

REBECCA J. DOBKINS

Curriculum vitae 12/2022

Willamette University
Hallie Ford Museum of Art
900 State Street
Salem, OR 97301

rdobkins@willamette.edu
503 370-6855

Current position: Professor of Anthropology and Faculty Curator of Native American Art, Willamette University, 2008-present; Associate Professor, 2002-2008; Assistant Professor, 1996-2002

EDUCATION

Ph.D., Anthropology, University of California, Berkeley. 1995

Dissertation title: *From Vanishing to Visible: Maidu Indian Arts and the Uses of Tradition*

M.A., English, University of California, Berkeley. 1990

B.A., Women's Studies, *Summa cum laude*, University of Massachusetts at Amherst. 1983

EXHIBITIONS CURATED

At the Hallie Ford Museum of Art, Willamette University:

TRANSFORMATIONS: The George and Colleen Hoyt Collection of Northwest Coast Art, 2022.

Transition to Print: Selections from the George and Colleen Hoyt Collection of Northwest Coast Art, 2022.

Crow's Shadow Institute of the Arts Biennial, 2006, 2008, 2010, 2012, 2013-14, 2021

Crow's Shadow Institute of the Arts at 25, 2017, traveling to Washington State University-Pullman

Schnitzer Museum of Art, Whatcom Museum of Art, Bellingham, and the Boise Art Museum

Marie Watt: Lodge, 2012, traveling to Tacoma Art Museum

Ancestral Dialogues: Conversations in Native American Art, 2011-, reinstatement of permanent collection (funded by NEA)

The Art of Ceremony: Regalia of Native Oregon, 2008-09, traveling to Tamastlikt Cultural Institute, The Museum at Warm Springs, Oregon Historical Society

Joe Feddersen: Vital Signs, 2008-10, traveling to Missoula Art Museum, Tacoma Art Museum

James Lavadour: The Properties of Paint, 2008, traveling to Tamastlikt Cultural Institute,

Schneider Museum of Art, Southern Oregon University

Don Bailey: The Spider and the Bureau, the Blanket Series, 2007

Toi Maori: The Eternal Thread, 2005 (curator for this venue only)

Marie Watt: Everything is Drawing, 2005

Lillian Pitt: Spirits Keep Whistling Me Home, 2004 (curator for this venue only)

Joe Feddersen: Baskets and Prints, 2003

Rick Bartow: My Eye, 2002-04, traveling to Museum of Northwest Art in La Conner, WA, Snite

Museum of Art at University of Notre Dame and Museum of Northwest Art and Culture in Spokane, WA

Southwestern Basketry: Patterns of Life, 2001

Don Bailey: From the Land, 2000

Northwest Coast Masks from the Collection of George and Colleen Hoyt, 1999

From Where We Stand: Basketry Arts of Northwestern Native America, 1998-2010, permanent exhibition with changing contemporary component

At the Oakland Museum of California:

Memory and Imagination: The Legacy of Maidu Indian Artist Frank Day, 1997-99, traveling to the National Museum of the American Indian of the Smithsonian Institution, Museum of Indian Arts and Culture in Santa Fe, Heard Museum in Phoenix. Exhibition awarded Honorable Mention in the American Association of Museums 1998 Annual Exhibit Competition.

HONORS, FELLOWSHIPS, RESIDENCES, AND INDIVIDUAL GRANTS

Sitka Center for Art and Ecology Residency, 2021
Institute of American Indian Arts, invited research on Native American printmaking, 2020
Santa Fe Art Institute, Truth and Reconciliation Residency, 2019
Digital Humanities Summer Institute, University of Victoria, B.C., 2019
Earle A. Chiles Award, *for promoting Native American cultures and art to generate greater public understanding of High Desert native communities*, 2012
Northern Quebec Faculty Development Institute, Association for Canadian Studies in the US, 2009
Millicent C. McIntosh Fellowship of the Woodrow Wilson Fellowship Foundation, 2007-2009
National Society of Collegiate Scholars Faculty of the Year Top Ten Finalist, 2006
Graves Award in the Humanities, 2002
Oregon Council for the Humanities Research Grant, 2000
American Museum of Natural History Collections Research Grant, 1996
University Fellowship, University of California, Berkeley, 1994-1995
Provost's Research Award, University of California, Berkeley, 1993-94
National Portrait Gallery Research Fellowship, Smithsonian Institution, 1993

WILLAMETTE UNIVERSITY INTERNAL GRANTS AND AWARDS

Center for the Study of Religion, Law, and Democracy, 2012-13
Liberal Arts Research Collaborative (LARC), Mellon Foundation, 2013, 2017
Center for Ancient Studies and Archaeology, 2010-11
Center for Sustainable Communities, 2010-11
Faculty Achievement Award, 2000, 2005, 2014, 2018
United Methodist Distinguished Teaching Award, 2002
Faculty Merit Award, 1998
Atkinson Grant for Research, 1999-2000, 2000-2001, 2004-05, 2006-07, 2007-08
Hewlett Foundation Awards, 1997-1998, 1999-2000, 2005-06, 2006-07, 2007-08
Lilly Project Grant (Chemawa Indian School-Willamette University Partnership), 2005-06, 2007-09
Lilly Project Grant (Gathering for Indigenous Cultural Exchange conference), 2005

INSTITUTIONAL GRANTS

Ford Family Foundation (for the exhibition and book project *Crow's Shadow Institute of the Arts at 25* at the Hallie Ford Museum of Art), 2017
Oregon Cultural Trust, Cultural Development Grant for the book project *The Art of Ceremony*, 2015-16
United States Department of Agriculture, United States Forest Service. Cooperative Agreement (researching barriers to tribal member use of federal lands for harvesting of traditional plant resources), 2013-15; renewed 2016-17; renewed 2017-18
National Endowment for the Arts Art Works (for commission of new work), 2011-13
National Endowment for the Arts Access to Artistic Excellence (for reinstallation of permanent Native American Gallery at the Hallie Ford Museum of Art), 2010
National Endowment for the Arts Challenge America Grant (for *The Art of Ceremony* project), 2008-09
National Museum of the American Indian, Smithsonian Institution, Native American Visual Arts Award, (for the publication of *Joe Feddersen: Vital Signs*), 2008

National Endowment for the Arts American Masterpieces Program (for *The Art of Ceremony* project, Hallie Ford Museum of Art), 2007
Spirit Mountain Community Fund (Chemawa Indian School-Willamette University Partnership), 2006-07, 2009-10
Siletz Tribal Charitable Contribution Fund (Hallie Ford Museum of Art), 2005
Spirit Mountain Community Fund (Hallie Ford Museum of Art), 1999, 2004, 2005
Oregon Council for the Humanities (Hallie Ford Museum of Art), 2002
National Endowment for the Humanities, National Endowment for the Arts, California Arts Council, Lila Wallace Community Folklife Program administered by the Fund for Folk Culture, California Council for the Humanities (Oakland Museum of California), 1997

PUBLICATIONS

In Press

Forthcoming, 2023 (expected). Epilogue: Printmaking at IAIA, 1980-Present. In *Experimental exPRESSion: Printmaking @IAIA, 1963-1980*, Ryan Flahive, ed. Santa Fe: Institute of American Indian Arts. 4000-word essay in book commissioned by IAIA.

Books and Exhibition Catalogs

2022 *The Art of Ceremony: Voices of Renewal from Indigenous Oregon*. Seattle: University of Washington Press. Book with over 100 color illustrations exploring contemporary ceremony, regalia, and environmental relationships amongst Oregon's nine federally recognized tribes.

2022 *TRANSFORMATIONS: The George and Colleen Hoyt Collection of Northwest Coast Art*. Salem, OR: Hallie Ford Museum of Art, Willamette University. 220 pp.

2017 *Crow's Shadow Institute of the Arts at 25*. Salem, OR: Hallie Ford Museum of Art, Willamette University. Distributed by University of Washington Press. With essay co-authored with Heather Ahtone and essay by Prudence F. Roberts. 160 pp.

2012 *Marie Watt: Lodge*. Salem, OR: Hallie Ford Museum of Art, Willamette University. Distributed by University of Washington Press. 110 pp.

2008 *The Art of Ceremony: Regalia of Native Oregon*. Hallie Ford Museum of Art. (booklet, 16 pp.)

2008 *Joe Feddersen: Vital Signs*. Seattle: University of Washington Press, in association with Hallie Ford Museum of Art, Willamette University. A volume in the Jacob Lawrence Series on American Artists. With essays by Barbara Earl Thomas and Gail Tremblay. 126 pp.

2008 *James Lavadour: The Properties of Paint*. Salem, OR: The Hallie Ford Museum of Art, Willamette University. (booklet, 8 pp.)

2002 *Rick Bartow: My Eye*. Salem, OR: Hallie Ford Museum of Art, Willamette University. Distributed by University of Washington Press. 80 pp.

1997 *Memory and Imagination: The Legacy of Maidu Indian Artist Frank Day*. Oakland: Oakland Museum. Distributed by University of Washington Press. With essays by Carey Caldwell and Frank LaPena. Named a *Choice* Outstanding Academic Book for 1997. 106 pp.

Government Reports

2016 Dobkins, R., Lewis, C., Hummel, S. and E. Dickey. *Cultural plant harvests on federal lands: perspectives from members of the Northwest Native American Basketweavers Association*. Res. Pap. PNW-RP-608. Portland OR: U.S. Department of Agriculture, Forest Service, Pacific Northwest Research Station. 34 p.

Articles in Journals

2017 Tribes of the Oregon Country: Cultural Plant Harvests and Indigenous Relationships with Ancestral Lands in the Twenty-First Century. Rebecca Dobkins, Susan Stevens Hummel, Ceara Lewis, Grace Pochis, and Emily Dickey. *Oregon Historical Quarterly* 118(4): 488-517.

2009 Life Stories for New Generations: The Living Art of Oregon Tribal Regalia. *Oregon Historical Quarterly* 110: 420-439.

2007 Toi Maori: The Eternal Thread: The Changing Art of Maori Weaving. *Bulletin of Christchurch Art Gallery* 148: 6-14.

2006 Tears and Rain: One Artist's View from Sea Level. *Oregon Historical Quarterly* 107:445-453.

2003 Museum Anthropology and Educational Practices. Introduction to Special Issue of *Museum Anthropology* 26:3-4.

2003 Practicing and Teaching Anthropology in an Art Museum. *Museum Anthropology* 26:5-10.

2001 Introduction: Memory and Imagination in Native American Art. In *Museum Anthropology* 24:3-5. Special Issue, *Memory and Imagination in Native American Art*, guest edited by Rebecca Dobkins.

2001 Art and Autoethnography: Frank Day and the Uses of Anthropology. In *Museum Anthropology* 24:22-29.

2000 Honoring the Past, Embracing the Future: Native American Art at the Hallie Ford Museum of Art, Willamette University. In *American Indian Art Magazine* 25:46-53.

1999 The Native American Graves Protection and Repatriation Act in its First Decade. In *International Journal of Cultural Property* 8:77-107. Co-authored with James A. R. Nafziger. Special Issue: The Cultural Heritage of Indigenous Peoples

1998 The Work and Influence of Maidu Painter Frank Day. In *American Indian Art Magazine* 23:54-67.

1992 Representing Repatriation: Exhibiting the Omaha Collection at the Hearst Museum. In *Kroeber Anthropological Society Papers, Special Issue: Culture, Identity, and Empire in the Americas, 1492-1992*. Rebecca Dobkins and Matthew Gutmann, editors. Nos. 75-76: 81-90.

Chapters in Books

2019 Beautiful Triumphs. In *Blurring the Line: Eiteljorg Contemporary Art Fellowship 2019*, edited by Jennifer Complo McNutt and Dorene Red Cloud. Indianapolis: Eiteljorg Museum of American Indians and Western Art, pp. 23-24.

2017 Critical Impressions: The Intersectional Space of Printmaking in Native Art. In: *Native Art Now! Developments in Native American Art 1992-2012*, edited by Veronica Passalacqua and Kate Morris. Indianapolis: Eiteljorg Museum of American Indians and Western Art, Ch. 3.

2009. Foreword. *Leonard F. Chana: Tohono O'odham*, Leonard Chana, Susan Lobo and Barbara Chana. Tucson: University of Arizona Press.

2004 Art. In *A Companion to the Anthropology of American Indians*, edited by Thomas Biolsi. Oxford: Blackwell Publishing, Ch. 11.

2003 The Healer: Maidu Artist Frank Day's Vision of Ishi. In *Ishi in Three Centuries*, Karl Kroeber, editor. Duke University Press, Ch. 21.

1999. Strong Language, Strong Actions: Native American Women Writing Against Federal Authority. In: *Reinventing Identities: From Category to Practice in Language and Gender Research*. M. Bucholtz, A.C. Liang, and L.A. Sutton, eds. Cambridge: Oxford University Press, Ch. 9.

Book Reviews

2021 *Northwest Coast and Alaska Native Art*. Christopher Patrello, Denver Art Museum in association with University of Oklahoma Press, 2020. *Oregon Historical Quarterly* 122(3):310.

2017 *US Forest Service and Tribal Relations: Coming to Grips with Tribal Sovereignty*. Book review of *American Indians and National Forests*. Theodore Catton. Tucson: University of Arizona Press, 2016. In *Northwest Science* 91(3):324-325.

2016 *To Win the Indian Heart: Music at Chemawa Indian School*. Melissa Parkhurst. Corvallis: Oregon State University Press, 2014. In *Pacific Historical Review* 85:181-183.

2009 *People of the River: Native Arts of the Oregon Territory*. Bill Mercer. Portland, OR: Portland Art Museum in Association with University of Washington Press, 2005. In *Museum Anthropology* 32:138-139.

2006 *Looking Reality in the Eye: Museums and Social Responsibility*. Edited by Robert P. Janes and Gerald T. Conaty. Calgary: University of Calgary Press, 2005. In *American Anthropologist*

2003 *Painters, Patrons, and Identity: Essays in Native American Art to Honor J. J. Brody*. Edited by Joyce M. Szabo. In *American Indian Art Magazine*

2000 *Unpacking Culture: Art and Commodity in Colonial and Postcolonial Worlds* edited by Ruth B. Phillips and Christopher B. Steiner. In *American Indian Art Magazine* 25:90-92, 96.

1996 *Education for Extinction: American Indians and the Boarding School Experience, 1875-1928* by David Wallace Adams. In *Great Plains Quarterly* 16:212.

Exhibit Review Essays

2000 Expect a Different Story: Portraying the Contemporary Plateau. Exhibit review essay on The High Desert Museum's *By Hand Through Memory* exhibit on Plateau Indians. In *American*

Anthropologist 102:330-336.

1999 Pacific Voices: Worlds Within Our Community. Review of University of Washington Burke Museum's exhibit about Pacific Rim communities. In *American Anthropologist* 101:400-410.

Other Publications

1997 Entries on Frank Day and Frank LaPena in the *St. James Guide to Native North American Artists*. Detroit: St. James Press, 148-150, 298-300.

1994 Corresponding with Power: Letters Between the Mothers of California Indian Children and Federal Boarding School Officials, 1916-1922. In: *Cultural Performances: Proceedings of the Third Berkeley Women and Language Conference*. Berkeley: Berkeley Women and Language Group, pp. 159-167.

1993 *Native Americans in the Portrait Gallery: A Self-Guide through the Gallery's Permanent Collection*. Co-authored with Melissa Vrana. Smithsonian Institution. 20 pp.

SELECTED CONFERENCE PAPERS AND PRESENTATIONS

2022, October 8. Beyond Land Acknowledgments: Real Collaborations with Tribes and Tribal Museums. Panel discussion with Roberta Bobbie Conner (Tamástslikt Cultural Institute) and David Lewis (Oregon State University). Western Museums Association. Portland, OR.

2019, October 6. Beargrass Harvesting as an Act of Sovereignty: Weavers in an Age of Climate Change. Native American Art Studies Association Biennial Conference. Minneapolis, MN.

2019, March 20. Current Offerings and New Directions in Pre-College Anthropology Education. Invited panel. Society for Applied Anthropology. Portland, OR.

2017, October 28. Crow's Shadow Institute of the Arts at 25: A Reservation-Based Print Studio Comes of Age. In panel co-organized with Heather Ahtone (University of Oklahoma). Native American Art Studies Association Biennial Conference. Tulsa, OK.

2017, May 26. Using Museum Collections in Teaching Anthropology: Making it Happen. Panel discussion. Council for Museum Anthropology Museum Futures Conference. Montreal, Canada.

2016, November 16. Contemporary Access to Ancestral Lands in Oregon for the purpose of Traditional Plant Harvest: Addressing the History of Dispossession. Oregon Migrations, an Oregon Historical Quarterly Symposium. University of Oregon, Eugene, OR. Invited.

2016, October 1. Cultural Plant Harvests on Federal Lands: 2016 Publication of Research with Northwest Weavers. With co-authors Ceara Lewis and Susan Hummel. Northwest Native American Basketweavers Association. Chehalis, WA.

2016, April 2. Access and Management Issues for Cultural Plant Harvests: Perspectives from Members of the Northwest Native American Basketweavers Association. Society for Applied Anthropology. Vancouver, B.C.

2015, November 12. The Chemawa Indian School: From Assimilation to Affirmation, 1880-2015. Invited Panel on Where We Learn: The Politics of Access, 12th Annual Ray Warren Symposium on Race and Ethnic Studies. Lewis and Clark College, Portland, OR. Invited.

2015, October 1. Contention and Curation: The Future of Native American Art. Panel co-organized with Wendy Red Star. Native American Art Studies Association Biennial Conference. Santa Fe, N.M.

2015, June 4. Reframing Revitalization: Curatorial Reflections on the Legacy of Frank Day. Invited Panel: Paintings and Words: A Deferred Reenactment of the Encounter between Konkow Maidu Artist Frank Day (1902-1976) and Anthropology. Native American and Indigenous Studies Association. Washington, D.C.

2015, March 28. Gathering Power: From Guidance to Governance in the Management of Customary Weaving Resources. With Alfred “Bud” Lane III. Invited Keynote Presentation at Whiria: Weaving Global Connections Symposium, Rotorua, New Zealand.

2013, November 22. Finding Molly’s Story: Connecting Archival Records with Contemporary Native Communities. Museum Methodologies and Collaborations: Papers in Honor of Nancy Parezo. American Anthropological Association, Chicago, IL.

2013, August 8. Fellowship of the Rim: The Impact of *The Eternal Thread* in the Pacific Northwest. Pacific Arts Association Symposium. Vancouver, B.C.

2011, November 17. Collaborative Curation: Redefining American Masterpieces. Invited Session: Querying Art and Tradition, in honor of Nelson H.H. Graburn. American Anthropological Association. Montreal, QC.

2011, October 29. Performing in Print: Wendy Red Star and James Luna at Crow’s Shadow. Native American Art Studies Association. Ottawa, ON.

2009, November 21. Panelist. Roundtable on Northern Quebec: James Bay & Nunavik, ACSUS 2009 Northern Faculty Development Institute and Study Tour. Association for Canadian Studies in the United States 2009 Conference, San Diego, CA

2009, October 20. Curating Native Space in the Mainstream Museum. Panelist. Streams: 2009 Tribal Archives, Libraries and Museums Conference. Portland, OR.

2009, May 22. What is an American Masterpiece? Oregon Tribes Answer the NEA. Native American and Indigenous Studies Association. University of Minnesota, Minneapolis, MN.

2007, September 29. Conduit to the Mainstream: Crow’s Shadow Institute of the Arts. Native American Art Studies Association. Fairbanks, AK.

2006, September 15. Consultation/Collaboration, Representation/Responsibility. Panel chair. Preserving Our Pasts, Telling Our Stories: Indians, Museums, and the Management of History, Morse Center, University of Oregon.

2005, October 28. The Eternal Thread: Museums as Facilitators of International Indigenous Exchange. Native American Art Studies Association Conference. Scottsdale, AZ.

2005, April 8. Practicing Applied Anthropology in an Art Museum. Society for Applied Anthropology Annual Meetings. Santa Fe, NM.

2003, November 6. Public Art, Quiet Struggle. Native American Art Studies Association Biennial Meetings. Salem, MA.

2002, November 19. The Significance of NAGPRA to the History and Future of Museum Anthropology. In Invited Session on the First 100 Years of Museum Anthropology. American Anthropological Association Annual Meetings. New Orleans, LA.

2001, October 25. The View from Here: Contemporary Native American Artists in Oregon. Panel co-organizer. Native American Art Studies Association Biennial Meetings. Portland, OR.

2000, November 16. Paradoxical Partners: A Tribally-Endowed University Museum Program. American Anthropological Association Annual Meetings. San Francisco, CA.

1999, November 18. Bringing Anthropology to an Art Museum. American Anthropological Association Annual Meetings. In Invited Session I co-organized on Anthropology Museums and Educational Practices. Chicago, IL.

1999, October 15. Joy in the Flames: The Self-Portraits of Rick Bartow. Native American Art Studies Association Biennial Meetings. Victoria, B.C.

1998, July 28. An Argument of Images: Visual Instruction in Federal Indian Boarding Schools. International Congress of Anthropological and Ethnological Sciences. Williamsburg, VA.

1997, Nov. 23. The Futures of Museum Anthropology: Reconnecting Collections and Communities. American Anthropological Association Annual Meetings. Washington, D.C.

1997, Oct. 17. 'Shooting the Imagination': Frank Day and California Indian Art History. Native American Art Studies Association Biennial Meetings. Berkeley, CA.

1996, November 10. 'Glimpses of Outside Worlds': Visual Instruction in Federal Indian Boarding Schools. In session I organized, Boarding School Images: The Interpretation of Photographic and Architectural Evidence. American Society for Ethnohistory Annual Meetings. Portland, OR.

1995, November 19. Reconstructing Native American Ethnohistory through Boarding School Research. In session co-organized with Tsianina Lomawaima. American Anthropological Association Annual Meetings. Washington, D.C.

1995, October 21. Art as Autoethnography: The Work of Maidu Artist Frank Day. Native American Art Studies Association Meetings. Tulsa, OK.

1994, November 30. Going Home: Escape Strategies and Control Mechanisms in a Federal Indian Boarding School. Invited Session on the Boarding School Experience. American Anthropological Association Annual Meetings. Atlanta, GA.

1994, October 14. Art/History: The Power of Images and the Greenville Indian Boarding School Experience. California Indian Conference. Humboldt State University, Arcata, CA.

1994, April 10. Corresponding with Power: Letters Between the Mothers of California Indian Children and Federal Boarding School Officials, 1916-1922. Berkeley Women and Language Group Conference.

1993, October 15. Memory and Imagination: The Life and Art of Frank Day, Konkow Maidu. California Indian Conference. Santa Barbara Museum of Natural History, Santa Barbara, CA.

1990. Ancestors Days as Ritual Response to Indian Grave Desecration: Folk Traditions Converge in Reburial Ceremonies in Western Kentucky. Session on Festivals and Identity. American Folklore Society Annual Meetings. Oakland, CA.

SELECTED INVITED LECTURES

2022, April 28. Co-Existence and Regeneration: Connecting History, Living Culture, and Ecology. Panel presentation with Erin Moore, University of Oregon School of Architecture, and Colin Fogerty, Confluence Project. Roundhouse Foundation, Sisters, OR.

2018, September 27. Crow's Shadow Institute of the Arts at 25. Panel discussion with James Lavadour and Michael Holloman. Jordan Schnitzer Museum of Art, Washington State University. Pullman, WA.

2018, April 4. Transformation: The Narrative in Rick Bartow's Art. Schingoethe Museum, Aurora University, Aurora, Illinois. Panel discussion with Chris Pappan (artist) and Jennifer McNutt (Eiteljorg Museum).

2017, November 2. The Art of Ceremony. Presentation with tribal leaders. Annual State-Tribal Summit: We Learn from the Past. Invited by the Legislative Commission on Indian Services. Chinook Winds Conference Center. Lincoln City, OR.

2017, May 18. Native American Art of the Northwest and Oregon. Academy for Lifelong Learning. Corvallis, OR.

2017, January 26. Rick Bartow: A Present for America. Opening Lecture for *Rick Bartow: Things You Know But Cannot Explain* exhibition. Museum of Art, Washington State University. Pullman, WA.

2015, May 21. The Chemawa Indian School of Salem OR: From Assimilation to Affirmation. The High Desert Museum. Bend, OR.

2014, May 27. The Chemawa Indian School of Salem OR: From Assimilation to Affirmation. Wilsonville Public Library. McMenamins History Pub. Wilsonville, OR.

2014, March 19. The Chemawa Indian School of Salem OR: From Assimilation to Affirmation. Salem Public Library. Salem, OR.

2013, October 28. The Chemawa Indian School of Salem OR: From Assimilation to Affirmation. Oregon History Pub. McMenamins Kennedy School, Portland, OR.

2013, June 27. The Chemawa Indian School of Salem OR: From Assimilation to Affirmation. Des Chutes County Historical Society and Oregon Encyclopedia Project History Pub. McMenamins, Bend, OR.

2013, February 21. Plateau Art: Diversity, Dynamism, and Creativity. High Desert Museum, Bend, OR.

2012, November 10. Hidden in Plain Sight: Native American Art of Western Oregon. Lincoln City Arts Center, OR. In association with Native American Heritage Month.

2012, March 27. Columbia River Native American Art History. Oregon Encyclopedia History Night. McMenamins, Edgefield, Oregon.

2011, May 18. Aboriginal Ways of Knowing: Native North American Perspectives. School of Indigenous Studies Lecture, University of Western Australia, Perth.

2011, May 13. The Art of Ceremony: Knowledge and Practice in the Indigenous Pacific Northwest. Department of Anthropology Seminar, University of Western Australia, Perth.

2010, January 29. A Conversation with Joe Feddersen, Hallie Ford Museum of Art. In association with the opening of *Joe Feddersen: Vital Signs*.

2009, November 18. Keynote Panel Speaker. 12th Annual State-Tribal Government to Government Summit. Salem, OR.

2009, November 9. Curator's talk. The Art of Ceremony at the Oregon Historical Society. Presentation to the Portland Art Museum Docents.

2009, October 2. Joe Feddersen: Vital Signs. Tacoma Art Museum, Tacoma, WA.

2009, May. Curator's talk. The Art of Ceremony at The Museum at Warm Springs.

2009, February. Curator's talk. The Art of Ceremony at Tamastlikt Cultural Institute.

2008, October 15. The Making of an Exhibition: The Art of Ceremony. Archaeological Institute of America, Salem, OR.

2008, June. Joe Feddersen: Vital Signs. Missoula Art Museum, Missoula, MT.

2008, August. James Lavadour: Properties of Paint. Schneider Art Museum, Southern Oregon University, Ashland, OR.

2007, February. The Eternal Thread in North America. Presentation in panel discussion at Christchurch Art Gallery.

2004, February. The Native American Art Program at the Hallie Ford Museum of Art. Pataka Museum, Porirua City, New Zealand.

2003, August 5. William Morris: Adornment and Interpretation. Gallery talk given at Contemporary Crafts Gallery and Museum, Portland, OR.

2002, October 23. Rick Bartow. Gallery talk given at Oregon State University Art Department.

2002, October 12. Rick Bartow: Joy in the Flames. Lecture given at the Museum of Northwest Art in association with the exhibition *Rick Bartow: My Eye*.

1998, October 8. Lecture on Frank Day given at the Heard Museum in association with the exhibition

Memory and Imagination: The Legacy of Maidu Indian Artist Frank Day.

1998, July 11. Lecture given at symposium on Freedom of Expression: Frank Day and Contemporary Native American Painting held at the Museum of Indian Arts and Culture, Santa Fe.

1998, March 23. Transformations of Tradition and Memory and Imagination: The Making of an Exhibition of Maidu Indian Art. Lectures given at Miami University of Ohio.

1998, February 13. Transforming Tradition: Frank Day and California Indian Art. Lecture given at National Museum of the American Indian, New York.

1998, January 28. Memory and Imagination: The Making of an Exhibition of Maidu Indian Art. Lecture given at Archaeological Institute of America, Salem, OR, chapter.

1997, May 4. The Life and Art of Frank Day. Lecture given at symposium on The Life, Times, and Legacy of Frank Day held at the Oakland Museum of California in association with *Memory and Imagination*.

1997, April 19. Frank Day and other Autoethnographic Native American Artists. Lecture given at symposium on Memory and Imagination in 20th Century Native American Art held at the Oakland Museum of California in association with the exhibition *Memory and Imagination: The Legacy of Maidu Indian Artist Frank Day*.

1995, February 15. Objects and Actors: California Indian Self-Representations and the Uses of Anthropology. Lecture given at the Department of Anthropology, University of Pennsylvania.

1994, March 26. The Healer: Maidu Artist Frank Day's Vision of Ishi. Lecture given at the Oakland Museum of California *Symposium on Ishi*.

OTHER RESEARCH EXPERIENCE

Research Assistant, Handbook of North American Indians, Smithsonian Institution. *Conducted research for preparation of Handbook volumes on the Languages of North America (Vol. 17, 1996) and on the Plateau region (Vol. 12, 1998).* 1995-1996. Supervisors: Ives Goddard, Joanna Scherer.

Consultant, California Indian Library Collections Project, Hearst Museum of Anthropology, University of California, Berkeley. *Advised director on the CD ROM documentation of archival collections and coordinated outreach and training for tribal communities and librarians in 20 California counties.* 1992-1993; fieldwork March-August 1994.

Smithsonian Institution, Office of Museum Programs, Resident Study Program, January 1992. *Researched Native American tribal museums, repatriation programs, and experimental exhibit design.* Supervisor: Alyce Sadongei.

Smithsonian Institution, National Museum of American History, American Indian Program, Summer 1991. *Researched Native American repatriation and reburial archives.* Supervisor: Rayna Green.

PROFESSIONAL SERVICE

Consultant, Siletz Tribal Arts and Heritage Society, A Place for Our People Museum and Cultural Center Project, 2021-2022

Project consultant, *Creating Together* exhibition redesign, High Desert Museum, Bend, OR, 2019-24
 External reviewer for faculty promotion portfolio, Department of Art, University of Waikato, Hamilton, New Zealand, 2022
 Selection committee, State of Oregon, Salmon License Plate Design, 2019
 Panel reviewer, Oregon Cultural Trust, Capacity Grants, 2019
 Panel reviewer, Eiteljorg Museum of Art, Native American Fine Art Fellowship for 2019
 Consultant/presenter, Native Arts and Cultures Foundation, Vancouver, WA, 2017
 Guest Instructor, Northwest Indian College Tribal Museum Studies Program, Bellingham, WA, 2015
 Consultant, High Desert Museum, Institute for Museum and Library Services Grant-Funded Collections Review Panel, 2012-13
 Panel reviewer for Fulbright Awards to Australia, 2012, 2018, 2020
 Consultant, Wharton School of Business, University of Pennsylvania, for aboriginal tourism project based in Western Australia, 2012
 Panel reviewer for Oregon Folklife Network NEA Traditional Arts Apprenticeship Grants, 2012, 2017, 2019
 Regional Arts and Culture Council Portable Works Selection Committee, Portland, OR, 2011
 Panel reviewer for Native Art and Cultures Foundation Fellowships, 2011, 2012
 Consultant to Professor Charles Wilkinson, University of Colorado Law School, for book project on Siletz tribal history, 2008-09
 Consultant for strategic planning at Crow's Shadow Institute of the Arts, Umatilla Reservation, Oregon, under auspices of Administration for Native Americans grant, 2010
 External reviewer for promotion and tenure portfolios, Departments of Art, University of Victoria, British Columbia and University of Wisconsin, Madison, 2010
 External reviewer for City University of New York Faculty Research Grants, 2008
 Peer reviewer, *American Indian Culture and Research Journal*, *Wicazo Sa Review*, ongoing

BOARD SERVICE

Council of Museum Anthropology of the American Anthropological Association, board officer (elected), 2000-2006. Board member (elected), 1998-2000.
 Native American Art Studies Association, board member (elected), 2009-13
 Oregon Encyclopedia Project, editorial board member (invited), 2008-present
 Oregon Folklife Network, Advisory Board member (invited), 2010-13
 Oregon Historical Society, Board member (elected), Collections Committee Chair, 2011-14
 Oregon State University, Native American Cultural Center, Percent for Art Selection Committee, 2010-11

UNIVERSITY SERVICE

2022 Off Campus Studies Committee
 2018-22 Department of Anthropology Chair
 2016-22 American Ethnic Studies Program Chair
 2020-2021 College of Arts and Sciences Committee on Equity, Diversity and Inclusion
 2016-18 Elected Faculty Representative, CLA Budget Advisory Committee
 2016 Honors Council
 2015 Associate Dean Task Force Member
 2014-15 Academic Council (elected Social Sciences representative)
 2013-14 Academic Programs Committee
 2011-13 International Education Committee.
 2010-12 Faculty Representative, Board of Trustees College of Liberal Arts Committee
 2008-10 Faculty Representative, Board of Trustees University Relations Committee
 2006-2008 Elected Faculty Representative, CLA Budget Advisory Committee
 2005-present Faculty Coordinator, Chemawa Indian School-Willamette University Partnership Program

2004-2006 Faculty Representative, Board of Trustees
2005 First Year Seminar Task Force Committee member
2004-2006 President's Advisory Group on the Hallie Ford Museum of Art
2004-present American Ethnic Studies Program faculty member
2001-2003 Faculty Resource Committee Chairperson.
2000-2001 College of Liberal Arts Dean search committee member.
2000-present Advisor to Willamette University Native American student organization.
1996-98 Planning and Design Committee, Hallie Ford Museum of Art

PROFESSIONAL MEMBERSHIPS

American Anthropological Association
Council for Museum Anthropology
Native American Art Studies Association
Native American and Indigenous Studies Association
National Native American Boarding School Healing Coalition
Northwest Native American Basketweavers Association (supporting member)
Society for Applied Anthropology

AREAS OF TEACHING EXPERTISE/COURSES TAUGHT

Imagining Indigenous Futures
Indigenous Peoples, Human Rights, and the Environment
Indigenous Peoples of North America
Museum Studies
Ethnographic Methods Research Seminar
Introduction to Cultural Anthropology
Anthropology of Art

STUDY ABROAD FACULTY DIRECTORSHIPS

University of Galway, Republic of Ireland, January-May 2023
University of Western Australia, Perth, Australia, January-June 2011