# Alan Michelson⏐Artist

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**Solo Exhibitions**

2019 [*Alan Michelson: Wolf Nation*](https://whitney.org/exhibitions/wolf-nation), Whitney Museum of American Art, New York, NY

2018 *Alan Michelson: Historicity*, Woodland Cultural Centre, Brantford, Ontario

2013 *TwoRow II by Alan Michelson*, Museum of Anthropology, University of British Columbia, Vancouver, British Columbia

2012 [*Alan Michelson: Eaglehawk*](http://www.milanigallery.com.au/artist/alan-michelson), Milani Gallery, Brisbane, Australia

2005 *New Tribe: New York*, Smithsonian National Museum of the American Indian, George Gustav Heye Center, New York, NY (catalog)

2004 *NATIVity*, Woodland Cultural Centre, Brantford, Ontario (catalog)

2000 *Alan Michelson*, Herndon Gallery, Antioch College, OH

1999 *Ganohonyohk*, Art in General, New York, NY (brochure)

*Oneonta*, Hartwick College, Oneonta, NY

1993 *Cult of Memory*, Grey Art Gallery, New York University, New York, NY

1990 *At Sea*, Snug Harbor Cultural Center, New York, NY

**Selected Group Exhibitions**

2021 [*Speculations on the Infrared*](https://efa-projectspace.squarespace.com/michelson), EFA Project Space, New York, NY

2020 [*Citizenship: A Practice of Society*](https://mcadenver.org/alan-michelson), MCA Denver, Denver CO

[After La vida nueva](https://whitney.org/collection/research/isp/curatorial-program/2020-exhibition), Whitney Museum of American Art

2019 [*Volume 0*](http://www.zueccaprojects.org/project/volume-0/), Zuecca Projects, Biennale Arte 2019, La Biennale di Venezia, Venice, Italy

[*Nature’s Nation: American Art and Environment*](https://crystalbridges.org/exhibitions/natures-nation/), Crystal Bridges Museum of American Art, Bentonville, AR

[*Nature’s Nation: American Art and Environment*](https://www.pem.org/exhibitions/natures-nation-american-art-and-environment)*,* Peabody Essex Museum, Salem, MA

2018 [*Nature’s Nation: American Art and Environment*](http://artmuseum.princeton.edu/art/exhibitions/2818), Princeton University Art Museum, Princeton, NJ

*Indicators: Artists on Climate Change*, Storm King Art Center, Cornwall, NY

[*Unholding*](http://artistsspace.org/exhibitions/unholding)*,* Artists Space, New York, NY

2017 [*Once Upon A Time…The Western*](https://www.mbam.qc.ca/en/exhibitions/past/once-upon-a-time-the-western/), Montreal Museum of Fine Art, Montreal, Quebec

*The Western: An Epic in Art and Film*, Denver Art Museum, Denver CO

2016 *Why We Dance: American Indian Art in Motion*, Denver Art Museum, Denver, CO

[*House of Dust*](https://www.centerforthehumanities.org/james-gallery/exhibitions/house-of-dust), James Gallery, The Center for the Humanities, City University of New York, New York, NY

2015 [*Weaving Past into Present: Experiments in Contemporary Native American Printmaking*](https://www.ipcny.org/past-exhibitions/2017/10/17/weaving-past-into-present-experiments-in-contemporary-native-american-printmaking?rq=Weaving%20Past%20), International Print Center New York, New York, NY

*House of Dust*, James Gallery, The Center for the Humanities, City University of New York, New York, NY

2013 [*5th Moscow Biennale of Contemporary Art*](http://moscowmanege.ru/5th-moscow-biennale-of-contemporary-art-bolshe-sveta-more-light/), Moscow, Russia (catalog)

*Sakahàn: 1st International Quinquennial of New Indigenous Art*, National Gallery of Canada, Ottawa, Canada (catalog)

[*Ghost Dance: Activism. Resistance. Art.*](https://ryersonimagecentre.ca/news/may-27-2013-ghost-dance-activism-resistance-art-at-the-intersection-of-events-and-artistic-practice-aboriginal-artists-manifest-an-aesthetic-of-resistance/)*,* Ryerson Image Center, Toronto, Canada

2012 [*18th Biennale of Sydney: all our relations*](https://www.biennaleofsydney.art/archive/18th-biennale-of-sydney/), Sydney, Australia (catalog)

*A Stake in the Ground*, Art Mur, Montréal, Canada

[*Changing Hands: Art Without Reservation 3, Contemporary Native Art from the Northeast and Southeast*](https://madmuseum.org/content/changing-hands), Museum of Art and Design, New York, NY [Touring Exhibition] (catalog)

*Home on Native Land*, Toronto International Film Festival (TIFF), Bell Lightbox HSBC Gallery, Toronto, Canada

[*We are Here! Eiteljorg Contemporary Art Fellowship Exhibition*](https://americanindian.si.edu/explore/exhibitions/item/?id=520), National Museum of the American Indian, New York, NY [Touring Exhibition] (catalog)

2011 [*Stop(the)gap: International Indigenous art in motion*](http://www.unisa.edu.au/Business-community/Samstag-Museum/Current-Exhibitions/Past-Exhibitions/2011/24022011-StoptheGap-International-Indigenous-art-in-motion/), Anne and Gordon Samstag Museum, Adelaide, Australia, presented in partnership with the 2011 Bigpond Adelaide Film Festival

2010 [*The Sixth Borough*](https://www.nolongerempty.org/exhibition/the-sixth-borough/), No Longer Empty, Governors Island, New York, NY

*Not a Place, An Outlook*, No Longer Empty Film Series, Governors Island, New York, NY

[*Vantage Point: The Contemporary Native Art Collection*](https://americanindian.si.edu/vp/15/), Smithsonian National Museum of the American Indian, Washington, DC

2009 [*Lives of the Hudson*](http://tang.skidmore.edu/index.php/posts/view/210/), Tang Museum at Skidmore College, Saratoga Springs, NY (catalog)

*The Muhheakantuck in Focus*, Wave Hill Glyndor Gallery, Riverdale, NY (catalog)

*Aesthetics of Crossing*, Van Alen Institute, New York, NY

2008 [*Into the Trees*](http://artomi.org/exhibitions/2008-group-exhibition-across-the-river-and-into-the-trees), The Fields Sculpture Park, Art Omi International, Ghent, NY

2007 *Atlas Americas*, Oi Futuro Cultural Center, Rio de Janeiro, Brazil (catalog)

*Thoreau Reconsidered*, Wave Hill Glyndor Gallery, New York, NY (catalog)

*Oh So Iroquois*, Ottawa Art Gallery, Ottawa, Canada (catalog)

*Shapeshifters*, Royal Ontario Museum, Toronto, Canada (catalog)

2006 *PAUMANOK*, Staller Center for the Arts, Stony Brook University, NY

*Voyage*, Permanent collection installation, National Gallery of Canada, Ottawa, Canada

2005 *The American West*, Compton Verney, Warwickshire, UK (catalog)

2004 *Birdspace*, Contemporary Art Center, New Orleans, LA (catalog)

*FLOCK*, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY

*Native Views: Influences of Modern Culture*, Artrain USA (touring)

2003 *Imaging the River*, Hudson River Museum, Yonkers, NY

*Lebensorte—Kunstraume*, Museum der Weltkulturen, Frankfurt Am Main, Germany (catalog)

2002 *8th Native American Fine Art Invitational*, Heard Museum, Phoenix, AZ (catalog)

*Alan Michelson, Phil Young, Kay WalkingStick: Recent Work*, Yager Museum, Hartwick College, Oneonta, NY

2001 *Crossing the Line*, Queens Museum of Art, New York, NY (catalog)

*Crosscurrents 2001*, Art Gallery at the University of Maryland, College Park, MD

2000 *Who stole the teepee?,* Smithsonian National Museum of the American Indian, George Gustav Heye Center, New York, NY

1999 *Building Histories*, Apex Art, New York, NY

1998 *Keeping Track of the Joneses*, New Museum of Contemporary Art, New York, NY

1997 *Days of Invention*, AICH Gallery, New York, NY

*Made in New York*, Institute of American Indian Art Museum, Santa Fe, NM

1996 *Red River Crossings*, Swiss Institute, New York, NY (catalog)

1994 *Timepieces*, Amelie A. Wallace Gallery, SUNY/Old Westbury, Old Westbury, NY

1993 *Trade Routes*, The New Museum of Contemporary Art, New York, NY

*For the Seventh Generation*, Art in General, New York, NY (catalog)

1992 *Edge 92* Biennial, Madrid, Spain/London, UK (catalog)

1991 *SITEseeing: Travel and Tourism in Contemporary Art*, Whitney Museum of American Art, New York, NY (catalog)

1988 *Re-Visions*, Walter Phillips Gallery, The Banff Centre for the Arts, Alberta, Canada (catalog)

1987 *We the People*, Artists Space, New York, NY (catalog)

*Art on the Beach*, Creative Time, New York, NY

1986 *Three Young Artists in Boston*, Barbara Krakow Gallery, Boston, MA

**Public Art**

2019 [Americans for the Arts 2019 Public Art Year in Review](https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-year-in-review-database/mantle)

2018 *Mantle*, the Virginia Indian Tribute, Capitol Square, Richmond, VA

2013 Finalist, Staten Island Railway Arthur Kill Station project, MTA Arts

for Transit and Urban Design

2010 [GSA Design Excellence Award](http://gsa.gov/portal/content/225025), Citation in Art, U.S. General Services Administration, Washington, DC

[Americans for the Arts](http://www.americansforthearts.org/news/press/2010/2010_06_22.asp) 2010 Public Art Year in Review

2009 *Third Bank of the River*, Art in Architecture public art commission, U.S. General Services Administration, U.S. Land Port of Entry, Massena, NY

1992 *REPOhistory--The Lower Manhattan Sign Project*, Lower Manhattan Cultural Council, New York, NY (catalog)

1990 *Earth’s Eye*, Public Art Fund, New York, NY

**Grants and Awards**

2021 [Distinguished Artist, College Art Association 109th Annual Conference](https://www.servicestoartists.com/distinguished-artist-interviews-2021)

2019 [Americans for the Arts 2019 Public Art Year in Review](https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-year-in-review-database/mantle)

2017 Macgeorge Fellowship, University of Melbourne, Melbourne, Australia

2012 Creative Change 2012 Retreat Invited Artist, Sundance, UT

Smithsonian National Museum of the American Indian Professional Production Award

2011 [Native Arts and Culture Foundation Artist Fellowship](http://www.nativeartsandcultures.org/alan-michelson)

Invited Artist/Fellow, Eiteljorg Fellowship for Native American Fine Art

2010 2010 GSA Design Excellence Award, Citation in Art, U.S. General Services Administration, Washington, DC

[Americans for the Arts 2010 Public Art Year in Review](http://www.americansforthearts.org/news/press/2010/2010_06_22.asp)

Rhode Island School of Design PTFA Technical Fund Grant

2004 New York Community Trust, $20,000 Visual Artist Grant

2003 Peter S. Reed Foundation, Inc. Grant

Artist’s Residency, Museum der Weltkulturen, Frankfurt, Germany

Artist’s Residency, Woodland Cultural Centre, Ontario, Canada

2002 Rhode Island School of Design Professional Development Fund Grant

1999 Artist-in-Residence, Art in General, New York, NY

Foreman Institute Fellowship, Hartwick College, Oneonta, NY

1994 Mid Atlantic Arts Foundation Visual Arts Residency, Pyramid Atlantic/Borowsky Center for Publication Arts, University of the Arts

1990 NYSCA Visual Artist Sponsored Work Award/Public Art Fund, Inc.

1989 Artist-in-Residence, Snug Harbor Cultural Center, New York, NY

1988 National Endowment for the Arts Visual Artist Fellowship

Massachusetts Arts Lottery Grant

1987 Center Award, Boston Center for the Arts, Boston, MA

**Selected Publications**

2021 Burke, Harry, [“Speculations on the Infrared”](https://www.art-agenda.com/features/383425/speculations-on-the-infrared), Art-Agenda, March 18, 2021

Bourland, Ian. [“Countering the Fetishization of Indigenous Art”](https://www.frieze.com/article/countering-festishization-indigenous-art), Frieze, March 15, 2021

2020 Froyd, Susan. [“MCA Denver’s *Citizenship: A Practice of Society* Encourages Public Activism”](https://www.westword.com/arts/zoe-larkins-on-mca-denver-exhibit-citizenship-a-practice-of-society-11806502), Westworld, September 29, 2020

David Peters Corbett, Rachael Z. DeLue, Kenneth Haltman, David Hansen, Elizabeth Hutchinson, Alan Michelson, Christopher Pease, Ruth Pullin, Richard Read, Catherine Speck, and Peter John Brownlee. [Colonization, Wilderness, and Spaces Between: Nineteenth-Century Landscape Painting in Australia and the United States](https://press.uchicago.edu/ucp/books/book/distributed/C/bo62715241.html). “Unsettling Landscape: An Artists’ Conversation Alan Michelson (Mohawk) and Christopher Pease (Noongar”), moderated and edited by Elizabeth Hutchinson", University of Chicago Press

Moonan, Wendy.  ["The Other Side of History",](https://www.themagazineantiques.com/article/whitney-alan-michelson/) The Magazine Antiques, January/February 2020

Morris, Kate. “Shifting Grounds: Landscape in Contemporary Native American

Art”, University of Washington Press

2019 Solomon, Tessa. [“The Year in Technology: Augmented Reality Works, New Digital Art Platforms, and Much More from 2019”](https://www.artnews.com/art-news/news/2019-art-and-technology-1202673592/), ARTnews, December 27, 2019

Rina, Amelia. [“Highlighting the Resilience of Indigenous People Through Augmented Reality”](https://hyperallergic.com/530443/highlighting-the-resilience-of-indigenous-people-through-augmented-reality/), Hyperallergic, December 23, 2019

Michelson, Alan. [“The Artists’ Artists: 34 Artists Reflect on 2019”](https://www.artforum.com/print/201910/the-artists-artists-81362), Artforum International, December 2019

Loos, Ted. [“A Walk on the Frontier of Art, Where the Sky Is the Limit”](https://www.nytimes.com/2019/11/27/arts/augmented-reality-exhibitions.html?searchResultPosition=4), *New York Times*, November 27, 2019

White, Clémence. [“Alan Michelson: Site Readings”](https://whitney.org/essays/alan-michelson), Whitney Museum of American Art

Holmes, Helen. ["The 12 Unmissable Art Exhibitions of Fall 2019"](https://observer.com/2019/09/fall-preview-2019-best-exhibitions-met-moma-new-museum/), *Observer*, September 3, 2019

Pratt, Stephanie. "Volume 0", First American Art, No. 24, Fall 2019

Angeleti, Gabriela.  ["Three exhibitions to see in New York this weekend"](https://www.theartnewspaper.com/review/three-exhibitions-to-see-in-new-york-this-weekend-4-november), *The Art Newspaper*, November 7, 2019

2018 Green, Christopher. “[In the Studio: Alan Michelson](https://www.artinamericamagazine.com/news-features/magazines/studio-alan-michelson/#slideshow_100020.3),” *Art in America*, November 21, 2018

Ethical Encounter in Alan Michelson’s TwoRow II,” *Decolonization: Indigeneity, Education, and Society*, Volume 7, Issue 1, 2018

Jaojoco, Patrick. “[Indicators: Artists on Climate Change](https://brooklynrail.org/2018/07/artseen/Indicators-Artists-on-Climate-Change),” *The Brooklyn Rail*,

July 11, 2018

Bury, Louis. “[The Ghosts of Our Future Climate at Storm King](https://hyperallergic.com/451982/indicators-artists-climate-change-exhibition-storm-king-art-center/),” *Hyperallergic*, July 29, 2018

Baldwin, Brent. “The Artist Behind the New Virginia Indian Monument Talks

About Its Symbolism,” *Style Weekly*, April 24, 2018

Carrington, Ronald E. “New Capitol Square Monument honors Virginia’s native

tribes,” Richmond Free Press, April 19, 2018

Martz, Michael. “‘Mantle,' a monument to Virginia's Indian tribes, dedicated at state Capitol,” *Richmond Times-Dispatch*, April 17, 2018

Gilbert, Alan. [“Unholding and other exhibitions of Native American art”](https://brooklynrail.org/2018/02/artseen/Unholding-and-other-exhibition-of-Native-American-art),

*The Brooklyn Rail*, February 2018

Scott, Andrea K. “[Unholding, an Art Show about America](https://www.newyorker.com/magazine/2018/01/22/unholding-an-art-show-about-america),” The New Yorker, January 22, 2018

Smith, Roberta and Schwendener, Martha. “What to See in New York Art Galleries This Week,” *The New York Times*, January 10, 2018

Stevenson, Shaun A. “Decolonizing Hydrosocial Relations: The River as a Site of

Cheetham, Mark A. *Landscapes into Eco Art: Articulations of Nature Since the 60’s*, Pennsylvania State University Press

2017 Schilling, Vincent. “[Olympian Billy Mills Announces Historic Monument: the Virginia Indian Mantle](https://newsmaven.io/indiancountrytoday/archive/olympian-billy-mills-announces-historic-monument-the-virginia-indian-mantle-1bqWaa3aR0-iByFmYxJQeQ/),” Indian Country Today, June 28, 2017

2015 Watson, Mark. “[Unsettled borders and memories: a “local” indigenous perspective on contemporary globalization](https://www.tandfonline.com/doi/full/10.3402/jac.v7.26583),” *Journal of Aesthetics & Culture*, Vol. 7

Green, Christopher. “Weaving Past into Present: Experiments in Contemporary Native American Printmaking,” *The Brooklyn Rail*, November 5, 2015

2014 Berlo, Janet Catherine, and Phillips, Ruth B. *Native North American Art*, (Oxford History of Art), Second Edition, Oxford University Press USA

2013 Whyte, Murray. “[Ghost Dance at Ryerson Image Centre: outrage for the past; hope for the future](http://www.thestar.com/entertainment/visualarts/2013/10/12/ghost_dance_at_ryerson_image_centre_outrage_for_the_past_hope_for_the_futureghost_dance_haunted_by_the_past_looking_to_the_future.html),” *Toronto Star*, October 12, 2013

Tabobondung, Rebeka. “Ghost Dance: Activism. Resistance. Art.,” *Muskrat Magazine*, October 29, 2013

Nahwegahbow, Barb. “[Ghost Dance explores the artist as activist](http://www.ammsa.com/publications/windspeaker/ghost-dance-explores-artist-activist),” *Windspeaker*, Volume 31, Issue 7, October 2013

Golubock, D. Garrison. “[5th Biennale Opens Main Exhibit ‘More Light’](http://www.themoscowtimes.com/arts_n_ideas/article/5th-biennale-opens-main-exhibit-more-light/486349.html#ixzz2fwZzNGTI),” *The Moscow Times*, September 20, 2013

Sopova, Alexandra. “Moscow Art Biennale offers a model for the world,” *Russia Beyond the Headlines*, September 20, 2013

Roberts, Gillian and Stirrup, David, eds. *Parallel Encounters: Culture at the Canada-US Border*, (Cultural Studies Series), Wilfrid Laurier University Press, Waterloo, Ontario

Roberts, Kathleen. “Beyond buckskin and braids,” *ABQJournal*, August 18, 2013

Gadoua, Renee K. “Peace Sign: Powerful Symbol Is Used by Artists,” *Syracuse New Times*, June 26, 2013

Berlo, Janet Catherine, and Marr, Alexander Brier. “Changing Hands, Shifting Paradigms: Materiality, Craft, and Identity in Twenty-First-Century Native Art”. *American Indian Art Magazine*, Volume 38

2012 Horton, Jessica. “Eighteenth Biennale of Sydney,” *Artvoices Magazine*, October 2012

Green, Kristen. “[Tribute to Va. Indians narrowed to 2 designs](http://www.timesdispatch.com/news/tribute-to-va-indians-narrowed-to-designs/article_6d362b9c-e79c-5088-9a82-6c292cc39293.html),” *Richmond Times-Dispatch*, September 23, 2012

Sullivan, Eve. “Biennale of Sydney: a pleasure bender for art hooligans,” *ABC* (Australian Broadcasting Corporation) *Blog*, August 14, 2012

Rosenbaum, Lee. “Native, North American, New,” *Wall Street Journal* (Arts and Leisure), August 7, 2012

Radok, Stephanie. “All our relations,” *The Adelaide Review*, August 2012

Vitlin, Alex. “The 18th Biennale of Sydney: Contemporary art takes over the Harbor City,” *Cool Hunting*, July 11, 2012

Miller, Alan. “[Altogether Now: the 18th Biennale of Sydney](http://berkshirereview.net/2012/07/08/altogether-now-the-18th-biennale-of-sydney/#.UTpH7oV1KTd),” The Berkshire Review: an international journal for the arts,July 8, 2012

Daly-Peoples, John. “[More from the Biennale of Sydney](http://www.nbr.co.nz/article/more-biennale-sydney-122482),” *The National Business Review: Weekend Review* (NZ)

Dixon, Guy. “[Toronto festival spotlights an indigenous new wave that’s ‘starting to crest’](https://www.theglobeandmail.com/arts/film/torontos-first-peoples-festival-spotlights-an-indigenous-new-wave-thats-starting-to-crest/article4364964/),” *Toronto Globe and Mail,* June 24, 2012

Roth, Moira. “Gleanings 18: Alan Michelson,” *Moira Roth’s Gleanings on Tumblr* (*18th Biennale of Sydney: all our relations)*

Leizens, Tish. “Must See: NMAI in New York’s ‘We Are Here! The Eiteljorg Contemporary Art Fellowship Exhibit,” Indian Country Today Media Network, May 26, 2012

Pohl, Frances K. *Framing America: A Social History of American Art* (Third Edition), Thames & Hudson USA

Keating, Neal B. *Iroquois Art, Power, and History*, University of Oklahoma Press

2011 Phillips, Ruth B. “From Harmony to Antiphony: The Indigenous Presence in a (Future) Portrait Gallery of Canada,” in *Museum Pieces: Toward the Indigenization of Canadian Museums*. McGill-Queens University Press, 2011

Morris, Kate. “Running the Medicine Line: Images of the Border in Contemporary Native American Art,” *American Indian Quarterly*, volume 35, number 4, Fall 2011

L’Hirondelle, Leanne. “Alan Michelson,” *Vision Project*. Museum of Contemporary Native Arts

Rickard, Jolene. “Visualizing Sovereignty in the Time of Biometric Sensors,” *South Atlantic Journal.* Spring 2011

Redwood, Tom. “Indigenous media art: complex visions,” *RealTime* issue #102, April-May 2011

White, Sarah. “Tracy Moffatt/Stop(the)Gap/tall man,” *Artlink*, Indigenous: Beauty & Terror, Volume 31, number 2

Denis, Marie-Alice. “[GSA Honors 11 Winners with Design Awards](http://gsa.gov/portal/content/225025),” U.S. General Services Administration

2010 Hegert, Natalie. “[In Another World](http://www.artslant.com/ny/articles/show/17187),” *ARTslant New York*, June 19, 2010

2009 Morris, Kate. “[Art on the River: Alan Michelson Highlights Border-Crossing Issues](http://blog.nmai.si.edu/main/2011/01/art-on-the-river-alan-michelson-highlights-border-crossing-issues.html),” Smithsonian Institution *American Indian Magazine*, Winter 2009

Blue Spruce, Duane, and Tanya Thrasher (eds.), *The Land Has Memory: Indigenous Knowledge, Native Landscapes, and the National Museum of the American Indian*, The University of North Carolina Press, Chapel Hill, NC

2008 Heartney, Eleanor. [*GSA Art in Architecture Selected Artworks 1997-2008*](https://www.gsa.gov/cdnstatic/49_Alan_Michelson.pdf), U.S. General Services Administration, Washington, DC

Everett, Deborah, and Elayne Zorn (eds.). *Encyclopedia of Native American Artists*, Greenwood Press, Westport, CT

Doan, Abigail. “Omi International Art Center Grows Greener,” *Inhabit.com*, November 22, 2008

Dick, Terence. “Shapeshifters, Time Travelers, and Storytellers,”

*Border Crossings*, Issue 105-February 2008

2007 Everett, Deborah. “[Light on Shadowed Ground: Alan Michelson](https://www.sculpture.org/documents/scmag07/may_07/Michelson/Michelson.shtml),” *Sculpture Magazine*, May 2007

Chamberlain, Colby. [“‘Thoreau Revisited’ and ‘Three for Society’](https://www.artforum.com/picks/thoreau-revisited-and-three-for-society-15497),” *Artforum.com*

Milroy, Sarah. “[A new look at our entangled worlds](https://www.theglobeandmail.com/arts/a-new-look-at-our-entangled-worlds/article695040/),” *Toronto Globe and Mail*, October 6, 2007

2005 Ash-Milby, Kathleen E. “Contemporary Native American Art in the Twenty-First Century: Overcoming the Legacy,” *European Review of Native American Studies*, 19:1, 2005

2004 McLellan, Marian. “The Birds,” *New Orleans Art Review*, March/April 2004

2003 Zimmer, William. “Out of the Water, Inspiration,” *New York Times*, December 28, 2003

Schutte, Christoph. “Geschichte ist oft sehr schmerhaft,” *Frankfurter Allegemeine*, June 7, 2003

Fisher, Jean. *Vampires* *in the Text:* *Narratives of Contemporary Art,* Institute of International Visual Arts*,* London, UK

2002 Pinter, Kymberly N. (ed.), *Race-ing Art History: Critical Readings in Race and Art History*, Routledge, New York, NY

1999 Wallis, Brian (ed.), *Art Matters: how the culture wars changed America*, NYU Press, New York, NY

Cotter, Holland. “Art in Review; ‘Building Histories’,” *New York Times*, November 5, 1999

1998 Lustig, Jessica (ed.), “Takeout: Art,” *TimeOut New York*, March 19-26, 1998

Gould, Claudia, and Valerie Smith (eds.), *5000 Artists Return to Artists Space: 25 Years,* Artists Space, New York, NY

1996 Camhi, Leslie. “Accounts Paid,” *Village Voice*, December 17, 1996

Cotter, Holland. “Red River Crossings,” *New York Times*, November 29, 1996

1994 Harrison, Helen. “Messages Communicated by the Detritus,” *New York Times*, October 30, 1994

1993 Canning, S. “Trade Routes,” *New Art Examiner*, December 1993

1992 Fisher, Jean. “In Search of the ‘Inauthentic’,” *Art Journal*, Fall 1992

Tarkington, Melissa, “Art Signs Challenge ‘History’,” *New York Newsday*, June 26, 1992

1990 Zimmer, William. “Everyday Expectations with a Twist,” *New York Times*, December 23, 1990

Kahn, Eve. “Strata,” *The New Yorker*, October 22, 1990

1988 Morgan, Marie. “Re-Visions,” *Vanguard*, April/May 1988

1987 Lippard, Lucy R. “Holding a mirror up to America,” *The Guardian*, December 16, 1987

Bauld, Harold. “Painters and Patrons,” *Boston Magazine*, September 1987

1986 Narrett, Eugene. “Three Young Artists,” *New Art Examiner*, November 1986

Temin, Christine. “’Three Young Artists’ truly a stellar show,” *Boston Globe*, September 13, 1986

**Writing**

2021 Michelson, Alan. [“Sky Boys”](https://aperture.org/magazines/aperture-242/), Aperture 242, Spring 2021

2020 Michelson, Alan. [“What Sustained Us: Visual Art”,](https://bombmagazine.org/articles/what-sustained-us/) BOMB, December 21, 2020

Michelson, Alan. [“A Questionnaire on Decolonization”](https://www.mitpressjournals.org/doi/abs/10.1162/octo_a_00410?mobileUi=0), October 174, Fall 2020, MIT Press

Michelson, Alan. [“George Washington, Town Destroyer”](https://www.frieze.com/article/george-washington-town-destroyer), Frieze, July 24, 2020

2019 Michelson, Alan. [“The Artists’ Artists: 34 Artists Reflect on 2019”](https://www.artforum.com/print/201910/the-artists-artists-81362), Artforum International, December 2019

2018 Michelson, Alan. [“*Hanödaga:yas* (Town Destroyer) and *Mantle”,*](https://www.tandfonline.com/doi/abs/10.1080/09528822.2018.1565686?tab=permissions&scroll=top)Third Text,

Volume 32, 2018, Lost in Europe: In the Wake of Britain’s Inner Emigration

Michelson, Alan. “[Designing Americans: A Conversation with Wendy Evans Joseph](https://www.nadnowjournal.org/in-conversation/designing-americans-a-conversation-with-wendy-evans-joseph/),” NAD NOW, The Journal of the National Academy of Design, October

29, 2018

Michelson, Alan. “[Subject Matters](http://artseverywhere.ca/roundtables/politics-of-social-justice/?platform=hootsuite),” ArtsEverywhere, June 1, 2018

2006 Michelson, Alan. “Failure to Launch,” *Vision, Space, Desire: Global Perspectives and Cultural Hybridity,* National Museum of the American Indian, Smithsonian Institution, Washington, DC and New York, NY

2001 Michelson, Alan, “Lost Tribe,” *Children of the Dragonfly* (ed. Robert Bensen), University of Arizona Press, Tucson, AZ

1994 Michelson, Alan. *The Conspiracy of Pontiac*, Pyramid Atlantic/Borowsky Center for Publication Arts, The University of the Arts, Philadelphia, PA

**Education**

BFA, School of the Museum of Fine Arts, Boston/Tufts University, 1981

Columbia College, New York, NY

**Teaching**

2012 Parsons The New School, New York, NY

Adjunct Assistant Professor

2011-2012 Purchase College, School of Art + Design, Purchase, NY

Adjunct Assistant Professor

2010-2011 Rhode Island School of Design, Providence, RI

Academic Sabbatical

2003-2010 Rhode Island School of Design, Providence, RI

Senior Critic, Division of Foundation Studies

2001-2003 Rhode Island School of Design, Providence, RI

Part-time Faculty, Painting Department

2000 Hartwick College, Oneonta, NY

Adjunct Faculty, Department of Art and Art History

**Professional Affiliations and Activities**

2021 Advisor, aabaakwad Indigenous program

2020-2021 Advisory Board member, Vera List Center for Art and Politics, The New School

2018-2020 New York State Council on the Arts, panel reviewer

2018 Art, Culture, and Technology reviewer, MIT

New York State Council on the Arts, panel reviewer

2017 Murray Reich Distinguished Artist Award panelist, New York Foundation for the Arts

2016-2017 Co-founder and co-curator, *Indigenous New York*, Vera List Center for Art and Politics, The New School

2014 ArtPlace Innovation Grant Program reviewer

2013 ArtsLink Projects selection panelist, CEC ArtsLink

2012 Invited Artist, Creative Change 2012 Retreat, Sundance, UT

Panelist for Shortlisting Event, 2012 Land Art Generator Initiative for Fresh Kills Park, New York, NY

2011 ArtsLink Projects selection panelist, CEC ArtsLink

2009 ArtsLink Projects selection panelist, CEC ArtsLink

2005 Invited Artist, “Vision, Space, Desire: Global Perspectives and Cultural Hybridity,” Smithsonian National Museum of the American Indian Venice Symposium, Venice, Italy

2003 Co-Chair, CAA Annual Conference Studio Art Open Session, “Curator as Collaborator,” New York, NY

2002 NYFA Prize panelist, New York Foundation for the Arts

1999-2003 Artists’ Advisory Committee: Sculpture, New York Foundation for the Arts

1999-2000 Artists’ Advisory Board, Art in General

1998-1999 Visiting Artist/Writer, Hartwick College, Oneonta, NY

1999 Sculpture panelist, New York Foundation for the Arts Artists’ Fellowship Program

Artist-in-Residence Program panel reviewer, National Museum of the American Indian, George Gustave Heye Center, New York, NY

**Lectures and Panels**

## 2020Virtual Program: [*Visions from the Riverbank: Alan Michelson and Sky Hopinka on Art and Nature*](https://stormking.org/events/visions-from-the-riverbank-alan-michelson-and-sky-hopinka-on-art-and-nature/), Storm King Art Center, December 16, 2020

# [*Aperture Conversations: History Is Present: A Conversation with Alan Michelson and Chrissie Iles*](https://www.youtube.com/watch?v=nd5P2ldn2qQ&feature=youtu.be), October 8, 2020

# [*Alan Michelson in Conversation with Jolene Rickard: A Virtual Event*,](https://www.youtube.com/watch?v=RSrFZX1TQk4&feature=youtu.be) MCA Denver, December 2, 2020

C*onnecting Globally Through Art* with Richard Bell and Alan Michelson, Embassy, Brisfest 2020, September 12, 2020

2019 [*Contemporary Indigenous Art in a Global Context: Alan Michelson in conversation with Wanda Nanibush and Richard Bell*](https://www.youtube.com/watch?v=5M6L-aNGo9w), Whitney Museum of American Art, New York, NY

2018 [*aabaakwad (it clears after a storm)* symposium](https://ago.ca/aabaakwad), Style & Stories panel,

Art Gallery of Ontario, Toronto, Canada

*Native Art in 1980s New York City*, panel, Artists Space, New York, NY

2017 [*Humans of the Institution*](http://humansoftheinstitution.works/), speaker, University of Bergen/ Frontier Imaginaries,

Amsterdam, Netherlands

*Frontier Imaginaries Ed. No. 3*, Toxic Properties, E-flux, New York, NY

[*Distances, Origins, and Other Concerns*](http://www.art-museum.unimelb.edu.au/public-programs/current-events/prgm-date/2017-04-07/prgm/parallel-histories-19th-century-australian-and-american-landscape-painting), panel, Art in General, New York, NY

The Aesthetics of Erasure, lecture, Parallel Histories Symposium, Ian Potter Museum of Art, University of Melbourne, Australia

2016 [*Seeing Place Through Indigenous History*](http://thecollege.syr.edu/news/2016/alan_michelson.html), lecture, Syracuse Symposium, Syracuse University, Syracuse, NY

[MOVEMENT: The New Global Indigenous](http://www.veralistcenter.org/engage/event/2004/imovementi-the-new-global-indigenous/), Vera List Center for Art and Politics,

The New School, New York, NY

2015 [*Tent Embassy*](http://15.performa-arts.org/events/embassy), Performa 15, New York, NY

Artist talk, International Print Center New York, New York, NY

2013 Artist Talk, Ryerson Image Centre, Toronto, Canada

*Dislocation* Panel, 5th Moscow Biennale Public Program, Moscow, Russia

“Two Row Wampum Renewal Conference,” Cornell University, Ithaca, NY

“Changing Hands, Exchanging Perspectives,” Memorial Art Gallery, University of Rochester, Rochester, NY

Artist Lecture, Hartwick College, Oneonta, NY

2012 Sydney Biennial Artist Talk, Art Gallery of New South Wales, Australia

Sydney Biennial Symposium, Panel: *In Finite Blue Planet.* Art Gallery of New South Wales, Australia

“Talk on the Guswentah (Two Row Wampum),” Fenimore Art Museum, Cooperstown, NY

Otsego Institute Seminar Lecture, Fenimore Art Museum, Cooperstown, NY

AMT Visiting Artist Lecture: Alan Michelson, Parsons The New School, New York, NY

2011 Art Forum Lecture: Alan Michelson, Montclair State University, Montclair, NJ

“Indigenuity,” keynote lecture, “[Indigeneity and the Arts: Visual Culture and Communication](http://www.kent.ac.uk/english/conferences/NSRN/),” 3rd Native Studies Research Network, UK conference, University of Kent, Canterbury, UK

“[Where art worlds meet: A conversation with Indigenous Hawaiian, Native American, and Aboriginal artists](http://vimeo.com/26355006),” National Museum of the American Indian, Washington, DC

2009 Artist’s Talk, Glyndor Gallery, Wave Hill, Riverdale, NY

2008 “Contemporary Native Art: Museums and the Public Realm” Panel, American Friends of the Arts Annual Convention, Philadelphia, PA

2006 “Fresh Approaches to the Iroquois Experience,” Conference on New York State History Panel, Columbia University, New York, NY

“Contemporary Native American Art of the Northeast” Panel, College Art Association Annual Conference, Boston, MA

“Multiple Modernities” Panel, Columbia University, New York, NY

2005 Artist’s Talk, National Museum of the American Indian, George Gustave Heye Center, New York, NY

2004 Visiting Artist Lecture, Smith College, Northampton, MA

2003 “Native American Art and Spiritual Aesthetics?,” Artists Talk on Art, New York, NY

Artist’s Lecture, Johann Wolfgang Goethe-Universität, Frankfurt am Main, Germany

2002 Visiting Artist Lecture, Institute of American Indian Arts, Santa Fe, NM

Visiting Artist Lecture, University at Buffalo, State University of New York, Buffalo, NY

2000 Visiting Artist Lecture, Rhode Island School of Design, Providence, RI

Visiting Artist Lecture, Antioch College, Yellow Springs, OH

1999 Foreman Institute Fellow Lecture, Hartwick College, Oneonta, NY

1998 Visiting Artist Lecture, Hartwick College, Oneonta, NY

1997 Artist’s Talk, Smithsonian National Museum of the American Indian,

New York, NY

1996 “Red River Crossings” Panel, Swiss Institute, New York, NY

1995 “Intertextual Strategies” Panel, Washington Project for the Arts, Washington, DC

1994 Visiting Artist Lecture, University of the Arts, Philadelphia, PA

1993 Artist’s Talk, International Center of Photography, New York, NY

“History/Memory” Panel, SUNY Old Westbury, New York, NY

1992 “Rediscovering Columbus” Panel, South Street Seaport Museum,

New York, NY

1991 College Art Association Annual Conference Panel, “The Silent Message of the Museum,” Chair: Fred Wilson, Chicago, IL

1990 “Sculptors Addressing Our Changing Ecosystem” Panel, International Sculpture Center, Washington, DC

1989 Artist-in-Residence Lecture, Snug Harbor Cultural Center, New York, NY

1988 “Re-Visions” Panel, The Banff Centre for the Arts, Alberta, Canada

**Interviews**

# 2021 [Distinguished Artist Interview](https://caa.confex.com/caa/2021/meetingapp.cgi/Session/8562), interviewed by David Joselit, College Art Association 109th Annual Conference

2020 [After La vida nueva](https://texts.artistsspace.org/1hkdgo1p) online exhibition catalog, Artists Space

[Mapping a Disappearance: Alan Michelson interviewed by Jessica Lanay](https://bombmagazine.org/articles/mapping-a-disappearance-or-we-are-the-goddamn-choir-and-were-singing-alan-michelson-interviewed/), BOMB magazine, January 6, 2020

2018 Green, Christopher. “[In the Studio: Alan Michelson](https://www.artinamericamagazine.com/news-features/magazines/studio-alan-michelson/#slideshow_100020.3),” *Art in America*, November 21, 2018

2011 University of Southern Australia, [*Stop(the)gap: International Indigenous Art in Motion*](http://www.youtube.com/watch?v=yBn6dXYZHRo)

[*Stop(the)gap: International Indigenous Art in Motion*](https://www.abc.net.au/radionational/programs/awaye/stopthegap-international-indigenous-art-in-motion/3668966)*,* Awaye! Program, ABC (Australian Broadcasting Corporation) Radio National, March 19, 2011

“[Indigenous art with Alan Michelson](http://www.youtube.com/watch?v=mXCRxKF8f-w),” US Studies Centre at the University of Sydney, March 3, 2011

2009 Smithsonian Archives of American Art, Avis Berman interviewer

Tang Museum, “Lives of the Hudson,” Director John Weber interviewer

2005 [Hemispheric Institute for Performance and Politics featured interview](http://hidvl.nyu.edu/video/000506915.html), Raquel Chapa interviewer

2004 “Six O’Clock News,” CKCO, Kitchener, Ontario

2003 “Hauptsache Kultur,” Hessicher Rundfunk, German TV

2001 “Art Zone,” BBC Radio

1997 “City Arts,” Thirteen WNET

1996 “Sunday Morning,” CBC Radio

1993 “L’Atelier,” FR3, French TV

1992 “Seventh Generation: What Columbus Learned,” WSKG Public Television

“Kultur Revecz,” Hungarian National Television

**Collections**

Whitney Museum of American Art

Peabody Essex Museum

National Gallery of Canada

National Museum of the American Indian

Woodland Cultural Centre

Heard Museum

Boston Trade Bank

Rhode Island School of Design Library

Chicago Art Institute

Jane Voorhees Zimmerli Art Museum

New York Public Library

Fales Library & Special Collections

Wellington Management Company, LLP