

CURRICULUM VITAE

Erin Genia

EDUCATION

- 2019 MS, Art, Culture and Technology (terminal art degree), Massachusetts Institute of Technology, Cambridge, MA
- 2018 Certificate, Salzburg International Summer Academy of Fine Arts, Salzburg, Austria
- 2017 Certificate, Public Art Boot Camp, City of Seattle, Office of Arts and Culture
- 2010 MPA, The Evergreen State College, Olympia, WA
- 2008 BA, The Evergreen State College
- 1997 Institute of American Indian Arts, Santa Fe, NM, one year completed

SELECTED EXHIBITIONS

- 2020 *Digital Exhibition: Sojourner 2020, In Kelpner's Garden*, Ars Electronica, Linz, Austria
- 2020 *Sojourner 2020*, International Space Station, Space Exploration Initiative, MIT Media Lab, Cambridge, MA
- 2019 *Okonwajizidaŋ*, solo exhibition at Urbano Project, Boston, MA
- 2019 *Personal Structures: Identities*, Venice Art Biennale, European Cultural Center, Palazzo Mora, Venice, Italy
- 2019 *School of Architecture and Planning Thesis Show*, Massachusetts Institute of Technology, Cambridge, MA
- 2019 *The Harold and Arlene Schnitzer Prize in the Visual Arts Exhibition*, Wiesner Gallery, Massachusetts Institute of Technology, Cambridge, MA
- 2019 *The February School: Pedagogical Interventions into the Gallery*, Wiesner Gallery, MIT
- 2018 *Earth on Display: The Anthropocene in the Museum of Natural History*, Harvard Museum of Natural History, Cambridge, MA
- 2018 *The Swamp School*, Lithuania Pavilion, La Biennale Architettura di Venezia, Venice, Italy
- 2018 *In Red Ink*, Museum of Northwest Art, La Conner, WA
- 2018 *Climate Changed: After Models?* Keller Gallery, School of Architecture and Planning, MIT
- 2017 *In the Spirit: Contemporary Native Arts Exhibit*, Washington State History Museum, Tacoma, WA. 2007, 2008, 2010, 2011, 2014, 2015
- 2017 *Red Cloud Indian Art Show*, Red Cloud Heritage Center, Pine Ridge, SD
- 2017 *Protect the Sacred: Native Artists for Standing Rock*, Spaceworks Gallery, Tacoma, WA
- 2017 *#HandsOffMyHeritage*, Duhesa Gallery, Colorado State University, Fort Collins, CO
- 2016 *Native American Art Exhibit*, The Gallery at Kenneth Minnaert Center for the Arts, South Puget Sound Community College, Olympia, WA
- 2016 *Not Vanishing: Contemporary Indigenous Expressions 1977-2015*, Missoula Art Museum, Missoula, MT
- 2016 *Community Art Installation: Potlatch Fund Native Artists*, Tacoma Art Museum, Tacoma, WA
- 2016 *Thinking Outside the Box*, Royal Nebekker Gallery, Clatsop Community College, Astoria, OR
- 2016 *Sg^wig^wial?tx^w at 20: Building upon the Past, Visioning into the Future*, The Longhouse Education & Cultural Center 20th Anniversary Exhibition, Evergreen Gallery, The Evergreen State College, Olympia, WA
- 2015 *Not Vanishing: Contemporary Expressions in Indigenous Art 1977-2015*, Museum of Northwest Art, La Conner, WA
- 2015 *Building for the Future: Collections at Evergreen*, Evergreen Gallery, The Evergreen State College, Olympia, WA
- 2015 *Native Now: Contemporary Arts of Today's Native American Artists*, Colorado State University, Fort Collins, CO

- 2014 *Maori Art Market*, Toi Maori Aotearoa, Wellington, New Zealand.
- 2014 *Uku Rere*, Whangarei Museum, Whangarei, New Zealand
- 2014 *Toi Ngapuhi Exhibition*, Te Atinga, Toi Maori Aotearoa, Kaikohe, New Zealand
- 2013 *Under My Skin: Artists Explore Race in the 21st Century*, Wing Luke Museum, Seattle, WA
- 2011 *It's Complicated - Art About Home*, The Evergreen Gallery, Olympia, WA
- 2010 *B.E.S.T. of First Nations: Expressions of Beauty, Eloquence, Strength, Tenacity*, Blue Horse Gallery, Bellingham, WA

RESIDENCY

- 2020 Artist in Residence, City of Boston, MA
- 2019 Artist in Residence, Urbano Project, Boston, MA
- 2018 Seebacher Fellow, Schloss Arenberg, Salzburg, Austria
- 2016 Visiting Artist, Mini-Clay Fest, South Puget Sound Community College, Olympia, WA
- 2014 Kokiri Putahi, 7th International Gathering of Indigenous Visual Artists, Toi Maori Aotearoa, New Zealand

AWARDS

- 2021 Traditional Arts Apprenticeship, Mass Cultural Council, "Hand-sculpted Traditional Wampum Art" apprentice to Elizabeth James-Perry
- 2019 Harold and Arline Schnitzer Award, 2nd Prize, Center for the Arts at MIT
- 2018 Seebacher Prize for Fine Arts, American Austrian Foundation
- 2017 Honoring Innovation, 12th annual "In the Spirit" exhibition, Washington State History Museum, Tacoma, WA
- 2015 Best of Show, 10th annual "In the Spirit" exhibition, Washington State History Museum
- 2012 Merit Award, Seattle Indigenous Cultures Day Artist Market, Northwest Native Cultural Center
- 2011 Pendleton Prize, Washington State History Museum

SELECTED GRANTS AND FELLOWSHIPS

- 2019 MIT SOLVE - Indigenous Communities Fellowship, Massachusetts Institute of Technology
- 2018 Council for the Arts at MIT Grant
- 2017–2019 Department of Architecture Graduate Fellowship, full tuition scholarship, MIT
- 2017–2019 American Indian Graduate Center Scholarship
- 2017 First Peoples Fund Artist in Business Leadership Fellowship
- 2017 First Peoples Fund Research Award, Smithsonian National Museum of the American Indian, Washington, D.C.
- 2013, 2015 Native Arts Grant, Potlatch Fund, Seattle, WA
- 2007, 2008 National Native Creative Development Grant, Longhouse Education and Cultural Center
- 2007–2010 Davis-Putter Scholarship, named Jessie Lloyd O'Connor Scholar in 2008

PERFORMANCE

- 2020 Earthling, *Area Code Art Fair*, virtual livestream
- 2019 Earthling, *Augment: Nick Cave's Joy Parade*, Now + There, Boston, MA
- 2019 Earthling, *Futurity Island: Amphibian Pedagogies and Submerged Perspectives*, MIT Program in Art, Culture and Technology, Cambridge, MA
- 2019 *Acoustic Tipi, An Interactive Performance*, Palazzo Mora, Venice, Italy

- 2019 *Existing in the Void/Unwell*, Compilation003: Infinite In-betweens, Unheard Records, Reclaimed, CBC Radio
- 2018 *Mitakuye Oyasin/ We Are All Related*, “Dimensions of Citizenship” U.S. Pavilion La Biennale Architettura di Venezia, Venice, Italy
- 2018 *Acoustic Tipi*, “The Swamp School,” Lithuania Pavilion, La Biennale Architettura di Venezia, Venice, Italy
- 2018 *Banishment/ Verbannung*, Festung Hohensalzburg, Salzburg, Austria

CURATORIAL AND COLLABORATIVE PROJECTS

- 2020 Organizer and speaker *Centering Justice: Indigenous Artists’ Perspectives on Public Art Symposium*, collaboration with New England Foundation for the Arts Public Art Team
- 2020 Convener and speaker, *Confronting Colonial Myths in Boston’s Public Space*, panels 1-3, Mayor’s Office of Arts and Culture, Boston, MA July and August 2020
- 2019 Convener and moderator, “Sound, Air, Earth” artist lecture at Urbano Project, Boston, MA
- 2019 Co-curator, *The February School: A Pedagogical Intervention into the Gallery*, Wiesner Student Gallery, MIT
- 2019 Collaboration with Nicole L’Huillier, “Pashpeshau, Rising Multiplicities: Indigenous Artists Speaker Series,” Art, Culture and Technology Program, MIT
- 2016 Co-curator, “Sg^wig^wial?tx^w at 20: Building upon the Past, Visioning into the Future, Longhouse Education and Cultural Center 20th Anniversary Exhibition, Evergreen Gallery, The Evergreen State College

PUBLIC ART COMMISSIONS

- 2021 *Animal Nations*, Historic Fort Snelling at Bdote, Minnesota Historical Society, Minneapolis, MN
- 2021 *Sacred Wayfinder*, Indian Mounds State Park, St. Paul, MN
- 2017 “Anpa O Wicahnpi, Morningstar - Dakota Pride Banner,” Public Art Installation at Seattle Center, Office of Arts and Culture, City of Seattle, WA

SELECTED PERMANENT COLLECTIONS

Schloss Arenberg, Salzburg, Austria
The Evergreen State College, Olympia, Washington
Craig and Cindy Corrie
Simon Fraser University, Vancouver, British Columbia

TEACHING EXPERIENCE

- 2020 Teaching Artist, Mosesian Center for the Arts, Watertown, MA
- 2019 Teaching Artist, Urbano Project, Boston, MA
- 2019 Workshop leader and curriculum developer, “Monuments in Perspective,” Experiments in Pedagogy - School of Architecture and Planning 150th Anniversary, MIT, Cambridge, MA
- 2018 Teaching Assistant, “Culture Fabric: Art, Fashion and Identity,” MIT
- 2018 Teaching Assistant, “Art, Design and Spatial Practice,” MIT
- 2016–2017 Visiting and Adjunct Faculty for graduate and undergraduate courses, The Evergreen State College, Olympia, WA

RELATED EXPERIENCE

- 2020 Reviewer for student finals, Art Education program, Massachusetts College of Art and Design, Boston, MA
- 2020 Youth Artist Mentor, “Native Cultural Arts Wellness & Prevention,” Institute of New England Native American Studies, University of Massachusetts, Boston, MA
- 2013–2017 Communications Consultant and Program Coordinator, Longhouse Education and Cultural Center, The Evergreen State College, Olympia, WA
- 2017 Juror, Traditional Arts Fellowship, Artist Trust, Seattle, WA
- 2016 Juror, Visual Arts Fellowship, Artist Trust, Seattle, WA
- 2010–2013 Assistant Director - Tribal Governance Concentration, Master of Public Administration Program, The Evergreen State College
- 2010 Assistant Conference Coordinator, *Research Protocols in Indian Country*, Northwest Indian Applied Research Institute, Olympia, WA
- 2009 Public Affairs Intern, Smithsonian Institution's National Museum of the American Indian, Washington, D.C.
- 2008 Mural Arts Production Coordinator, Rachel Corrie Foundation, Olympia, WA

SELECTED LECTURES AND WORKSHOPS

- 2020 Lecture, “Climate Change and Contemporary Art Lecture Series,” Massachusetts College of Art and Design, Boston, MA
- 2020 Artist Talk, “Shared Spaces and Public Places: A Conversation About Public Art and Memory,” Minnesota Historical Society, Minneapolis, MN
- 2020 Workshop, “Decolonizing Disaster Management” ArtPlace Virtual Summit, ArtPlace America
- 2020 Artist Talk, “Affinity Group: Water and Environment, US Water Alliance,” ArtPlace Virtual Summit
- 2020 Respondent, “No, We Ain’t Elite: Theorizing Class, Commodity and Culture in Contemporary Native Art” Native Cultures of the Americas Seminar, Mahindra Humanities Center, Harvard University, Cambridge, MA
- 2020 Featured Artist, “Amplifier Project: Indigenous Voices,” Isabella Stewart Gardiner Museum, Boston, MA
- 2020 Artist Talk, “On This Land: Reframing Public Memory” Public Art and Public Memory: Whose Stories and Whose Spaces, Metropolitan Area Planning Council, Boston, MA
- 2020 Artist Talk, “An Artist’s Way: Thesis Research Design Seminar,” Department of Urban Studies and Planning, Massachusetts Institute of Technology, Cambridge, MA
- 2020 Artist Talk, “Digital Exhibition: Sojourner 2020 – A Conversation among all artists,” In Kepler’s Garden Live, Ars Electronica, Linz, Austria
- 2020 Artist Talk, State University of New York at Buffalo, Department of Art, Buffalo, NY
- 2020 Artist Talk, “Mitákuye Oyás’iŋ: We are All Related,” Spatial Dynamics Radio, Rhode Island School of Design, Providence, RI

PUBLICATIONS

- 2021 *Dislodging the Cultural Infrastructure of Indigenous Peoples’ Dispossession*, Boston Art Review Vol. 6, Boston, MA
- 2020 *Transforming Relationships to Place Through Creative Practice in Public Space*, New England Foundation for the Arts
<https://www.nefa.org/news/transforming-relationships-place-through-creative-practice-public-space>
- 2020 *Unpacking Cultural Supremacy in the Cultural Sphere*, New England Foundation for the Arts
<https://www.nefa.org/news/unpacking-cultural-supremacy-public-sphere>

- 2020 *Public Art: Power and Possibility to Change the Public Narrative*, New England Foundation for the Arts
<https://www.nefa.org/news/public-art-power-and-possibility-change-public-narrative>
- 2020 *Centering Justice: Indigenous Artists' Perspectives on Public Art*, New England Foundation for the Arts
<https://www.nefa.org/news/centering-justice-indigenous-artists-perspectives-art-public-space>
- 2020 *View from Noepe: An Interview with Elizabeth James-Perry Part 1 & 2*, New England Foundation for the Arts
<https://www.nefa.org/news/view-noepe-interview-elizabeth-james-perry-part-1>
- 2020 *400 Years Later, An Indigenous Artist's Perspective*, New England Foundation for the Arts <https://www.nefa.org/news/400-years-later-indigenous-artists-perspective>
- 2019 *Unseen Dimensions of Public Space: Disrupting Colonial Narratives*, Boston Art Review Vol. 4, supported by Now+There, Boston, MA
<https://bostonartreview.com/reviews/issue-04-public-art-issue-erin-genia/>
- 2012 *The Landscape and Language of Indigenous Peoples' Cultural Rights*, Arizona State University Law Journal, Vol. 44, No. 2

SELECTED BIBLIOGRAPHY

- Barbara Pollack, "Across the Universe: With companies like SpaceX and Blue Origin pioneering a new era in space exploration, artists show what's at stake," Arts Intel Report, Air Mail News, 2020
<https://airmail.news/arts-intel/highlights/across-the-universe-189>
- "Falling Star Woman: The Tiny Work of Art that Orbiting Earth," MIT Solve blog, 2020
<https://solve.mit.edu/articles/falling-star-woman-art-orbiting-earth>
- Cait McQuaid, "At Urbano Project, artist Erin Genia ties together 'everything in the universe,'" Boston Globe, November 2019 <https://www.bostonglobe.com/2019/11/07/arts/urbano-project-artist-erin-genia-ties-together-everything-universe/>
- Nina Berger, "Know What 'Okonwanžidan' Means? Find Out at New Urbano Project Exhibition Opening October 24" Jamaica Plain News, October 21, 2019
<https://www.jamaicaplainnews.com/2019/10/21/know-what-okonwanzidan-means-find-out-at-new-urbano-project-exhibition-opening-oct-24/170522>
- Jameson Johnson, "Building the Ecosystem: community partnerships in arts publishing," Now+There blog, August 21, 2019
<https://www.nowandthere.org/blog/2019/8/21/n3he2zshbrg7jmtwa5puqr0q7x1s4i>
- "ECC Concepts of Identity," Aesthetica Magazine, June 20, 2019
<https://aestheticamagazine.com/ecc-concepts-of-identity/>
- Maartje van Beek, "Diversity Dominates the European Cultural Center Exhibitions in Venice," Frame Magazine, June 04, 2019
<https://www.frameweb.com/article/diversity-dominates-the-european-cultural-centre-exhibitions-in-venice>
- Ken Shulman, "2019 Winners of the Schnitzer Prize in the Visual Arts," Arts at MIT, May 1, 2019
<https://arts.mit.edu/2019-harold-and-arlene-schnitzer-prize-in-the-visual-arts/>
- "Transforming traditions, Erin Genia infuses new technologies into the techniques of indigenous art," MIT Spectrum, Winter 2019 <https://spectrum.mit.edu/winter-2019/transforming-traditions/>
- "Erin Genia: Mitakuye Oyasin/ We Are All Related" MIT ACT News, December 10, 2018
<http://act.mit.edu/news/2018/12/10/erin-genia-mitakuye-oyasin-related/>
- Laura Knott, "To Sense the Land, As It Is," Boston Art Review, Vol. 2, 2018
- Susan Noyes Platt, "In Red Ink," Art Access, September 4, 2018
<http://www.artaccess.com/articles/6653097>
- Stephen Hunter, "In Red Ink, Beyond Appropriation," Cascadia Weekly, July 18, 2018
http://www.cascadiaweekly.com/cw/currents/beyond_appropriation

- Bryan Daffron, "Protect the Sacred' A NoDAPL Art Exhibit Benefits Standing Rock," Indian Country Today, February 10, 2017 https://indiancountrytoday.com/archive/protect-the-sacred-a-nodapl-art-exhibit-benefits-standing-rock-VkwyH33_mUiS_k4voxsB9A
- Susan Noyes Platt, "The Spirit of Standing Rock," Art and Politics Now, February 2017 <https://www.artandpoliticsnow.com/2017/02/the-spirit-of-standing-rock/>
- Kim Kalliber, "Sgwigwial?txw at 20: Building upon the Past, Visioning into the Future," Tulalip News See-Yaht-Sub, May 2016 <https://www.tulalipnews.com/wp/2016/05/18/sg%CA%B7ig%CA%B7ial%CA%94tx%CA%B7-at-20-building-upon-the-past-visioning-into-the-future-2/>
- Matthew Kangas, "Not Vanishing/ (Re)presenting'," Visual Art Source, 2016 <https://www.visualartsource.com/index.php?page=editorial&aID=3173>
- Susan Noyes Platt, "Not Vanishing: Contemporary Expressions of Indigenous Art 1977-2015," Art and Politics Now, November 2015 <https://www.artandpoliticsnow.com/2015/11/not-vanishing-contemporary-expressions-in-indigenous-art-1977-2015/>
- Rosemary Ponnekanti, "Traditional craft meets artistic vision at 'In the Spirit' at the Washington State History Museum," Tacoma News Tribune, August 6, 2015 <https://www.thenewstribune.com/entertainment/arts-culture/article29873938.html>
- Susan Noyes Platt, "Under My Skin, Artists Explore Race in the 21th Century," Art and Politics Now, June 2013 <https://www.artandpoliticsnow.com/2013/06/under-my-skin-artists-explore-race-in-the-21st-century/>