

## **Tom Jones**

Department of Art  
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Born 1964, Charlotte, North Carolina

### **Education**

2005 Master of Fine Arts, Photography, Columbia College, Chicago, Illinois  
2005 Master of Arts, Museum Studies, Columbia College, Chicago, Illinois  
1994 Summer Program, School of Visual Arts, New York, New York  
1988 Bachelor of Fine Arts, University of Wisconsin, Madison, Wisconsin

### **Academic Appointments**

2012- present Associate Professor, Art Department  
University of Wisconsin-Madison, Madison, Wisconsin  
2006-2012 Assistant Professor, Art Department  
University of Wisconsin-Madison, Madison, Wisconsin  
2005-2006 Lecturer, Art Department  
University of Wisconsin-Madison, Madison, Wisconsin  
2002 Lecturer, Photography Department  
Columbia College, Chicago, Illinois

### **Awards**

2018 Graduate School Research Grant, University of Wisconsin-Madison  
Romnes Fellowship, University of Wisconsin-Madison  
2014 Graduate School Research Grant, University of Wisconsin-Madison, Sioux  
Photographs from the St Francis Mission 1883-1991 (Individual Grant)  
2013 Graduate School Research Grant, University of Wisconsin-Madison, The History  
and Preservation of Ho-Chunk Basket Making (Individual Grant)  
2012 Graduate School Research Grant, University of Wisconsin-Madison, "*Identity  
Genocide* (Individual Grant)  
Kohler Foundation (Preservation Project-Ho-Chunk Baskets)  
American Association for State and Local History (AASLH) Award, "People of the  
Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-  
1942,"  
Award of Merit  
Eric Hoffer Book Awards (Art), "People of the Big Voice: Photographs of Ho-  
Chunk Families by Charles Van Schaick, 1879-1942,"  
Finalist

Independent Publisher Book Awards (IPPY), “People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942,”  
Bronze (tie), Multicultural Non-Fiction

National Indie Excellence Awards, “People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942,”  
Winner, Multicultural Non-Fiction

Next Generation Indie Book Awards, “People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942,”  
Winner (tie), Best Overall Design

Next Generation Indie Book Awards, “People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942,”  
Winner, Multicultural Non-Fiction

Wisconsin Historical Society, “People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942,”  
Winner, Book Award of Merit

2011 *ForeWord Reviews*’ Book of the Year Award, “People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942,”  
Finalist, Photography

Midwest Independent Publishers Association Midwest Books Awards, “People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942,”  
Winner, Midwest Regional Interest-Illustration

Midwest Independent Publishers Association Midwest Books Awards, “People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942,”  
Winner, Total Book Design

USA National Best Book Awards, “People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942,”  
Finalist, Best Interior Design

USA National Best Book Awards, “People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942,”  
Winner, Photography: People

USA “Best Book 2011” Awards, “People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942,”  
Winner for the category of Photography: People  
Finalist for the category of Best Interior Design

Graduate School Research Grant, University of Wisconsin-Madison, “I am an Indian First and an Artist Second”

University of Wisconsin System Institute on Race and Ethnicity, “American Indian Photography”

2010 National Geographic’s All Roads Photography Award, Nominee

Graduate School Research Grant, University of Wisconsin-Madison, “Identity Genocide”

Graduate School Research Grant, University of Wisconsin–Madison, “Photographer Horace Poolaw: The Calendar-Maker’s Son”

University of Wisconsin–Madison Graduate School Conference Travel, “Rendezvoused: To Go Somewhere,” Venice Biennale 53rd Esposizione Internazionale d’Arte

Ho-Chunk Nation, “Rendezvoused: To Go Somewhere,” Venice Biennale 53rd Esposizione Internazionale d’Arte

2009 Smithsonian National Museum of the American Indian, The Visual and Expressive Arts Program

Institute of American Indian Arts Museum, grant for “Rendezvoused” exhibition

University of Wisconsin–Madison Graduate School Conference Travel. “Rendezvoused: To Go Somewhere.” Venice Biennale 53rd Esposizione Internazionale d’Arte.

Ho-Chunk Nation. “Rendezvoused: To Go Somewhere.” Venice Biennale 53rd Esposizione Internazionale d’Arte

2008 Graduate Research Grant, University of Wisconsin-Madison, “Rendezvoused”

2007 Graduate Research Grant, University of Wisconsin-Madison, “Encountering Cultures”

Graduate Research Grant, University of Wisconsin-Madison, “The Horace Poolaw Project”

2002 Wisconsin Humanities Council Grant

Edgewood College Educational Programming Board Grant

Albert P. Weisman Memorial Scholarship Fund

2001 Albert P. Weisman Memorial Scholarship Fund

Stuart and Iris Baum Grant

2000 Artist’s Support Program, Polaroid Corporation

Graduate Assistantship, Columbia College

1999 Graduate Assistantship, Columbia College

1987 Committee on Institutional Cooperation Summer Fellowship

1986 Committee on Institutional Cooperation Summer Fellowship

1982 Alpha Phi Alpha Scholarship

### **Solo/Two Person Exhibitions**

2018 *Remnants*, Sherry Leedy Contemporary Art, Kansas City, Missouri

*The North American Landscape*, Trout Museum, Appleton, Wisconsin

- Remnants*, Edgewood College, Madison, Wisconsin (Two Person Show)
- 2013 *I am an Indian first and Artist second*, Museum of Wisconsin Art, West Bend, Wisconsin
- 2012 *Indian First-Identity, Appropriation, and Reclamation*, All My Relations Gallery, Minneapolis, Minnesota
- “Native” Commodity*, Theodore Robinson Gallery, University of Wisconsin-Rock County, Janesville, Wisconsin
- Encountering Cultures*, Wautrous Gallery, Madison, Wisconsin
- I am an Indian first and an Artist second*, Sherry Leedy Contemporary Art, Kansas City, Missouri
- 2010 *The People of the Big Voice*, Diocletian’s Palace, Croatian American Society, Split, Croatia
- 2009 *Rendezvoused*, La Biennale di Venezia 53rd international arts exhibition in collaboration with the University of Venice’s Department of Postcolonial Literature, Venice, Italy
- Encountering Cultures/Rendezvous*, Casa Del Cinema Venezia, Venice, Italy
- “Native” Commodity*, Gertrude Herbert Institute of Art, Augusta, Georgia
- Encountering Cultures*, Museum of Wisconsin Art, West Bend, Wisconsin
- “Native” Commodity*, Sherry Leedy Contemporary Art, Kansas City, Missouri
- 2008 *Encountering Cultures*, Sundance Cinemas, Madison, Wisconsin
- 2006 *Dear America*, Sherry Leedy Contemporary Art, Kansas City, Missouri
- Encountering Cultures*, Endenfred, Madison, Wisconsin
- Among the Ho Chunk*, Neville Public Museum, Green Bay, Wisconsin
- 2004 *Dear America & The Ho Chunk People*, Blue Heron Designs, Birmingham, Michigan
- Honoring the Ho Chunk Warrior*, Michigan State University Museum, Michigan
- The Ho Chunk People*, Nokomis Learning Center, East Lansing, Michigan
- 2003 *The Ho Chunk People*, Buffalo Arts Studio, Buffalo, New York
- Honoring the Ho Chunk Warrior*, Wisconsin Veterans Museum, Madison, Wisconsin
- Choka*, De Ricci Gallery, Edgewood College, Madison, Wisconsin
- 2001 *The Ho Chunk People*, Rochester Art Center, Rochester, Minnesota
- The Ho Chunk People*, Pump House Regional Art Center, La Crosse, Wisconsin
- The Ho Chunk People*, Wisconsin Cultural Center, Wisconsin Rapids, Wisconsin

*The Ho Chunk People*, Wendy Cooper Gallery, Madison, Wisconsin

*Wonk Sheek Ka Day/ The Big People*, Ho Chunk Nation Executive Building, Black River Falls, Wisconsin

2000 *Wonk Sheek Ka Day/ The Big People*, H. H. Bennett Studio Museum-Wisconsin State Historical Society, Wisconsin, Dells, Wisconsin

### **Group Exhibitions**

2019 Wisconsin Dells, Museum of Wisconsin Art, West Bend, Wisconsin

2018 *Original Warrior*, National Veterans Art Museum, Chicago, Illinois

*Native American Visions II*, Grand Gallery, Las Vegas, Nevada

*IN/SIGHT*, Sherry Leedy Contemporary Art, Kansas City, Missouri

*Re-Riding History: From the Southern Plains to the Matanzas Bay*, Trout Museum of Dickinson College, Carlisle, Pennsylvania

*Reading Material*, Crossman Gallery, Whitewater, Wisconsin

2017 *As We See It: Works by Ten Contemporary Native American Photographers*, Alaska State Museum, Juneau, Alaska

*The Capitol at 100: Madison Artists Celebrate the Centennial*, Overture Center for the Arts, Madison, Wisconsin

*A Thousand Words*, Tweed Museum, Duluth, Minnesota

*Weaving Our Traditions Together*, Electric Machete Studios, Minneapolis, Minnesota

*For Directions*, All My Relations Gallery, Minneapolis, Minnesota

*For Directions*, Two Rivers Gallery, Minneapolis, Minnesota

*New Acquisitions: 2011-2017*, Museum of Contemporary Native Arts, Santa Fe, New Mexico

*As We See It: Works by Ten Contemporary Native American Photographers*, New Mexico State Art Museum, Las Cruces, New Mexico

*My Country Tis of Thy People, You're Dying*, Radiator Gallery, Long Island City, New York

*Re-Riding History: From the Southern Plains to the Matanzas Bay*, Kenosha Public Museum, Kenosha, Wisconsin

*Native Art Evolving*, Promega, Madison, Wisconsin

*Re-Riding History: From the Southern Plains to the Matanzas Bay*, Edgewood College, Madison, Wisconsin

2016 *Map(ing)*, Arizona State University, Tempe, Arizona

*Native American Visions*, Charleston Heights Art Center, Las Vegas, Nevada

*Arriving at Fresh Water: Contemporary Artists from Our Great Lakes*, Plains Art Museum, Fargo, North Dakota

*Native American Visions*, Grand Gallery, Las Vegas, Nevada

*The Art of Photographic Portraiture*, Gallery 211, Madison College, Madison, Wisconsin

*Back From Where They Came*, Sherry Leedy Contemporary Art, Kansas City, Kansas, Missouri

*In Our Midst*, Scarabocchio Art Museum, Stevens Point, Wisconsin

*As We See It: Works by Ten Contemporary Native American Photographers*, 516 Arts, Albuquerque, New Mexico

*Re-Riding History: From the Southern Plains to the Matanzas Bay*, Museum of the Great Plains, Lawton, Oklahoma

*The 2nd Annual Allegany National Photography Competition and Exhibition*, The Arts Council's Saville and Schwab Galleries, Cumberland, Maryland

*Re-Riding History: From the Southern Plains to the Matanzas Bay*, University of Buffalo Art Gallery, Buffalo, New York

*Super Natural and the WISCONSIN WILD AND TAME*, John Michael Kohler Arts Center, Sheboygan, Wisconsin

*University of Wisconsin-Madison, Art Department Faculty Quadrennial Exhibition*, Chazen Museum of Art, Madison, Wisconsin

2015 *Re-Riding History: From the Southern Plains to the Matanzas Bay*, All My Relations Gallery, Minneapolis, Minnesota

*Natasha Nicholson: The Artist in Her Museum*, Madison Museum of Contemporary Art, Madison, Wisconsin

*Group Show*, True West of Santa Fe, Santa Fe, NM

*Preservatif*, Marshall Arts Gallery, Memphis, Tennessee

*los archivos del cuerpo [body files]*, A collective project by Dalida María Benfield, Huret & Spector Gallery, Emerson College, Boston, Massachusetts

*Re-Riding History: From the Southern Plains to the Matanzas Bay*, The Museum of the Native American Resource Center, University of North Carolina-Pembroke, Pembroke, North Carolina

*Arriving at Fresh Water: Contemporary Artists from Our Great Lakes*, Minneapolis Institute of Art, Minneapolis, Minnesota

*Re-Riding History: From the Southern Plains to the Matanzas Bay*, Wright Museum of Art, Beloit, Wisconsin

- Re-Riding History: From the Southern Plains to the Matanzas Bay*, Crisp-Ellert Art Museum, St. Augustine, Florida
- Working Proof IV*, part of Map(ing) 2015 project, Night Gallery, Tempe, Arizona
- 2014 *Preservatif*, Stockholm Gallery, Milwaukee, Wisconsin
- Contemporary American Indian Art-The Nerman Museum Collection*, Nerman Museum, Overland Park, Kansas
- Changing Hands: Art Without Reservation 3*, Eiteljorg Museum of American Indians & Western Art, Indianapolis, Indiana
- As We See It: Works by Ten Contemporary Native American Photographers*, Perm State Art Gallery, Perm, Russia
- As We See It: Works by Ten Contemporary Native American Photographers*, Ekaterinburg Museum of Fine Arts, Ekaterinburg, Russia
- As We See It: Works by Ten Contemporary Native American Photographers*, ROBA Art Gallery, Omsk, Russia
- As We See It: Works by Ten Contemporary Native American Photographers*, the Fifth Biennial of Contemporary Photography, Novosibirsk State Museum of Art, Novosibirsk, Russia
- Epilogue*, Eaton Hall, Wilmette University, Salem, Oregon
- Indigeneity/Decoloniality/@rt*, (my work represented in a piece by Dalida Maria Benfield) Fredrick Jameson Gallery, Duke University, Durham, North Carolina
- Changing Hands: Art Without Reservation 3*, University of Michigan Museum of Art, Ann Arbor, Michigan
- NON STOP*, Delta Properties Train Station, Madison, Wisconsin
- Changing Hands: Art Without Reservation 3*, Chazen Museum of Art, Madison, Wisconsin
- Ossuary*, Herron Galleries Indiana University (IUPUI), Indianapolis, Indiana
- 2013 *Refigured: Photography of Tom Jones, Ken Gonzales-Day, Zoe Crosher, and Shen Wei*, Sheppard Contemporary and University Galleries, University of Nevada-Reno, Reno, Nevada
- Ossuary*, University of Knoxville Tennessee-Downtown Gallery, Knoxville, Tennessee
- Changing Hands: Art Without Reservation 3*, The Museum of Contemporary Native Arts, Santa Fe, New Mexico
- Ancestral Visions: Contemporary Voices*, Edgewood College Gallery, Madison, Wisconsin
- Changing Hands: Art Without Reservation 3*, The MacMichael Canadian Art Collection, Kleinburg, Ontario, Canada
- Thicker Than Water*, Museum of Contemporary Native Arts, Santa Fe, New Mexico

- 2012 *Pocahontas Meets Hello Kitty: A Select Group of Artists Looking at the Past and Present of Native Women's History*, American Culture Center in Shanghai, Shanghai, China
- Changing Hands: Art Without Reservation 3*, Memorial Art Gallery, University of Rochester, Rochester, New York
- Encoded*, Tweed Museum, Duluth, Minnesota
- Oppenheimer Collection*, Nerman Museum of Contemporary Art, Overland Park, Kansas
- 44 Presidents by 44+ Artists*, Overture Center's Playhouse Gallery, Madison, Wisconsin
- Collaboration*, Idyllwild Arts Native American Arts Festival, Campus Gallery, Idyllwild-Pine Cove, California
- Changing Hands: Art Without Reservation 3*, Museum of Art and Design, New York, New York
- Ossuary*, Chazen Museum of Art, Madison, Wisconsin
- Compendium 2012: Art Department Faculty Show*, Chazen Museum of Art, Madison, Wisconsin
- 2011 *Counting Coup*, Museum of Contemporary Native Arts, Santa Fe, New Mexico
- Group Show*, Sherry Leedy Contemporary Art, Kansas City, Missouri
- 2010 *Visualizing the Experience of War*, OSU Urban Arts Space, Columbus, Ohio
- "Mostly Indian and Other Fables,"* Lawton Gallery, Green Bay, Wisconsin
- TO SEE OUTSELVES AS OTHERS SEE US: CONTEMPORARY WISCONSIN PORTRAITS*, Museum of Wisconsin Art, West Bend, Wisconsin
- The Wisconsin Triennial*, Madison Museum of Contemporary Art, Madison, Wisconsin
- CACHE*, Art Industry, Madison, Wisconsin
- Transitional/Transcultural: New Paradigms for a New Century*, Fredrick Layton Gallery, Milwaukee Institute of Art and Design, Milwaukee, Wisconsin
- The Journey as Destination: Contemporary Native American Prints*, Harwood Museum, Taos, New Mexico
- ALTERNATION*, Planet IndigenUS/Harbourfront Centre Gallery, Toronto, Canada
- Animal Connection*, Proyecto'ace, Dialogue Space/Mezzanine, Buenos Aires, Argentina
- Sovereign Image*, Museum of Contemporary Native Arts, Santa Fe, New Mexico
- 2009 *TRACE: Wisconsin Portrait Makers J. Shimon & J. Lindemann, Tom Jones, Al Luft, Paul Baker Prindle, and Jake Naughton*, Project Lodge, Madison, Wisconsin



*Accidental Art: Collecting Found Photography*, Steenbock Gallery, Madison, Wisconsin

*Images of the Ho Chunk*, Wisconsin Historical Museum, Madison, Wisconsin  
*SATISFACTION TOWN*, 2009 Southern Graphics Printmaking Conference, "Global Implications", Columbia College, Conway Center, Chicago, IL

*Migrations: New Directions in Native American Art*, Hillstrom Museum of Art, Saint Peter, New Mexico

*4 Aces: Large Format Prints*, Commonwealth Gallery, Madison, Wisconsin

*Beyond Bounds Glow*, Nerman Museum of Contemporary Art, Overland Park, Kansas

*Migrations: New Directions in Native American Art*, Thorne Art Gallery, Keene State College, Keene, New Hampshire

*Migrations: New Directions in Native American Art*, Mashantucket Pequot Museum, Connecticut

*Animal Connections*, University of Colorado Special Collections, Boulder, Colorado

*Animal Connections*, Richard F. Bush Gallery, St. Lawrence University, Canton, New York

*Migrations: New Directions in Native American Art*, Yellowstone Art Museum, Billings, Montana

2008 *Migrations: New Directions in Native American Art*, Southeast Missouri Regional Museum at Southeast Missouri State University, Cape Girardeau, Missouri

*Forest Art Wisconsin – Native/Invasive« eine Fotodokumentation der Ausstellung*, a photo documentation of the exhibition in 2007, Museum Jagdschloß Kranichstein, Darmstadt, Germany

*Impermanent Archive: Photography and the Technologies of Empire and Race*, Steenbock Gallery at the Wisconsin Academy, Madison, Wisconsin

*Forest Art Wisconsin Photographic Exhibition*, Madison Municipal Building, Madison, Wisconsin

*The Masters Show*, Steenbock Gallery at the Wisconsin Academy, Madison, Wisconsin

*Forest Art Wisconsin Photographic Exhibition*, University of Wisconsin-Madison Pyle Center, Madison, Wisconsin

*Culture in Transition Series: This Land is My Land*, Fredrick Layton Gallery, Milwaukee Institute of Art and Design, Milwaukee, Wisconsin

*Pocahontas Meets Hello Kitty: A Select Group of Artists Looking at the Past and Present of Native Women's History*, Southwest School of Art and Craft, San Antonio, Texas

*4 Aces: Large Format Prints*, Washington University, St. Louis, Missouri

*Pocahontas Meets Hello Kitty: A Select Group of Artists Looking at the Past and Present of Native Women's History*, SUB Gallery, Boise State University, Boise, Idaho

*Migrations: New Directions in Native American Art*, Booth Western Art Museum, Cartersville, GA

*Pocahontas Meets Hello Kitty: A Select Group of Artists Looking at the Past and Present of Native Women's History*, C.N. Gorman Museum, University of California Davis, California

*4 Aces: Large Format Prints*, University of Texas-Austin, Austin, Texas

*Migrations: New Directions in Native American Art*, Plains Art Museum, Fargo, North Dakota

*Pocahontas Meets Hello Kitty: A Select Group of Artists Looking at the Past and Present of Native Women's History*, Print Walls Gallery, University of Wisconsin-Madison, Madison, Wisconsin

*Pocahontas Meets Hello Kitty: A Select Group of Artists Looking at the Past and Present of Native Women's History*, Richard F. Brush Art Gallery, St. Lawrence University, Canton, New York

*4 Aces: Large Format Prints*, Bruno David Gallery, St. Louis, Missouri

*Migrations: New Directions in Native American Art*, Boise, Idaho

*University of Wisconsin-Madison, Art Faculty Exhibition*, Chazen Museum of Art, Madison, Wisconsin

2007 *4 Aces: Large Format Prints*, University of Louisiana at Lafayette, Lafayette, Louisiana

*Forest Art Wisconsin Photographic Exhibition*, Dane County Regional Airport, Madison, Wisconsin

*2007 Wisconsin Triennial*, Madison Museum of Contemporary Art, Madison, Wisconsin

*Forest Art Wisconsin, Native/Invasive*, NOIXGA, curator Ute Ritschel, Northern Highland-American Legion State Forest, Wisconsin

*Art Chicago*, Sherry Leedy Contemporary Art, Chicago, Illinois

*Wisconsin's People on the Land*, James Watrous Gallery, Wisconsin Academy of Sciences, Arts and Letters, Madison, Wisconsin

*Migrations: New Directions in Native American Art*, MacNider Art Museum, Mason City, Iowa

*Pocahontas Meets Hello Kitty: A Select Group of Artists Looking at the Past and Present of Native Women's History*, University of Miami Rainbow Building, Coral Gables, Florida

*4 Aces: Large Format Prints*, Louisiana State University School of Art Gallery, Baton Rouge, Louisiana

*Migrations: New Directions in Native American Art*, Missoula Art Museum, Missoula, Montana

- Pocahontas Meets Hello Kitty: A Select Group of Artists Looking at the Past and Present of Native Women's History*, Graphics Communications, Gallery 6, Estonia National Library, Tallinn, Estonia
- Pocahontas Meets Hello Kitty: A Select Group of Artists Looking at the Past and Present of Native Women's History*, Artstation Gallery, Ponsonby, Auckland, Aotearoa/New Zealand
- Summer Group Show*, Sherry Leedy Contemporary Art, Kansas City, Missouri
- Take a Bite out of this! From Corn to Commodity*, Indian Pueblo Cultural Center, Albuquerque, New Mexico
- Print Show*, Sherry Leedy Contemporary Art, Kansas City, Missouri
- Migrations: New Directions in Native American Art*, Turtle Bay Exploration Park Redding, California
- Pocahontas Meets Hello Kitty: A Select Group of Artists Looking at the Past and Present of Native Women's History*, Organized by Melanie Yazzie for the 35<sup>th</sup> Southern Graphics Conference *Points, Plots and Ploys*, Kansas City, Missouri
- 2006 *Migrations: New Directions in Native American Art*, University of New Mexico Museum, Albuquerque, New Mexico
- INKLANDIA: an international print exhibition*, East Galleries, Rueff Galleries, Purdue University, West Lafayette, Indiana
- Art Chicago*, Sherry Leedy Contemporary Art, Chicago, Illinois
- Pocahontas Meets Hello Kitty: A Select Group of Artists Looking at the Past and Present of Native Women's History*, The University of North Florida Gallery, Jacksonville, Florida
- 2004 *Our Lives: Contemporary Life and Identities*, National Museum of the American Indian, Washington D.C.
- 2003 *America-First People, New People, Forgotten People*, Blue Sky Gallery, Portland, Oregon
- The WISCONSIN: Landscape*, Foster Gallery, University of Wisconsin-Eau Claire, Eau Claire, Wisconsin
- Albert P. Weisman Memorial Scholarship Show*, Hokin Gallery, Chicago, Illinois
- America-First People, New People, Forgotten People*, Moser Gallery, University of St. Francis, Joliet, Illinois
- 3 Years in Review*, Wendy Cooper Gallery, Madison, Wisconsin
- Multiple Voices*, Kings Foot Gallery, Madison, Wisconsin
- 2002 *Group Show*, Sherry Leedy Contemporary Art, Kansas City, Missouri
- Permanent Collection*, Glass Curtain Gallery, Columbia College, Chicago, Illinois
- Selections from the Midwest Photographers Project at the Museum of Contemporary Photography*, O'Hare Airport, Chicago, Illinois

- M.F.A. Photography Exhibition 2002*, Glass Curtain Gallery, Chicago, Illinois
- Wisconsin Triennial*, Madison Art Center, Madison, Wisconsin
- Albert P. Weisman Memorial Scholarship Show*, Hokin Gallery, Chicago, Illinois
- Still Lifes*, Michael Lord Gallery, Milwaukee, Wisconsin
- 2001 *Miami Art Fair*, Wendy Cooper Gallery, Miami, Florida
- Print Photo Media Show*, Columbia College, Chicago, Illinois
- 2000 *Objects Transformed*, Wendy Cooper Gallery, Madison, Wisconsin
- Student Honors Exhibition*, Columbia College, Chicago, Illinois
- 1999 *Winter Show*, Columbia College Art Gallery, Chicago, Illinois
- Student Honors Exhibition*, Columbia College, Chicago, Illinois
- 1989 *Group Show*, A Space Gallery, Madison, Wisconsin
- Installations*, Natasha Nicholson Works of Art, Madison, Wisconsin
- 1988 *Recent Work From Dane County*, Madison Art Center, Madison, Wisconsin
- Bachelor of Fine Arts Show*, Seventh Floor Gallery, Madison, Wisconsin
- 60th Student Art Show*, Memorial Union Galleries, Madison, Wisconsin
- 40th Camera Concepts*, Main Gallery Memorial Union, Madison, Wisconsin
- An Evening With Naparstek & Mathern-Smith*, Video/Performance, State Street Storefront, Madison, Wisconsin
- 1987 *Accept The Next Job Offer You Get*, Collaborative Performance by L. B. Clark, Franklin Furnace, New York, New York
- Accept The Next Job Offer You Get*, Collaborative Performance by L. B. Clark, Randolph Street Gallery, Chicago, Illinois
- Good Night Tom Sweet Dreams*, Statics and Dynamics, Video/Performance, Madison Civic Center, Madison, Wisconsin
- 39th Camera Concepts*, Main Gallery Memorial Union, Madison, Wisconsin
- 1986 *Caught in Vertical and Horizontal Hold*, Non Static Show, Seventh Floor Gallery, Madison, Wisconsin
- 38th Camera Concepts*, Main Gallery Memorial Union, Madison, Wisconsin
- Photo Show*, Seventh Floor Gallery, Madison, Wisconsin

## **Bibliography**

- 2014 Nancy Marie Mithlo, General Editor, Tom Jones essays, *Insider Knowledge and Truth and Humor, For A Love of His People, The Photography of Horace Poolaw*, Yale Press

- 2011 Tom Jones, Michael Schumdlach, Matthew Daniel Mason, Amy Lonetree, & George Greendeer, *People of the Big Voice Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942*, Wisconsin Historical Society Press

Tom Jones, essay, *A Ho-Chunk Photographer Looks at Charles Van Schaick*, *Wisconsin Magazine of History*, Fall 2011, Volume 95, Number 1

- 2006 Julie Nielsen, Jessie Eisner Kleyde, and Tom Jones, *Photographers Under the Big Top*, Self-Published, Lulu

## Book Reviews

Erika Janik, "People of the Big Voice," Wisconsin Life, Radio Interview, December 2011

Jean Ferraca, "People of the Big Voice," Wisconsin Public Radio's Here on Earth, Radio Interview, November 23, 2011

Marlon WhiteEagle, "People of the Big Voice featured at the Wisconsin Book Festival," HOCAK WORAK, October 27, 2011

Cassandra Colson, "New book captures glimpse of Ho-Chunk history," Jackson County Chronicle, October 12, 2011

Bobby Tanzilo, *OnMilwaukee.com recommends*, OnMilwaukee.com, Sept. 24, 2011

Brian Jacobson, "People of the "Big Voice," Urban Milwaukee, September 22, 2011

## Books Publications

- 2018 **Understanding and Teaching Native American History** Dr. Kristofer Ray (Austin Peay State University) and Dr. Brady DiSanti, (University of Nebraska, Omaha), The Harvey Goldberg Series for Understanding and Teaching History: John Day Tully, Matthew Masur, and Brad Austin, Series Editors, "American Indian Arts - Defining the Field", by Nancy Mithlo, University of Wisconsin Press

- 2017 **Native Art Now! Developments in Contemporary Native American Art Since 1992**, Eiteljorg Museum of American Indians and Western Art, University of Oklahoma Press

- 2014 Nancy Marie Mithlo, General Editor, Tom Jones essays, *Insider Knowledge and Truth and Humor*, **For A Love of His People, The Photography of Horace Poolaw**, Yale Press

Ellen Samuels, **Fantasies of Identification: Disability, Gender, Race**, New York University Press

- 2012 **Microsoft Art Collection's 25<sup>th</sup> Anniversary**, Microsoft

**Oppenheimer's Collection**, Nerman Museum of Contemporary Art

- 2011 Birgit Brander Rasmussen's, **Queequeg's Coffin, Indigenous Literacies and Early American Literature**, (Yellow Stripe, 2009, from the series, *I am an Indian first and an Artist second*, artwork used on the book cover)

**Manifestations: New Native American Art Criticism**, Museum of Contemporary Native Arts

Dean Rader, **Native Visualities: American Indian Art & Film**, Michigan State University Press

Robert Hirsch, **Exploring Color Photography, From Film To Pixels**, Focal Press

2010 Mick Gidley, **Photography and the USA**, Reaktion Books, London

2009 Nancy Mithlo, edited by Bill Gilbert and Kathleen Shields with essays by Lucy Lippard, William L. Fox, Nancy Marie Mithlo and MaLin Wilson-Powell, **LAND/Art New Mexico**, essay, *The Political Aesthetic of Imaginary Landscapes*, Radius Books

Nancy Oestreich Lurie and Patrick J. Jung, **The Nicolet Corrigenda**, Waveland Publishing, (illustration)

2008 Abby Ferber, **The Matrix Reader: Examining the Dynamics of Oppression and Privilege**, published by McGraw-Hill  
Nancy Mithlo, *Visiting, Conversations on Curatorial Practice and Native North American Art*

Steven Hoelscher, **Picturing Ho-Chunk: H.H. Bennett's Native American Photographs in the Wisconsin Dells**, published by the Wisconsin Historical Society

**University of Wisconsin-Madison, Art Department Faculty Exhibition**, Chazen Museum of Art, (catalogue)

2007 **Oppenheimer Collection**, Nerman Museum of Contemporary Art

Ute Ritschel, **International Forest Art Wisconsin Native/Invasive**, (catalogue)

2006 Jo Ortel, Lucy Lippard, Kathleen Howe, and Gerald McMaster, Edited by Marjorie Devon, **Migrations: New Directions in Native American Art**, Tamarind Institute

2005 Lucy Lippard, Edited by Andrea Kahn and Carol Burns, **Site Matters: Concepts, Histories, and Strategies in the Design Disciplines and Professions**, "Around the Corner: A Photo Essay," published by Routledge

2003 Lucy Lippard, essay, **"America First People, New People, Forgotten People, Like a Feather in the Air,"** (catalogue)

Blue Sky Gallery, (catalogue)

2002 **Wisconsin Triennial**, Madison Art Center, (catalogue)

**Publications** (Reviews, Articles, Catalogues, or Interviews)

2018 Melanie Herzog, *READING MATERIAL-Substance and Meaning*, Crossman Gallery, University of Wisconsin-Whitewater

Stacy J. Platt, *In the Present Day and in the Present Tense: Tom Jones's Remnants*, Exposure Magazine, March 31, 2018  
<https://medium.com/exposure-magazine/in-the-present-day-and-in-the-present-tense-looking-at-tom-joness-remnants-2bd46c286f93>

Rove-Terrance Campagna and Tom Jones, *Edgewood College Gallery*, Madison State Journal, February 11, 2018, [http://host.madison.com/wsj/entertainment/arts\\_and\\_theatre/visual/on-view-rove-terrence-campagna-tom-jones/article\\_fdbef9ca-7167-5c87-9259-3201fa6fd239.html](http://host.madison.com/wsj/entertainment/arts_and_theatre/visual/on-view-rove-terrence-campagna-tom-jones/article_fdbef9ca-7167-5c87-9259-3201fa6fd239.html)

Marlon White Eagle, *Edgewood College Gallery Features Ho-Chunk Artist Tom Jones*, Hocak Worak, February 9, 2018, <http://madison365.com/edgewood-college-gallery-features-ho-chunk-artist-tom-jones/>

2017 Best of 2017: Our Top 20 NYC Art Shows, Hyperallergic, December 20, 2017, <https://hyperallergic.com/418047/best-of-2017-our-top-20-nyc-art-shows/>

*A century of art and politics*, Isthmus, November 23, 2017 <https://isthmus.com/arts/visual-arts/capitol-centennial-overture-exhibit/>

America Meredith, *Issues & Commentary: Ethnic Fraud and Art*, Art in America, August 18, 2017, <http://www.artinamericamagazine.com/news-features/magazine/issues-commentary-ethnic-fraud-and-art/>

Whitney Jones, *Exhibition-My Country Tis of Thy People, You're Dying-Examining Contentious Land & Violence*, cfile.daily, June 14, 2017, <https://cfileonline.org/exhibition-my-country-tis-of-thy-people-youre-dying/>

Christopher Green, *As Dakota Pipeline Leaks, Native Artists Examine Contested Landscapes*, Hyperallergic, May 26, 2017, <https://hyperallergic.com/381850/as-dakota-access-pipeline-leaks-native-artists-examine-contested-landscapes/>

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- 2015 Leslie Thompson, *The Photographic Legacy of George Catlin's Indian Gallery*, Creative Connections, May 7, 2015,  
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*Natasha Nicholson: The Artist in Her Museum*, Madison Museum of Contemporary Art

- 2014 *Perspectives and Parallels-Expanding Interpretive Foundations with American Indian Curators and Writers*, Tweed Museum of Art

*Sunday Afternoon Live from the Chazen*, February 9, 2014

- 2013 *Refigured: Ken Gonzales-Day, Shen Wei, Tom Jones, Zoe Crosher*, Shepard Contemporary and University Galleries

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- 2012 *ENCODED: Traditional Patterns/A Contemporary Response*, The persistence of an indigenous aesthetic in the work of five contemporary American Indian artists. The Tweed Museum of Art, Teachers Guide

Ellen Taubman and David McFadden, *Changing Hands 3: Art Without Reservation*, Museum of Art and Design

- 2011 *Ho-Chunk Nation: Stoicism Personified*, This week from Indian Country, Vol. 1 Issue 48, December 28, 2011

Nancy Mithlo, *Blood Memory and the Arts: Indigenous Genealogies and Imagined Truths*, American Indian Culture and Research Journal, "The Gaze in Indigenous Media, Performance, and Visual Culture," Volume 35, no. 4, 2011

Erika Janik, *People of the Big Voice*, Wisconsin Life, Radio Interview, December 2011

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- Counting Coup, Museum of Contemporary Native Arts (catalogue)
- 2010 Friends of the Libraries Magazine, University of Wisconsin-Madison, An image of my work used for the cover of the magazine, number 50, 2010
- Rafael Francisco Salas, *To See Ourselves as Others See Us at the Museum of Wisconsin Art*, Journal Sentinel, June 18, 2010
- Tim Gebhart, *Native American Photographer Captures Ho Chunk Identity*, Epoch Times, New York Edition, January 12, 2009, Washington D.C. Edition, January 14, 2009, Northern California Edition, January 14, 2009
- 2009 Beyond Bounds: Glow, Nerman Museum of Contemporary Art (catalogue)
- Elisabetta Frasca Intervista Nancy Marie Mithlo, *Inclusione ed Esclusione: La Presenza Nativa Americana Alla Biennale di Venezia, 1999-2009*. Antropologia Museale. Rivista Quadrimestrale Della Società Italiana per la Museografia e i Beni Demoetnoantropologici 8, (23/24): 72-78.
- Nancy Marie Mithlo, *Visiting: Curatorial Conversations in Native North American Art*, American Indian Curatorial Practice 2008: State of the Field, Published by The University of Wisconsin–Madison and the Ford Foundation
- Alice Thorson, *Real Irony of Indian Tourism!*, The Kansas City Star, March 22, 2009
- Mary Abbe, Heritage Foundation, Star Tribune, March 13, 2009
- Katie Vaughn, *New Takes on Tradition*, Madison Magazine, January 2009
- Katie Vaughn, *New Takes on Tradition*, Madison Spectrum Magazine (Premiere Issue), January 2009
- 2008 Pamela Gates, Seventh annual Wisconsin Book Festival a winner, The Madison Times, October 2008
- News from the Art Department, Tom Jones: Poolaw Project, Fall 2008
- Thomas (TJ) Jones, *Horace Poolaw Photography Project*, Quillworks, Fall 2008
- Douglas Fairfield, *Shutter Diplomacy*, The New Mexican's Pasatiempo, August 22-28, 2008
- Grant Arndt, *Ho Chunk Pow Wows: Innovation and Tradition in a Changing World*, Wisconsin Magazine of History, volume 91, number 3, Spring 2008
- Jacob Stockinger, *Teachers Who Can*, The Capital Times, February 8, 2008
- Aisha Motlani, *Place, Ritual and Memory*, Shepherd Express, Thursday, January 24, 2008
- Julie Lawrence, *This Land is my Land*, Milwaukee's Daily Magazine, January 8,
- 2007 David L. Sperling, *The Nature of Art & Science, Two Exhibits Provide a Fresh Perspective on Habit and Climate Change*, Wisconsin Natural Resources, Volume 31, Number 6, December 2007
- Jean Lang, Madison WRAP Workshop, Contour Notes, Summer 2007

- Jason Wiener, *Laugh until it hurts: Art between worlds in MAM's Migration*, Missoula Independent, 8/23/07
- Karin Wolf, *Art of the Forest*, Wisconsin People & Ideas, Summer 2007
- Paul Holtan, State forest hosts art exhibit 'with a different point of view', DNR News, June 12, 2007
- Chris Packham, *Summer Group Show*, The Pitch, June 14, 2007
- Ruth Olson, *Wisconsin's People on the Land*, Wisconsin People & Ideas, Volume, 53, Number 2, Spring 2007
- Jennifer Smith, *Labors of Love*, Isthmus The Daily Page, Thursday April 12, 2007
- 2006 University of New Mexico Press, the image "Commodity II" was used on the book's catalogue cover, Fall 2006
- Cynthia Barber, *Feeling the Pulse, Print Making Today*, International Magazine of Contemporary Graphic Art, Vol. 15, No 3, p. 24-25, Autumn 2006
- From the Stacks: April 14, 2006, Utne, Spring 2006, (web based article)  
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- Susan Applegate Krouse, Ph.D., *A Warrior Celebration*, Visual Anthropology, Vol. 19, Numbers 3-4, May-September, pp. 295-314, 2006
- Ray T. Barker, *Land Where His Fathers Died*, The Pitch, April 13, 2006, (web based article), <http://www.pitch.com/Issues/2006-04-13/culture/artbeat.html>
- Melanie Herzog, *Dancing in Two Worlds*, Wisconsin People and Ideas, Spring 2006, Volume 52, Number 2, 2006
- Nancy Salem, *Migrations: New Directions in Native American Art*, Albuquerque Tribune, October 13, 2006
- 2004 News from Indian Country, March 2004
- 2003 Art Voice, November 2003
- 2002 Sam Jemiely, *No Reservations*, Gravity Magazine, Spring 2002
- 2001 Photo Review, Summer 2001
- Linda James, New Art Examiner, July 2001
- Wisconsin Public Radio, May 10, 2001, Radio interview with Jean Feraca
- WORT, Creative Agenda, April 10, 2001, Radio interview with Caitlin Perkins
- Robert Cozzolino, *Group Portrait-A radiant photo show captures the Ho Chunk Spirit*, Isthmus, April 6, 2001
- Jacob Stockinger, *Photographer Jones Documents the Ho Chunk*, The Capital Times, March 21, 2001
- 2000 HOC AK WORAK, Volume XIV Issue 21, Dec. 27, 2000, Year End Review

John Kozlowicz, HOCAK WORAK, Volume XIV Issue 19, Nov. 29, 2000

John Kozlowicz, HOCAK WORAK, Volume XIV Issue 14, Sept. 15, 2000

### **Curator of Exhibitions**

- 2018 *Original Warrior*, National Veterans Art Museum, Chicago, Illinois (Co-Curator with Ash Kyrie)
- 2017 *The Art of Ho-Chunk Basket Making*, Native Presence Gallery, Wisconsin Dells, Wisconsin
- The Art of Ho-Chunk Basket Making*, Edgewood College Gallery, Madison, Wisconsin
- 2016 *For a Love of His People: The Photography of Horace Poolaw*, National Museum of the American Indian-Smithsonian, Washington D.C. (Co-Curator with Nancy Mithlo Phd.)
- Back From Where They Came*, Sherry Leedy Contemporary Art, Kansas City, Kansas, Missouri
- 2014 *For a Love of His People: The Photography of Horace Poolaw*, National Museum of the American Indian-Smithsonian, New York, New York (Co-Curator)
- 2011 *People of the Big Voice, Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942*, Ho-Chunk Nation Tribal Headquarters, Black River Falls, Wisconsin
- People of the Big Voice, Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942*, Gallery 2000, Middleton, Wisconsin
- People of the Big Voice, Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942*, Wisconsin Historical Society Museum, Madison, Wisconsin
- People of the Big Voice, Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942*, Steenbock Gallery, Madison, Wisconsin
- 2010 *Think Negative*, The Center for Photography at the Steenbock Gallery, Madison, Wisconsin
- 2003 *America: First People, New People, Forgotten People*, University of St. Francis, Joliet, Illinois
- America: First People, New People, Forgotten People*, Blue Sky Gallery, Portland, Oregon
- 2001 *"Dressing Up" from the collection*, Museum of Contemporary Photography, Chicago, Illinois

### **Exhibitions Curated-Bibliography**

Ed Legge, Ho-Chunk basketry on display in Dells exhibition, Wisconsin News, July 10, 2017, [http://www.wiscnews.com/wisconsinidellsevents/news/local/article\\_c3fa51ae-67bf-567b-89e5-d3634a598231.html](http://www.wiscnews.com/wisconsinidellsevents/news/local/article_c3fa51ae-67bf-567b-89e5-d3634a598231.html)

Tim Wohlers, Edgewood College Gallery unveils new Native American art exhibits, HOCAK WORAK, February 9, 2017

Robyn Norton, *Trio of exhibits examines Native American history and art*, Wisconsin State Journal, February 5, 2017

Roger Catlin, *A Rare Insider's View of Native American Life in Mid-20th-Century Oklahoma*, Smithsonian Magazine, November 30, 2016

Staff Writer, *Horace Poolaw Photos to be on Display at the American Indian Museum*, The Lawton Constitution, November 26, 2016

Peggy Roalf, *Archive Fever: Horace Poolaw*, DART, November 10, 2016

Holland Cotter, *Going Mainstream on Their Own Terms; Photographs by Horace Poolaw at National Museum of the American Indian*, The New York Times, January 8, 2015

Christopher Green, *For the Love of His People: The Photography of Horace Poolaw*, The Brooklyn Rail, October 3, 2014

Rebecca Onion, *A Kiowa Photographer's Beautiful, Decades-Long Record of His Community and Family*, Slate, September 3, 2014

Paul Weideman, *A gaze of Intelligence: The photos of Native visionary Horace Poolaw*, Pasatiempo, August 15, 2014

Allison Meir, *A 20th-Century Kiowa Photographer Whose Work Shows Tradition in Transition*, Hyperallergic, August 18, 2014

Brittany Watson, *"FOR A LOVE OF HIS PEOPLE" AND EXPRESSIONS OF PARALLEL MODERNITIES: EXPLORING THE FRAMING OF HORACE POOLAW'S PHOTOGRAPHS AT THE NATIONAL MUSEUM OF THE AMERICAN INDIAN*, Render The Carleton Graduate Journal of Art and Culture, Volume Three

Lucy Gilmour, *Native American Originals: Horace Poolaw, an American Indian photographer, captured the 20<sup>th</sup>-century transformations of his own Kiowa people and other tribes*, The Wall Street Journal, August 6, 2014

### **Juror of Exhibitions**

2017 Ho-Chunk Alumni Art Show, Black River Falls, Wisconsin

2016 *Roots-The Ties That Bind*, Center for Visual Arts, Wausau, Wisconsin

Global Transitions an International Photography Contest for the Center for Global Education at the University of Wisconsin-Whitewater, Whitewater, Wisconsin

2012 Center for Photography at Madison, Steenbock Gallery, Madison, Wisconsin

2011 Friends of Pheasant Branch Conservancy Photo Contest, Madison, Wisconsin

Center for Photography at Madison, Steenbock Gallery, Madison, Wisconsin

2010 *Eye Research Institute Poster/Gallery Session*, University of Wisconsin-Madison, Madison, Wisconsin

Friends of Pheasant Branch Conservancy Photo Contest, Madison, Wisconsin

Center for Photography at Madison, Steenbock Gallery, Madison, Wisconsin

Overture Galleries, 2010 exhibition schedule, Madison, Wisconsin

2009 *37<sup>th</sup> Annual Juried Student Art Show*, Lawton Gallery, University of Wisconsin-Green Bay, Green Bay, Wisconsin

Center for Photography at Madison, Steenbock Gallery, Madison, Wisconsin

*Eye Research Institute Poster/Gallery Session*, University of Wisconsin-Madison, Madison, Wisconsin

Overture Galleries, 2010 exhibition schedule, Madison, Wisconsin

2008 Center for Photography at Madison, Steenbock Gallery, Madison, Wisconsin

2007 *Kingdom of Animals*, Center for Photography at Madison, Overture Center, Madison, Wisconsin

### **Lectures & Panels**

2018 ‘Native/American’: A Discussion about Native American Art, Minneapolis Institute of Art, Minneapolis, Minnesota (Panel)

2017 “People of the Big Voice,” Wisconsin Historical Society, Madison, Wisconsin (Lecture)

D\*STAR \* destabilize \* decolonize \* disrupt \* systems of assumptions and references. California Institute of the Arts, Paul Brach Visiting Artist Lecture Series, Valencia, California (Panel)

Native Art Evolving, Promega, Madison, Wisconsin

People of the Big Voice, Edgewood College, Madison, Wisconsin

2016 People of the Big Voice, Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942, University of Wisconsin-Whitewater

A Photographic History of the Ho-Chunk, University of Wisconsin-Madison, Madison, Wisconsin

The North American Landscape, CalArts, Valencia, California

2015 Seeing Clearly: What Photography Reveals about American Indian Identity and Perception, Minneapolis Institute of Art, Minneapolis, Minnesota

2014 People of the Big Voice, Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942, Indian Agency House, Portage, Wisconsin

The World, the Academy, and Contemporary Native Art: Seeing Without Reservation, Chazen Museum of Art, Madison, Wisconsin

2013 I am an Indian first and an Artist second, Museum of Wisconsin Art, West Bend, Wisconsin

Faculty Artist Colloquium, University of Wisconsin-Madison, Madison, Wisconsin

Encountering Cultures, University of Nevada-Reno, Reno, Nevada

- Ancestral Visions: Contemporary Voices, Edgewood College, Madison, Wisconsin (panel)
- Visual Culture Lecture Series, Tweed Museum, University of Minnesota-Duluth, Duluth, Minnesota
- Thicker Than Water, Symposium, Museum of Contemporary Native Arts, Santa Fe, New Mexico
- 2012 “Native” Commodity, University of Wisconsin-Rock County, Janesville, Wisconsin
- People of the Big Voice, Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942, Wisconsin Visual Art Lifetime Achievement Awards, Museum of Wisconsin Art, West Bend, Wisconsin
- Institute of American Indian Arts, Santa Fe, New Mexico
- People of the Big Voice, Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942, Kickapoo Valley Reserve, La Farge, Wisconsin
- 2011 People of the Big Voice, Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942, Gallery 2000, Middleton, Wisconsin
- Professional Practices for Photographers: Marketing and Editing Your Work, Center for Photography at Madison, Madison, WI
- People of the Big Voice Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942, Wisconsin Academy Gallery, Madison, WI
- People of the Big Voice Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942, Wisconsin Book Festival, Wisconsin Historical Museum, Madison, Wisconsin (Panel)
- 2010 The People of the Big Voice, University of Zagreb, Zagreb, Croatia
- The People of the Big Voice, University of Osijek, Osijek, Croatia
- The People of the Big Voice, Diocletian’s Palace, Split, Croatia
- The People of the Big Voice, University of Split, Split, Croatia
- Where Cultures Collide: A Retrospective of Recent Works, Grinnell College, Grinnell, Iowa
- Transitional/Transcultural: New Paradigms for a New Century, Milwaukee Institute of Art and Design (MIAD), Milwaukee, Wisconsin
- 2009 Images of the Ho Chunk, Madison Metropolitan School District United Indian Tribal Youth, Wisconsin State Historical Society, Madison, Wisconsin
- University of Wisconsin Green Bay, Green Bay, Wisconsin
- Scoula Di Specializzazione in Beni Demo Etno Antropologici, University of Perugia, Castiglione del Lago, Italy
- The Department of European and Postcolonial Studies, Università Ca 'Foscari, Palazzo Cosulich, Venice, Italy

- Encountering Cultures, Museum of Wisconsin Art, West Bend, Wisconsin
- Picturing Indians: Photographic Encounters and Tourist Fantasies, Chazen Museum of Art, Madison, Wisconsin
- Tribal Museums, The Tribal Library, Archives, and Museum Project, University of Wisconsin Madison
- 2008 Photography and the Technologies of Empire and Race, Chazen Museum of Art, Madison, Wisconsin
- Picturing Indians: Photographic Encounters and Tourist Fantasies, Wisconsin Book Festival, Madison, Wisconsin
- Collecting Photography, Center for Photography at Madison, Madison, Wisconsin
- American Indian Curatorial Practice-2008 State of the Field, University of Wisconsin, Madison, Wisconsin  
Edgewood College, Madison, Wisconsin
- University of Wisconsin-Madison, Photography Club, Madison, Wisconsin
- Where Cultures Collide: A Retrospective of Recent Works, American Indian Studies Program, University of Wisconsin-Madison, Madison, Wisconsin
- New Directions in Visual Culture, Interdisciplinary and the University Art Museum, "Sighting Knowledge: Photography in the Lab, the Museum and the Archive," Chazen Museum of Art, Madison, Wisconsin
- "Native" Commodity within the Wisconsin Dells, Chazen Museum of Art, Madison, Wisconsin
- Music and Representation of the Ho Chunk in Wisconsin, Susan Cooke, University of Wisconsin-Madison, Madison, Wisconsin
- 2007 New Directions in Native American Art, University of Wisconsin-Eau Claire, Eau Claire, Wisconsin
- Contemporary Art Dialogue, Beloit College, Beloit, Wisconsin
- Summer Intensive English Language Institute, Columbia College Chicago, Chicago, Illinois
- Madison Museum of Contemporary Art, Wisconsin Triennial, Madison, Wisconsin
- Contemporary Native American Identity, Lawrence University, Appleton, Wisconsin
- Wisconsin's People on the Land, James Watrous Gallery, Madison, Wisconsin
- Pocahontas Meets Hello Kitty, Southern Graphics Conference, Kansas City, Missouri
- Wisconsin Regional Art Program-WARP, University of Wisconsin-Madison, Wisconsin
- 2006 "Native" Commodity in the Wisconsin Dells, Center for Photography at Madison, Madison, Wisconsin

University of Wisconsin-Madison, Colloquium, Madison, Wisconsin

How Do My Genes Fit?, Genetic Imprint, Southern Graphics Conference, Madison, Wisconsin

2005 Aging and Identity: Investigations of Being, College Art Association, Atlanta, Georgia

Edgewood College, Madison, Wisconsin

The Ho Chunk Culture, Columbia College, Chicago, Illinois

2004 Native American Professional Women's Association, Ho Chunk Convention Center, Baraboo, Wisconsin

Edgewood College, Madison, Wisconsin

Wisconsin State Historical Society, H. H. Bennett Studio, Wisconsin Dells, Wisconsin

Michigan State University Museum, East Lansing, Michigan

Nokomis Learning Center, East Lansing, Michigan

2003 SUNY Buffalo, New York

Gallery 37, Chicago, Illinois

Wisconsin Veterans Museum, Madison, Wisconsin

Blue Sky Gallery, Portland, Oregon

University of St. Francis, Joliet, Illinois

Edgewood College, Madison, Wisconsin

2002 Logan Square Neighborhood Association, Chicago, Illinois

Edgewood College, Madison, Wisconsin

2001 Edgewood College, Madison, Wisconsin

2000 Edgewood College, Madison, Wisconsin

1997 Concordia College, Madison, Wisconsin

Edgewood College, Madison, Wisconsin

### **Panelist**

Panelist for the U.S. Japan Creative Artists Program, Administered through The National Endowment for the Arts partners with the Japan U.S. Friendship Commission 2016

### **Residencies**

The Map(ing) Project, Arizona State University, Tempe, Arizona, 2015

Tamarind Institute, Albuquerque, New Mexico, 2004



## **Collections**

Arizona State University Art Museum, Tempe, Arizona  
The Center for Photography at Woodstock, Woodstock, New York  
Columbia College, Chicago, Illinois  
Crow's Shadow Institute of the Arts, Pendleton, Oregon  
Chazen Museum of Art, Madison, Wisconsin  
Daum Museum of Contemporary Art, Sedalia, Missouri  
En Foco, New York, New York  
Georgette Klinger Inc., Chicago, Illinois  
Hallie Ford Museum of Art, Salem Oregon  
The Ho-Chunk Nation, Black River Falls, Wisconsin  
Lightwork, Syracuse, New York  
Mc Millan Memorial Library, Wisconsin Rapids, Wisconsin  
Michigan State University Museum, East Lansing, Michigan  
Microsoft Corporation, Redmond, Washington  
Minneapolis Institute of Art, Minneapolis, Minnesota  
Museum of Contemporary Native Arts, Santa Fe, New Mexico  
Museum of Wisconsin Art, West Bend, Wisconsin  
National Museum of the American Indian- Smithsonian Institute, Washington DC  
Nerman Museum, Kansas City, Missouri  
Polaroid Corporation, Waltham, Massachusetts  
Proyecto'ace, Contemporary Print Collection, Buenos Aires, Argentina  
The Richard F. Brush Art Gallery, St. Lawrence University, Canton, New York  
Richard M. Ross Art Museum, Ohio Wesleyan University, Delaware, Ohio  
Saint Louis University, Saint Louis, Missouri  
Sprint Corporation, Kansas City, Missouri  
Tamarind Institute, Albuquerque, New Mexico  
Tweed Museum of Art, University of Minnesota-Duluth, Duluth, Minnesota  
University of Colorado Special Collections, Boulder, Colorado  
University of Nebraska-Lincoln, Midwest Child Welfare Implementation Center, Lincoln, Nebraska  
University of New Mexico Art Museum, Albuquerque, New Mexico

## **Gallery Representation**

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