Upon the Death of Georgia O'Keefe," *Women Artists News*, Vol. 11(4): 33. (poem)

1985 "Caveat Emptor: The Misrepresentation of Historic Maya Textiles."
Archaeology, March/April 1985: 84 (with R.E. Senuk).

CURATORIAL AND OTHER WORK

2020-2024 Co-curator with Chelsea Herr, Past Forward: Native American Art from Gilcrease Museum traveling exhibit circulated by American Federation of Arts, 2024

2013-15 Senior Editorial Advisor, catalogue and exhibition: Plains Indian Art from the Danforth Collection, St. Louis Art museum.

2011 José Bedia—Transcultural Pilgrim. Fowler Museum UCLA. travelled to Miami Art Museum in 2012; co-curated with Judith Bettelheim.

2008 Wild By Design: Innovation and Artistry in American Quilts. Memorial Art Gallery, Rochester, NY, Jan-March.

2006 Arthur Amiotte Collages 1988-2006. Wheelwright Museum, Santa Fe

2005 Carol Taylor: Quilts for a New Millennium, Hartnett Gallery, U of Rochester, March.

2003 Wild By Design: Innovation and Artistry in American Quilts. Sheldon Museum, University of Nebraska, Co-curator with P. Crews. Jan-March.

1997 Quilts from St. Louis Collections. Gallery 210, U. Missouri-St. Louis, June.

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

1992 Contemporary Inuit Drawings from the Canadian Arctic, St. Louis Art Museum, October 7-February 7, 1992.

1991 Animals of Power, Craft Alliance Gallery, St. Louis. Jan.-Feb. (with Ken Anderson)

1990-91 Acting Morton D. May Curator of the Arts of Africa, Oceania, and the Americas, St. Louis Art Museum (part time, September-April)

1990 Woven, Wrapped and Twined: Ethnographic Fiber Arts from St. Louis Collections, The Forum Gallery, February- April. (with Ken Anderson)

1988 Inuit Women and Their Arts. Gallery 210, University of Missouri, Nov.-Dec.

1986-7 Curator of Pre-Columbian Collection, Dumbarton Oaks, Harvard University, Washington, D.C. Re-installation of Teotihuacan, Olmec, and Maya galleries.

1986 Contemporary Interpretations of Native American Art, Craft Alliance Gallery, St. Louis. May. (Juror and Co-curator)

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

1982 Maya Textiles of Highland Guatemala. Gallery 210, U. Missouri, St. Louis, (with R. Senuk)

SYMPOSIUM PARTICIPATION AND INVITED LECTURES (Selected)

2023 “Women of the Seneca Art Project, 1935-1941, Native American Art Studies Association meeting, Halifax, Nova Scotia, October.

2023 “Not Native American Art,” lecture at Bard Graduate Center, NY, May.

2019 “Nostalgia’s Emporium: Prairie Edge Trading Company and the Replication of Native Art” in panel on “Art, Craft, and Cultural Representation”, Native American Art Studies Association, Minneapolis, Oct. 4.

2016 “Dancing in Redface: Reginald and Gladys Laubin as Cultural Transvestites, 1930-60,” in symposium “Racial Masquerade in American Visual Culture”, National Portrait Gallery, Washington DC, Nov. 5.

2015 “Kay WalkingStick: Erotic Topographies,” in symposium, Seizing the Sky: Redefining American Art, National Museum of the American Indian, Washington DC, Nov. 5.

2014 “American Indian Masks: Ethical Uses of Cultural Property in the Twenty-First Century,” Paris: The Terra Foundation and the American Embassy. June.

2014 “From Sacred Performance to Performance Art: Buffalo Ceremonialism on the Northern Plains,” Symposium Arts and the Transmission of Plains Indian Knowledge, musee du quay Branly, Paris, June.

2014 “The Northern Plains Before 1850: A Cosmopolitan World,” Third Annual Donald Danforth Memorial Lecture. St. Louis Art Museum, May.

2013 “Prime Objects of the Gods: Navajo Sandpainting in the Age of Cross-Cultural Replication,” Bard Graduate Center, NYC, and UC-Riverside, March.

2013 “Plains Artists and Transcultural Arts 1830-1920”, and “Artists Howling Wolf and Etadhleuh Doanmoe,” Summer Institute: American Histories: Native Peoples and Europeans in the Americas, Yale University, July 11-12.

2012 “Shapeshifting: Native American Art on Display,” Gallery Talk, Peabody Essex Museum, January 14.

2011 Organized double session, “Object Lessons: Manifold Meanings in Individual Objects” and gave paper on “Dennis Cusick’s Mission Box: Global and

Local Meanings at Seneca Mission in 1821” at Native American Art Studies Association, Ottawa, Oct. 29

2011 Roundtable discussion with Judith Bettelheim and artist José Bedia at opening of exhibition José Bedia: Transcultural Pilgrim, Fowler Museum, UCLA, Sept. 18.

2011 “Codex Covarrubias: A Plains Ledger Book in the Collection of Miguel Covarrubias,” Dept. of Art and Archaeology, Washington University, April 11

2011 “Sartorial Splendors: Self-Display on the Great Plains,” at opening of Splendid Heritage: Perspectives on American Indian Art, Missouri Historical Society, St. Louis, April 10

2010 “The Individual in Nineteenth Century Native American Art,” Lecture, Minneapolis Institute of Arts. Nov.

2009 “The Body in the White Box: the Ethics of the Body in the Museum,” Institute for Museum Ethics, Seton Hall University Oct. 7.

2009 “Native American Artistic Creativity and Commodity Culture”, in symposium “Globalization, Authenticity and Art”, Northern Illinois University, Dekalb, IL, Sept. 19.

2009 “Reginald and Gladys Laubin and Indian Dance Performance in the 1930s-50s”, and organizer of panel, “Cultural Transvestites”, Native American Art Studies Association, Tulsa, Oct. 22.

2008 “Codex Covarrubias: A Fake Ledger Book” and organizer of panel, “Not Native American Art,” College Art Association meetings, Dallas, Feb. 23

2008 “Not Native American Art: Misrepresentations and Vexed Identities” Barbara Hail Memorial Lecture, Haffenreffer Museum, Brown University, March.

2008 Three Quilters: American History in Three Extraordinary Quilts,” inaugural lecture, International Quilt Museum, University of Nebraska-Lincoln, April 13

2007 “From the Great Plains to Yokohama: Images of the Other in 19th Century Drawings” Dickinson College, Carlisle, Pennsylvania, Oct. 20.

2007 “The Unwitting Falsification of a “Plains” Ledger Book from the Collection of Miguel Covarrubias,” and chair of a conference session on Fakes and Falsifications, Native Art Studies Association, Fairbanks, AK, Sept.

2007 “Cosmopolitan, Native, Vernacular: Toward a More Inclusive American Art History” Keynote address at conference in my honor: American Art Histories and Transdisciplinary Practices, University of Illinois, Champaign-Urbana., April 19.

2007 Three lectures: “Navajo Sacred Landscapes: Ecocriticism and Native American Visual Culture,” “Returning the Gaze: Images of ‘the Other’ in late 19th century Plains Indian Drawings” and “Arthur Amiotte: Lakota Art and History”, Department of Art History, University of Illinois, Champaign-Urbana, March 7-15.

2007 Two lectures: “The 1929 Publication of Kiowa Indian Art and the Technique of Pochoir Reproduction” AND “Arthur Amiotte: Hybridity, Memory and Imagination in Lakota Art”, Pitzer College, California, February.

2006 “Navajo Sacred Landscapes: Native Mind and Spirit in the American West,” in Shartle Symposium 2006: The Modern West, The Museum of Fine Arts, Houston, Oct.28

2006 “Native American Art History Today,” Distinguished Lecturers Series, School of Art, University of Tulsa, Oct. 5.

2005 “Wild By Design: Women, Cloth, and Creativity in 19th Century America,” Meadows Museum, Southern Methodist University, Sept. 29.

2005 “The 1929 Publication of Kiowa Indian Art and the Technique of Pochoir Reproduction” Graduate Program in Art History, Southern Methodist U., Sept. 30.

2005 A Century of Native American Art History,” Fenimore Museum, Cooperstown, NY June.

2004 “Wild By Design: Innovation and Artistry in 19th Century American Quilts” President’s Lecture Series, Nova Scotia College of Art and Design, Halifax, November 5.

2003 “Histories and Anthropologies of Art: A View from the Terrain of Native North American Art History,” invited paper, Clark Art Institute Conference on Anthropologies of Art, Williamstown, Mass, April 26.

2002 “Native American Art History in the Age of Globalization,” Harvard University, Committee on Ethnic Studies and Department of History of Art, December .

2002 “Native Women and Cultural Transformations: Cloth and the Colonial Encounter,” in symposium Native Women and Art: Survival and Sovereignty, Stanford University, Cantor Center for Visual Arts, May 9.

2002 “Native North American Women’s Artistry: Cloth and the Social Fabric,” The 17th Robert Lehman Art Lecture, Department of Art History and the Michael C. Carlos Museum, Emory University, Atlanta, April 1.

2002 "Representing 'the Other' in 19th Century Plains Graphic Arts," Department of Art and Art History and the Tang Museum, Skidmore College, March 26.

2000 "Creativity and Artistic Entrepreneurship in Native American Women's Arts of the 19th Century," in conference "Re-imagining Iroquoia: A Cross-Disciplinary Examination of Indigenous Representation. SUNY Buffalo, Oct. 23

2000 "Artists, Ethnographers, Visionaries and Historians: Plains Indian Graphic Art in the Nineteenth Century," lecture delivered at Smith College, Emory University, University of Chicago, Florida State University, and the University of Missouri-Kansas City, spring

1999 "Plains Indian Drawings 1865-1935: the Making of an Exhibition" University of British Columbia Museum of Anthropology, Vancouver. October 18.

1999 "American Indian Art and Museological Practices," Getty Seminar in Visual Studies, University of Rochester

1999 Conference organizer, "Native Art History and Folk Art History: Critiquing the Paradigms," Otsego Institute for Native American Art History, Fenimore Art Museum, Cooperstown, NY. Aug. 6-7.

1999 "Native American Art History Today," inaugural symposium, Russell Center for the Study of Art of the American West, U. Oklahoma, Norman. Sept.

1998 "Swift Dog, Chief Killer, and Frank Henderson: Plains Indian Drawings in the Diker Collection," Metropolitan Museum of Art, New York, December 13.

1998 "Repatriation and the Battiste Good Winter Count," NAGPRA Symposium, Denver Art Museum and the Denver Historical Association, July.

1997 "The Art of Inter-cultural Encounter in the American West," Department of Art History and Archaeology, Washington University, St. Louis, February 27.

1997 "Lakota History and Social Criticism in Arthur Amiotte's Collage Series," in Visualizing History in Contemporary Native American Art, College Art Association, NY. Feb. 15.

1996 "Plains Indian Drawings: Pages from a Visual History," The Drawing Center, New York. November 1.

1994 "New Paradigms in the Study of Plains Drawings," College Art Assoc., N.Y. February.

1993 Session Organizer and Chair: "New Paradigms in the Study of Plains Ledger Drawing," Native American Art Studies Association Meeting, Santa Fe, November.

- 1993 "Inuit Art and Identity" in symposium on "Tourist Art' and 'Fine Art' Paradigms" American Ethnological Society/Council for Museum Anthropology, Santa Fe, April.
- 1993 "Art and Gender in Native American Societies on the Great Plains," First Annual Arnstein Endowment Lecture, St. Louis Art Museum, March 2.
- 1992 "Plains Ledger Drawings: The Little Shield Ledger and Wo-Haw's Ledger," St. Louis Mercantile Library, November.
- 1992 "Dreaming of Double Woman: The Ambivalent Role of the Female Artist in North American Indian Mythology." UC-Santa Barbara Museum of Art. January.
- 1992 "Pictures by Inuit: Remembering That Which Has Been Dismembered," in symposium Pictures of Indians, College Art Association, February.
- 1989 Organizer and chair of session "Women and Art in Native America", Native American Art Studies Association, Vancouver, B.C., August 21-24.
- 1989 "Art and Polity at Teotihuacan, Mexico," Archaeological Institute of America and the St. Louis Art Museum, March.
- 1989 "Reciprocal Appropriations: Tribal Art & Post-Modern Art," Vanderbilt University, Feb.
- 1989 "Textiles and Intertextuality in Native New World Cultures," in symposium The Fiber Arts in Context: Cross-Cultural Perspective, College Art Association, February.
- 1988 Conference Organizer and Chair: Art, Polity, and the City of Teotihuacan. Paper: "Icons and Ideologies: The Great Goddess Reconsidered." Dumbarton Oaks, Washington, D.C. October 8-9.
- 1988 "Women Artists and Acculturation in Three Native American Societies." The Haffenreffer Museum, Brown University, Providence, RI, April 24.
- 1988 "Indigenous Women and Art: Strategies for Cultural Survival," Ford Foundation Series: Gender Studies and Latin America. Yale, February.
- 1987 "Brocading the Words of the Ancestors: Maya Weaving in Guatemala." Lecture at Americas Society, New York, October.
- 1985 Organizer and chair of session Native American Art History: Reassessing the Early Years at the Native Art Studies Association, Ann Arbor, MI, October 17.
- 1985 "Early Writing in Central Mexico" in session Cultural Relations in Mesoamerica After the Decline of Teotihuacan at the Society for American Archeology, Denver, May.
- 1985 Organizer and Chair of session Re-evaluating Our Predecessors: Ethnographic Art Historians Look Back at the College Art Association, February.
- 1983 "Teotihuacan Art and Maya Ritual at Lake Amatitlan," in session Art and Ritual in Mesoamerica, American Society for Ethnohistory, Albuquerque, November 3.

1983 "Teotihuacan-Maya Syncretism at Lake Amatitlan," in symposium Art and the Rise of the Teotihuacan State, Art Department, UCLA. March 5.

1982 "The Teotihuacan Butterfly Goddess: Ethnographic Analogy and Archaeological Interpretation" and organizer of the session Pre-Columbian Art: Texts and Images, 44th International Congress of Americanists, Manchester, England, September.

1981 "Wo-Haw: A Kiowa Artist at Fort Marion, Florida" and chair of session "The Plains Indian Artist," New Directions in American Indian Art, Arizona State U., Tempe, April.

PROFESSIONAL ORGANIZATIONS

Editorial Board, American Indian Art Magazine (2013- 2015)

Board of Directors, Otsego Institute for Native American Art History, Cooperstown, New York. (1996-2014)

Board of Trustees, New York State Historical Association, Cooperstown (2007-2008)

Faculty Editorial Board, (In)visible Culture, Grad student digital journal, URochester (2007-8)

Editorial Board, CAA.Reviews (on-line journal) (1998-2001)

Board of Directors, International Quilt Studies Center, U. Nebraska (1998-2001; 2006-8)

Editorial Board, Art Bulletin (1994-1997)

Board of Senior Fellows, Dumbarton Oaks, Harvard Univ. (two terms 1994-1996; 1997-99)

Editorial Board, Museum Anthropology (1990-1992)

Board of Directors, Native American Art Studies Association (two terms 1985-1993)

GRANT AND MANUSCRIPT REVIEWER (selected)

University Presses: Arizona, Cambridge, Duke, Florida, Harvard, New Mexico, Oxford, Princeton, Texas, Oklahoma, Washington, Yale.

Other: NSF, NEH, NEA, CAA, ACLS, Getty Foundation, Smithsonian Institution Press, Abrams Press, Mellon Foundation, MacArthur Foundation

Journals: Art Bulletin, Latin American Antiquity, Museum Anthropology, American Indian Culture and Research Journal, American Indian Art, Art History