

FORM D - IV A INSTRUCTION

The faculty member is encouraged to use a range of evidence demonstrating instructional accomplishment, which can be included in portfolios or compendia of relevant materials.

1. Undergraduate and Graduate Credit Instruction:

Record of instructional activities for at least the past six semesters. Include only actual participation in credit courses (on- or off-campus instruction) or virtual university on-line courses. In determining the “past six semesters,” the faculty member may elect to exclude any semesters during which s/he was on leave; additional semesters may be included on an additional page. Fill in or, as appropriate, attach relevant print screens from CLIFMS*.

Semester and Year	Course Number	Credits (Number or Var)	Number of Sections Taught			Number of Students	Number of Assistants **	Notes
			Lec	Rec	Lab			
Fall 2017	HA253	3	1			28	0	
	HA254	3	1			21	0	
Spring 2017	HA250	3	1			23	0	
	HA251	3	1			28	0	
Fall 2016	HA291	3	1			22	0	
	HA453	4	1			5	0	
	IAH211c	4	1			50	0	
Spring 2016	HA102	3	1			74	1	
	HA250	3	1			28	0	
	HA251	3	1			30	0	
Fall 2015	HA291	3	1			15	0	
	HA499	3	1			1	0	
	IAH211c	4	1			48	0	
Spring 2015	IAH 209	4	1			50	0	
	HA102	3	1			110	1	
	HA291	3	1			23	0	

2. Non-Credit Instruction:

List other instructional activities including non-credit courses/certificate programs, licensure programs, conferences, seminars, workshops, etc. Include non-credit instruction that involves international, comparative, or global content delivered either to domestic or international groups, either here or abroad.

2017 Maker's Gathering, *Nitaawichige: Skilled at Making Things*, Odawa Hotel, Petoskey, MI, August. Co-Organizer, Co-Presenter, and Co-Facilitator. Presentation: *What is GRASAC?: Overview of GRASAC and MSU Museum Cultural Collections Database*

*Consult departmental staff who are authorized to enter data on the web-based CLIFMS (Course Load, Instruction, Funding and Modeling System) system and can search for course sections and enrollments by faculty name, per semester.

**May include graduate and undergraduate assistants, graders, and other support personnel.

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2016 College of Arts and Letters, Faculty Forum: Diversity and Inclusion in the Curriculum, Michigan State University, November 4. Presentation: *An Inclusive American Art History*.

2016 Inter-Tribal Council of Michigan and MSU Tribal Extension Empowering Families Conference, Traverse City, MI, Oct 28-29. Workshop Co-leader with [REDACTED] (MSU Tribal Extension): *Presenting Indigenous Perspectives and Policies on the Issue of Human Trafficking Using Visual Media*.

2016 Eastern Michigan University, Ypsilanti, MI. Discussion leader, screening of Métis director [REDACTED] *Finding Dawn* (2006), in collaboration with [REDACTED] of MSU Tribal Extension, sponsored by the EMU Women's Resource Center, the Women's and Gender Studies Department, and the Native American Student Organization. March 18.

2015 Eli and Edith Broad Art Museum, East Lansing, MI. Gallery Talk: *Defining Horizons: American Landscape Photography*, in conjunction with the *Trevor Paglen: The Genres* exhibit, June 12.

2015 Native American Critical Issues Conference, Michigan Indian Education Council, Battle Creek, MI, March 13-14. Workshop co-leader with [REDACTED] (MSU Tribal Extension): *Presenting Indigenous Perspectives and Policies on the Issue of Human Trafficking Using Visual Media*, March 13-14.

2013 and 2014 Docent Training, Broad Art Museum, East Lansing, MI, Presentation: *American Art 1900-1940*

2011 NEH "Picturing America: Michigan's Legacy as the "Arsenal of Democracy" Conference for Lansing School District Teachers," Michigan State University, March 9. Presentation: *Bridges, Skyscrapers, and Factories from New York to Michigan: Icons of American Technological Achievement, 1880-1940*

*Consult departmental staff who are authorized to enter data on the web-based CLIFMS (Course Load, Instruction, Funding and Modeling System) system and can search for course sections and enrollments by faculty name, per semester.

**May include graduate and undergraduate assistants, graders, and other support personnel.

FORM D – IV A INSTRUCTION, continued

3. Academic Advising: (not applicable to my [redacted] appointment)

a. Faculty member’s activity in the area of academic advising. The statement may include commentary on supplementary materials such as recruitment activities, international student advising, evidence of peer recognition, and evidence of student recognition.

Undergraduate:

Graduate:

Graduate/Professional:

Other:

b. Candidate’s undergraduate advisees (if applicable to individual under review):

	Freshman	Sophomore	Junior	Senior
Number of current undergraduate advisees				

c. Candidate’s graduate/graduate-professional advisees (limit to principal advisor or committee chairpersonship status): n/a

	Masters	Doctoral	Professional
Number of students currently enrolled or active			
Number of graduate committees during the reporting period			
Degrees awarded during the reporting period			
Degrees awarded during career			

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4. List of Instructional Works:

List publications, presentations, papers, grants received (refer to Form D-IVE), and other works that are primarily in support of or emanating from instructional activity.

2017-18 Walter and Pauline Adams Academy Instructional Excellence and Innovation Fellowship, Michigan State University.

2017 Digital Humanities Summer Program Fund, CAL Digital Humanities Program and CAL Faculty Development, MSU.

2015 Center for Applied Inclusive Teaching and Learning in the Arts and Humanities (CAITLAH), grant, Michigan State University.

"A Review of the Department of Art, Art History, and Design's 2015 Undergraduate Art History and Visual Culture Symposium," with [REDACTED] as co-author, College of Arts and Letters Featured News, Michigan State University, March 25, 2016 [REDACTED]

2011 Undergraduate Writing Requirements, College of Arts and Letters Tier II Writing Teaching Commons, MSU.

2011 Poster session, MSU Faculty Learning Community, Incorporating Active Learning in Large Classrooms, 17th Annual Spring Institute on College Teaching and Learning, MSU.

5. Other Evidence of Instructional Activity:

Cite other evidence of instructional productivity such as works/grants in progress or under review (refer to Form D-IVE). Address instructional goals and approaches; innovative methods or curricular development; significant effects of instruction; and curatorial and patient care activities, etc. Include evidence of instructional awards and peer recognition (within and outside the university).

As a scholar, teacher, and humanist, I aspire to affect the ways people see themselves, others, and the world. Considering that the writing of history provides, among other things, a means for societies to evaluate, affirm, commemorate, and sometimes change their identities and relationships, I hope to make the world a just and equitable place. These goals are very much in line with those outlined by Dean [REDACTED] critical diversity initiatives for the College of Arts and Letters. My teaching philosophy connects with the broader scope of my research to construct a more inclusive art history. With an interdisciplinary, international, socially engaged, and inclusive approach to teaching and research, I work in collaboration with diverse communities to address chronic social issues such as human trafficking and the marginalization of women and minority populations in the U.S. and in Canada.

My course assignments have included art history surveys, special topics in art history, photography, and film, and professional development classes. These courses have provided the opportunity to teach subject matter that I am passionate about, sharing my expert knowledge through perspectives that encourage students to engage in critical thinking, interdisciplinary problem solving, and sensitivity to cross-cultural perspectives. Since fall 2009, I have developed and taught 12 original courses, including two Integrative Arts and Humanities courses. In response to my colleagues' requests, I am creating a new Latin American Arts course (for Fall 2017) and an online History of Photography course to be launched in the summer of 2018. I developed two core curriculum courses in 2010/11; one was the art history capstone course (HA499) revised by the art history faculty in conjunction with the university's "Shaping the Future Initiative." The other course was HA102 *Renaissance Through Modern Art*.

To invigorate learning in this large class, I enrolled in a Faculty Learning Community course on "Active Learning in Large Lecture" classes. Class enrollment averaged between 90 and 110 students. As a result, I developed various means to create community among the students, to reinforce knowledge learned in lecture or readings, to stimulate critical thinking, and build skills in visual analysis in relation to Western art. A few of the strategies I incorporated are partner

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and small group discussions, short in-class writing response questions, online writing assignments related to readings that reinforce lecture topics. The FLC group presented its recommendations to the MSU faculty at large in a poster session at the 17th Annual Spring Institute on College Teaching and Learning in May 2011. In order to further enhance active learning in spring 2015, I introduced two new teaching methods: weekly review sessions and periodic flipped classrooms. In the former, student groups lead reviews of images and terms they need to know for the exams. For the latter method, students reviewed readings and visual materials before class. During class, rather than a lecture, they worked on assignments with the assistance of my GA and me.

Among the primary goals of this updated curriculum were to enhance the global diversity of foundation survey courses and the professional development of students. While the survey class focused on the visual expressions of Europe and the United States, I created "Global Moments" in most of the lectures to underscore the consistent creative dialogue between the West and the rest of the world. These global moments responded to the art history faculty's desire to enrich our curriculum with culturally diverse artistic practices, as well as introduce prospective majors to the array of the department's course offerings.

For the capstone course HA499 *Senior Research and Professional Development Seminar*, I greatly benefited from art history faculty input as well as support from Career Services in outlining the syllabus and in designing mini-workshops on various career-building skills. To introduce the students to a variety of potential employment opportunities for art history majors, I invited MSU art history alumnae and other art related career professionals from the greater Lansing area to talk about their careers.

To augment the writing component of this capstone course, my department chair invited me to participate in the CAL Tier II workshop. This group of faculty submitted a revision of the CAL writing requirements for Tier II classes to the Dean. I presented the revisions and other teaching resources gained in the workshop to HA faculty in September 2011. As a workshop participant and in consultation with art history faculty and students, I developed both short and extended writing and research assignments related to self-marketing, job interviews, and public presentations. The course culminated in a fall symposium which I coordinated 2010-2013. In this public forum, students presented research papers they had conducted under the guidance of an art history faculty member. I was most gratified to receive written appreciation for my work on this course from MSU faculty members ██████████ and ██████████, and Project Development Specialist/NEH Picturing America Grant Manager of the Lansing School District, ██████████. As affiliated faculty with the American Indian and Indigenous Studies, I have worked with faculty and graduate students to re-envision the program and curriculum to better provide educational opportunities and support for Indigenous students.

A primary goal for all of my classes is to foster an understanding of the inter-connectedness of art, culture, power, identity, and history. By examining art in its various contexts, rather than as the product of the canonical mainstream, I feel the creative efforts of many people can be more equitably evaluated and celebrated. I structure lectures around themes or issues that accommodate the study of the multiple points of view and experiences. In some cases, I choose readings that further illuminate the cultural or historical contexts for the objects presented in lectures. At other times, the articles are more argumentative and meant to challenge exclusive assumptions about the meaning and value of the artworks, as well as provoke class discussions. Lastly, I set up my lectures, assignments, and exams to build students' skills in visual analysis, evaluative reading, and critical thinking. My teaching style, which combines lecture, discussion, and guided activities, provides students with general background information and allows them class time to do some of their own thinking or problem-solving. Short writing assignments that I give throughout the semester both guide comprehension of the material and stimulate deeper assessment of the author's conclusions.

To encourage student engagement with real art objects and promote active learning, as well as underscore the vibrant historical and contemporary relationship between art and society, I have frequently partnered with other CAL and MSU units such as the Center for Caribbean and Latin American Studies, American Indian and Indigenous Studies, African American and African Studies, the Department of Anthropology, Religious Studies, Writing, Rhetoric, and American Culture, Romance and Classical Studies, and James Madison College to bring in guest speakers. I regularly make use of the university's and surrounding community's rich material culture resources in my courses. Through a special unit on Nature and Nation in my American Art History course, I created assignments on land/landscapes, ecological values, and contemporary global environmental challenges that met Undergraduate Learning Goal of Effective Citizenship and the College of Arts and Letters Citizen Scholar's requirements. I also arranged for my History of Photography students to

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present their creative final projects in one of our department's galleries and at the MSU Museum in conjunction with their exhibition *Adventures in Time and the Third Dimension: Through the Stereoscope* (2012-13). I have regularly invited artists and scholars to campus to present lectures and work with students. I often develop concentrated units related to art production and historical events such as the Civil war, WWI, or museum exhibitions. For example, in recognition of the 150th anniversary of the formation of the national park system, students in HA250 and HA453 visited the Broad Art Museum's mixed-media installation *The Land Grant: Forest Law*. In a writing assignment, students compared issues of indigenous and American colonial perspectives on nature as presented in the *Forest Law* videos and in Carleton Watkins' 19th c. Yosemite and Yellowstone parks photographs, and envisioned possibilities for negotiating more equitable and responsible ecological relationships.

More recently, my teaching has employed digital technologies. Inspired by AAHD colleagues and CAL's commitment to cultivating digital humanities scholars, I launched some new directions for my teaching in the past couple of years. To enhance student understanding of the expressive potential of human-made structures and spaces, I developed two lectures where they virtually explored sites such as Chaco Canyon, and Vatican City, St. Peter's Cathedral, and the Sistine Chapel ceiling through the Abrams planetarium's projections of 360° videos and photographs. The visual experiences were made richer by a guided dialogue from guest scholars and follow-up writing assignments. The students responded enthusiastically to this. Wrote one student who participated in the survey that followed the class: "What I found most useful from the 360° projections of Vatican City was that it took learning out of your basic classroom setting. I learned to appreciate the experience more because I felt like I was there."

This past year I sought out advanced training opportunities to develop my knowledge of best practices and technological skills related to digital humanities pedagogy. Beyond simply enhancing the accessibility of information or imagery, I am increasingly interested in the ways digital technologies can invigorate art historical pedagogy, facilitate collaborative learning, and promote equity and diversity in the creation and critique of knowledge. In anticipation of developing my first online class, I requested and received funding from the CAL Digital Humanities program to attend a four-day DH workshop at Guelph University. There I enhanced my familiarity and critical assessment of digital tools that would exploit the strengths of the digital humanities for art history: 1) process-oriented teaching and learning that emphasizes the journey over the destination, and 2) community building and collaborative knowledge production.

In line with MSU's land grant mission, I have also participated in collaborative and interdisciplinary educational initiatives off-campus. I have worked in collaboration with MSU Tribal Extension leader [REDACTED] to develop programming on Native women's use of visual media in confronting and challenging misconceptions on the issue of human trafficking within Canadian and US Indigenous communities. To promote equity and diversity in the creation and critique of knowledge, I have worked with the MSU Museum, the Native American Institute, and MSU faculty in Anthropology, and Michigan Anishinaabe makers to document and provide greater accessibility to the MSU Museum's Great Lakes Aboriginal collections. This initiative has been funded by the Canadian-based Great Lakes Research Alliance for the Study of Aboriginal Arts and Culture, an international collaboration of researchers based in universities, museums and Indigenous communities. The Alliance received a Social Sciences and Humanities Research Council of Canada (SSHRC) Partnership Development Grant (2016-2018) to develop projects engaging its digital repository of Aboriginal material culture and heritage items. We received a sub-grant from this fund to support bringing the MSU Museum into the alliance and developing the museum's work with Anishinaabe master and apprentice makers. ([zhttps://grasac.org/about-grasac-and-gks](https://grasac.org/about-grasac-and-gks)) Our goal is to better connect Michigan Anishinaabe perspectives and histories to the MSU Museum artworks, and then to link this knowledge to this international, transdisciplinary data sharing system.

Along these lines, I have further been working with the MSU Museum, CAL Digital Humanities, and Diné (Navajo) weavers [REDACTED] and [REDACTED] to develop an animated digital portal that explores through stereoscopy and new media technologies, the capacity of Diné weaving to reveal webbed networks of cosmological and ecological knowledge. A small group (8) of MSUM Keystone Company stereoviews created between 1900-1930 featuring Navajo weavers provides a unique opportunity to enter into the photographic spaces using Navajo sensibilities and epistemologies. While many digital reproductions of Keystone Company stereoviews are widely available, little extended research on the cultural and historical contexts exists. This initiative seeks to resituate the Keystone View Company images of Navajo weavers developed under a colonial gaze for contemporary weavers, scholars, teachers, museum professionals and visitors, and collectors. We anticipate extending partnerships to other institutions and community members across the country.

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In order to reinforce my methods of teaching diversity and critical thinking, I foster a classroom environment that is open and respectful to difference, as well as conducive to questioning assumptions. I welcome and seek out student input my classes and teaching. I continually strive to improve myself as an instructor and, ultimately, to keep learning. To this end, I applied for and was accepted as a 2017-18 Walter and Pauline Adams Academy Instructional Excellence and Innovation Fellowship, Michigan State University. The program brings together a cross-disciplinary group of faculty and academic staff for a year-long fellowship to explore the literature on effective university teaching and learning practices and to consider how this research can be used to guide instructional decisions.

FORM D - IV B RESEARCH AND CREATIVE ACTIVITIES

1. List of Research/Creative Works: (see pages 17-19)

Attach a separate list of publications, presentations, papers, and other works that are primarily in support of or emanating from Research and Creative Activities. Indicate how the primary or lead author of a multi-authored work can be identified. The list should provide dates and, in particular, accurately indicate activity from the reporting period. Items to be identified:

- 1) Books
- 2) Book chapters
- 3) Bulletins or monographs
- 4) Articles
- 5) Reviews
- 6) Papers and presentations for learned professional organizations and societies
- 7) Artistic and creative endeavors (exhibits, showings, scores, performances, recordings, etc.)
- 8) Reports or studies

Indicate peer-reviewed or refereed items with a “*”.

Indicate items with a significant outreach component with a “**” (determined by the faculty member) **-not applicable for ██████'s appointment**

2. Quantity of Research/Creative Works Produced:

For each of the categories listed in question one above, list the number of research and creative works produced.

	1	2	3	4	5	6	7	8
During the reporting period	1	3	1	3	3	14	2	n/a
During career	1	3	1	5	5	16	7	n/a

3. Number of Grants Received (primarily in support of research and creative activities; refer to Form D-IVE):

During the reporting period: 6 During career: 16

4. Other Evidence of Research/Creative Activity: (see pages 20-21)

Cite other evidence of research and creative productivity such as: seminars, colloquia, invited papers; works/grants in progress or under review (refer to Form D-IVE); patents; formation of research-related partnerships with organizations, industries, or communities; curatorial and patient care activities, etc. Include evidence of peer recognition (within and outside the university).

FORM D - IV B RESEARCH AND CREATIVE ACTIVITIES

- 1&3) Books **Horace Poolaw, Photographer of American Indian Modernity*, University of Nebraska Press, June 2016. (refereed)
- 2) Anthology *"Indigenizing Canadian Settler Monuments of Indians: Ehren Bear Witness Chapters Thomas' *Make Your Escape* (2010)," in *Visualities II: Perspectives on Contemporary American Indian Film and Art*, [REDACTED], ed. Michigan State University Press, submitted for review September 2017.
- *"Complex Negotiations: Beadwork, Gender, and Modernism in Horace Poolaw's Portrait of Two Kiowa Women," in *Locating American Art: Finding Art's Meaning in Museums*, [REDACTED], ed., Ashgate Press, January 2016. (invited and refereed)
- * "Beaded Buckskins and Bad-Girl Bobs: Kiowa Female Identity, Industry, Essays and Activism in Horace Poolaw's Portraits," in *For the Love of His People: The Photography of Horace Poolaw*, exhibition catalogue. New York and Washington, D.C.: The National Museum of the American Indian, Smithsonian Institution, in association with Yale University Press, 2014. (invited and refereed)
- 4) Articles *"On Indigenous Digital Media and Augmented Realities in Will Wilson's *eyeDazzler: Trans-customary Portal to Another Dimension*," *PUBLIC: Art, Culture and Ideas*, Special Issue: Indigenous Digital and New Media Art, [REDACTED], [REDACTED], [REDACTED], eds., December 2016. (invited and refereed)
- "From the Desk of [REDACTED]," *University of Nebraska Press Blog*, June 3, 2016. (invited, non-refereed) <https://unpblog.com/2016/06/03/from-the-desk-of-laura-e-smith/>
- *"Modernity, Multiples, and Masculinity: [REDACTED]," *Great Plains Quarterly* 31 (2), Spring 2011. (refereed)
- *"Picturing Zuni in the New Deal Era: The Clara Brignac Gonzales Collection of Zuni Day School Drawings and Paintings, 1925-1945," *American Indian Art Magazine*, Spring 2005. (refereed)
- *"Photography, Criticism, and Native American Women's Identity: Three Works by [REDACTED]," *Third Text*, 19:1, 2005. (refereed)
- 5) Reviews Exhibition Review, *Indigenous Beauty: Masterworks of the American Indian Art from the Diker Collection*, [REDACTED], curator. Toledo Museum of Art, Ohio, February 14 - May 11, 2016. *Panorama: Journal of the Association of Historians of American Art*, Fall 2016.
- Book review, "The Gift of the Face: Portraiture and Time in Edward Curtis's *The North American Indian*," (2014), [REDACTED], *Journal of American Studies* (Cambridge University Press), Spring 2016.
- Book review, "Fritz Scholder: Indian/Not Indian," (2008), [REDACTED], ed. *Museum Anthropology Review*, Vol. 4, No. 1 (2010).
- Book review, "Native Moderns: American Indian Painting, 1940-1960 (2006)," by [REDACTED], *Museum Anthropology Review*, 2007.2.9. (Accessible online at: [REDACTED])

FORM D - IV B RESEARCH AND CREATIVE ACTIVITIES

Book reviews, "A Western Legacy: The National Cowboy and Western Heritage Museum (2005) and Treasures of Gilcrease: Selections from the Permanent Collection (2003)," *Museum Anthropology*, Spring 2006

6) CONFERENCES, PRESENTATIONS, AND PAPERS FOR PROFESSIONAL ORGANIZATIONS AND SOCIETIES

- 2017 International Committee for Museums and Collections of Ethnography, Washington, D.C., October.
Session Title: Museology and Research
Co-presenter: [REDACTED]
- Native American Art Studies Association, Tulsa, OK, October.
Panel session co-leader and presenter: *Revisiting Indigenized Monuments and Memorialization*
Paper: *Indigenizing Canadian Settler Monuments of Indians: Ehren 'Bear Witness' Thomas's video Make Your Escape* (2010)
- 2016 History of Art New Publication Speaker Series 2016-17, MSU Museum Auditorium, Michigan State University. Presentation and Book Signing: *Beaded Buckskins and Bad-Girl Bobs: Kiowa Female Modernity, Industry, and Activism in Horace Poolaw's Portraits*, in conjunction with the MSU Museum Exhibit, *Up Cloche: Fashion, Feminism, and Modernity*, September 12.
- American Indian Studies Voices on Campus speaker series, Michigan State University. Presentation: *Theorizing Poolaw, Photographer of American Indian Modernity*, January 28.
- Milwaukee Institute of Art and Design, Milwaukee, WI. Professor [REDACTED]'s Native American art class. Skype guest lecture, *Horace Poolaw and Native American Photography*, March 30.
- 2015 Eli and Edith Broad Art Museum, East Lansing, MI. Gallery Talk: *Defining Horizons: American Landscape Photography*, in conjunction with the [REDACTED]: *The Genres* exhibit, June 12.
- Center for Latin American & Caribbean Studies 2015 Spring Symposium, MSU, East Lansing, April 15. Closing Panel Discussion & Roundtable Participant. Commentary: Photography, Conquest, and Indigenous Visual Decolonization in the photography exhibit: *In The Shadow of Cortes: From Vera Cruz to Mexico City*, RCAH LookOut! Gallery, March 16 - April 17.
- 2014 National Museum of the American Indian, New York City, November
Invited Panel Participant, *Horace Poolaw: A Discussion*, in conjunction with the exhibition, *For the Love of His People: The Photography of Horace Poolaw*, August 2014-February 2015.
- 2013 Native American Art Studies Association, Denver, CO.
Session Title: Gendering Native Modernisms
Paper: *Complex Negotiations: Beadwork, Gender, and Modernism in Horace Poolaw's Portraits of Kiowa Women*
- 2012 Research Roundtable: Indigenous People of the Americas as Subjects and Makers of Photographs, The Wanamaker Collection: A Tribute to Susan Krouse, Michigan State University, March 15.
Paper: *Photography, Performance, Sovereignty, and American Indian Identity*
- 2011 College Art Association Annual Conference, New York.
Session Title: Resistance Begins At Home: Anti-Colonialism and Visual Culture
Paper: *Playing With Indian Identity: Horace Poolaw's Photographic Portraits*

FORM D - IV B RESEARCH AND CREATIVE ACTIVITIES

- 2010 Presentation, Kresge Art Center, Michigan State University, East Lansing, February.
Modernity and Indians in the Early Works of Kiowa Photographer Horace Poolaw, 1925-1945
- 2009 American Anthropological Association Annual Meeting, Philadelphia, PA , December.
Invited Session sponsored by the Society of Visual Anthropology and the Council for Museum Anthropology
Session Title: Photographs as a Resource in Anthropology: The Eyes See Them But What and Who Gives Them Meaning?
Paper: *Faces, Fashion, and Families: Horace Poolaw and the Kiowa Desire for a New Kind of Visual History*
- Native American Art Studies Association, Norman, Oklahoma, October.
Panel session leader and presenter: *Horace Poolaw, Critical Perspectives*
Paper: *Modernity, Multiples, and Masculinity: Poolaw's Postcards of Elder Kiowa Men*
- 7) CURATORIAL WORK
- 2013 Faculty Advisor, *Stereo Views, Altered Realities*, student created stereoviews from my HA491 History of Photography course, in conjunction with the MSU Museum exhibit *Adventures in Time and the Third Dimension: Stereoviews*, East Lansing.
- 2009 Faculty advisor for student curated exhibit, "The Working Woman: A History Through Photographs," Kresge Art Museum, MSU.

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Other Evidence of Research/Creative Activity:

Cite other evidence of research and creative productivity such as: seminars, colloquia, invited papers; works/grants in progress or under review (refer to Form D-IVE); patents; formation of research-related partnerships with organizations, industries, or communities; curatorial and patient care activities, etc. Include evidence of peer recognition (within and outside the university).

Over the past 8 years I have received nine invitations to present my research in conjunction with national museum exhibitions and at conferences across the country such as the Native American Art Studies Association (NAASA), the American Anthropological Association, and the College Art Association. I chaired a panel on the subject of my book, photographer Horace Poolaw, at the NAASA meeting in 2009, and subsequently coordinated publication of this group of papers in a special issue of *Great Plains Quarterly* (Spring 2011). Curators for the 2014 exhibition *For the Love of His People: The Photography of Horace Poolaw* at the Smithsonian's National Museum of the American Indian (NMAI) in New York City invited me to submit two chapters for the catalogue. Following the launch of the catalogue and the exhibit's opening, the NMAI staff asked me to participate in a public programming event and book signing (November 2014) with [REDACTED], Horace's daughter. This past year, my contributions to the catalogue were noted in a *Smithsonian.Com* review (Catlin). After Professor [REDACTED] (Emmanuel College, Boston) invited me to participate in a 2013 NAASA panel she organized on *Gendering Native Modernisms*, she ask me to contribute my paper on Poolaw for the anthology she was editing entitled *Off the Beaten Path: American Art in Unexpected Locations*, published by Ashgate Press (January 2016). Additionally, I shared my views on Poolaw with an international audience through an interview published electronically by the public news broadcaster *Voice of America* (Hilleary). I have also been invited to share my research at several notable research institutions including Clemson University, Illinois State University, Oklahoma State University, the University of North Texas, Denton, and the University of North Dakota. More recently, Associate Professor and Chair of Indigenous Arts of North America at the University of Winnipeg [REDACTED] asked me to submit an article on Indigenous digital art for the Canadian interdisciplinary art journal *PUBLIC* (December 2016).

Within the first six months of my book's release, it was reviewed positively ([REDACTED]), cited as more thoroughly researched than many contributions to the Smithsonian's Poolaw exhibition catalogue ([REDACTED]), and mentioned in a variety professional and popular resources. More recently, [REDACTED], a prominent scholar of Native American photography, found that my book "advances the scholarship of photography about and by Native Americans. It is a joy to read" (Scherer). This summer, I discussed my book on the twenty-year-old Ann Arbor television series *Riprap: The Academic Book Television Program* (<http://riprap.org/>). This fall, [REDACTED], the host for New Books in Native American Studies podcast at the New Books Network, invited me to participate in an interview about my book. See my cv for the full citations of these reviews/interviews.

Awards towards completing the book manuscript were made by the Association of Historians of American Art and the Humanities and Arts Research Program at Michigan State University. Locally, the release of my book was recognized, along with five other History of Art colleagues, by my department's History of Art New Publication Lecture Series that I initiated and coordinated. As part of this series, the MSU Museum invited me to present an excerpt from the book and do a book signing in conjunction with their exhibit *Up Cloche: Feminism, Fashion, and Modernity*.

To explore how photography continues to facilitate scholarship on North and South American indigenous history, identity, and politics, I co-coordinated and participated with [REDACTED] (Romance and Classical Studies, MSU), [REDACTED] (Mathers Museum of World Cultures, Bloomington, IN) in a Research Roundtable: *Indigenous People of the Americas as Subjects and Makers of Photographs, The Wanamaker Collection: A Tribute to Susan Krouse* at Michigan State University. This was held in conjunction with the MSU Museum exhibition of the same title. Housed at the Mathers Museum, the renowned Wanamaker Collection consists of more than 8,000 images of Native Americans, made between 1908-1923, and featuring individuals from more than 150 tribes. [REDACTED] (1955-2010) served as Associate Professor of Anthropology at MSU, and was the first to organize and conserve the collection while she was a graduate student at Indiana University. Her book, *North American Indians in the Great War* (University of Nebraska Press, 2007) based on the collection's documents and photographs, serves as inspiration for nurturing a focus on Indigenous photography studies and research at MSU.

FORM D - IV B RESEARCH AND CREATIVE ACTIVITIES

Building on this initiative beyond the North American borders, Professor [REDACTED] asked me to be part of a discussant panel for the photography exhibit *In The Shadow of Cortés: From Vera Cruz to Mexico City* at the RCAH LookOut! Gallery. The exhibit, curated by Professor [REDACTED] (Indiana University), featured photographs by [REDACTED] (National Geographic and Indiana University). The images recorded a journey along Cortés route of conquest in Mexico. It was the focus of the Center for Latin American & Caribbean Studies 2015 Spring Symposium. My presentation highlighted the strengths of the exhibit in advancing the study of Indigenous photography as a critical tool of visual decolonization. Most recently in regards to Indigenous photography research at MSU, Professor [REDACTED] and [REDACTED] (Romance and Classical Studies) invited me to participate in a CAL collaborative initiative on global Indigenous photography. Along with [REDACTED] (AAHD), the team received funding to set the foundation for a thematic research cluster to work on parallel individual projects that explore photography of/by others and disseminate our findings by means of essay publications and a public digital platform. At this point, the proposed theme engages Walter D. Mignolo's theory and ethics of "epistemic disobedience" to bring together scholars with a shared interest in expressions of decolonial thought in the arts, humanities and digital culture. These conversations will reach their peak in 2-day workshop held at MSU in late spring 2018.

FORM D - IV C SERVICE WITHIN THE ACADEMIC AND BROADER COMMUNITY

1. **Service within the Academic Community:** Although service is not applicable to my appointment, I have consistently contributed service work to the department, the college, professional and scholarly organizations, and the broader Lansing and Michigan communities. Below are lists of those activities.

a. Service to Scholarly and Professional Organizations:

List significant committee/administrative responsibilities in support of scholarly and professional organizations (at the local, state, national, and international levels) including: elected and appointed offices held; committee memberships and memberships on review or accreditation teams; reports written and submitted; grants received in support of the organization (refer to Form D-IVE); editorial positions, review boards and ad hoc review requests; and programs and conferences planned and coordinated, coordinated or served on a panel or chaired a session. Include evidence of contributions (e.g., evaluations by affected groups or peers).

- 2017 Native American Art Studies Association, Norman, Oklahoma, October.
Panel session leader and presenter: *Horace Poolaw, Critical Perspectives*
- 2017 Great Lakes Research Alliance for the Study of Aboriginal Arts and Culture (GRASAC), Maker's Gathering, *Nitaawichige: Skilled at Making Things*, Odawa Hotel, Petoskey, MI, August.
Co-Organizer, Co-Presenter, and Co-Facilitator
Presentation: *What is GRASAC?: Overview of GRASAC and MSU Museum Cultural Collections Database*
- 2017 "Nitaawichige: Skilled at Making Things," Great Lakes Research Alliance for the Study of Aboriginal Arts and Culture (GRASAC)
Pilot Project Fund, part of the GRASAC Social Sciences and Humanities Research Council of Canada Partnership Development Grant, co-PI with Heather Howard, Department of Anthropology, MSU.
- 2016 Manuscript Review, *American Indian Quarterly*.
- 2014 Manuscript Review, *Great Plains Quarterly*.
- 2009 Native American Art Studies Association, Norman, Oklahoma, October
Panel session leader and presenter: *Horace Poolaw, Critical Perspectives*

b. Service within the University:

List significant committee/administrative responsibilities and contributions within the University. Include service that advances the University's equal opportunity/affirmative action commitment. Committee service includes: appointed and elected university, college, and department ad hoc or standing committees, grievance panels, councils, task forces, boards, or graduate committees. Administrative responsibilities include: the direction/coordination of programs or offices; admissions; participation in special studies or projects; collection development, care and use; grants received in support of the institution (refer to Form D-IVE), etc. Describe roles in any major reports issued, policy changes recommended and implemented, and administrative units restructured. Include evidence of contributions (e.g., evaluations by peers and affected groups).

- 2017 Review Committee, Pre-Doctoral and Krouse Fellowships, AHS, Michigan State University
- 2017 Michigan Heritage Awards and Traditional Arts Apprenticeship Program Review Panel, MSU Museum, East Lansing
- 2016-17 Coordinator, HA New Publication Speaker Series, AAHD, MSU
- 2016 Co-coordinator of Guest Lecturer and HA Symposium Keynote Speaker: Mary Coffey, AAHD, MSU
- 2015-16 American Indian Studies Curriculum Revision and Development Committee, MSU
- 2015-16 Faculty Search Committee, MSU, Photo Studio position
- 2016 Co-Coordinator of Guest Lecturer: Roger Watson, AAHD, MSU
- 2015 Coordinator, MSU Art History Undergraduate Student Annual Symposium, Kresge Art Center, East Lansing
- 2015 Coordinator of Guest Curator Lecture: [REDACTED], AAHD, MSU
- 2015 Co-Coordinator of Guest Lecturer: Dr. [REDACTED], AAHD, MSU
- 2014 Coordinator of film screenings, [REDACTED] *Finding Dawn* (2006) and [REDACTED]'s *Snare* (2013), with guest speaker, [REDACTED], MSU Tribal Extension Educator, MSU Library Film Series

FORM D - IV C SERVICE WITHIN THE ACADEMIC AND BROADER COMMUNITY

2014-present Adjunct Curator, MSU Museum
2013 Coordinator of Guest Artist Lecturer: [REDACTED], AAHD, MSU
2013 Co-Coordinator of Guest Scholar Lecture: [REDACTED], AAHD, MSU
2012 Co-Coordinator of Guest Artist Speaker: [REDACTED], AAHD, MSU
2011-present Affiliated Faculty, MSU American Indian Studies Program
2011-2012 Coordinator, MSU History of Art Alumnae Symposium, March 16, 2012
2011 College of Arts and Letters Tier II Writing Teaching Commons, MSU
2011 MSU History of Art Department Website Update and Revision
2010-2011 MSU Faculty Learning Community, Incorporating Active Learning in Large Classrooms
2010-2013 Coordinator, MSU Art History Undergraduate Student Annual Symposium, Kresge Art Center, East Lansing

FORM D - IV C SERVICE WITHIN THE ACADEMIC AND BROADER COMMUNITY, continued

2. Service within the Broader Community:

As a representative of the University, list significant contributions to local, national, or international communities that have not been listed elsewhere. This can include (but is not restricted to) outreach, MSU Extension, Professional and Clinical Programs, International Studies and Programs, and Urban Affairs Programs. Appropriate contributions or activities may include technical assistance, consulting arrangements, and information sharing; targeted publications and presentations; assistance with building of external capacity or assessment; cultural and civic programs; and efforts to build international competence (e.g., acquisition of language skills). Describe affected groups and evidence of contributions (e.g., evaluations by affected groups; development of innovative approaches, strategies, technologies, systems of delivery; patient care; awards). List evidence, such as grants (refer to Form D-IVE), of activity that is primarily in support of or emanating from service within the broader community.

- 2016 Inter-Tribal Council of Michigan and MSU Tribal Extension Empowering Families Conference, Traverse City, MI, Oct 28-29. Workshop Co-leader with [REDACTED] (MSU Tribal Extension): *Presenting Indigenous Perspectives and Policies on the Issue of Human Trafficking Using Visual Media*.
- 2016 Eastern Michigan University, Ypsilanti, MI. Discussion leader, screening of Métis director [REDACTED]'s *Finding Dawn* (2006), in collaboration with [REDACTED] of MSU Tribal Extension, sponsored by the EMU Women's Resource Center, the Women's and Gender Studies Department, and the Native American Student Organization. March 18.
- 2015 Native American Critical Issues Conference, Michigan Indian Education Council, Battle Creek, MI, March 13-14. Workshop co-leader with [REDACTED] (MSU Tribal Extension): *Presenting Indigenous Perspectives and Policies on the Issue of Human Trafficking Using Visual Media*, March 13-14.
<http://miec.org/wp-content/uploads/2015/01/2015-NACIC-WORKSHOP-DESCRIPTIONS.pdf>
- 2013 Led tour of an exhibit on American Impressionism at the Ella Sharp Museum in Jackson, MI. WKAR interview with [REDACTED], December 10, 2013.
<http://wkar.org/post/jackson-museum-explores-american-impressionism>
- 2013 Volunteer, *Michigan Modern: Design that Shaped America*, Michigan State Historic Preservation Office Symposium, Cranbrook Educational Community, Bloomfield Hills, MI, June 13-16, 2013.
<http://www.michigan.gov/mshda/0,4641,7-141-54317-389716--,00.html>
- 2012 NEH "Picturing America: Michigan's Legacy as the "Arsenal of Democracy" Conference for Lansing School District Teachers," Michigan State University, March 9.
Presentation: *Bridges, Skyscrapers, and Factories from New York to Michigan: Icons of American Technological Achievement, 1880-1940*
<http://www.michiganhumanities.org/newsletter/March2012/picturing.html>
- 2011 Volunteer, The Saginaw Chippewa Indian Tribe and Ziibiwing Center Stone Street Ancestral Recovery and Reburial Project, Flint MI. <http://www.sagchip.org/ziibiwing/promo/StoneStreet/index.htm>
- 2010 Michigan Women's Historical Center and Hall of Fame Art Committee, Lansing, Michigan

FORM D - IV D ADDITIONAL REPORTING

1. **Evidence of Other Scholarship:**

Cite evidence of “other” scholarship as specified on p. 2 in the “summary rating” table (i.e., functions outside of instruction, research and creative activity, and service within the academic and broader community). Address the scholarship, significance, impact, and attention to context of these accomplishments.

2. **Integration across Multiple Mission Functions:**

Discuss ways that your work demonstrates the integration of scholarship across the mission functions of the university—instruction, research and creative activities, and service within the academic and broader community.

As a child of the Civil Rights movement era, my teaching philosophy connects with the broader scope of my research to construct a more inclusive art history by bringing attention to the ways art institutions and the conventional boundaries of art history have privileged white male visual media and artists. As a scholar, teacher, and humanist, I aspire to affect the ways people see themselves, others, and the world. Considering that the writing of history provides, among other things, a means for societies to evaluate, affirm, commemorate, and sometimes change their identities and relationships, I hope to make the world a just and equitable place.

My research and teaching have addressed digital technologies both in method and content. Beyond simply enhancing the accessibility and preservation of information or imagery, I am increasingly interested in the ways digital technologies can invigorate art historical pedagogy, facilitate research collaboration, foster interdisciplinary scholarly networks, and promote equity and diversity in the creation and critique of knowledge. In this way, many of my new art historical and curatorial initiatives are informed by innovative Digital Humanities and Indigenous Studies theories and practices.

My writings focus on Indigenous artists and subjects who have used/use technological inventions (such as photography, video, and digital media) to control representation, affirm and explore identities, and to challenge their disenfranchisement under American settler colonialism. My book *Horace Poolaw, Photographer of American Indian Modernity* (University of Nebraska Press in June 2016) engages issues of American Indian identity, modernity, and sovereignty in the first half of the twentieth century, a period when a significant number of Indigenous people were profoundly aware of the power of mechanical representation, both in photography and film. The broader scope of this research promotes the construction of a more expansive art history and brings attention to the ways the conventional boundaries of the field have privileged certain media and artists. It challenges singular and progressive notions of “the modern” upheld in settler art histories and museum exhibitions. This line of investigation contributes to current American art historical scholarship focused on intercultural encounters and dialogues.

With an interdisciplinary, international, socially engaged, and inclusive approach to teaching and research, I work in collaboration with diverse communities to address chronic social issues such as human trafficking and the marginalization of women and minority populations in the U.S. and in Canada.

3. **Other Awards/Evidence:**

Cite other distinctive awards, accomplishments of sabbatical or other leaves, professional development activities, and any other evidence not covered in the preceding pages. (If the reporting period differs from the usual review period, then justify and support that period here.)

FORM D - IV E GRANT PROPOSALS

List grant proposals submitted during reporting period relating to teaching, research and creative activities, or service within the academic and broader community. Include grants in support of outreach, international, urban, and extension activities.*

	Name of Granting Agency (Grantor:) Focus of Grant (Focus:)	Date Submitted	\$ Amount Requested	Status			\$ Amount Assigned to Faculty Candidate (if Applicable)	Principal/Co-Investigators (if not faculty candidate)
				Pending	\$ Amt Funded	Not Funded		
I. Instruction								
	Grantor: Digital Humanities Summer Program Fund ,CAL DH Prog. and Fac. Development	April 2017	\$775.00	<input type="checkbox"/>	\$775.00	<input type="checkbox"/>		
	Focus: Course: Introduction to Pedagogy in the Digital Humanities, DH Summer Workshop at the University of Guelph, Ontario, May 8-11, 2017.							
	Grantor: Center for Applied Inclusive Teach/Learn. in the Arts/Humanit. (CAITLAH), MSU	Spring 2015	\$400.00	<input type="checkbox"/>	\$400.00	<input type="checkbox"/>		
	Focus: to hire a student to digitize 300 images of contemporary North American indigenous artists' artwork in support of a special topics class for Fall 2015 on Native North American Art.							
II. Research/Creative Activity								
	Grantor: Renaissance Center, Newberry Library, Chicago, IL	June 2017	\$1555.00	<input type="checkbox"/>	\$1555.00	<input type="checkbox"/>	\$1555.00	
	Focus: "Images of American Indians: From Barbarism to Legend" It is the purpose of this research to explore the images, both fictive and actual, that have evolved since the Columbian Encounter							
	Grantor: CAL Collaboration Grant, MSU	March 2017	\$10,000	<input type="checkbox"/>	\$10,000	<input type="checkbox"/>	\$1000	
	Focus: Picturing Others: Indigenous Photography, (Self)Portraits, Preservation and Epistemic Disobedience. The proposed theme aims to facilitate scholarly discussion about written and visual representations of the other from the perspective of an Indigenous self.							
	Grantor: GRASAC Pilot Project Fund, SSHRC Partnership Devel. Grant ([REDACTED] , PI)	March 2017	\$2,800	<input type="checkbox"/>	\$2,800	<input type="checkbox"/>		[REDACTED], Co-PI
	Focus: Nitaawichige: Skilled at Making Things: formalizing relationships with Michigan makers, in order to strengthen links through GRASAC to MSU Museum collections, other makers, and museum collections in the Great Lakes region.							
	Grantor: Humanities and Arts Research Program (HARP), MSU	April 2010	\$5,000	<input type="checkbox"/>	\$5,000	<input type="checkbox"/>	\$5,000	
	Focus: to subsidize the costs of book publication and of permissions to use copyrighted material, and support travel to Oklahoma to create and save copies of the Poolaw images in the Poolaw Family collection.							
III. a. Service – Academic Community								

*Anyone with an MSU Net username and password can log onto the web-based Information Reference database, maintained by the Office of Contract and Grant Administration, to search for records of proposals and grant awards by principal investigator. Printouts may be attached to this page.

FORM D - IV E GRANT PROPOSALS

Name of Granting Agency (Grantor:) Focus of Grant (Focus:)	Date Submitted	\$ Amount Requested	Status			\$ Amount Assigned to Faculty Candidate (if Applicable)	Principal/Co-Investigators (if not faculty candidate)
			Pending	\$ Amt Funded	Not Funded		
Grantor:			<input type="checkbox"/>		<input type="checkbox"/>		
Focus:							
III. b Service – Broader Community							
i. MSU Extension							
Grantor:			<input type="checkbox"/>		<input type="checkbox"/>		
Focus:							
ii. Professional/Patient Care Activities							
Grantor:			<input type="checkbox"/>		<input type="checkbox"/>		
Focus:							
iii. International Studies and Programs							
Grantor:			<input type="checkbox"/>		<input type="checkbox"/>		
Focus:							
vi. Urban Affairs Programs							
Grantor:			<input type="checkbox"/>		<input type="checkbox"/>		
Focus:							
v. Other							
Grantor: Association of Historians of American Art	Winter 2010	\$750.00	<input type="checkbox"/>	\$750.00	<input type="checkbox"/>	\$750.00	
Focus: travel to Oklahoma in support of my book <i>Horace Poolaw: Photographer of American Indian Modernity</i>							

*Anyone with an MSU Net username and password can log onto the web-based Information Reference database, maintained by the Office of Contract and Grant Administration, to search for records of proposals and grant awards by principal investigator. Printouts may be attached to this page.