**Kate Morris, PhD**

Professor of Art History

Associate Dean of Arts & Sciences

Santa Clara University

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**EDUCATION**

Ph.D. 2001 History of Art, Columbia University

M.A. 1993 History of Native American Art, University of New Mexico

B.A. 1988 History of Art, Smith College

**PUBLICATIONS**

**Books**

*Shifting Grounds: Landscape in Contemporary Native American Art.*

Seattle, WA: University of Washington Press, 2019.

*Native Art Now: Recent Developments in Contemporary Native American Art*.

Veronica Passalacqua and Kate Morris, editors. Indianapolis, IN: Eiteljorg Museum of American Indians and Western Art, 2017.

**Journals**

*Art Journal: Special Issue on Contemporary Indigenous Art* v. 76, no. 2 (Summer 2017).

Kate Morris and Bill Anthes, issue editors.

“Indigenous Futures,” Kate Morris and Bill Anthes. *Art Journal* v. 76, no. 2

(Summer 2017): 6-9.

“Crash: Specters of Colonialism in Contemporary Indigenous Art,” Kate Morris. *Art Journal*

v. 76, no. 2 (Summer 2017): 70-79.

“Running the Medicine Line: Images of the Border in Contemporary Native American Art.”

*American Indian Quarterly* v. 35, no. 4 (Fall 2011): 549-578.

“Making Miss Chief: Kent Monkman Takes on the West.” *National Museum of the American*

*Indian Magazine* (Winter 2010): 12-18.

“George Longfish,” and “Hulleah Tsinhnahjinnie.” *American Indian Art Magazine* v. 36, no. 1

(Winter 2010): 60, 71.

“Art on the River: Alan Michelson Highlights Border-Crossing Issues.” *National Museum of*

*the American Indian Magazine* (Winter 2009): 35-40.

“Reading Between the Lines: Text and Image in Contemporary Native American Art.”

*American Indian Art Magazine* v. 34, n. 2 (Spring 2009): 52-59.

**Articles and Chapters in Books**

“Introduction: Twenty-Five Years of Native American Art,” In *Native Art Now: Recent*

*Developments in Contemporary Native American Art*, edited by Veronica Passalacqua and Kate Morris, 1-13. Indianapolis, IN: Eiteljorg Museum of American Indians and Western Art, 2017.

“Introduction to Sculpture, Mixed Media and Installation Art,” In *Native Art Now: Recent*

*Developments in Contemporary Native American Art*, edited by Veronica Passalacqua and Kate Morris, 114-129. Indianapolis, IN: Eiteljorg Museum of American Indians and Western Art, 2017.

“‘Rising into Ruin’: Alan Michelson, Robert Smithson, and the (Post) Modern Landscape.” In *Visual Culture of the Ancient Americas: Contemporary Perspectives*. Online addenda, edited by Andrew Finegold and Ellen Hoobler, 1-20. Columbia University Department of Art History and Archaeology, 2017.

“Picturing Sovereignty: Landscape in Contemporary Native American Art.” In *Painters,* *Patrons, and Identity: Essays in Native American Art History in Honor of J. J. Brody*, edited by Joyce Szabo, 187-209. Albuquerque: University of New Mexico Press, 2001.

“Strategies and Procedures for the Repatriation of Materials from the Private Sector.” In

*Mending the Circle: A Native American Repatriation Guide,* compiled by Kate Morris, 73-80*.* New York: American Indian Ritual Object Repatriation Foundation, 1996.

**Exhibition Catalogs, Essays and Entries**

“What Lies Beneath: Sacred Geometries, 1970-83.” In *Kay WalkingStick: An American Artist*, edited by Kathleen Ash Milby and David W. Penney, 49-75. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution, 2015.

“George Morrison,” and “Fritz Scholder.” Encyclopedia entries for *Routledge Encyclopedia of Modernism* (electronic resource), Summer, 2013.

“Native North American Art: 20th Century Developments – Introduction; and Recent Trends and Attitudes.” Revisions of existing encyclopedia entries for *Oxford Art Online*, Spring 2013.

Eleven catalog entries in *Shapeshifting: Transformations in Native American Art*, edited by

Karen Kramer Russell, editor. Peabody Essex Museum, Salem, MA, and New Haven,

CT: Yale University Press, 2012.

*The Emergence of Tsha’ De Wa’s: George Longfish, A Retrospective*. Missoula: University of

Montana Press, 2007. Full catalog.

“Places of Emergence: Painting Genesis.” In *Off the Map: Landscape in the Native*

*Imagination*, Kathleen Ash-Milby, editor, 46-63. Washington, D.C.: National Museum

of the American Indian, Smithsonian Institution, 2007.

“’Anxious Objects’: Glass in the Context of Contemporary Native American Art.” In *Fusing*

*Traditions: Transformations in Glass by Native American Artists*, Carolyn Kastner,

editor, 21-24. San Francisco: Museum of Craft and Folk Art, 2002.

**INVITED TALKS**

California College of the Arts, Visual & Critical Studies Forum, November 2017

“Curating Native American Art Scholarship: *Art Journal*’s Special Issue on

Contemporary Indigenous Art.”

Acting OUT Symposium on Indigenous Performing Art, Santa Fe, NM, December 2015

“Performing for the Camera: Kent Monkman Acting OUT.”

National Museum of the American Indian, Smithsonian Institution, November 2015

“Terra Firma: Kay WalkingStick in the 1970s.” Address for Seizing the Sky: Redefining

American Art Symposium on the occasion of the opening of the exhibition, “Kay

WalkingStick: An American Artist.”

Georgia O’Keeffe Museum and Research Center, Santa Fe, NM, April 2014

“At the Limits of History: Alan Michelson and the (Post) Modern Landscape.”

University of New Mexico, Department of Art History, April 2014

“At the Limits of History: Alan Michelson, Robert Smithson and the (Post) Modern Landscape.”

Museum of Art and Design, New York City, June 2012

“Changing Hands: Art Without Reservation, 3.” Panel discussion with artists

Robert Houle, George Longfish, Jeffrey Gibson, Kent Monkman, Sarah Sense, and Skawennati. Kate Morris and Judith Rodenbeck, moderators.

Santa Clara University, Office of the Provost, November 2011

“Art and Pacifism.” Lecture and panel discussion with artists Squeak Carnwath and

Andy Cao, participants in “The Missing Peace: Artists Consider the Dalai Lama.”

University of Oklahoma, School of Art and Art History, October 2011

“’Rising Into Ruin,’ or How Alan Michelson Sailed up the Hudson and Discovered Robert Smithson.”

University of South Dakota, September 2009

*20th Annual Oscar Howe Memorial Lecture on American Indian Art*

"Terra (In)Firma: Shifting Landscapes in Contemporary Native American Art."

**PROFESSIONAL SERVICE**

President, Board of Directors, Native American Art Studies Association, 2015-present

Presidential term of two years; re-elected 2017

Vice-President, 2011-2015

Board Member, 2003-2011

Grants Evaluator, American Council of Learned Societies, New York, Spring 2019

Review of dissertation fellowships in American art

Tenure Reviewer, Queen’s University, Toronto, Canada, Fall 2017

Tenure Reviewer, University of Colorado, Fall 2018

Peer Reviewer, *American Indian Quarterly* (Fall 2017), *Contemporaneity: Historical*

*Perspectives in Visual Culture* (Fall 2016), *Art History* (Winter 2014), *ARTMargins*

(Fall 2014), *American Art* (Summer 2013), *Wicazo Sa Review* (Fall 2011),

*Frontiers: A Journal of Women Studies*, Spring 2011

Consultant, Crystal Bridges Museum of American Art, September 2016

Advisory group on collection and exhibition of Native American Art

Peer Recommendation, Georgia O’Keeffe Museum Research Center, January 2016

Award Evaluator, University of Oklahoma, October 2015

Regents Award for Superior Research

Consultant, The Bill Lane Center for the American West, Summer 2011

Juror, Northern Plains Indian Market, September 2009

Evaluator, Andy Warhol Foundation for the Visual Arts

Arts Writing Initiative, grant cycles 2006-2007 and 2007-2008

Ph.D. Committee Member, Cornell University History of Art Department, 2004-2007

Lecturer, Stanford University Cantor Center for Visual Studies, Summer 2003

Education and Outreach Programs Coordinator, American Indian Ritual Object Repatriation

Foundation, New York, 1993-1995