

Kathryn Bunn-Marcuse, Ph.D.

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Education

- Ph.D. 2007 Art History, University of Washington, Seattle, Washington
Dissertation: *Precious Metals: Silver and Gold Bracelets from the Northwest Coast*
M.A. 1998 Art History, University of Washington, Seattle, Washington
B.A. 1993 Middlebury College, Vermont

Professional Appointments

- 2016-present Assistant Professor, Art History, School of Art + Art History + Design, University of Washington, Seattle, WA
- 2016-present Curator of Northwest Native Art, Burke Museum, University of Washington, Seattle, WA
- 2016-present Director, Bill Holm Center for the Study of Northwest Native Art, Burke Museum, Seattle, WA
- 2015 Associate Director, Bill Holm Center for the Study of Northwest Native Art, Burke Museum, Seattle, WA
- 2010-2015 Assistant Director and Managing Editor, Bill Holm Center for the Study of Northwest Native Art, Burke Museum, Seattle, WA
- 2012-2015 Visiting Lecturer, American Indian Studies Department, University of Washington
- 2008-2015 Visiting Lecturer, Division of Art History, University of Washington
- 2008-2009 Managing Editor for Bill Holm Center Publications, Burke Museum
- 2004-2005 Visiting Instructor, Division of Art History, University of Washington
- 2003-2004 Curatorial Assistant, Burke Museum, University of Washington
- 2003 Winter Term Instructor, Middlebury College, Middlebury, VT
- 2002 Research Assistant, Burke Museum, University of Washington
- 2000-2001 Visiting Lecturer, South Seattle Community College, Seattle, WA
- 1997-2001 Teaching Assistant, Division of Art History, University of Washington

Professional Affiliations

- 2016-present Adjunct Assistant Professor, American Indian Studies, University of Washington
- 2008-present Series Editor (2008-present) *Native Art of the Pacific Northwest: A Bill Holm Center Series*, published by University of Washington Press
- 2016-present Publishing Advisory Board of *Ravenspace*, a Digital Publishing in Indigenous Studies Initiative, a joint project of UBC and UW Press
- 2016-2017 Steering Committee and Participating Faculty, Summer Institute for Global Indigenities, Consortium—Universities of Washington, British Columbia, California (L.A.), Hawai'i (Mānoa), Minnesota (Twin-Cities), and Oregon
- 2010-2016 Curatorial Associate for Indigenous Art, Burke Museum
- 2009-present Affiliate Faculty, Canadian Studies Department, University of Washington

Grants - Burke Museum

2019-2021	Margaret A. Cargill Foundation. P.I. Grant in support of Connections to Culture Burke Museum Resources for Native Art and Artists (\$487,000 over 3 years)
2018	Henry Luce Foundation Awards for Native American Art. P.I. for the NW Gallery in the new Burke (\$350,000).
2018	Quest for Truth Foundation Award. For Bill Holm Center publications series (\$20,000)
2017	Quest for Truth Foundation Award. For Bill Holm Center publications series (\$20,000)
2016	Quest for Truth Foundation Award. For Bill Holm Center publications series (\$30,000)
2015	Margaret A. Cargill Foundation. Project Manager/Artist Liaison for the commission of Washington-based Native art for the Burke Museum Capitol Project (\$275,000 for art commission in \$2.9 million capitol grant)
2015-2018	Margaret A. Cargill Foundation. P.I. Grant in support of Connections to Culture Burke Museum Resources for Native Art and Artists (\$525,000 over 3 years)
2014	Simpson Center for the Humanities, University of Washington. P.I. on grant for exhibit support for ArtTalk: Conversations on Northwest Native Art symposium, March 27-28, 2015 (\$15,024)
2014	National Endowment for the Arts, Art Works. P.I., exhibit support for the Here & Now: Native Artists Inspired, Nov. 2014-July 2015, (\$20,000)
2013	ArtsFund Emerging Artist Award. P.I. for grant in support of Conversations with Collections - An exhibit project by Lou-ann Neel (\$1500)
2012-2015	Margaret A. Cargill Foundation. Wrote grant and directed project implementation. Grant in support of Connections to Culture Burke Museum Resources for Native Art and Artists (\$575,000 over 3 years)

Grants & Scholarships

2019	UW Royalty Research Fund (\$39,994)
2019	Simpson Center Digital Humanities Summer Fellowship (\$16,530)
2017	NEH-Mellon Fellowships for Digital Publication (\$25,200)
2015	UW Canadian Studies Travel Award (\$500)
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)
2007	Travel Fellowship, National Science Foundation with Sitka Tribe (\$500)
2007	Nordstrom Research and Recognition Award, School of Art, University of Washington (\$600)
2005-2006	Research Fellow, Bill Holm Center for the Study of Northwest Coast Art, Burke Museum, University of Washington, (4 quarters tuition and salary)
2005	Nordstrom Research and Recognition Award, School of Art, University of Washington (\$200)

- 2005 Research and Recognition Award, School of Art, University of Washington (\$500)
- 2004 Graduate Student Fellowship, International Council for Canadian Studies, Canadian Embassy (\$5,600)
- 2002 Luce American Art Dissertation Research Award (\$5000)
- 2002 Parnassus Endowment Award, Dissertation Research Support, University of Washington (\$5,000)
- 2001 Art School Awards, University of Washington (\$2500)
- 2001 Research and Recognition Award, School of Art, University of Washington (\$611)
- 2000 Graduate School Fund for Excellence and Innovation, Travel Award, University of Washington (\$379)
- 2000 Graduate School Fund for Excellence and Innovation, Travel Award, University of Washington (\$507)
- 2000 Art School Awards, University of Washington (\$1,000)
- 1999 Parnassus Endowment Scholarship, University of Washington (\$250)
- 1998 Graduate School Fund for Excellence and Innovation, Travel Award, University of Washington (\$237)
- 1998 Lloyd W. Nordstrom Art Scholarship, University of Washington (\$500)
- 1996 Art School Awards, University of Washington (\$500)
- 1995 Milnor Roberts Scholarship, University of Washington (\$500)

Honors & Awards

- 2007 Graduating with Excellence Award, School of Art, University of Washington
- 2004 Excellence in Teaching Award, Jeannette C. Killian Scholarship, University of Washington
- 1999 Volunteer Award, Native Arts of the Americas and Oceania Council, Seattle Art Museum

Books Co-edited as Series Editor for *Native Art of the Pacific Northwest: A Bill Holm Center Series*, University of Washington Press

- 2014 *Northwest Coast Indian Art: An Analysis of Form, 50th Anniversary Edition*. By Bill Holm. Co-edited and foreword written with Robin K. Wright.
- 2013 *Return to the Land of the Head Hunters: Edward S. Curtis, the Kwakwaka'wakw, and the Making of Modern Cinema*. Edited by Brad Evans and Aaron Glass. Bunn-Marcuse - Series Editor.
- 2013 *In the Spirit of the Ancestors: Contemporary Northwest Coast Art at the Burke Museum*. Contributing author ("Wearing Identity: The Strength of Expression through Personal Adornment," pp. 40-49) and co-editor with Robin K. Wright. Seattle: Bill Holm Center for the Study of Northwest Coast Art and University of Washington Press.

Publications - Books (Peer Reviewed)

- In Progress *New Scholarship in Northwest Coast Art*. Co-editor with Aldona Jonaitis. Contributing author ("Here & Now: Behind the Scenes at the Burke Museum"). Seattle: Bill Holm Center for the Study of Northwest Coast Art and University of Washington Press

(expected 2019).

In Progress *Kans Hítile ('Making it Right')—A Collaborative Reframing of Kwakiutl Film and Audio Recordings with Franz Boas, 1930.* Principal author and contributing editor. Seattle: University of Washington Press (expected 2020).

Publications - Book Chapters & Journal Articles (Peer Reviewed)

- Under Review Co-authored with Jisgang Nika Collison, “Gud Gii AanaaGung: Look at One Another” in *ab-Original: Journal of Indigenous Studies and First Nations and First Peoples' Cultures*. Winter 2019.
- Under Review Co-authored with Megan Smetzer, PhD. “Working To Change the Tide: Women Artists on the Northwest Coast.” in *Hearts of our People: Native American Women Artists*. Edited by Jill Yohe. Minneapolis: Minneapolis Institute of Art (expected 2019).
- 2017 “Streams of Tourists: Navigating the Tourist Tides in late 19th Century SE Alaska.” in *Indigenous Tourism Movements*. Edited by Nelson Graburn and Alexis Bunten. Toronto: University of Toronto Press, pp. 165-197.
- 2015 “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, pp. 417-440.
- 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, pp.404-443.
Awards: 2015 Canada Prize in the Humanities, Federation for the Humanities and Social Sciences; 2015 Jeanne Clarke Award for Publication, Prince George Public Library; 2014; Winner, Melva J. Dwyer Award, Art Libraries Society of North America - Canadian Chapter.
- 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, pp.61-69. 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, pp.305-333.
- 2000 “Northwest Coast Silver Bracelets and the Use of Euro-American Designs,” *American Indian Art Magazine* 25 (no.4), pp. 66-73, 84.

Publications - Book Chapters & Journal Articles (Invited)

- 2018 Guest Editor, Bully Pulpit. Contributing Author “Textualizing Intangible Cultural Heritage: Querying the Methods of Art History.” *Panorama: Journal of the Association of Historians of Art*, 4, no. 2 (Fall 2018), <http://editions.lib.umn.edu/panorama/article/textualizing-intangible>
- 2017 “Susan Point: Primacy and Perspective” in *Susan Point: Spindle Whorl*. Edited by Ian Thom. Vancouver: Vancouver Art Gallery and Black Dog Publications, pp.63-71. Finalist in City of Vancouver’s Book Award, 2017.
- 2015 “Northwest Coast Speaker’s Staffs” in *Carved and Whittled Sculpture: American Folk Art Walking Sticks*. Edited by Michael Hall. Columbus Museum of Art, pp. 36-43.

- 2014 “Restoring Performative Context for a Tsimshian Frontlet.” In *Otsego Alumni Review* (online). Edited by Otsego faculty. Otsego Institute for Native American Art. Fenimore Art Museum. <http://www.otsegoinstitute.org/kathryn-bunn-marcuse.html>
- 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 and Black Dog Publications, pp.174-187. Honourable Mention, 2015 Melva J. Dwyer Award Art Libraries Society of North America - Canadian Chapter; 2014 Finalist for the BC Book Prize
- 2010 “In(tension)al Enchantment: Cedar Clothing by Haida Weaver, Lisa Telford,” in *FiberArts*. February issue, pp.52-53.

Publications - Book Reviews

- 2016 “*Northwest Coast Representations - New Perspectives on History, Art, and Encounters.*” Edited by Andreas Etges, Viola Konig, Rainer Hatoum, and Tina Bruderlin. *Anthropos* 111, 2016/1.
- 2004 “Bill Reid and Beyond” edited by Karen Duffek and Charlotte Townsend Gault. *American Indian Culture and Research Journal* 28 (no. 4): 141-143.
- 2002 “Native America Collected: The Culture of an Art World” by Margaret Dubin. *American Indian Culture and Research Journal* 26 (no. 3): 155-157.
- 2002 “Faces in the Forest” by Michael Blackstock. *BC Studies* 136 (Winter 2002/03): 129-131.
- 2001 “Susan Point: Coast Salish Artist” edited by Gary Wyatt and “Arctic Discoveries: Images from Voyages of Four Decades in the North” by John R. Bockstoce, *Pacific Northwest Quarterly* 93 (no.1): 38-39.

Publications - Newspapers, Magazines, Encyclopedia, and Guides

- 2016 “Celebration” *First American Art Magazine*, vol 13, Winter 2016/17, pp.92-93.
- 2013 “Seattle’s Native American Art Reconnects with Salish Tribes’ Tradition.” *The Guardian*, May 24, 2013. <http://www.theguardian.com/travel/2013/may/25/seattle-native-american-art-salish-tribes>
- 2010 “Northwest Coast Clothing and Ornament” in *The Encyclopedia of World Dress and Fashion*. North American Volume edited by Phylliss Tortora. Oxford: Berg Fashion Library Ltd, Oxford, pp. 384-395.
- 2005 “Totem, Tribe, and Tradition: An Introduction to the Indigenous People of the Northwest Coast” in *Let’s Go: Pacific Northwest*, Edited by Alexandra Hoffer and Lisa Kennelly. New York: St. Martin’s Press, p.17.

Exhibits Curated

- In Process “Gallery of Northwest Native Art,” Burke Museum, Upcoming Permanent Exhibit, co-curated with six women artists from the Northwest. Opens Fall 2019.
- In Process “Her Voice Creates the World: Native American Women Artists,” Minneapolis Institute of Arts. Opens fall 2019. Touring at: Frist Center for the Visual Arts, Smithsonian American Art Museum, and Philbrook Museum of Art. Curatorial committee and contributor to the catalog.
- 2014 “Here & Now: Native Artists Inspired,” Nov. 23, 2014 - July 27, 2015, Burke Museum, November 2018

Seattle, WA. Curator.

Symposia Organized

- 2015 “ArtTalk – Conversations with Northwest Native Art,” March 27-28, 2015, University of Washington, Seattle, WA
- 1999 “Tourist Art and Cultural Identity,” Art History Graduate Colloquium, University of Washington.

Academic Roundtables & Panels - Peer Reviewed

- 2017 Museum Anthropology Futures Conference, Montreal, QU
“Hearts of our People: A discussion on collaboration, theories, practices and insights for an upcoming Native Women's Art exhibition,” Roundtable
- 2017 Native American Art Studies Association, Tulsa, OK.
Session Co-Chair with Karen Kramer (Peabody Essex Museum):
Curating Now - Practice, Assumptions, and Responsibilities. A Roundtable Discussion.
Presentation: “Balancing artist expectations, exhibit imperatives, and educational programming.”

Academic Papers - Peer Reviewed

- 2018 College Art Association, Los Angeles, CA
Association of Historians of American Art Session: America Is (Still) Hard to See: New Directions in American Art History.
Paper: “Textualizing Intangible Cultural Heritage: Querying the Methods of Art History”
- 2017 Native American and Indigenous Studies Association, Vancouver, BC
Session Chair: Women's Work - Native American and First Nations Women Artists in Exhibits and Scholarship.
Paper: Women’s Art—Invisibility and Resilience on the Northwest Coast
- 2016 Native American and Indigenous Studies Association, Honolulu, HI “Conversations with Museum Collections Revealed: Exhibiting Artists' Work with Collections”
- 2015 Sharing Our Knowledge, Haida & Tlingit Clan Conference, Juneau, AK.
“Alaska Native Artists in *Here & Now: Native Artists Inspired*, Burke Museum”
- 2015 Native American Art Studies Association, Santa Fe, NM.
Session Chair: Bringing “Behind-the-Scenes” to the Front of the House: Conversations with Museum Collections Revealed
Paper: “Here & Now: Native Artists Inspired”
- 2015 Native American and Indigenous Studies Association, Washington D.C. “Engaging the Intangible in Northwest Coast Collections.”
- 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 Objects, 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.”
- 2011 Native American Art Studies Association conference, Ottawa, ON
Session Chair: Open Session on New Research in Native American Art
Paper: “Visual Fieldnotes from Fort Rupert: Studies of Kwakiutl Dance and Movement by Franz Boas”
- 2011 Native American and Indigenous Studies Association Conference, Sacramento, CA.
“Revisiting Boas: A New Plan for Old Fieldnotes (Boas’ 1930 Films from Fort Rupert).”
- 2009 Native American Art Studies Association Conference, Norman, OK.
Session Chair: Identity Inscribed: Tattooing, Jewelry, Fashion, and Other Body Adornments.
Paper: “Wearing Identity: The Strength of Expression through Personal Adornment.”
- 2009 Sharing Our Knowledge, Haida & Tlingit Clan Conference, Juneau, AK.
“Ceremonial and Secular Body Adornment on the Northern Northwest Coast.”
- 2007 Sharing Our Knowledge, Haida & Tlingit Clan Conference, Sitka, AK
“Tlingit and Haida Silversmiths at the Turn of the 20th Century.”
- 2004 College Art Association Conference, Seattle, WA
“New Attributions in Northwest Coast Silverwork.”
- 2001 Native American Art Studies Conference, Portland, OR
““This film has been modified from its original version...” Films of the Kwakwaka’wakw from Curtis to U’mista.”
- 2000 Fifth Annual Aboriginal History/Politics Colloquium, Trent University, ON
“Kwakwaka’wakw Culture on Film.”
- 1999 Native American Art Studies Association, Victoria, BC.
“Reflected Images: Euro-American Designs on Northwest Coast Silver Bracelets”
- 1997 Native American Art Studies Association, University of California, Berkeley “Northwest Coast Bracelets: Current Research in Tribal-Style Analysis”

Academic Papers - Invited

- 2017 Native American Art Studies Association, Tulsa, OK.
Otsego Institute of Arts Panel. (Chairs: Ruth Phillips, Jolene Rickard)
“What do Historical Native American Arts Want? -To be Kin”
- 2017 The Entangled Gaze: Indigenous and European Views Of Each Other, OCAD University and the Art Gallery of Ontario, October 18-20, 2017
Co-presented with Jisgang Nika Collison. “*Gud Gii AanaaGung*: Look at One Another.”
- 2015 Washington State University, Pullman, WA. “Out of Bounds? Intangible Cultural Heritage and the Methods of Art History.” WSU Fine Arts Visiting Lecture Series.
- 2015 ArtTalk: Conversations on Northwest Native Art, University of Washington. Conference Organizer
“*Galgapola* (Working Together) - A Collaborative Reframing of Kwakiutl Film and Audio Recordings with Franz Boas, 1930.” Paper given with Kwakwaka’wakw research

- team: Kaleb Child, Coreen Child, and Tom Child.
- 2011 University of British Columbia, History Department, Vancouver, BC
“Formalism and Formal Analysis on the Northwest Coast”
- 2011 Bard Center Symposium: Objects of Exchange: Social and Material Transformation on the Late-19th Century Northwest Coast. New York, NY.
“Heavy Metals: The Weighty Meanings of Northwest Coast Jewelry”
- 2008 Tourism Working Group Conference—Cultural Tourism Movements: Articulating and Problematizing Indigeniety, University of California, Berkeley
“A New Market for Jewelry: Tlingit and Haida Silversmiths at the Turn of the 20th Century.”
- 2003 Keynote Speaker, BC Studies Conference, Vancouver, BC
““This film has been modified from its original version...’ Films of the Kwakwaka’wakw from Curtis to U’mista.”

Public Scholarship - National/International Talks

- 2014 Margaret Mead Film Festival, American Museum of Natural History, NY
“Community Context for Boas’ 1930 Kwakwaka’wakw Film and Audio Recordings,” with Kwakiutl First Nation Chief Coreen Child.
- 2005 Denver Eclectics, Denver, CO
“The Art and Culture of the Northwest Coast”
- 2003 Faculty Lecture, Office of Institutional Diversity, Middlebury College, VT
““This film has been modified from its original version...’ Films of the Kwakwaka’wakw from Curtis to U’mista”

Public Scholarship – Regional Talks

- 2017 San Juan Island Museum of Art, Friday Harbor, WA. “Wearing Identity—Art and Adornment on the Northwest Coast.”
- 2017 Friends of Native Art, Seattle, WA. “Conversations with Museum Collections Revealed - the Bill Holm Center in the New Burke Museum.”
- 2015 Seattle Art Museum. “Can We ‘Read’ Northwest Coast Art?” Docent Lecture Series.
- 2015 Seattle Art Museum. “Indigenous Beauty: Identity and Adornment.” Docent Lecture Series.
- 2014 Northwest Film Forum. Panelist for discussion on *In the Land of the Head Hunters*, 100th Anniversary Screening.
- 2013 Washington State History Museum, Tacoma, WA
“Style and Substance: Regional Differences in Northwest Coast Native Art”
- 2012 Neptune Theatre - Burke Museums’ Short Takes on Capturing Nature
“Identity Inscribed - The Natural World and Kinship In Tattooing”
- 2010 Stonington Gallery, Seattle, WA
“Northwest Coast Silver Bracelets, Reflections of Culture”
- 2010 Native Arts of the Americas and Oceania Council, Seattle Art Museum
“Identity Inscribed: The Strength of Expression through Personal Adornment”
- 2001 Native Arts of the Americas and Oceania Council, Seattle Art Museum
“A Brief History of Silver Bracelets on the Northwest Coast”

- 2000 Docents Continuing Education Series, Seattle Art Museum
“Silver Bracelets and the Use of Euro-American Design”
- 2000 Elderhostel Northwest, Seattle, WA
“The Art and Culture of the Northwest Coast”

Guest Lectures - University of Washington

- 2015 University of Washington, American Indian Studies Department
“Archival Collections, Museum Responsibilities, and Working with Artists.”
- 2017 University of Washington, Summer Institute on Global Indigeneities
“Intangible Heritage and Archival Projects—Community Collaborations”
- 2017 University of Washington, Faculty Auxiliary
“Conversations with Museum Collections Revealed”
- 2016 University of Washington, Summer Institute on Global Indigeneities
“Decolonizing Museums, Repatriating Knowledge” with UW student researcher Randizia Crisostomo (Chamorro)
- 2015 University of Washington, American Indian Studies Department
“Intangible and Material Culture of the Northwest Coast: Considerations for Performative Context.”
- 2014 University of Washington, Comparative History of Ideas Department
“Here & Now: Native Artists Inspired” Class lecture for exhibit.
- 2013 University of Washington, American Indian Studies Department
“Cedar Technology of the Northwest Coast”
- 2012 Burke Museum and Seattle Theatre Group, Seattle, WA
Program: Short Takes on Capturing Nature
Paper: “Identity Inscribed”
- 2010 University of Washington, American Indian Studies
“Native American Graves Protection and Repatriation Act: Cases of Cultural Patrimony”
- 2008 Bill Holm Center Lecture Series, Burke Museum
“All that Glitters Is Not Gold—Usually It’s Silver: Artist Attributions for Nineteenth-Century Haida Jewelry”
- 2003 Burke Museum & Seattle Art Museum’s Native Arts Council, co-sponsors
“Northwest Coast Prints: A Commercial and Cultural History”
- 2001 University of Washington Faculty Auxiliary, Seattle, WA
“Northwest Coast Silver Bracelets and the Use of Euro-American Designs”

Public Scholarship—Media Interviews

- 2018 KOMO news. “Seattle to take closer look at public art to make sure it’s culturally appropriate.”
Nov.7, 2018.
- 2018 “Curtis in Seattle, Burke Museum and the 1914 props for *In the Land of the Headhunters*.”
Interview for documentary film. Film release in 2019.
- 2017 Magnetic North. “Tlingit Carver, Nathan Jackson.” Interview for documentary film. Film release in
April 2018.
- 2017 Vancouver Sun, Glenda Lymes. “Extinct wooly dog hair in the fabric of B.C.’s history,” News
Interview, July 4, 2017.

- 2017 KUOW, Marcie Sillman. "When is cultural appropriation OK? Never, say some Native Americans ." Radio Interview, March 18, 2017
- 2017 KUOW, Marcie Sillman. "The million-dollar market for Seattle's Native American Legacy." Radio Interview, March 18, 2017
- 2016 Artnet News. Ben Davis. "50 Museum Directors Sign Letter Supporting Standing Rock Sioux Tribe." News Interview, Sept. 21, 2016
- 2016 KNKX. "Burke Museum Breaks Ground On New Building; Collections To Be Brought Out Of The Mothballs." Radio Interview, May 16, 2016
- 2016 KING5 - New Day NW. "Burke Museum Artifact ID Day." TV News Interview, Jan. 4, 2016
- 2015 Anchorage Daily News. Quinn, Steve. "Decked out: Skateboards, skis are Southeast Alaska artist's canvas." News Interview. Sept. 28, 2015
- 2015 Indian Country Today. Richard Walker. "Want to See Great Native Art? Take A Ferry Ride." News Interview. June 28, 2015
- 2015 Portland Press Herald. "Oh no! Mask from Maine could be Seahawks' good luck charm for Super Bowl." News Interview. Jan. 24, 2015
- 2014 The Seattle Channel. "An Evening with: Northwest Coast Native Art" (Robin Wright and Bunn-Marcuse). Televised talk. Dec. 11, 2014
- 2014 Seattle Times. Jack Broom. "Native Mask that Inspired Seahawks Logo May Visit Seattle." News Interview. Sept. 15, 2014
- 2014 City Lab. Mark Byrnes. "The Indigenous Art Behind the Seahawks' Helmet." News Interview. Nov. 14, 2014.
- 2014 CBC Victoria. "The Seattle Seahawks Soar." TV Interview
- 2014 Seahawker's Podcast. "Bring the Seahawk Mask to Seattle." Podcast Interview, Sept. 25, 2014.
- 2014 KPLU/KNKX. Ed Ronco. "Burke Museum: Here's The Mask That Likely Inspired The Seattle Seahawks' Logo" Sept. 12, 2014
- 2014 KOMO 4. "Mask that inspired Seahawks logo." TV News Interview. Sept 10, 2014
- 2014 The New Yorker. Alec Wilkonson. "A Voice From the Past." News Interview. May 19, 2014
- 2014 Crosscut. Joseph Sutton-Holcomb. "Meet Bill Holm, local Native Americans' great artist ally." News Interview, Jan. 27, 2014
- 2013 Berkleyside. "Berkeley Lab's Carl Haber: A genius in our midst." News Interview. Dec. 16, 2013
- 2013 Native America Calling. "Current Events" Radio Interview. Dec. 3, 2013
- 2013 SFWeekly. Alee Karim. "New Sounds of the Past: Physicist Carl Haber Brings Old Recordings Back to Life." News Interview. Nov. 20, 2013
- 2013 KCTS 9. Bill Radke. "Native Art" TV Interview. May 24, 2013
- 2013 Seattle Times. "Beaded Indian Vest Donated to Goodwill is a Treasure." News Interview. Jan. 30, 2013
- 2011 New York Times. Judith H. Dobrzynski. "Holnoring Art, Honoring Artists." News Interview. Feb. 3, 2011
- 2011 Arts Journal Blog. Judith H. Dobrzynski. "From "Tribe" To "Artist": More On Attributing Native American Art." News Interview. Feb. 6, 2011
- 2011 Seattle Times. "Attic finds get a back story at Burke Museum's Artifact ID Day." News Interview. Feb 12, 2011

University of Washington—Professional Activities

- 2018-present Diversity Committee, School of Art
- 2014-present Newberry Consortium in American Indian Studies, Advisory Board
- 2012-2016 Educational lectures for Burke Museum Docent Training
- 2016 Preliminary Manuscript Review, University of Washington Press
- 2011 Preliminary Manuscript Review, University of Washington Press
- 2001-2003 Co-secretary/treasurer, Native American Art Studies Association
- 1996-1997 Editorial Assistant, Burke Museum. *Pacific Northwest Native American Art in Museums and Private Collections: The Bill Holm and Robin K. Wright Slide Collections—Videodisk*

National (Non-UW)—Professional Activities

- 2017 Grant application reviewer, Standard Grant for the National Geographic Society's Committee for Research and Exploration
- 2017 Grant application reviewer, The Berlin Prize, American Academy in Berlin
- 2016 Peer Review for *Journal of Fashion, Style and Popular Culture*
- 2016 Juried Art Selection Panelist, *In the Spirit*, Washington State Historical Society
- 2016 Judge, *Salish Wool Weaving Fashion Show*, Suquamish Museum
- 2015 Juried Art Selection Panelist, Native Arts and Culture Foundation, Traditional Arts Panel
- 2014 Peer Review for *Journal of Material Culture*
- 2013 Juried Art Selection Panelist, Seattle Arts and Culture, Public Art Program
- 1995-2005 Native Arts of the Americas and Oceania Council, Seattle Art Museum
1995-2005 Executive Board Member; 1999-2005 Book Review Editor;
2001-2002 President; 1999-2001 Newsletter Editor; 1996-1999 Secretary

Service, Community—Volunteer Educational Activities

- 2000-present Camp Nor'Wester Advisory Board; Educator in Native Culture Activities Programs. Johns Island, WA
- 2010, 2003 Hanahaoli School, Honolulu, HI
“People and Art of the Northwest Coast - An Introduction for Kids”

Teaching Experience - University of Washington

Division of Art History

- AH 233/331 - Native Art of the Pacific Northwest (2017, 2015, 2013, 2011, 2010)
- AH 370 - Indigenous Body Adornment (2017, 2009, 2012)
- AH 206 - Survey of North American Indian Art (2012, 2009, 2008, 2005, 2004)
- AH 501 - Teaching Assistant Seminar (2010)
- AH 370 - The Art of Polynesia (2008)
- AH 400 - Special Topics in Art History, Art and Culture on the Northwest Coast (2010)

American Indian Studies Department

- AIS 170 - Survey of North American Indian Art (2012)
- AIS 170 - Art and Culture of the Northwest Coast (2015)

Division of Art History, Teaching Assistant

- AH206 - Survey of North American Native Art (1998, 1999, 2001)
- AH331 - Native Art of the Pacific Northwest Coast (1999, 1997)
- AH205 - Arts of Africa, Oceania, and America (1997)

Burke Museum Adult Education Program

- 2015 - Totems to Tennis Shoes: Art of the Northwest Coast, 4 week class
- 2010 - Art of the Northwest Coast, 5 week class

Graduate Student Committees, UW

- 2017 GSR, Glennis E Rayermann, Chemistry
- 2016 PhD Committee Chair, Ashley McClelland, Russian-Tlingit Collections
- 2013 MA Thesis Committee Member, Bridget Johnson, Art of the Columbia River

Teaching Experience - non-University of Washington

Survey of Northwest Coast Native Art

- Middlebury College, Middlebury, VT (2003)
- Summer College, Shoreline Community College, Seattle, WA (2001)
- South Seattle Community College, Seattle, WA (2000, 2001)

Professional Development (Peer Reviewed, Funded)

- 2016 The Digital Native American and Indigenous Studies Project, Northern Arizona University Workshop, October 14-16, 2016. Funded by the National Endowment for the Humanities Award Grant #HT-231812-15. Led by Jennifer Guiliano, Carolyn Heitman, et al. www.digitalnais.org
- 2008 Participant, Institute for Teaching Excellence-week long workshop, University of Washington (juried selection)
- 2005 Participant, Getty Dissertation Workshop-2 day workshop, Getty Research Institute, Los Angeles, CA (juried selection)
- 2002 Participant, Summer Seminar, Otsego Institute in Native American Art History Studies, Fenimore Art Museum, Cooperstown, NY, June 2002 (juried selection)

Professional Development

- 2017 Faculty Success Program offered by the National Center for Faculty Development and Diversity, 12-week program.
- 2013 Flipping the Classroom, 6 session workshop, Center for Teaching and Learning, University of Washington
- 2012 Leading Dynamic Discussions Faculty Learning Group-5 session workshop, Center for

Teaching and Learning, University of Washington

Professional Organization Memberships

2010-present	Native American and Indigenous Studies Association
1999-present	College Art Association
1995-present	Native American Art Studies Association