

---

## MIRANDA H. BELARDE-LEWIS

Assistant Professor

*Joe and Jill McKinstry Endowed Faculty Fellow*

The Information School | University of Washington

Suite 370 | Mary Gates Hall | Box 352840

Seattle, WA | 98195-7266

[mhbl@uw.edu](mailto:mhbl@uw.edu) | 1+206.251.5613

---

### EDUCATION

#### University of Washington

- 2013 Ph.D. Information Science.  
Dissertation: "[From Six Directions: Documenting and Protecting Zuni Knowledge in Multiple Environments](#)"
- 2011 M.S. Information Science. University of Washington.
- 2007 M.A. Museology. University of Washington.  
Thesis: "New Directions for Tribal/Museum Relations"

#### University of Arizona

- 2002 B.A. Cultural Anthropology.  
Minor: American Indian Studies

### RESEARCH AREAS

Native Knowledge Systems/Indigenous Knowledge; Native Art as Knowledge Systems; Tribal Museums/Indigenous Curation Methods; Indigenous Research Methodologies; Indigenous Knowledge Visualization; Indigenous uses of Social Media; Leadership

### TRIBAL AFFILIATIONS

- Citizen, Zuni Pueblo. Zuni, New Mexico.  
Member, Tlingit Nation, Hoonah, Alaska.  
Member, Tana Stöbs Canoe Family. Suquamish, Washington.

### PUBLICATIONS

#### Peer Reviewed Journals

Littletree, S., **Belarde-Lewis, M.**, Duarte, M.E.. "Centering Relationality: A Conceptual Model to Advance Indigenous Knowledge Organization Practices." *Knowledge Organization*. 47(2020)No.5. *Peer Reviewed*.

Duarte, M.E.; Vigil-Hayes, M.; Littletree, S.; and **Belarde-Lewis, M.**, "'Of course, data can never fully represent reality': Assessing the Relationship between Indigenous Data and IK, TEK, and TK" (2020). *Human Biology Open Access Pre-Prints*. 163. *Peer Reviewed*.  
[https://digitalcommons.wayne.edu/humbiol\\_preprints/163](https://digitalcommons.wayne.edu/humbiol_preprints/163)

Duarte, M.E. and **Belarde-Lewis, M.** 2015. "Imagining: Creating Spaces for Indigenous Ontologies." *Cataloging & Classification Quarterly*, 53(5-6), pp. 677-702. *Peer-Reviewed*.

## Art Publications

**Belarde-Lewis, M.** “Marianne Nicolson.” *Aperture Magazine*. 240. Fall 2020.

**Belarde-Lewis, M.** “The *yəhaw* Phenomenon: Lifting the Arts Together in the Puget Sound.” *First American Art Magazine*. No. 24, Fall 2019.

**Belarde-Lewis, M.** , Metoyer, C. “The Paradox of Native Leadership.” (in preparation).  
Target Journal: *American Indian Quarterly*

**Belarde-Lewis, M.** 2016. “Zuni Jeweler and Lapidarian: Colin Coonsis.” *First American Art Magazine*. No. 12. pp. 64-68.

## Peer-Reviewed Conference Papers

**Belarde-Lewis, M.** , 2011. "Sharing the Private in Public: Indigenous Cultural Property and Online Media." *Proceedings of the 2011 iConference*. pp. 16-24. ACM.

*Google Scholar Award: Best Single Author Paper*

Ostergren, M., Hemsley, J., **Belarde-Lewis, M.** and Walker, S., 2011. "A Vision for Information Visualization in Information Science." *Proceedings of the 2011 iConference*. pp. 531-537. ACM.

*Award: Best Group Paper*

## Art Exhibition Catalogs

**Belarde-Lewis, M.** (February 2019) “Raven Strikes Again: Building One Raven and the Box of Daylight Story From Many.” *Preston Singletary: Raven and the Box of Daylight*. University of Washington Press, pp 15-23.

**Belarde-Lewis, M.** (February 2019) “In Conversation: An Interview with Preston Singletary.” *Preston Singletary: Raven and the Box of Daylight*. University of Washington Press, pp 33-51.

**Belarde-Lewis, M.** (2018) “Wearing the Wealth of the Land: Chilkat Robes and Their Connection to Place.” *Nature’s Nations: American Art and Environment*. Yale University Press, pp. 178-187.

*Award: Association of American Publishers 2019 PROSE Subject Category Winner for Nature’s Nations: Humanities – Art Exhibitions*

*Award: Association of Art Museum Curators: Best Publication of 2018 (by a larger mid-size museum)*

*Award: College Art Association: 2020 Alfred H. Barr Jr. Award “for an especially distinguished catalogue in the history of art.”*

## Book Chapters

**Belarde-Lewis, M.** (in review) “Artivism: The Role of Art and Social Media in The Movement.” Indigenous Peoples Rise Up: the Global Ascendancy of Social Media Activism. Editors: Bronwyn Carlson and Jeff Berglund. Rutgers Press.

**Belarde-Lewis, M.**, Kostelecky, S. (in review) “Tribal Critical Race Theory in Zuni Pueblo: Information Access in a Cautious Community.” Who’s Afraid of Race?: Critical Race Theory in Library and Information Science. Editors: Sofia Leung and Jorge R. Lopez-Mcknight. MIT Press.

**Belarde-Lewis, M.** (in review) “The (Time) Line in the Sand.” Indigenous Motherhood in the Academy. Editors: Robin Starr Minthorn, Christine Nelson, Heather Shotton. Routledge.

**Belarde-Lewis, M.** (in preparation) “Storme Webber’s Palimpsest: Employing the Personal and Public Archive to Confront Removal and Erasure in Downtown Seattle.” Visualizing Genocide. Editors: Nancy Mithlo and Yve Chavez. Routledge.

### **Reviews**

**Belarde-Lewis, M.** (2019) “Review: Network Sovereignty: Building the Internet Across Indian Country. Marisa Duarte. University of Washington Press.” *Wacazo Sa Review.* Vol 33., Issue 1.

**Belarde-Lewis, M.** 2015. “Exhibit Review: Here & Now: Native Artists Inspired.” *First American Art Magazine.* No. 8. pp. 57-58

**Belarde-Lewis, M.** 2015. “Review: Native Art of the Northwest Coast: A History of Changing Ideas. Charlotte Townsend-Gault, Jennifer Kramer, and Ki-Ke-In, eds. Vancouver: University of British Columbia Press, 2015. *Museum Anthropology,* 38: pp. 48-49.

### **Invited Editorials**

**Belarde-Lewis, M.** , 2018. “Seven Directions.” *First American Art Magazine.* No. 21. Pp. 16-19.

**Belarde-Lewis, M.**, 2013. “No Photography Allowed: Problematic Photographs of Sacred Objects.” *Museum Anthropology,* 36(2), pp. 104.

### **Monograph**

**Belarde-Lewis, M.** , 2005. Meet Lydia: A Native Girl from Southeast Alaska. National Museum of the American Indian and Council Oaks Books Distribution.

*Award: Honoring Alaska’s Indigenous Literature, 2008*

### **AWARDS**

2020-2023 Joe and Jill McKinstry Endowed Faculty Fellowship for the study of Native North American Indigenous Knowledge. *Inaugural Fellow.*

- 2019-2020 Center for American Indian and Indigenous Studies. Project Award. Project: Indigenous Curation Speaker Series.
- 2016 Visiting Artist Grant. Bill Holm Center for the Study of Northwest Coast. Burke Museum of Natural History and Culture. Seattle, Washington. (Awarded Amount: \$10,000).
- 2015 Native American/Native Hawaiian Museum and Cultural Institution Grant. Institute of Museum and Library Services. Suquamish Museum. Suquamish, Washington. (Federal Award Identification Number: MN-00-15-0030-15; Awarded Amount: \$49,994.00).
- 2013 Bank of America Minority Dissertation Writing Fellowship. Graduate Opportunities-Minority Achievement Program (GO-MAP). University of Washington.
- 2012-2013 Skolnick Academic Scholarship. Skolnick Foundation. Salt Lake City, Utah. (Awarded Amount: \$20,000.)
- 2011 Google Scholar - Best Single Author Paper. "Protecting the Private in Public: Indigenous Cultural Property and Online Media." Annual iConference. Seattle, Washington. (Awarded Amount: \$700.00).
- 2011 Best Group Paper. "A Vision for Information Visualization in Information Science." Annual iConference. Co-Authored with Marilyn Ostegren, Jeff Hemsley, Shawn Walker. Seattle, Washington.
- 2010 Intel Scholar. American Indian Science and Engineering Society. (Awarded Amount: \$10,000.)
- 2008 Bank of America First Year Fellowship. Graduate Opportunities-Minority Achievement Program (GO-MAP). University of Washington.
- 2008 Honoring Alaska's Indigenous Literature for *Meet Lydia, A Native Girl from Southeast Alaska*. Foundation for Honoring Alaska's Indigenous Literature. Juneau, Alaska.
- 2006 International Indigenous Ambassador. Americans for Indian Opportunity. Albuquerque, New Mexico.
- 2002 Publications Intern. National Museum of the American Indian, Smithsonian Institution. Washington, DC.

## CURATED EXHIBITIONS

- 2021 "Sho Sho Esquiro: Doctrine of Discovery." (In Development) Invited Curator. Bill Reid Gallery. Vancouver, British Columbia. (*Fall 2021 – rescheduled due to Covid-19*).
- 2021 "She Made That: Zuni Women Artists" (In Development). Invited Curator. A:shiwi A:wam Museum and Heritage Center. Zuni, New Mexico. *Online due to Covid-19*. (Spring 2021)
- 2018 "Preston Singletary: Raven and the Box of Daylight." (traveling) Invited Curator. Museum of Glass. Tacoma, Washington. (Oct 6, 2018 – Sep 2019). Traveling

afterwards to Wichita Art Museum, Wichita, Kansas (Feb 2020 – ?); Smithsonian’s National Museum of the American Indian, Washington, DC (*projected opening Spring 2021; to be installed for one year*); Chrysler Museum of Art, Norfolk, VA (*Dates have been adjusted due to Covid-19*).

- 2017 "Alison Marks: One Gray Hair." Invited Curator. Frye Art Museum. Seattle, Washington. (Nov 11, 2017 – Feb 4, 2018).
- 2017 "Storme Webber: Casino; A Palimpsest." Invited Curator. Frye Art Museum. Seattle, Washington. (Aug 5 – Oct 29, 2017).
- 2016 "Native Hands: Indigenous Art of the Salish Sea." Invited Curator. Bainbridge Island Museum of Art. Bainbridge Island, Washington. (Oct 15, 2016 – Feb 5, 2017).

## PRESENTATIONS

### Invited talks

- 2020 "Embracing a Complicated Relationship: Indigenous Museum Practices." Panel. Annual Director’s Lecture. Neubauer Collegium for Culture and Society. University of Chicago. *Online due to Covid-19*.
- 2020 "Raven and the Box of Daylight." Artist and Curator’s Talk. Glass Art Society. Online. *Online due to Covid-19*.
- 2020 "Raven and the Box of Daylight." Artist and Curator’s Talk. Wichita Art Museum. Wichita, Kansas.
- 2020 "Artivism: The Role of Art and Social Media in the Movement." Art and Social Justice Visiting Artists and Scholars Series. University of Arizona.
- 2019 "Working with Mainstream Museums." Peabody Essex Museum, Native American Fellowship Program. Salem, Massachusetts.
- 2019 "Advancing Indigenous Innovation in Science and Technology." Native and Indigenous Studies Association Pre-Conference Workshop. Hamilton, New Zealand.
- 2019 "Indigenous Curation." Research Symposium. The iSchool. University of Washington.
- 2019 "Archiving Indigenous Information and Knowledge: Intent and Practice while Implementing the Protocols for Native American Materials." Arizona Archives Summit. Phoenix, Arizona.
- 2019 "Intersectional Art: Native Art in Context." Seattle Art Museum. Seattle. Washington.
- 2019 "Coffee With the Curator." Museum of Glass. Tacoma, Washington.
- 2018 "Indigenous Curation Methods" Peabody Essex Museum, Native American Fellowship Program. Salem, Massachusetts.
- 2018 Panelist. "Curtis is Complicated." Photographic Center Northwest. Seattle University. Seattle, Washington.

- 2018 “The Unexpected Art of Alison Marks.” The Frye Art Museum. Seattle, Washington.
- 2017 Commencement Speaker. Zuni High School. Zuni, New Mexico.
- 2017 “Leadership and Education for Tribal Museum Professionals.” Peabody Essex Museum Native American Fellowship Program. Tulsa, Oklahoma.
- 2017 “Indigenous Glass Art: Ancient Forms, Modern Materials.” Dr. Arnold and Doris Roland Distinguished Speaker. Arizona State Museum. Tucson, Arizona.
- 2016 2nd Annual Native American Art History Lecture Series. Sole Lecturer. The Frye Art Museum. Seattle, Washington.
- 2015 1st Annual Native American Art History Lecture Series. Sole Lecturer. The Frye Art Museum. Seattle, Washington.
- 2015 “The Strength in Our Stories.” Keynote. Great Lakes Culture Keepers Annual Conference. Ziibiwing Center, Mt. Pleasant, Michigan.

### **Conference Presentations**

- 2020 “The Art of Intrusion: How Native Creatives Incorporate and Address Technology.” Native and Indigenous Studies Association. Toronto, Ontario. *Cancelled due to Covid-19.*
- 2019 “Traversing the Terrain of Social Media.” Native and Indigenous Studies Association. Hamilton, New Zealand.
- 2019 “Indigenous Systems of Knowledge at the Intersections of the Information Science Field and Academia.” HASTAC, University of British Columbia.
- 2018 “The Past, Present, and Future of International Indigenous Curatorial Practices.” Native and Indigenous Studies Association. Los Angeles, California.
- 2018 “Beyond the Frame, Tribal Perspectives.” Association of King County Historic Organizations. Seattle, Washington.
- 2017 “Raven Strikes Again: Building One Creation Story From Many.” Native American Art Studies Association. Tulsa, Oklahoma.
- 2015 “Archival Interventions: Writing Visual Histories.” Native American Art Studies Association. Santa Fe, New Mexico.
- 2013 “Water and Associated Cultural Properties.” Native and Indigenous Studies Association Conference. Saskatoon, Saskatchewan.
- 2012 “But the Library of Congress Has These! Restricting Photographs in a Previously Exposed Pueblo Community.” Native and Indigenous Studies Association Conference. Uncasville, Connecticut.
- 2011 “Information as a Critical Analytic for Indigenous Scholars.” Native and Indigenous Studies Association Conference. Sacramento, California.
- 2011 “A:shiwi Aesthetics: Defining Ourselves.” Essentially Indigenous? Indigenous Arts Symposium. Smithsonian’s National Museum of the American Indian. New York, New York.
- 2011 “Sharing the Private in Public: Indigenous Cultural Property and Online Media.” iConference. Seattle, Washington.
- 2011 “A Vision for Information Visualization in Information Science.” iConference. Seattle, Washington.
- 2010 “Information as a Critical Tribal Asset.” National Congress of American Indians

- Mid-Year. Rapid City, South Dakota.
- 2010 "Native Systems of Knowledge: Indigenous Methodologies in Information Science." iConference. Urbana-Champaign, Illinois.
- 2010 "A:shiwí Arts: A Zuni Knowledge System." Vine Deloria Jr. Symposium. Northwest Indian College. Lummi, Washington.
- 2009 "Embodiments of Sovereignty." Symposium of Native Scholarship. Native American Students in Advanced Academia. University of Washington Seattle, Washington.
- 2005 "Why Is The Customer Right?" New York University's Hemispheric Institute of Performance and Politics. Belo Horizonte, Brazil.

## TEACHING EXPERIENCE

### University (Instructor) (\*indicates graduate level course)

- 2020 "Cross Cultural Concepts of Leadership" \*  
 "Indigenous Art is Indigenous Knowledge" \*  
*Both courses scheduled for in-person and went online with two weeks notice.*
- 2019 "Information Ethics and Policy."  
 The iSchool. University of Washington.
- 2019 "Cross Cultural Concepts of Leadership." \*  
 The iSchool. University of Washington.
- 2019 "Indigenous Art is Indigenous Knowledge." \*  
 The iSchool. University of Washington.
- 2018 "Cross Cultural Concepts of Leadership." Online. \*  
 The iSchool. University of Washington.
- 2015 "Indigenous Knowledge Visualization: Exploring Cultural Strength through Native Art."  
 Comparative History of Ideas Department. University of Washington.
- 2013 "Cross Cultural Concepts of Leadership." \*  
 The iSchool. University of Washington.
- 2012 "Indigenous Systems of Knowledge." \*  
 The iSchool. University of Washington.
- 2011 "Indigenous Systems of Knowledge." Online. \*  
 The iSchool. University of Washington.
- 2010 "Indigenous Systems of Knowledge." Online. \*  
 The iSchool. University of Washington.

### University (Teaching Assistant)

- 2012 "Indigenous Encounters: Race, Identity and Representations in Latin America."  
 Comparative History of Ideas Department. University of Washington.
- 2011 "Cross Cultural Concepts of Leadership."\* The iSchool. University of Washington.
- 2011 "Indigenous Encounters: Race, Identity and Representations in Latin America."  
 Comparative History of Ideas Department. University of Washington.
- 2010 "Information and Ethics." The iSchool. University of Washington.
- 2010 "Knowledge Organization."\* The iSchool. University of Washington.

- 2010 "Social Tagging."\* The iSchool. University of Washington. Online.  
 2009 "Fluency in Information Technology." The iSchool. University of Washington.

### **Tribal College Instruction**

- 2014 "Tribal Governance and Politics." Northwest Indian College.  
 Pt. Gamble S'klallam Campus, Pt. Gamble, Washington.  
 2014 "The Tide Has Turned: Educating Our Own." Northwest Indian College.  
 Pt. Gamble S'klallam Campus, Pt. Gamble, Washington.  
 2014 "Honoring Traditional Leadership." Northwest Indian College.  
 Pt. Gamble S'klallam Campus, Pt. Gamble, Washington.

### **Community Instruction**

- 2018 "Pueblo Indians of the Southwest." Chief Kitsap Academy. Suquamish,  
 Washington.  
 2017 "Pathways to College." Zuni High School. Zuni, New Mexico.  
 2017 "Taking Care of Tribal Information." Nisqually Archives/Library Annual Retreat.  
 Suquamish, Washington (workshop).  
 2015 "Intellectual Property Rights and Native Cultural Institutions." Great Lakes Culture  
 Keepers Annual Conference. Ziibiwing Center of Anishinaabe Culture and  
 Lifeways. Mt. Pleasant, Michigan (workshop).  
 2014 "Intellectual Property Rights and Native Cultural Institutions." Great Lakes Culture  
 Keepers Annual Conference. Ziibiwing Center of Anishinaabe Culture and  
 Lifeways. Mt. Pleasant, Michigan (workshop).  
 2004-Present K-12 School Assembly and Classroom Presentations.  
 Zuni Public Schools, Zuni, New Mexico.  
 Hoonah Public Schools, Hoonah, Alaska.  
 Healing of the Canoe Project; Suquamish Elementary, Suquamish, Washington.

### **MEDIA**

- 2020 "For iSchool Scholar, Art Holds Key to Native Knowledge." Jim Davis.  
<https://ischool.uw.edu/news/2020/10/ischool-scholar-art-holds-key-native-knowledge>  
 2020 "Wichita Museum exhibits Native American creation tale before it heads to  
 Smithsonian." The Wichita Eagle.  
<https://www.kansas.com/entertainment/article239603688.html>  
 2019 "There are many versions of the tlingit 'Raven' story, but its truth and hopeful  
 messages are universal." Cover Story. Pacific NW Magazine. Seattle Times.  
<https://www.seattletimes.com/pacific-nw-magazine/there-are-many-versions-of-the-tingit-raven-story-but-its-truth-and-hopeful-message-are-universal/>  
 2019 "The Pacific Northwest Was Already Internationally Known for Glass Art. Then  
 Came Preston Singletary." KUOW-NPR.  
[https://www.kuow.org/stories/the-pacific-northwest-was-already-re?fbclid=IwAR2c2Jx8GdAetamET\\_n5Wd3Y13LU09YoTCLlnttcA2J4g4Ems50501s913A](https://www.kuow.org/stories/the-pacific-northwest-was-already-re?fbclid=IwAR2c2Jx8GdAetamET_n5Wd3Y13LU09YoTCLlnttcA2J4g4Ems50501s913A)  
 2018 "iSchool's Belarde-Lewis Puts Her Stamp on an Ancient Story." Doug Parry.



- <https://ischool.uw.edu/news/2018/11/ischools-belarde-lewis-puts-her-stamp-ancient-story>
- 2018 Speaker. “Double Exposure: Edward Curtis, Marianne Nicolson, Tracy Rector, Will Wilson.” Augmented Reality media clip.
- 2017 “Nature: Preston Singletary.” Craft in America. Public Broadcasting System. <http://www.craftinamerica.org/artists/preston-singletary/>
- 2017 “Short: Traditional Ecological Knowledge.” Craft in America. Public Broadcasting System. <https://www.pbs.org/video/craft-america-miranda-belarde-lewis-traditional-ecological-knowledge/>

## **PROFESSIONAL EXPERIENCE**

- 2018-Present Assistant Professor. The Information School. University of Washington.
- 2014-2018 Guest Curator (Invited). Museum of Glass. Tacoma, Washington.
- 2017 Guest Curator (Invited). Frye Museum of Art. Seattle, Washington.
- 2016 Development Director. Suquamish Museum. Suquamish, Washington.
- 2016 Guest Curator (Invited). Bainbridge Island Museum of Art. Bainbridge Island, Washington.
- 2015- 2017 Guest Curator (Invited). Bill Reid Gallery of Northwest Coast Art. Vancouver, British Columbia.
- 2015-2017 Curator of Arts. A:shiwi A:wam Museum of Heritage and Culture. Zuni, New Mexico.
- 2014-2017 Development and Programming Coordinator. Suquamish Museum. Suquamish, Washington.
- 2015-2016 Coordinator. First International Salish Wool Weaving Symposium. Suquamish Museum. Suquamish, Washington.
- 2014 Instructor. Northwest Indian College. Port Gamble, Washington.
- 2013 Collections Specialist. Suquamish Museum and Port Madison Enterprises. Suquamish, Washington.
- 2007-2008 Fellowship Coordinator. National Native Museum Training Program. National Association of Tribal Historic Preservation Officers. Washington, D.C.
- 2008 Conservation Contractor. Conservation Department. Seattle Art Museum. Seattle, Washington.
- 2006 Intern. Conservation Department. Seattle Art Museum. Seattle, Washington.
- 2005 Art Handler. Collections. Museum of Contemporary Native Art. Santa Fe, New Mexico.
- 2003-2005 Research Assistant. Curatorial Department. National Museum of the American Indian, Smithsonian Institution. Washington D.C.
- 2002 Intern. Publications Department. National Museum of the American Indian, Smithsonian Institution. Washington D.C.
- 2001-2002 Intern. Conservation Department. Arizona State Museum. Tucson, Arizona.
- 2000-2001 Intern. Native American Programs. Arizona State Museum. Tucson, Arizona.

## **SERVICE**

### **Departmental**

- 2020-Present Doctoral Committee for Nicole Kuhn.
- 2019-Present Doctoral Committee for Lisa Dirks.
- 2020-Present MLIS Committee
- 2019-2020 ALA Re-Accreditation Committee (Ad-Hoc).
- 2018-2019 Open Field/Open Rank Faculty Search (Ad-Hoc).
- 2018-2020 Research Committee
- 2018-2020 Doctoral Committee for Yvette Iribe Martinez.
- 2018, 2019 Juror. Annual iSchool Capstone (Service).

**University**

- 2020 Faculty Online Teaching Symposium. Presenter. Center for American Indian and Indigenous Studies.
- 2020 One Week Class. Instructor. UW Scholars Program for Incoming Native Students. wələbʔaltx<sup>w</sup> and the Center for American Indian and Indigenous Studies.
- 2018-Present University of Washington Native American Advisory Board. Faculty Member.
- 2018-Present Wələbʔaltx<sup>w</sup> Intellectual House Working Group (Phase II). Faculty Member. University of Washington.
- 2018-Present Raven’s Feast (Native graduation) Planning Committee.
- 2009-2013 Wələbʔaltx<sup>w</sup> Intellectual House Working Group (Phase I). Student Representative. University of Washington.

**Seattle/Regional**

- 2020 Juror. “In the Spirit” annual juried art show and exhibit. Washington State Museum of History. Tacoma, WA
- 2019 Juror. Pioneer Square Residents’ Council. “Art Outside the Box” Public Arts project. Seattle, Washington.
- 2017 Juror. “Traditional Arts.” Artist Trust. Seattle, Washington.

**National**

- 2019 Northwest Coast Editor. First American Art Magazine.
- 2019 Reviewer. University of New Mexico Press.
- 2019 Reviewer. *Arts*. Special issue: Native Survivance and Visual Sovereignty: Indigenous Visual and Material Culture in the 19th and 20th Centuries

**International**

- 2019 Juror. The Fence. International Traveling Photography Exhibition.
- 2017 Reviewer. Australasian Journal of Information Systems.

**ADVISORY POSITIONS**

**University**

- 2012-Present Native American Advisory Board. Member. Burke Museum of Natural History and Culture. Seattle, Washington.

### **Seattle/Regional**

- 2020-Present Land Acknowledgement Process. Frye Art Museum.  
2018-2019 Jeffery Gibson: Like a Hammer. Community Exhibition Consultant.  
Seattle Art Museum.  
2018-Present Native American Advisory Board. Museum of Glass. Tacoma, Washington.  
2016 Beyond the Frame. Community Consultant. Seattle, Washington.  
2014-2016 Culture Working Group. Member. The New Burke. Seattle, Washington.

### **National**

- 2016-2020 Museum of Indian Art and Culture. Community Consultant. Santa Fe, New Mexico.

### **PROFESSIONAL MEMBERSHIP**

- 2019 Co-Director. Native American Art Studies Association Board of Directors. Elected four-year terms.  
2018-Present Founding Member. iNative. The iSchool, University of Washington.  
2008-2017 Founding Member. Indigenous Information Research Group. The iSchool, University of Washington.  
2015-Present Member. Native American Art Studies Association.  
2010-Present Member. Native and Indigenous Studies Association.  
2008-2013 Co-President. Native Organization of Indigenous Scholars. University of Washington.  
2005-2007 Co-President. Native American Students in Advanced Academia. University of Washington.