

Tom Jones

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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

2012 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 Exhibitions

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

- 2018 *Original Warrior*, National Veterans Art Museum, Chicago, Illinois
Re-Riding History: From the Southern Plains to the Matanzas Bay, Trout Gallery, Art Museum of Dickinson College, Carlisle, Pennsylvania
- 2017 *Re-Riding History: From the Southern Plains to the Matanzas Bay*, Kenosha Museum System, Kenosha, Wisconsin
- 2016 *Back From Where They Came*, Sherry Leedy Contemporary Art, Kansas City, Missouri
Re-Riding History: From the Southern Plains to the Matanzas Bay, Museum of the Great Plains, Lawton, Oklahoma
Re-Riding History: From the Southern Plains to the Matanzas Bay, University of Buffalo Art Gallery, Buffalo, NY
Super Natural, John Michael Kohler Arts Center, Sheboygan, 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
- True West, Santa Fe, New Mexico
- 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 35th 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

Curator of Exhibitions

2018 *Original Warrior*, National Veterans Art Museum, Chicago, IL (Co-Curator with
Ash Kyrie)

2016 *Back From Where They Came*, Sherry Leedy Contemporary Art, Kansas City,
Missouri

2014 *For a Love of His People: The Photography of Horace Poolaw*, National Museum of
the American Indian-Smithsonian, New York, New York

2011 *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

Click into Place, The Center for Photography at the Steenbock Gallery, Madison,
Wisconsin

2010 *Sh**t (Shoot) Happens*, Art Loft Gallery, University of Wisconsin-Madison,
Madison, Wisconsin

Think Negative, The Center for Photography at the Steenbock Gallery, Madison,
Wisconsin

2009 *Framed*, Art Loft Gallery, University of Wisconsin-Madison, Madison, Wisconsin

Miksang, 734 Gallery, University of Wisconsin-Madison, Madison, Wisconsin

2008 *Fotos Stop here*, 7th Floor Gallery, University of Wisconsin-Madison, Madison,
Wisconsin

- 2007 *Advance*, 7th Floor Gallery, University of Wisconsin-Madison, Madison, Wisconsin
- 2006 *Photographers Under the Big Top*, 7th Floor Gallery, University of Wisconsin-Madison, Madison, Wisconsin
- 2005 *It's Not Unusual*, 7th Floor Gallery, University of Wisconsin-Madison, 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 by Tom Jones-Bibliography

Holland Cotter, *Going Mainstream on Their Own Terms; Photographs by Horace Poolaw at National Museum of the American Indian*, 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

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

Juror of Exhibitions

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

2010 Friends of Pheasant Branch Conservancy Photo Contest, Madison, Wisconsin

Overture Galleries, 2010 exhibition schedule, Madison, Wisconsin

2009 37th Annual Juried Student Art Show, Lawton Gallery, University of Wisconsin-Green Bay, Green Bay, 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

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 Kleyale, and Tom Jones, *Photographers Under the Big Top*, Self-Published, Lulu

Books Publications

- 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
- Native Art Now! Developments in Contemporary Native American Art, 1992-2012**, Eiteljorg Museum of American Indians and Western Art, University of Oklahoma Press
- 2012 **Microsoft Art Collection's 25th 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
- Publications** (Reviews, Articles, Catalogues, or Interviews)
- 2015 *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
- America Meredith, “*Tom Jones Ho-Chunk Photographer*,” First American Art Magazine, Issue No. 0, Spring 2013

- 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
- 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
- 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, 2008
- 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)
http://www.utne.com/web_special/web_specials_2006-04/articles/12059-1.html

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, Review, 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, Review, “Photographer Jones Documents the Ho Chunk,” The Capital Times, March 21, 2001

2000 HOCAK WORAK, Volume XIV Issue 21, Dec. 27, 2000, Year End Review

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

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

Lectures & Panels

- 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 (Lecture)
- “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
- Southern Graphics Conference, "Pocahontas Meets Hello Kitty," 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?," Southern Graphics Conference, Genetic Imprint, 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

Residencies

- The Map(ing) Project, Arizona State University, Tempe, Arizona, 2015
- Tamarind Institute, Albuquerque, New Mexico, 2004

Collections

- Arizona State University Art Museum
- 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

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

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

Smithsonian Institute, National Museum of the American Indian, Washington D.C.

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

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