

Curriculum Vitae

Kryssi Staikidis
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School of Art
Northern Illinois University
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EDUCATIONAL BACKGROUND

Undergraduate Degree

BA, Anthropology/Art History, Columbia University, Cum Laude, New York

Graduate Degrees

MFA (Painting), 1991, Hunter College, New York

EdD, Art Education, 2004, Teachers College Columbia University, New York

Certification

New York State Permanent Certification Elementary Education K-6

New York State Permanent Certification Art K-12

PROFESSIONAL EXPERIENCE

Employment History

Associate Professor of Art Education, Northern Illinois University (August 2010 - present)

Assistant Professor of Art Education, Northern Illinois University (August 2004–2006; 2007-2010)

Associate Professor, Adelphi University (August 2006 - May 2007)

Adjunct Professor, Drawing, Painting, Printmaking, Teachers College (August 2001-May 2004)

Graduate Assistant, Drawing, Painting, Queens College (August 2003 – May 2004)

Supervisor/Adjunct Professor, Arts Administration Masters Program, Bank Street College, New York (August 2000- August 2003)

Art Teacher K-12, New York City Public Schools, The Renaissance School, Jackson Heights, New York (September 1997- June 2000)

Bilingual Art Teacher K-6, Public School 384, Bushwick, New York (January 1989-June 1997)

Honors/Distinctions/Awards

Recipient of National Art Education Association National J. Eugene Grigsby Jr. Award, 2015

The J. Eugene Grigsby Jr. COMC award honors individuals who have made distinguished contributions to the field of art education in advancing and promoting celebration of cultural and ethnic heritage within our global community. The record of achievement reflects remarkable scholarly writing, research, professional leadership, teaching and/or community service that advances the ideals of culturally responsive pedagogy in teaching and learning communities. Further, this award highlights the legacy of Dr. J. Eugene Grigsby Jr. in bringing to light accomplishments historically and contemporarily by people of color in fully advancing NAEA policy and practice.

Recipient of National Art Education Association Western Region Higher Education Art Educator Award, 2014

Elected Member of Council for Policy Studies in Art Education, 2014

Recipient of Research and Artistry Award, Northern Illinois University, Summer 2010

Recipient of Faculty Development Grant, Adelphi University, 2007-08

Recipient of Research and Artistry Award, Northern Illinois University, Summer 2005

Recipient of Teacher's College Edith W. Morse Fellowship for Teaching in the Arts, 2004

Recipient of Teacher's College President's Diversity Grant, 2003

Recipient of Manhattan Graphics Workshop, Scholarship, 1997

Recipient of Henry Street Settlement Arts Center, Artist-in-Residence, 1987

Program/Curriculum Development

Coordinator and Advisor Masters Program, NIU (August 2010-December 2013)

Art Education Coordinator and Program Coordinator; Project REAL, Federally funded 5 million dollar education grant –Rockford, IL Public Schools (August 2007- May 2008)

SCHOLARLY PUBLICATIONS

Edited Journals

Staikidis, K. (Ed.). (2012). De(Fence). *The Journal of Social Theory in Art Education*, 32. Available online at: <http://www.jstae.org/index.php/jstae>

Staikidis, K. (Ed.). (2013). Preoccupy/Maximum Occupancy. *The Journal of Social Theory in Art Education*, 33. Available online at: <http://www.jstae.org/index.php/jstae>

Books

Staikidis, K. & Ballengee-Morris, C. (Eds.). (In Press). *Transforming our practices: Indigenous art, pedagogies, and philosophies*. Reston, VA: National Art Education Association.

Book Chapters

- Staikidis, K. (in press). Dog walk: A series of paintings and poems. In Cole, A. (Ed.), *Professorial paws: Dogs in scholars' lives and work*. Nova Scotia, Canada: Backalong Books.
- Staikidis, K. (2014). Decolonizing methodologies and the ethics of representation: A collaborative ethnography with Maya artists Pedro Rafael Gonzalez Chavajay and Paula Nicho Cumez. In Miraglia, K. & Smilan, C. (Eds.), *Inquiry in action: Paradigms, methodologies and perspectives in art education Research*. Reston, VA: National Art Education Association.
- Staikidis, K. (2013). Advocating for justice: A Maya painter's journey. In Tavin, K. & Ballangee Morris, C. (Eds.), *Stand(ing) up, for a change: Voices of arts educators*. Reston, VA: NAEA Press.
- Staikidis, K. (2012). Crossing borders. In Hochtritt, L., Ploof, J. & Quinn, T. (Eds.), *Art and Social Justice Education: Culture as Commons*. Oxford, UK: Routledge, Taylor & Francis Group Ltd.
- Staikidis, K. (2010). Maya teaching methods: Transformers of content and pedagogy in higher education. In Anderson, T. (Ed.), *Art Education as a vehicle for social justice*. Reston, VA: National Art Education Association.
- Staikidis, K. (2010). Where lived experience resides in art education (short essay). In Sullivan, G. *Art practice as research: Inquiry in visual arts (2nd Ed.)*. Thousand Oaks, CA: Sage Publications.
- Smith-Shank, D. & Staikidis, K. (2009). Lewis Hine and his photo stories: Visual culture and social reform. In Linne, R., Benin, L. & Sosin, A. (Eds.), *Organizing the curriculum: Perspectives on teaching the U.S. labor movement*. Netherlands: Sense Publishers.
- Staikidis, K. (2009). Paths in as lived experience: Transformations of a painter as a result of collaborative ethnography and mentoring with Maya artists. In Caracciolo, D. & Mungai, A. (Eds.), *In the spirit of Ubuntu: Stories of teaching and research*. Netherlands: Sense Publishers.
- Staikidis, K. (2008). Artistic mentorship with two Maya artists as a source for curricular and pedagogical transformation in higher education, In Caruso, J. (Ed.), *Creating multicultural communities through art and music*. Berlin: Deutsche Nationalbibliothek.
- Staikidis, K. (2006). Visual culture in Mr. Higgins' fifth grade art classroom. In Duncum, P. (Ed.), *Visual culture in the art class: Case studies*. Reston: National Art Education Association.

Refereed Journal Articles

- Staikidis, K. (2014). Indigenous methodologies: A collaborative painting with Maya painter Paula Nicho Cúmez. *Visual Culture and Gender*, 9, 91-112. <http://vcg.emitto.net/>
- Staikidis, K. (2014). Tell me your secrets. *Visual Arts Research Special Issue (tidbits) The easiest thing I ever published*, 40(1), 129-134.
- Staikidis, K. (2013). Preoccupy/Maximum occupancy. *The Journal of Social Theory in Art Education*, 33, I-XII.
- Staikidis, K. (2012). De(Fence). *The Journal of Social Theory in Art Education*, 32, I-X.
- Staikidis, K. (2011). Girlhood. *Visual Arts Research*, 37(2), 82-87.
- Sanders, J. H., Staikidis, K., Ballangee-Morris, C., & Smith-Shank, D. (2010). Decolonizing development through indigenous artist-led inquiry. *Journal of Social Theory in Art Education*, 31, 60-82. <http://www.jstae.org/index.php/jstae>
- Staikidis, K. (2009). Learning outside the box: How Mayan pedagogy informs a community/university partnership. *Journal of Art Education*, 62(1), 20-24. Reston, VA: National Art Education Association.
- Kantawala, A., Staikidis, K., Hochtritt, L., Rolling, J., Serig, D. (2009). Establishing collaborative conversations: The mentor and the apprentice. *Visual Arts Research*, 35(2), 40-50.
- Staikidis, K. & Caracciolo, D. (2009). Coming of age in methodology: Two collaborative inquiries with Shinnecock and Maya artists, *Qualitative Inquiry*, 15(9), 1395-1415.
- Staikidis, K. (2008). Visual Privileging: Subjectivity in collaborative ethnography. *Visual Culture and Gender*, 3, 88-90. <http://vcg.emitto.net/>
- Staikidis, K. (2007). Visual Culture in Mr. Higgins' Fifth Grade Art Classroom. In Hsiao, Bin-Chin & Chen, Dora. (Eds.). *Journal of Aesthetic Education*, 158, 30-35. Taipei, Taiwan: National Taiwan Arts Education Center.
- Staikidis, K. (2007). Maya paintings as historical documents: Platforms of protest and protection. *The Journal of Social Theory in Art Education*, 27, 119-147.
- Staikidis, K. (2006). Where Lived Experience Resides in Art Education: A Painting and Pedagogical Collaboration with Female Maya Kaqchikel Artists. *Visual Culture and Gender*, 1, 47-65. <http://vcg.emitto.net/>
- Staikidis, K. (2006). Personal and cultural narrative as inspiration: A painting and pedagogical collaboration with Maya Artists. *Studies in Art Education*, 47(2), 118-138.
- Staikidis, K. (2005). *Artistic mentorship with two Maya artists as a source for curricular and pedagogical transformation in higher education*. *Electronic Magazine of Multicultural Education* (<http://www.eastern.edu/publications/emme>). Fall 2005.
- Staikidis, K. (2005). Where lived experience resides in art education: A painting and pedagogical collaboration with Maya artists. *Art Education Dissertation Monographs*, 1, 37-46.

Editorial Responsibilities

Journal of Social Theory in Art Education, Past Editor, 2013-2015.
Journal of Social Theory in Art Education, Editor, 2011-2013.
Journal of Social Theory in Art Education, Associate Editor, 2009-2011.

Editorial Review Boards

The Journal of Cultural Research in Art Education, 2014-2017.
The Journal of Art For Life, 2012-2014.
Visual Culture and Gender, 2006-present.
The Journal of Art Education, 2007-2010.

PROFESSIONAL ACTIVITIES

Selected International Conference Presentations

- (November, 2014).). *Asserting Female Ways of Connected Knowing: A Collaborative Painting with Paula Nicho Cúmez*. Tokorau Institute for Indigenous Innovation at Te Whare Wananga o Awanuiarangi, Waketani, New Zealand.
- (May, 2014). *Arts-Based Research: A Videotaped Painting Lesson with Maya Painter Pedro Rafael González Chavajay*. 10th International Congress of Qualitative Inquiry, University of Illinois, Urbana Champaign.
- (May, 2012). *Asserting Female Ways of Connected Knowing: A Collaborative Painting with Paula Nicho Cúmez*. 8th International Congress of Qualitative Inquiry, University of Illinois, Urbana Champaign.
- (May, 2010). With Michael O'Loughlin, *Visual Privileging: Subjectivity in Collaborative Ethnography*. Narrative Matters, Fredericton, Canada.
- (May, 2010). *Collaborative Visual Ethnography: A Maya Painter Speaks About Genocide Through his Work*. 6th International Congress of Qualitative Inquiry, University of Illinois, Urbana Champaign.
- (May, 2009). *Paths In: Transformations of a Painter*. 5th International Congress of Qualitative Inquiry, University of Illinois at Urbana-Champaign.
- (May, 2009). *Postcolonial Explorations Of Visual Arts Research with Indigenous Populations*. 5th International Congress of Qualitative Inquiry, University of Illinois at Urbana-Champaign.
- (May, 2008). *Visual Privileging: Subjectivity in Collaborative Ethnography*. 4th International Congress of Qualitative Inquiry, University of Illinois at Urbana-Champaign.
- (May, 2008). *(In)Visible Culture(s): Picturing the Absence of Visuality in Qualitative Inquiry: (In)Visible Culture(s): Reinterpreting Identity, Co-Chair*, 4th International Congress of Qualitative Inquiry, University of Illinois at Urbana-Champaign.
- (May, 2007). *Paintings as "Evidence": Three Decades of Genocide Against Guatemalan Maya Peoples*. 3rd International Congress of Qualitative Inquiry, University of Illinois at Urbana-Champaign.
- (May, 2006). *A Painting Apprenticeship with Mayan Kaqchikel Painter Paula Nicho Cumez: Feminist Iconography and Pedagogy*. 2nd International Congress of Qualitative Inquiry, University of Illinois at Urbana-Champaign.
- (May, 2005). *Artistic Mentorship as Qualitative Inquiry: A Collaborative Ethnography with Maya Tz'utuhil and Kaqchikel Painters*. First International Congress of Qualitative Inquiry, University of Illinois at Urbana-Champaign.
- (October, 2005). *Visual Culture in Mr. Higgin's Fifth Grade Art Classroom*. Visual Culture Conference, University of Illinois at Urbana-Champaign.

Selected National and Regional Presentations

- (November, 2014). With Richard Siegesmund, Kerry Freedman, Doug Boughton, Steve Ciampaglia, Judy Doebler. *edTPA: What We Are Learning*. Illinois Art Education Association, Lisle, IL.
- (March, 2014). *Asserting Female Ways of Knowing: A Videotaped Collaborative Painting with Maya Painter Paula Nicho Cúmez*. National Art Education Conference, San Diego, CA.
- (March, 2014). *Transforming our Practices: Indigenous Art, Pedagogies, and Emerging Technology*. National Art Education Conference, San Diego, CA.
- (March, 2014). *Journal of Social Theory (JSTAE): Author's Roundtable and Peer-Reviewed Publishing Opportunities*. National Art Education Conference, San Diego, CA.
- (March, 2013). *Journal of Social Theory in Art Education: Author's Roundtable and Peer Reviewed Publishing Opportunities*. National Art Education Conference, Fort Worth, TX.
- (March, 2013). With Christine Ballengee-Morris & Kevin Tavin. *Standing Up, For a Change: Voices of Art Educators*. National Art Education Conference, Fort Worth, TX.
- (March, 2012). *A Maya Tz'utuhil Painter's Imagined Realism: The Mind as Visual Keeper*. National Art Education Conference, New York.
- (March, 2012). With Olivia Gude, Patty Bode, & Alice Pennisi. *Intertwining, Informing, and Intersecting Social Theory: Dialogue on Teaching, Learning and Research in Art Education*. National Art Education Conference, New York.

- (March, 2012). With Deborah Smith-Shank, Elizabeth Delacruz & Sheri Savage. *Girl Power! A Cultural Conversation*. National Art Education Conference, New York.
- (March, 2012). *Journal of Social Theory (JSTAE): Author's Roundtable and Peer-Reviewed Publishing Opportunities*. National Art Education Conference, New York.
- (April 2011). *A Maya Tz'utuhil Painter's Imagined Realism: The Mind as Visual Keeper* (1), National Art Education Conference, Seattle, WA.
- (April, 2011). With Candace Stout, James Haywood Rolling, Karen Keifer-Boyd, Deborah Smith-Shank and Wanda B. Knight. *Many Faces of Qualitative Research*. National Art Education Conference, Seattle, WA.
- (April, 2011). With Bob Sweeny and Clayton Funk. *Authors Roundtable for JSTAE*. National Art Education Conference, Seattle, WA.
- (April, 2011). With Olivia Gude, Juan Carlos Castro, Kim Cosier. *Creatively Questioning: Social Theory and Social Imagination with CSTAE*. National Art Education Conference, Seattle, WA.
- (April, 2011). With Shei-chau Wang, Deborah Smith-Shank and Christine Woywod. *Visual Culture Research in a K-8 Partnership School*. National Art Education Conference, Seattle, WA.
- (April, 2011). With Therese Quinn, John Ploof, Lisa Hochtritt. *Culture as Commons: Contemporary Arts and Social Justice Issues in the Classroom*. National Art Education Conference, Seattle, WA.
- (April, 2011). With K. Congdon, E. Delacruz, L. Hicks, K. Keifer-Boyd & R. Sweeny. *Online Publishing*. National Art Education Association, Seattle, WA.
- (April, 2010). With Kevin Tavin, Lisa Hochtritt, Christine Ballengee Morris. *Stand(ing) up, for a change: Voices of arts educators*. National Art Education Conference, Baltimore, MD.
- (April, 2010). With Kevin Tavin, Olivia Gude, Juan Carlos Castro, Patty Bode, Clayton Funk, and Flavia Bastos, *Investigating Social Justice through Art and Theory: Questions, Practice, and Research*. National Art Education Conference, Baltimore, MD.
- (April, 2010). *Growth and Transformation Through Decentralized Teaching*. National Art Education Conference, Baltimore, MD.
- (April, 2010). With Ami Kantawala, James Rolling, Dan Serig, Lisa Hochtritt, *Establishing Collaborative Dialogue: The Mentor and the Apprentice*. National Art Education Conference, Baltimore, MD.
- (April, 2010). With Bob Sweeny, *Roundtable: Journal of Social Theory in Art Education*. Baltimore, National Art Education Conference, MD.
- (April, 2010). With C. Ballengee Morris & J.H. Sanders, *Decolonizing Development Through Indigenous Artist-Led Inquiry*. The American Educational Research Association, Denver, CO.
- (November, 2010). With Kerry Freedman, *There Are Methods to Our Madness*: Illinois Art Education Conference, Lisle, IL.
- (November, 2010). With Kerry Freedman, *The How-To Book of Keeping Art Programs in Schools*. Illinois Art Education Conference, Lisle, IL.
- (April, 2009). *Subjectivity in Conducting Qualitative Research Methodologies Across Racial and Cultural Boundaries*. National Art Education Association Conference, Minneapolis, MN.
- (April, 2009). *Fourth International Congress of Qualitative Inquiry 2008: Picturing the Absence of Visuality in Qualitative Inquiry*. National Art Education Association Conference, Minneapolis, MN.
- (April, 2009). *Oral Histories: Two Neighborhood Arts Projects*. National Art Education Association Conference, Minneapolis, MN. *Mentoring as a Dynamic Co-construction of Knowledge*. National Art Education Association Conference, Minneapolis, MN.
- (April, 2009). *Applying Situated Cognition Theory to Art Education*. National Art Education Association Conference, Minneapolis, MN.
- (March, 2008). *Arts-Based Educational Research SIG Business Meeting, Co-Chair ABER Dissertation Awards*. American Educational Research Association, New York.
- (March, 2008). *Female Maya Epistemologies: A Painting and Pedagogical Collaboration with Maya Painter Paula Nicho Cúmez*. American Educational Research Association, New York.
- (March, 2008). *Post Doctoral Defense Connections and Re-Connections*. National Art Education Association Conference, New Orleans, La.
- (March, 2008). *Continuing the Conversation: Art Based Education Research, the Next Generation*. National Art Education Association Conference, New Orleans, La.
- (March, 2008). *Disrupting Stereotypes of Native Americans in Elementary Education: A 6th Grade Art Curriculum*. National Art Education Association Conference, New Orleans, La.
- (March, 2008). *Challenges, Issues, and Opportunities in Teaching Qualitative Research*. National Art Education Association Conference, New Orleans, La.
- (April, 2007). *Where Lived Experience Resides in Art Education: A Painting and Pedagogical Collaboration with Maya Artists*. American Educational Research Association Conference.
- (March, 2007). *Maya Paintings as Teachers of Justice: Art Making the Impossible Possible. Journal of Social Theory in Art Education Author's Roundtable*. National Art Education Association Conference, New York, NY.
- (March, 2007). *Collaborative Connections in Art Education*. National Art Education Association Conference, New York, NY.

- (March, 2007). *Maya Paintings as Historical Documents: Visual Reminders of Genocide against Maya Peoples*. National Art Education Association Conference, New York, NY.
- (March, 2007). *Second International Congress of Qualitative Inquiry 2006: The Presence and Absence of Art Educators*. National Art Education Association Conference, New York, NY.
- (March, 2007). *Foregrounding Indigenous Points of View in Art Education: Two Collaborative Inquiries with Shinnecock and Maya Artists*. National Art Education Association Conference, New York, NY.
- (October, 2006). *Mayan Painting Mentorship: Indigenous Pedagogy as an Agent for Curricular Change in Higher Education*. Seventh Annual Conference on Curriculum and Pedagogy, Texas A&M University, Balcones Springs, Texas.
- (March, 2006). *Decentralized Middle School Teaching from Two Perspectives*. National Art Education Association Conference, Chicago, IL.
- (March, 2006). *Connecting the Strengths of Our Community: Northern Illinois NAEA Student Chapter and Conexion Comunidad Latino Center*. National Art Education Association Conference, Chicago, IL.
- (March, 2006). *Visual Culture in the Classroom: Case Studies*. National Art Education Association Conference, Chicago, IL.
- (March, 2006). *Mayan Teaching Methods: Transformers of Content and Pedagogy in Higher Education*. National Art Education Conference, Chicago, IL.
- (March, 2005). *Crossing Boundaries, Bridging Disciplines: Making Art and Art Teachers*. National Art Education Conference, Boston, MA.
- (March, 2005). *Studio Practice as a Source for Ethnographic Research and Artistic Transformation: A Mentorship with Two Maya Artists*. National Art Education Association Conference, Boston, MA.
- (March, 2005). *Bank Street College of Education: Masters in Supervision and Administration in the Arts Programs Presentation*. National Art Education Association conference, Boston, MA.
- (April, 2004). *Maya Painting, Pedagogy and Mentorship: A Collaboration Between Artists*. National Art Education Association Conference, Denver, Colorado.
- (April, 2004). *Art For Classroom Teachers: Teaching Art as Lived Experience*. National Art Education Association Conference, Denver, Colorado.
- (April, 2004). *Bank Street College/Parsons School of Design: Supervision and Administration in the Visual Arts*. National Art Education Association Conference, Denver, Colorado.

Selected Invited International/National Lectures/Panels

- (November, 2014). *Asserting Female Ways of Connected Knowing: A Collaborative Painting with Maya Painter Paula Nicho Cúmez*. Tokorau Institute for Indigenous Innovation at Te Whare Wananga o Awanuiarangi, Waketani, The University of Waikato, New Zealand.
- (April, 2014). **Chair**, *ABER SIG Presentation: Introduction of Guest Artist and Scholar Pepón Osorio*, American Educational Research Association, Philadelphia, PA.
- (January, 2013). *Where Lived Experience Resides in Art Education: A Collaborative Journey with Maya Artists*. Tyler School of Art/Temple University, Philadelphia, PA.
- (October, 2012). *Respondent*, Eighth Annual Graduate Research in Art Education Conference. The Ohio State University, Columbus, OH.
- (February, 2011). *Collaborative visual ethnography: A Maya painter speaks about genocide*, University of New Paltz, New Paltz, NY.
- (March, 2011). *How to create a truly inclusive classroom: Revealing the LGBT community in your middle School and high school art curriculum*, Columbia College, Chicago, IL.
- (November, 2010). *Creating an Inclusive Classroom: LGBT Issues and Middle School Curriculum Development*. Invited Scholar Lecture, Columbia College, Chicago.
- (October, 2009). *Visual Privileging: Subjectivity in Collaborative Ethnography*, ARTLAB Symposium, Northern Illinois University, DeKalb, IL.
- (April, 2008). *Where Lived Experience Resides in Art Education: A Painting and Pedagogical Collaboration with Maya Artists*, Rocky Mountain College of Art and Design, Denver, Colorado.
- (October, 2006). *Two Maya Painting Mentorships*. School of the Art Institute, Chicago, Illinois.
- (November, 2006). *Graduate Research in Art Education Conference 2006*. Teachers College Columbia University, New York, New York.
- (April, 2005). *Mesoamerica's Maya Treasures*. College of Liberal Arts and Sciences, Northern Illinois University, DeKalb, IL.
- (November, 2005). *Graduate Research in Art Education Conference 2005*. The Pennsylvania State University, University Park, PA.
- (September, 2004). *Panel: Contemporary Painting in the Maya Tzutuhil Community*. Opening of the American Indian Museum, Smithsonian Institution, Washington, D. C.
- (December, 2004). *Presentation: Where Lived Experience Resides in Art Education: A Transformative Curriculum Based on Mayan Painting Pedagogy*, School of the Art Institute of Chicago, Chicago, IL.

Recent Exhibitions

Solo Exhibitions:

"Two But Not Two," Kishwaukee College Art Gallery. Malta, IL. (January, 2014).

Group Exhibitions:

Visiting Artist Presentation, Workshop, and Print Exhibition. RUAUMOKO Gallery - Exhibition & Workshop, Auckland, New Zealand. (November, 2014).

Visiting Artist Presentation, Northtec Raumanga Campus, Whangarai, New Zealand. (November, 2014).

"*Animal Sign/Animal Mind,*" Kishwaukee College Art Gallery. Malta, IL. (January, 2014).

Faculty Show. Northern Illinois University Art Museum, DeKalb, Illinois. (November, 2013).

"*Animal Sign /Animal Mind,*" Aigantighe Art Gallery, Timaru, New Zealand (November, 2012).

Professional Portfolio Exchanges

"Dog Head Stew: The Second Course," curated by Elizabeth Klimek and Melanie Yazzie, 24 artists included. Print submitted: "Unforgettable Even Now," etching, 15 x 20, edition of 30. (December, 2014).

"Animal Mothers Within," curated by Melanie Yazzie, 18 artists included. Print submitted: "My Child," etching, 10.5 x 13.5, edition of 20. (February, 2014).

"Animals From My Land," curated by Melanie Yazzie, 18 artists included. Print submitted: "Dogwalk," etching, edition of 20. (November, 2013).

"Animal Histories," curated by Melanie Yazzie, 10 artists included. Submitted: 10 20" x 20" paintings as part of a painting portfolio, (November, 2013).

"What I Am Known For," curated by Melanie Yazzie, 18 artists included. Print submitted: "Odyssey," etching, 15 x 19, edition of 20. (October, 2013).

International Painting Exchange. *Animal Signs/Animal Mind.* 10 25 x 25 paintings as part of a painting portfolio with international artists: Sue Pearson, Barbara Penn, Melanie Yazzie, Kate Walker. (November, 2012).

Professional Affiliations:

International Society of Education Through Art (InSea) (member) (2000-present)

National Art Education Association (member) (2000-present)

Member, United States Society for Education through Art

Member, Gay, Lesbian, Bi-Sexual, Transgender Interest Caucus

Member, Caucus for Social Theory in Art Education

Illinois Art Education Association (member) (2004-present)

American Educational Research Association (member) (2001-present)

College Art Association (member) (2000-present)

International Congress of Qualitative Inquiry (member) (2005-present)

National Officer Positions:

Recorder; *Caucus of Social Theory in Art Education* (2007-2010)

Co-Chair; AERA Arts Based Educational Research Dissertation Award (2007-2009)

Professional Recognition:

(August, 2014) Outside Evaluator, Promotion to Associate Professor with Tenure, Syracuse University

(June, 2011) Outside Evaluator. Promotion to Associate Professor with Tenure. University of Arizona.

(August 2007-present) Faculty Associate LGBT Studies, Northern Illinois University.

(August 2008-present) Faculty Associate Women's Studies, Northern Illinois University.

(April 2006) Ally Award LGBT, NIU. *For exemplary activism and participation in the NIU LGBT community events.*

Fellowships and Grants:

(2009-2012). With Deb Smith-Shank, Shei-chau Wang, Christine Woywod. Funded. Literacy, visual culture and art education. Funded by the NIU Interdisciplinary Literacy Project, Center for P-20 Engagement. \$29,000

ADVISING

MS Committee Chair/Member

Richard Reed

Paul Scanlan

Kristin Missavaje

Elizabeth Nache

Matthew Etherington

Hesper Wolfe

Sara Rigdon

Elizabeth Stepnowski

Justin Bickus

Allison Johnson

Deanna Pierce

Jake Donovan

Jay Hearn

Michael Olson
Krista Carron
Rhiannon Hunter
Beth Hyde

Jacob Gaziano
Michael Toner
Tom Bemister
Jeni LoDulce

Sara Shulz
Ellen Pipal
Ashley Skinner

Doctoral Committee **Co-Chair**

Elizabeth Rex, School of Art, Art Education
Nan Waterstreet, School of Art, Art Education

Doctoral Committee **Member**

Deborah Filbin
Terre Rosner
Gary Johnson
Teri Giobbia