

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 Madison Magazine, 2018 M List: Innovation in the Arts, Award Recipient

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

2020 Strong Unrelenting Spirits, Museum of Contemporary Native Arts, Santa Fe, New Mexico

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 *Among the Wonders of the Dells: Photography, Place, and Tourism*, 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 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 Lives*, 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 Kleyle, 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 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)

2018 *Re-Riding History: From the Southern Plains to the Matanzas Bay*, Trout Gallery, The Art Museum of Dickenson College (catalogue)

Robyn Norton, *Rove-Terrance Campagna and Tom Jones*, Edgewood College Gallery, Wisconsin 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

Melanie Herzog, *READING MATERIAL-Substance and Meaning*, Crossman Gallery, University of Wisconsin-Whitewater College Art Association Professional Development Fellowship in Visual Arts 2019 (catalogue)

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-jones-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

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/>

Will Heinrich, *My Country Tis of Thy People, You're Dying*, New York Times, May 18, 2017, https://www.nytimes.com/2017/05/18/arts/design/what-to-see-in-new-york-art-galleries-this-week.html?_r=0

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- 2014 *Perspectives and Parallels-Expanding Interpretive Foundations with American Indian Curators and Writers*, Tweed Museum of Art
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- 2013 *Refigured: Ken Gonzales-Day, Shen Wei, Tom Jones, Zoe Crosher*, Shepard Contemporary and University Galleries

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- Cassandra Colson, *New book captures glimpse of Ho-Chunk history*, Jackson County Chronicle, October 12, 2011
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- Rafael Francisco Salas, *To See Ourselves as Others See Us at the Museum of Wisconsin Art*, Journal Sentinel, June 18, 2010
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- Mary Abbe, Heritage Foundation, Star Tribune, March 13, 2009
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- 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
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- Aisha Motlani, *Place, Ritual and Memory*, Shepherd Express, Thursday, January 24, 2008
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- 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
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- 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
- Lucy Lippard, essay, "America First People, New People, Forgotten People, Like a Feather in the Air," (catalogue)
- Blue Sky Gallery, (catalogue)
- 2002 Sam Jemielty, *No Reservations*, Gravity Magazine, Spring 2002
- Wisconsin Triennial, Madison Art Center, (catalogue)
- 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 HOCAK 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

2018 Tom Wawzenek, ‘*Original Warrior*’ Explores Military Experience of Native Americans, third coast review, October 17, 2018,
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Staff Writer, *National Veterans Art Museum Set to Unveil New ‘Original Warrior’ Exhibitions*, eNews Park Forest, September 24, 2018,
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2017 Ed Legge, *Ho-Chunk basketry on display in Dells exhibition*, Wisconsin News, July 10, 2017,
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Tim Wohlers, *Edgewood College Gallery unveils new Native American art exhibits*, HOCAL WORAK, February 9, 2017

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

2016 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

2015 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

2014 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 20th-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 *37th 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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