

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

2021-present	Associate Professor, Art History, School of Art + Art History + Design, University of Washington, Seattle, WA
2021-present	Bill Holm Center Endowed 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
2021-present	Adjunct Associate Professor, American Indian Studies, University of Washington
2016-2021	Assistant Professor, Art History, School of Art + Art History + Design, University of Washington, Seattle, WA
2016-2021	Adjunct Assistant Professor, American Indian Studies, University of Washington
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

2025-present	Board Member, Native American Art Studies Association
2023-present	Faculty, Otsego Institute for Native American Art History, Fenimore Art Museum.
2021-2023	Member, Native American Art Curatorial Convening (NAACC), UCross Foundation
2020-present	Editorial Advisory Board, <i>Anthropologies</i> , a journal from Institute of Ethnology and Anthropology, RAS (Moscow)
2009-present	Affiliate Faculty, Canadian Studies Department, University of Washington
2008-present	Series Editor (2008-present) <i>Native Art of the Pacific Northwest: A Bill Holm Center Series</i> , published by University of Washington Press
2016-2023	Publishing Advisory Board of <i>Ravenspace</i> , 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 Indigeneities, Consortium—Universities of Washington, British Columbia, California (L.A.), Hawai'i (Manoa), Minnesota (Twin-Cities), and Oregon
2010-2016	Curatorial Associate for Indigenous Art, Burke Museum

Grants - Burke Museum

2026	Terra Foundation. One-year grant to support the Bill Holm Center's Connection to Culture program, Burke Museum, P.I. (\$75,000).
2025	Henry Luce Foundation. 12-month grant to support the Global and Northwest Coast Indigenous Connection to Culture program, Burke Museum, P.I. with Holly Barker (\$150,000).
2025	Guendolen Carkeek Plestcheeff Fund for the Decorative and Design Arts, funding for <i>Woven in Wool</i> programming. (\$9,100)
2025	Terra Foundation, Exhibition Continuation Grant for <i>Woven in Wool: The Rebirth of Traditional Coast Salish Regalia</i> . (\$100,000)
2024	National Endowment for the Humanities, Grants for Arts Projects, Award for <i>Woven in Wool: The Rebirth of Traditional Coast Salish Regalia</i> . (\$150,000) - terminated 04-25
2024	National Endowment for the Arts, Grants for Arts Projects, Award for <i>Woven in Wool: The Rebirth of Traditional Coast Salish Regalia</i> . (\$50,000) - terminated 05-25
2024	Terra Foundation, Exhibition Implementation Grant for <i>Woven in Wool: The Rebirth of Traditional Coast Salish Regalia</i> . (\$150,000)
2024	UW Simpson Center, Colloquium and Conference Grant for Bill Holm Center 20 th Anniversary Indigenous Arts Symposium, Fall 2024 (\$8,000)
2024	Henry Luce Foundation. Grant to support the Global and Northwest Coast Indigenous Connection to Culture program, Burke Museum, P.I. with Holly Barker (\$500,000).
2023	Guendolen Carkeek Plestcheeff Fund for the Decorative and Design Arts, co-P.I. with Dr. Holly Barker (\$8,000).
2023	Terra Foundation, Convening Grant for Bill Holm Center 20 th Anniversary Indigenous Arts Symposium, Fall 2024. (\$10,000)
2023	Terra Foundation, Convening Grant for <i>A Curatorial Colloquium on the Reinstallation of Permanent Galleries of Native American Art – Working with Artists and Communities, January 2024</i> . (\$10,000)
2022	Henry Luce Foundation. Two-year grant to support Burke Museum's Arts & Cultures Global Indigeneity Program, co-P.I. with Dr. Holly Barker (\$200,000).
2022	Terra Foundation, Exhibition Planning Grant for <i>Woven in Wool: The Rebirth of Traditional Coast Salish Regalia</i> . (\$74,000)
2022	UW Simpson Center, Colloquium and Conference Grant for Bill Holm Center Curatorial Colloquium, Fall 2022 (\$8,500)
2021	Henry Luce Foundation. Two-year grant to support the Bill Holm Center's Connection to Culture program, Burke Museum, P.I. (\$325,000).
2021	National Endowment for the Arts, Grants for Arts Projects. P.I., public programming support for the Artist Studio, Burke Museum, June 2021—May 2022, (\$24,000)
2020	UW Center for American Indian and Indigenous Studies, Qacag ^w ac Award (\$10,000)
2020	Simpson Center for the Humanities, University of Washington. P.I. on grant for speakers' series (2020-2021) -- "Curating in Conversation" (\$3,000).
2020	Quest for Truth Foundation Award. For Bill Holm Center publications series (\$17,500)
2019-2021	Margaret A. Cargill Foundation. P.I. Grant in support of Bill Holm Center's Connections to Culture Burke Museum Resources for Native Art and Artists (\$487,000)
2019	National Endowment for the Arts, Art Works. P.I., exhibition support for <i>Inspiring Traditions, Living Aesthetics</i> , Burke Museum, June 2019-December 2020, (\$30,000)
2019	Simpson Center for the Humanities, University of Washington. P.I. on grant for symposium support for "Curating in Conversation" a Northwest Native Art symposium, May, 2020 (\$3,750). *funds returned due to COVID-19
2019	Quest for Truth Foundation Award. For Bill Holm Center publications series (\$17,500)

2018	Henry Luce Foundation Awards for Native American Art. P.I. for the Northwest Native Art 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)
2014	Simpson Center for the Humanities, University of Washington. P.I. on grant for exhibition 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., exhibition support for the <i>Here & Now: Native Artists Inspired</i> , Nov. 2014-July 2015, (\$20,000)
2013	ArtsFund Emerging Artist Award. P.I. for grant in support of Conversations with Collections - An exhibition 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)

Grants – Division of Art History

2021	UW Center for American Indian and Indigenous Studies. Native Knowledge grant for a course on Circumpolar Art History and Aesthetics taught by Dr. Nadia Sethi. Spring 2021, (\$8,351)
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Grants, Fellowships, & Scholarships

2026	Canadian Association of Research Services Social Sciences and Humanities Research Council (CARS-SHHRC) Explore Grant, Co-PI with Megan Smetzer for Workshop: <i>Rebalancing Acts: Indigenous Women's Arts on the Northwest Coast</i> , Capilano University. (\$6,500)
2025	UW Center for Global Studies, The Henry M. Jackson School of International Studies, Course Development Grant for AH435- Women Artists of the Northwest Coast (\$2000)
2023	UW Translation Studies Hub, Grant for course module development in translation studies for AH233 – Northwest Coast Arts & Cultures, Simpson Center for the Humanities. (\$250)
2023	UW Center for Global Studies, The Henry M. Jackson School of International Studies, Course Development Grant for AH480- Museums & Indigenous Peoples: History & Decolonization (\$2000)
2023	Ucross Foundation Fellowships for Native American Visual Artists and Writers, 2 week residency fellowship (Clearmont, WY).
2022	UW Simpson Center, Second Book Fellowship (\$10,000)
2021	UW Center for Global Studies, The Henry M. Jackson School of International Studies, Course Development Grant for AH435 - Indigenous Women Artists of the US and Canada (\$2000)
2020	UW Center for American Indian and Indigenous Studies Special Research Grant (\$2000)

2020	UW Center for American Indian and Indigenous Studies AIIS Scholars Award (\$17,000)
2019-2021	UW Simpson Center for the Humanities, <i>Art at the Borders of the Political: Mobilizing Senses Across the Americas</i> , Co-PI with five other interdisciplinary UW faculty (\$37,865)
2019	UW Royalty Research Fund (\$39,994)
2019	UW Canadian Studies Travel Award (\$500)
2019	UW American Indian Studies Travel Award (\$1000)
2019	UW Center for American Indian and Indigenous Studies Travel Award (\$6,960)
2019	UW Simpson Center Digital Humanities Summer Fellowship (\$16,530)
2017	UW School of Art, Wyckoff Milliman Endowment for Faculty Excellence (\$700)
2017	NEH-Mellon Fellowships for Digital Publication (\$25,200)xz
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)
2005-2006	Research Fellow, Bill Holm Center for the Study of Northwest Coast Art, Burke Museum, University of Washington, (4 quarters tuition and salary)
2004	Graduate Student Fellowship, International Council for Canadian Studies, Canadian Embassy (\$5,600)
2002	Luce American Art Dissertation Research Award (\$5000)
1995 -2007	UW Art School Awards – 13 awards including Milnor Robert, Nordstrom, Travel Awards, Parnassus Scholarship (total \$13,284)

Books and Edited Volumes

In Progress	<i>Woven In Wool: Resilience in Coast Salish Weaving</i> . Edited by Kathryn Bunn-Marcuse and Susan Pavel. Nine essays by Salish weavers in collaboration with Northwest Coast art scholars. Will be submitted to University of Washington Press in Fall 2026, for 2027 publication.
In Progress/ Under Contract	<i>Rebalancing Acts: Indigenous Women's Arts on the Northwest Coast</i> . Edited by Kathryn Bunn-Marcuse and Megan Smetzer. Ten essays by artists and scholars of the Northwest Coast. Will be submitted to University of Washington Press in Fall 2026, for 2027 publication.
In Progress	<i>Dancing In and Out of Frame: Franz Boas and George Hunt's 1930 Kwagu'ł Films</i> . Manuscript in progress for University of Washington Press.
2020	<i>Unsettling Native Art Histories on the Northwest Coast</i> . Edited by Kathryn Bunn-Marcuse and Aldona Jonaitis. Seattle: University of Washington Press.
2013	<i>In the Spirit of the Ancestors: Contemporary Northwest Coast Art at the Burke Museum</i> . Edited by Robin K. Wright and Kathryn Bunn-Marcuse. Seattle: University of Washington Press.

Books Series, Editor. University of Washington Press, *Native Art of the Pacific Northwest: A Bill Holm Center Series*

2023	<i>Skidegate House Models: From Haida Gwaii to the Chicago World's Fair and Beyond</i> . By Robin K. Wright
2021	<i>Art of the Northwest Coast (2nd Edition)</i> . By Aldona Jonaitis
August 2026	

- 2021 *Painful Beauty: Tlingit Women, Beadwork, and the Art of Resilience*. By Megan Smetzer
- 2020 *Unsettling Native Art Histories on the Northwest Coast*. Edited by Kathryn Bunn-Marcuse and Aldona Jonaitis.
- 2014 *Northwest Coast Indian Art: An Analysis of Form, 50th Anniversary Edition*. By Bill Holm.
- 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.
- 2013 *In the Spirit of the Ancestors: Contemporary Northwest Coast Art at the Burke Museum*. Edited by Kathryn Bunn-Marcuse and Robin K. Wright.

Guest Editor, Special Issues

- 2023 Co-editor with Miranda Belarde-Lewis of “Arts of the Northwest Coast,” a special issue of *Arts* with eight topical articles. Fall 2023.
- 2018 Guest Editor, Bully Pulpit in *Panorama: Journal of the Association of Historians of American Art*, with four themed articles on “Textualizing Intangible Cultural Heritage: Querying the Methods of Art History Fall.” 2018 (4.2)

Book Chapters & Journal Articles (Peer Reviewed)

- Forthcoming “Indigenous Feminisms, Kinship, and the Theory Behind the Practice: Curating the New Northwest Native Art Gallery, Burke Museum” in *Women’s Art Journal*. Spring 2027.
- 2023 “Manifesting Rights on Cloth: Regalia and Relations on the Northwest Coast” in *Arts*. 2023, vol. 12, no. 216, p. 1-19.
- 2020 “An Introduction to Unsettling Art Histories.” In *Unsettling Native Art Histories on the Northwest Coast*. Edited by Bunn-Marcuse and Jonaitis. Seattle: University of Washington Press, pp. 3-20.
- 2020 “Here & Now: Behind the Scenes at the Burke Museum.” In *Unsettling Native Art Histories on the Northwest Coast*. Edited by Bunn-Marcuse and Jonaitis. Seattle: University of Washington Press, pp. 195-217.
- 2018 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*. Vol. 2, no. 2, pp. 265-299.
- 2017 “Streams of Tourists: Navigating the Tourist Tides in late 19th Century SE Alaska.” in *Indigenous Tourism Movements*. Edited by Nelson Graburn and Alexis Buntin. 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.
- Book 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.
- 2013 “Wearing Identity: The Strength of Expression through Personal Adornment” in *In the Spirit of the Ancestors: Contemporary Northwest Coast Art at the Burke Museum*. Edited by Kathryn Bunn-Marcuse and Robin K. Wright. Seattle: University of Washington Press, pp. 40-49.

- 2011 “Bracelets of Exchange” in *Objects of Exchange: Transition, Transaction, and Transformation on the Late-Nineteenth Century Northwest Coast*. Edited by Aaron Glass. New York: American Museum of Natural History and Bard Graduate Center, Distributed by Yale University Press, pp.61-69.
- 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.

Book Chapters & Journal Articles (Invited)

- In Press “Art Styles of the Northwest Coast,” submitted for the exhibition catalog “Premières Nations du Nord-Ouest du Canada,” Musée du Quai Branly. Edited by Marie Mauzee and Steve Bourgee. Expected Fall 2026.
- 2024 “‘Placed in Relation’ or ‘Lost in Translation’? How Language can Hide or Seek Knowledge in Indigenous Arts” in *Confluences: Essays in Honor of Janet Berlo*, edited by Jessica L. Horton and Norman Vorano. (2024), <https://berlo.digitalscholar.rochester.edu/essays/>
- 2019 Co-authored with Megan Smetzer. “Working to Change the Tide: Women Artists on the Northwest Coast.” in *Hearts of our People: Native American Women Artists*. Edited by Jill Yohe and Teri Greeves. Minneapolis: Minneapolis Institute of Art, pp. 259-272.
- 2018 Guest Editor for Bully Pulpit Forum and 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. Book Awards: Honorable 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.

Book and Website Reviews

- 2023 *Cataloging Culture: Legacies of Colonialism in Museum Documentation*. Hannah Turner, UBC Press, 2020. *Native American and Indigenous Studies (NAIS)*, Volume 10, Issue 1
- 2019 “Visible on Ancestral Lands: Coast Salish Public Art Works in King County, Washington.” Website by Crisca Bierwert. *Native American and Indigenous Studies (NAIS)*, Volume 5, Issue 2: 177-178
- 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*. Margaret Dubin. *American Indian Culture and Research Journal* 26 (no. 3): 155-157.
- 2002 *Faces in the Forest*. 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.

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.

Exhibitions Curated

- 2025-2026 “Woven In Wool: Resilience in Coast Salish Weaving,” lead curator in collaboration with members of the Coast Salish Wool Weaving Center. Burke Museum, Opens Sept 2025 – August 2026.
- 2019 “Inspiring Traditions, Living Aesthetics: Northwest Native Art Gallery,” Burke Museum, Permanent Exhibition, lead curator with six women artists from the Northwest.
- 2019 “Hearts of Our People: Native Women Artists,” Minneapolis Institute of Arts. May 2019 – August 2020. 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, Seattle, WA. Lead curator.

Symposia and Lecture Series Organized

- 2024 *Passages – Tracing Routes to the Future, Bill Holm Center 20th Anniversary Indigenous Arts Symposium*, November 2024, featuring talks by 5 Northwest Coast Indigenous Artists plus a keynote by Katie Bunn-Marcuse and Robin Wright on the history of the Bill Holm Center.
- 2024 3-Day Curatorial Colloquium on the Reinstallation of Permanent Galleries of Native American Art – Working with Artists and Communities. Burke Museum. Jan. 24-26. Organizer and co-leader Karen Kramer (Peabody Essex Museum) and Jami Powell (Hood Museum, Dartmouth). Funded by the Henry Luce Foundation.
- 2023 2-Day Ucross Curatorial Symposium, Denver Art Museum. June 12-13. Organized collaboratively as a member of the Ucross Native American Art Curatorial Convening. Two Presentations: Methodologies in Indigenous Curation; Strategies for External Collaborations in Native American Art
- 2022 3-Day Curatorial Colloquium on the Reinstallation of Permanent Galleries of Native American Art – Working with Artists and Communities. Burke Museum. Sept. 8-10.

- Organizer and co-leader with Kathleen Ash-Milby (Portland Art Museum) and heather ahtone (First Americans Museum). Funded by the Henry Luce Foundation.
- 2020 “Curating in Conversation” – P.I. and Panel Moderator
Simpson Center 2020-2021 3-part lecture series, hosted by the Bill Holm Center, Burke Museum. Panel Discussions—October 2020, April 2021, May 2021
- 2015 “ArtTalk – Conversations with Northwest Native Art” Symposium, March 27-28, 2015, University of Washington, Seattle, WA
- 1999 “Tourist Art and Cultural Identity,” Art History Graduate Colloquium, University of Washington, Seattle, WA

Academic Roundtables & Panels - Peer Reviewed

- 2022 Association of Tribal Libraries and Museums, Temecula, CA.
Session: “Community-Based Curation: The "Hearts of Our People" Model.”
- 2019 Native American Art Studies Association, Minneapolis, MN.
Session Co-Chair with Karen Kramer (Peabody Essex Museum):
Curating Now II - Curating Now 2019: Exhibitions, Collections, and Community Engagement.
Presentation: “The Northwest Native Art Gallery in the New Burke Museum.”
- 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

- 2025 Native American Arts Studies Association, Indianapolis, OK
Session Co-Chair with Dr. Megan Smetzer: Rebalancing Acts: Women’s Arts on the Northern and Southern Northwest Coast
Paper: “Woven in Wool – Weaving an Exhibit Together” with Chief Janice George and Tillie Jones
- 2025 Native American and Indigenous Studies Association, Oklahoma City, OK
Session Co-Chair with Dr. heather ahtone: Museums Doing Better: Building Relationships Between Collections and Communities"
Paper: “The Weft and Warp of Curation – Weaving an Exhibit Together”
- 2025 American Indian Workshop. Madrid, Spain
“Conversations with Collections: Collaborative Curation in Northwest Coast Art.”
- 2024 Sharing Our Knowledge: A Conference about Tlingit, Haida & Tsimshian Tribes & Clans, Sitka, AK.
“Lost in Translation: How Language Can Hide or Seek Knowledge in Indigenous Arts.”
- 2023 Native American Art Studies Association, Halifax, NS.
Session Co-Chair with Dr. Megan Smetzer: “New and Noteworthy on the Northwest Coast”
Paper: “Tsep (Kwakwaka’wakw Ceremonial Aprons) and the ‘Ambience of Regalia’
- 2022 American Anthropological Association, Seattle, WA
Paper: “La’māno’xw māxsto’i (We are walking in their footsteps): Revisiting Boas and Hunt’s 1930 Kwagu’l Film.” Presented with Hamisinuł Tom Child.

- 2019 Native American and Indigenous Studies Association, Hamilton, New Zealand
Session Chair: K̓ans Hilile ('Making it Right')—A Collaborative Reframing of Kwakiutl Film and Audio Recordings with Franz Boas, 1930
Paper: "Reframing Boas—Digital Frameworks for Collaboration and Connection"
- 2019 Congress of the Humanities and Social Science, Vancouver, BC
"RavenSpace: Digital Publishing in Indigenous Studies. The Kwagu'ł-Boas 1930 Film and Audio Archives Project." Co-presented with Tom Child.
- 2019 HASTAC (Humanities, Arts, Science, and Technology Alliance and Collaboratory), Vancouver, BC
"A Space for Sharing Stories: Developing a Collaborative Digital Publishing Platform for Indigenous Scholarship"
- 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 & Workshops—Invited

- 2024 Confluences: A Celebration of Janet Catherine Berlo, University of Rochester, NY
Paper: ““Placed in Relation” or “Lost in Translation”? How Language can Hide or Seek Knowledge in Indigenous Arts.”
- 2023 Ucross Curatorial Symposium, Denver Art Museum. June 12-13.
Papers: “Always A Guest: Methodologies in Indigenous Curation” with heather ahtone (First Americans Museum); “Strategies for External Collaborations in Native American Art” with John Lukavic (Denver Art Museum)
- 2022 MET-Terra Native American Curatorial Workshop, Metropolitan Museum of Art, NY
Paper: “Collaborative Curation at the Burke Museum”
- 2020 Preserving Performance in the Pacific Northwest Archives, Museums and Galleries, University of Victoria and Royal British Columbia Museum, Victoria, BC
“Bringing Performance Objects Out of the Archives”
- 2019 Minneapolis Institute of Art, Minneapolis, MN
“Gendered Expectations in Northwest Coast Art: Scholarship and Responsibilities”
- 2019 Society for Cinema and Media Studies, Seattle, WA
“Reframing Ethnographic Media: Edward Curtis, Franz Boas, and the Kwakiutl First Nation.” Presentation with Kaleb Child and Coreen Child, Kwakiutl First Nation
- 2019 The Entangled Gaze: A Knowledge-Exchange Workshop, Haida Gwaii, BC
In preparation for the *Virtual Platform for Indigenous Art*, Project Director—Dr. Gerald McMaster, OCAD University.
- 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 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 Problematising Indigeneity, 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

- 2026 University of British Columbia, Vancouver, BC via Zoom, class lecture for ANTH 431 Museum Practice & Curatorship
“Curating with Community – Woven in Wool: Resilience in Coast Salish Weaving”
- 2025 University of Alaska SE, Juneau, AK, via Zoom, class lecture for Art 263: Northwest Coast Native Art History & Culture
“Curation at the Burke Museum and Graduate Education in Northwest Coast Art”
- 2024 ICOM (International Council on Museums) Objects from Indigenous and World Cultures Working Group (via Zoom)
“Ethics of Community Access and Implications for Culturally-Informed Conservation”
- 2024 SUNY New Palz, NY. Via Zoom
Art History Association Spring Lecture Series,
“Buttons, Blankets, & Borders: Material Embodiments of Kwakwaka’wakw Privilege”
- 2022 University of Alaska Southeast, Juneau, AK. Via Zoom
Lecture for ART 263 Northwest Coast Native Art History & Culture.
“The Marginalization of Women’s Art on the Northwest Coast”
- 2022 Town Hall Seattle, Panel discussion with Aldona Jonaitis and Lou-ann Neel, Seattle, WA
Via Zoom. “Unsettling Native Art Histories on the Northwest Coast”
- 2022 Totem Heritage Center's History of Northwest Coast Art Speaker Series. Via Zoom
Conversation on Northwest Coast Art with Tsimshian artist, David R. Boley
- 2021 Bennington College, Bennington, VT. Via Zoom
Lecture for MHI 4306: Decolonizing Ethnomusicology,
“Collaborative Archival Research: A Boasian Case Study”
- 2021 Bard Graduate Center. New York, NY. Via Zoom
Class presentation with Jisgang Nika Collison, “Objects of Colonial Encounter”
- 2020 Ketchikan Museums, Panel discussion, Ketchikan, AK, Via Zoom
“Museum Midday: Unsettling Native Art Histories on the Northwest Coast”
- 2020 Florida State University, Department of Art History, Via Zoom
“Decolonizing Museums and Working in the Field of Art History in 2020”
- 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.
- 2011 University of British Columbia, History Department, Vancouver, BC
“Formalism and Formal Analysis on the Northwest Coast”
- 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

- 2026 Burke Museum Public Programs. “Many Hands: The Making of *Woven In Wool*.” Panel discussion with Coast Salish co-curators, curatorial, and exhibition team members.
- 2025 Burke Museum Public Programs. “Curated Conversations” Series. “Woven in Wool: A Conversation with Exhibition Co-Curators Gail White Eagle and Katie Bunn-Marcuse.”
- 2025 Lopez Island Historical Society and Museum. “Ovoids Aren’t Everywhere: Coast Salish Art and Aesthetics.”
- 2024 Whitman College
Public lecture “Regalia in Relation – Northwest Coast Arts and Ties to Territory”
Class lectures: for Art History 210: Museums and the Politics of Display and HIST 259: American Indian Nations, 1830 to Present.”
- 2020 Burke Museum. “Curated Conversations” Series. “Guests of the Great River: Artists Tony Johnson (Chinook) and Adam McIsaac in Conversation with Katie Bunn-Marcuse.”
- 2019 University of Washington, Anne Hauberg Gould Artist Images Series, UW Libraries Annual Lecture. “Awakening the Archive & Bringing Voices Alive: A Collaborative Restoration of Kwagu’l Films with Franz Boas, 1930-2019” with Namsgamk’ala Tom Child.
- 2019 Seattle Art Museum, WA. “Changing Hands: Northwest Coast First Nations Art Crossing Tribal Boundaries,” with Seattle Art Museum curator, Barbara Brotherton
- 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

- 2022 Corbett British Columbia-Washington International Exchange Program
“How we built the Northwest Native Art Gallery in the new Burke Museum”

- 2020 Burke Museum, Curators & Cocktails lecture series
“Guests from the Great River” Columbia River Arts
- 2020 Burke Museum, Curators & Cocktails lecture series
“Northwest Coast Native Artists Respond to COVID-19”
- 2020 University of Washington, School of Art + Art History + Design
“Buttons, Blankets, and Borders -- Material Embodiments of Kwakwaka’wakw Privilege”
- 2019 University of Washington, iSchool
“Museum Responsibilities—Respect, Protocol, and Reciprocity”
- 2018 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 exhibition.
- 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

- 2026 BBC News, Max Matza
“NFL team's logo links Super Bowl fans to indigenous roots.” Feb 7, 2026
- 2026 CBC News, Jon Azpiri.
“How this Indigenous mask from B.C. inspired the Seattle Seahawks logo.” Jan. 17, 2026
- 2025 Seattle Times, Lynda Mapes.
“Thread of resilience runs through Salish wool-weaving exhibit at the Burke.” Dec. 13, 2025
- 2025 UW Perspective, College of Arts and Sciences, Nancy Joseph
“Coast Salish Traditions are "Woven in Wool" at the Burke.” Nov. 2, 2025
- 2025 Cascade, PBS, Brangian Davis
“Art x NW: At the Burke, interwoven stories of Coast Salish weavers.” Sept. 11, 2025

- 2025 APTN News. Sarah Conners
“Tlingit artist crafts regalia for trendy Labubu while sharing traditional Chilkat weaving.” 8/28/25
- 2025 Hyperallergic. Monica Uszerowicz
“The Indigenous Artist Making Dazzling Labubu Regalia.” August 25, 2025
- 2025 The Daily (UW). “Federal grants for the Burke Museum cut abruptly.” Ben Jaudon. May 26, 2025
- 2024 Sealaska Heritage Institute.
“Six People Purchase Historic Chilkat Robe at Auction, Give To SHI.” Jan. 16, 2024
- 2024 KKTOO, Alaska. “Weavers will study “secrets in the weavings” of historic Chilkat robe returned to Southeast Alaska.” Yvonne Krumrey. February 14, 2024
- 2024 KHNS News. Jenn Sheldon
“Historic Chilkat Blanket returns to Southeast Alaska.” Jan 25, 2024.
- 2021 First American Art Magazine, Amy Fletcher
“Tlingit Weaver, Lily Hope.” No. 30, Spring 2021
- 2021 UW Magazine, Quinn Russell Brown
“Surveying the Native Art of the Pacific Northwest,” feature piece on AH 233.
- 2021 Art Podcast with New Books Network, hosted by Kristin Ellsworth
“Unsettling Native Art Histories on the Northwest Coast” with Aldona Jonaitis and Sharon Fortney.
- 2019 Atlas Obscure, Noor Al-Samarrai. “What a Blanket Made with Dog Hair Can Tell Us About Indigenous Communities in the Pacific Northwest” April 5, 2019.
- 2018 KOMO news. “Seattle to take closer look at public art to make sure it's culturally appropriate.” Nov.7, 2018.
- 2018 UW Daily. Sophie Aanerud. “Keep the totem poles, but change the story.” Oct. 11, 2018.
- 2018 “Curtis in Seattle, Burke Museum and the 1914 props for *In the Land of the Headhunters*.” Interview for documentary film by Vaughn Raymond. 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 Berkeleyside. “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. “Honoring 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—Service/Professional Activities

- 2026 - 2027 Search Committee for Executive Director of Burke Museum
- 2026 Preliminary Manuscript Review, University of Washington Press
- 2025 - present Scholarship Committee, School of Art
- 2024 - present UW Public Art Commission
- 2024 Peer Review for Royalty Research Fund grant application
- 2023 Preliminary Manuscript Review, University of Washington Press
- 2021 Preliminary Manuscript Review, University of Washington Press
- 2021 Peer Review for Royalty Research Fund grant application
- 2020-2021 Search Committee, Executive Director, Burke Museum
- 2020-present Selection Committee, Anne Hauberg Gould Artist Images Series, UW Libraries
- 2020-2023 Exhibit Selection Committee, Burke Museum
- 2020-2023 Review Committee, Foreign Language Area Studies Fellowships, Canadian Studies Department
- 2019 Peer Review for Royalty Research Fund grant application
- 2018-2021 Diversity, Equity, and Inclusion Committee, School of Art
- 2018-present Burke Museum Repatriation Committee, Ad hoc member
- 2016-2017 Jacob Lawrence Gallery Committee and Director Search Committee, School of Art
- 2014-2022 UW Newberry Consortium in American Indian Studies, Review Committee
- 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. <i>Pacific Northwest Native American Art in Museums and Private Collections: The Bill Holm and Robin K. Wright Slide Collections—</i> Videodisk

National/International—Service

2024	Journal Article Peer Review for <i>Nature Anthropology</i>
2024	Acquisition Review and Attribution Report, Vancouver Art Gallery
2021, 2023	National Endowment for the Humanities, Review Panel, Public Humanities Projects
2023	Journal Article Peer Review for <i>RACAR</i>
2023	Journal Article Peer Review for <i>Information & Culture</i>
2021	Journal Article Peer Review for <i>Matrix: A Journal for Matricultural Studies</i>
2020-present	Editorial Advisory Board, <i>Anthropologies</i> , a journal from Institute of Ethnology and Anthropology, RAS (Moscow)
2020	Journal Article Peer Review for <i>Pacific Northwest Quarterly</i>
2020	Journal Article Peer Review for <i>Alaska History</i>
2019	Journal article peer Review for <i>American Historical Review</i>
2017, 2019	Grant Application Reviewer, The Berlin Prize, American Academy in Berlin
2018	Consultation, United States Postal Service, Stamp Design Review
2018	Project Partner, <i>The Virtual Platform for Indigenous Art</i> , Project Director--Dr. Gerald McMaster, OCAD University.
2017	Grant Application Reviewer, Standard Grant for the National Geographic Society's Committee for Research and Exploration
2016	Journal Article Peer Review for <i>Journal of Fashion, Style and Popular Culture</i>
2016	Juried Art Selection Panelist, <i>In the Spirit</i> , Washington State Historical Society
2016	Judge, <i>Salish Wool Weaving Fashion Show</i> , Suquamish Museum
2015	Juried Art Selection Panelist, Native Arts and Culture Foundation, Traditional Arts Panel
2014	Journal Article Peer Review for <i>Journal of Material Culture</i>
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

Community Service—Volunteer Educational Activities

2024	Art History lecture, Skyline Retirement Community “Button Blankets and Regalia of the Northwest Coast.”
2023	Art History lecture, Skyline Retirement Community “Arts and Cultures of the Northwest Coast.”
2021	Lunch & Learn, Perkins Coie LLP, Seattle, WA “The New Burke Museum and the Bill Holm Center.”
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 - Native Art of the Pacific Northwest (2026, 2024, 2022, 2021, 2018, 2017, 2015, 2013, 2011, 2010), approved for UW Diversity Minor and AIS major

AH435/533 – Women Artists of the Northwest Coast (2025)

AH435/533 – Contemporary Northwest Coast Arts (2024)

AH435/533 – Native Women Artists of the US and Canada (2021)

AH 480/525 - Museums & Indigenous People: History and Decolonization (2020, 2023)

AH 435/533 - Context, Performance, and Materiality—Understanding Art through Ethnographic Film (2019), approved for AIS major

AH 309 - Indigenous Body Adornment (2017, 2009, 2012, 2017)

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)

UW Graduate School, Simpson Center for the Humanities

HUM 597 – Humanities Microseminar: First Nations Art, Resistance, and Governance: Haida and Kwakwaka'wakw Art Against Extraction (2021)

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

Independent Study Supervised, UW

Meg Hildreth, AH499, Women's Arts of the Northwest Coast, Winter 2025

Zoe Thomas, AH499, Undergrad Honors Thesis, Winter 2025

Bethany Palkovitz, AH497, Curatorial Internship, Burke Museum Salish Weaving, Winter 2025

Bethany Palkovitz, AH600, Salish Weaving – Museum Research, Winter 2025

Mariah Ribeiro, AH600, Women Artists of the Northwest Coast, Winter 2025

Desirae Beedle, AH498, Individual projects, Ravenstail Weaving, Fall 2024, Winter 2025

Bethany Palkovitz, AH600, Salish Weaving, Spring 2023

Kari Karsten, AH600, Arts of the Northwest Coast, Spring 2022

Emma Ratcliff – AH499, Independent Study, Cultural Tourism and Ethnics, Fall 2019

Madison Heslop – John and Mary Ann Mangels Endowed Fellowship for Public History, Spring 2018

Xavier Keeto – Directed Fieldwork, Digital Humanities Media Inventories, iSchool, Fall 2018

Graduate Student Committees, UW

2026 - present MA Committee Chair, Christine Adams, Art History

2026 - present MA Committee Chair, Marissa Perez, Art History

2024 - present PhD Committee Chair, Bethany Palkovitz, Art History

2022 - present	PhD Committee Chair, Mariah Ribeiro, Art History
2023 - 2024	MA Committee Member, Olivia Ross, Museology
2022 - 2024	MA Committee Chair, Bethany Palkovitz, Art History
2016 - 2023	PhD Committee Chair, Ashley McClelland, Art History
2023 - present	GSR, Lucas Olson, Jackson School for International Studies
2019 - present	GSR, Yoli Ngandali, Anthropology
2021 - 2022	MA Committee Member, Karolyn Karsten, Museology
2021 - 2022	MA Committee Member, Liz Copeland, Art History
2017	GSR, Glennis E Rayermann, Chemistry
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)

2026	Course Redesign Clinic, University of Washington (20 hour, multi-week workshop)
2022	5 day Curatorial Workshop to develop professional standards in the field -- UCross Native American Art Curatorial Convening. Clearmont, WY. Funded by the UCross Foundation
2021	5 day Curatorial Workshop -- UCross Native American Art Curatorial Convening. Clearmont, WY. Funded by the UCross Foundation
2017	10 week Faculty Success Program with National Center for Faculty Development and Diversity. Funded by Burke Museum, Dean of Arts & Sciences, and Vice-Provost for Faculty Advancement.
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	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	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