

Curriculum Vitae

SHANNA KETCHUM-HEAP OF BIRDS

Independent Writer, Scholar, and Educator
Based in Oklahoma City, OK
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EDUCATIONAL BACKGROUND

- 2014-2021 Ph.D. in Art and Visual Culture, School of Art and Design,
Middlesex University, London; Distance Learner, Part-time.
Director of Studies: Prof. Katy Deepwell; Supervisors: Prof.
Jean Fisher, Assoc. Prof. Richard Hill
- Thesis: Indigenous Performance Politics: A Decolonial
Perspective of Performative Works by Kent Monkman,
Spiderwoman Theater Company, Rebecca Belmore, and James
Luna. PhD dissertation. Middlesex University, London.
- 2001-2007 Master of Arts in Art History, Department of Art and Art
History, University of New Mexico, Albuquerque
- Thesis: Locating the Native Artist: Memory and
Transformation in Contemporary Artworks. Master Thesis.
University of New Mexico, Albuquerque.
- 1996-2000 Bachelor of Arts in Art History
Bachelor of Arts in Philosophy
University of Arizona, Tucson
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ACADEMIC EMPLOYMENT

- 2007-2018 Instructor, Native American Studies Department;
Affiliate Faculty, Women and Gender Studies and Center for
Social Justice, University of Oklahoma, Norman, OK
- Undergraduate Teaching at the upper division level

Classes developed and taught:
NAS 4023: Native Cultural Aesthetics and the Heritage
Industry
NAS 3503: Gender and Sexuality in Native North America
NAS 3113: Native American Philosophy online and face-to-face
Graduate level taught: NAS 4023 and NAS 3503

Spring 2021 Adjunct Instructor, Art History Department
University of Tulsa, Tulsa, OK
Classes developed and taught:
ARTH 2033: Native American Art

PUBLICATIONS

Book Chapters

- Ketchum-Heap of Birds, S. (2018). Subverting the System: Kent Monkman and the Cultural Politics of Performing "Two-Spiritedness". *After Failure: Essays on the Cultural Politics of 'Failure' in Theater and Performance*. Eds. Tony Fisher and Eve Katsouraki. London: Routledge.
- Ketchum-Heap of Birds, S. (2017). Native American Art History: Critical Interventions in Theory and Practice. *Transforming Our Practices: Indigenous Art, Pedagogies, and Philosophies*. Eds. Christine Ballengee-Morris and Kryssi Staikidis. Reston, VA: National Art Education Association.
- Ketchum-Heap of Birds, S. (2011). Norman Akers: Symbols and Reflections; George Longfish: A Sense of Spirit; Tom Jones: Turning the Camera Around; Lorenzo Clayton: Concerning the Spiritual; James Luna: Performing Art; and James Lavadour: Land and Life. *Manifestations: New Native Art Criticism*. Santa Fe: Museum of Contemporary Native Arts.
- Ketchum-Heap of Birds, S. (2008). Sam Durant: America's Founding Myth Reconsidered. *The Hugo Boss Prize 2008*. New York: Solomon R. Guggenheim Foundation.
- Ketchum, S. (2006). Transgressing the 'National': Metaphors of Emancipation. *Vision, Space, Desire: Global Perspectives and Cultural Hybridity*. Washington, DC and New York: National Museum of the American Indian Smithsonian Institution.

Refereed Journal Articles

- Ketchum, S. (2006). El espacio transcultural en la obra de Diego Romero [Transcultural Space in Context: The Art of Diego Romero]. *Estrago: Revista de Centroamérica*. Trans. Alejandra Urdapilleta. No. 3, October 2005-February 2006, 69-79.
- Ketchum, S. (2005). Native American Cosmopolitan Modernism(s): A Rearticulation of Presence Through Time and Space. *Third Text: Critical Perspectives on*

Contemporary Art & Culture. Vol. 19, Issue 4, 357-364.

Museum Publications

- Ketchum-Heap of Birds, S. (2018). Writing Against the Enemy: Re-Thinking Native Modernism and Shifting the Horizon Lines of History. *Action Abstraction Redefined*. Santa Fe: IAIA Museum of Contemporary Native Arts, 35-40.
- Ketchum-Heap of Birds, S. (2012). Public Memory as Communal Experience. *Nuance of Sky: Edgar Heap of Birds Invites Spirit Objects to Join His Art Practice*. Claremont: Pomona College Museum of Art, 42-44.
- Ketchum-Heap of Birds, S. (2012). Crossing Boundaries: Native America and the Contemporary Art World. *Octopus Dreams: 200 Works on Paper by Contemporary Native American Artists*. Siberia: Yekaterinburg Museum of Fine Art. June 29-August 26, 2012, 13-17.
- Ketchum-Heap of Birds, S. (2008). Border Identities as Cultures of Resistance. *Narciso Argüelles, Luis Jiménez & Joe Ramiro García*. Oklahoma City: Untitled [ArtSpace], 5-7.
- Ketchum-Heap of Birds, S. (2007). On Legitimizing the Body Politic: America's Founding Myth Reconsidered. *Sam Durant: Scenes from the Pilgrim Story: Myths, Massacres and Monuments*. Boston: Massachusetts College of Art Exhibitions, 12-25.
- Ketchum, S. (2005). Representing Two Cultures: The Art of Star Wallowing Bull. *Between Two Cultures: The Art of Star Wallowing Bull*. North Dakota: Plains Art Museum, 7-10.
- Ketchum, S. (2003). Hock E Aye Vi Edgar Heap of Birds: Diary of Trees—A Site of Convergence. *Smithsonian National Museum of the American Indian*. New York: George Gustav Heye Center.
- Ketchum, S. (2003). Kay WalkingStick: Revisiting Chief Joseph. *Smithsonian National Museum of the American Indian*. New York: George Gustav Heye Center.

Periodicals

- Ketchum-Heap of Birds, S. (2018). Kent Monkman: La Ribellione È Un Classico. *Wired Italia Magazine*. June 2018, no. 85, 102-103.
- Ketchum-Heap of Birds, S. (2018). Remembering James Luna. *Passages: Artforum International*. 26 March 2018. Web link: <https://www.artforum.com/passages/shanna-ketchum-heap-of-birds-on-james-luna-1950-2018-74742>.
- Ketchum-Heap of Birds, S. (2017). Curation and Colonization in Art: A lively exchange about tone-deaf exhibitions and the institutions that fund them. With Dina Gilio-Whitaker, Missy Whiteman, and Ruth Hopkins, moderated by Ray Cook and Alex Jacobs. *Indian Country Magazine*. Issue 3, Aug-Sept 2017.
- Ketchum, S. (2006). Remembering in America: Toward a Critical Dialogue. *ConunDrum: Journal of Contemporary Aboriginal Artists & Aesthetics* [journal online]. Winnipeg: Urban Shaman Gallery of Contemporary Aboriginal Art, Vol. 3, Issue 3, June 2006.
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PROFESSIONAL ACTIVITIES

International Conference Presentations

- (October, 2019). *A Decolonial Approach to an Indigenous Performance Politics* [Skype online]. Barcelona Facultat De Geografia; Història Universitat De Barcelona; Museu D'art Contemporani De Barcelona (MACBA). 30 October 2019.
- (November, 2011). *Narratives of Resistance and Recovery: The Art of Diego Romero*. The Research Group EA 2325 SEARCH (Savoirs dans l'Espace Anglophone: Représentations, Culture, Histoire). University of Strasbourg, Alsace, France.

National Conference Presentations

- (November, 2016). *Kent Monkman's Landscapes: Unsettling Colonialism and Queering the Native Body*. American Studies Association Annual Conference. Denver, CO.
- (February, 2012). *Reclaiming Indigenous Lifeways: Native Women and Power in the 21st Century*. Take Root: Red State Perspectives on Reproductive Justice. University of Oklahoma, OK.

International Visiting Lectures

- (March, 2017). *Kent Monkman's Landscapes: Unsettling Colonialism and Queering the Native Body*. Nanyang Technological University, National Institute of Education, Singapore.
- (March, 2015). *Contemporary Issues in Native American Art & Philosophy*. Goldsmith's University of London, Department of Visual Cultures, Centre for Research Architecture, Centre for Cultures Studies, London, England.
- (November, 2007). *Contemporary Native American Art*. Sala consigliare dell'Assessorato alla Cultura del Comune di Padova, Italy.
- (March, 2006). *Transcultural Space in Context: The Art of Diego Romero*. Central Saint Martins College of Art & Design, Department of Art, London, England.
- (August, 2005). *A Survey of Native American Art*. Bandung Institute of Technology, Faculty of Arts and Design, Galeri Soemardja, Java, Indonesia.

National Visiting Lectures

- (August, 2020). *Contemporary Native American Performance Art and Theater* [Zoom online]. Shape: A Virtual Artist Residency. Vinegar Projects: An Artists-Run Space. Birmingham, AL.
- (March, 2019). *Kent Monkman's Landscapes: Unsettling Colonialism and Queering the Native Body*. Temple University, Tyler School of Art, Philadelphia, PA.
- (September, 2018). *My Life in Art: Hock E Aye Edgar Heap of Birds with Shanna Ketchum-Heap of Birds*. Site Santa Fe, Santa Fe, NM.
- (January, 2018). *The Work Between Us: Reflections on Jean Fisher*. Artists Space, New York, NY.
- (June, 2017). *Native American Artists as Agents of Social Change*. Walker Art Center,

- Minneapolis, MN.
- (April, 2017). *Kent Monkman's Landscapes: Unsettling Colonialism and Queering the Native Body*. University of Kansas, Spencer Museum of Art, Lawrence, KS.
- (January, 2016). *Native American Artists as Agents of Social Change*. The Ohio State University, Department of Art and American Indian Studies Program, Columbus, OH.
- (October, 2015). *Contemporary Native American Artists*. University of Oklahoma, Department of Anthropology, Norman, OK.
- (October, 2014). *Contemporary Native American Artists*. University of Oklahoma, Department of Anthropology, Norman, OK.
- (February, 2013). *New Native Art Criticism*. Pomona College Museum of Art, Claremont, CA.
- (January, 2013). *Contemporary Native American Artists*. University of Hawaii, Department of Art, Manoa, HI.
- (September, 2012). *New Native Art Criticism*. Pitzer College, Department of Art, Claremont, CA.
- (March, 2012). *New Native Art Criticism*. Maryland Institute College of Art, Department of Art, Baltimore, MD.
- (February, 2012). *New Native Art Criticism*. University of Memphis, Department of Art, Memphis, TN.
- (February, 2012). *Art Criticism and Writing About Contemporary Native American Art*. Diné College, Department of Art, Tsaile, AZ.
- (October, 2011). *Contemporary Native American Artists*. University of Oklahoma, Department of Anthropology, Norman, OK.
- (March, 2011). *Transcultural Space in Context: The Art of Diego Romero*. University of St. Croix, Department of English, St. Croix, US Virgin Islands.
- (February, 2010). *Survey of Contemporary Native Art*. Diné College, Department of Art, Tsaile, AZ.
- (November, 2008). *Contemporary Native American Artists*. Diné College, Department of Art, Tsaile, AZ.
- (October, 2008). *Survey of Contemporary Native American Artists*. Emporia State University, Department of Art, Emporia, KS.
- (May, 2008). *Tourism, Culture, and Tradition*. Santa Fe Art Institute, Santa Fe, NM.
- (September, 2007). *Issues in Contemporary Native Art*. University of Minnesota, Department of Art, Minneapolis, MN.
- (April, 2007). *Transcultural Space in Context: The Art of Diego Romero*. Slippery Rock University, Kaleidoscope Arts Festival, Slippery Rock, PA.
- (October, 2006). *Survey of Contemporary Native American Artists*. University of Central Oklahoma, Department of Art, Edmond, OK.
- (May, 2006). *Transcultural Space in Context: The Art of Diego Romero*. California Institute of the Arts, School of Art, Valencia, CA.
- (May, 2006). *Transcultural Space in Context: The Art of Diego Romero*. University of California at Los Angeles, Department of Art, Los Angeles, CA.
- (October, 2005). *Transcultural Space in Context: The Art of Diego Romero*. Georgia College & State University, Department of Art, Milledgeville, GA.

Panel Participant

(January, 2009). *Dismantling Creative Apartheid*. Santa Fe Art Institute, Santa Fe, NM.
(November, 2007). *Dismantling Creative Apartheid*. Santa Fe Art Institute, Santa Fe, NM.

PROFESSIONAL SERVICE

Advisory Committee

(September, 2017). *LU!LU!LU!LU! An Evening Celebrating Spiderwoman Theater's 40 Years*. La MaMa in Association with Spiderwoman Theater Presents a Loose Change Production, New York, NY.

Book Reviewer

(Fall, 2018). Colonized Through Art: American Indian Schools and Art Education, 1889-1915. By Marinella Lentis. *Chronicles of Oklahoma*. Oklahoma Historical Society. Vol. 96.3: 369-370.

(Fall, 2020). Sonny Assu: A Selective History. Essays by Candice Hopkins, Marianne Nicolson, Richard van Camp, Ellyn Walker. *Native American and Indigenous Studies Association Journal*. Vol. 7.2: 199-200.

(Forthcoming). Form & Relation: Contemporary Native Ceramics. Edited by Jami C. Powell; with contributions by Morgan E. Freeman, Courtney M. Leonard, Sequoia Miller, Anya Montiel, Rose B. Simpson, and Roxanne Swentzell. *Native American and Indigenous Studies Association Journal*.

(Forthcoming). Painting Culture, Painting Nature: Stephen Mopope, Oscar Jacobson, and the Development of Indian Art in Oklahoma. By Gunlög Fur. *Native American and Indigenous Studies Association Journal*.

Manuscript Reviewer

(April-September, 2013). *American Studies in Scandinavia*. Nordic Association for American Studies (NAAS), Finland.

Project Coordinator

(May, 2008). *Native American Arts Writer Workshop*. Santa Fe Art Institute in conjunction with the Institute of American Indian Arts, Santa Fe, NM.

PROFESSIONAL AFFILIATIONS

Member

Performance Studies International (2016-present)
American Studies Association (2016-present)
College Art Association (2007-present)

Navajo Studies Conference, Inc. (2005-present)

Board of Directors

Spiderwoman Theater Company, New York, NY (2018-present)

Pablita Velarde Museum of Indian Women in the Arts, Santa Fe, NM (2013)

REFERENCES UPON REQUEST