

Gina Adams

Curriculum vitae
September 2018

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EDUCATION

- 2013 **MFA**, Visual Art, Painting & Drawing
The University of Kansas, Lawrence, Kansas
Thesis: Survival: Zhaabwiiwin
- 2002 **BFA**, Painting & Drawing
Maine College of Art, Portland, Maine

RESEARCH FELLOWSHIP

- 2016 Smithsonian Artist Research Fellowship (SARF)
Smithsonian Natural History Museum & National Museum of the American Indian,
Washington D.C.

Fellowship NOMINATIONS

- 2019 USA Fellowship, United States Artists, Chicago, IL.

PROFESSIONAL APPOINTMENTS

- 2015-present Faculty in Visual Arts, Naropa University, Boulder, Colorado

TEACHING EXPERIENCE

- 2015-present Faculty in Visual Arts, Naropa University, Boulder, Colorado
New Forms in Ceramics (4 semesters; enrollment avg: 23)
Contemplative Ceramics: Form and Human Contact (4 semesters; 20-23)
Advanced Studio Practice (enrollment: 8-11)
Sculpture (enrollment: 14)
Visual Arts Healing the Feminine through Arts (enrollment: 4)
Warrior Artist (enrollment: 8-14)
Portfolio and Gallery Presentation (enrollment: 8-11)
Intro to Drawing (enrollment: 21)
- 2015-16 Adjunct Instructor, University of Colorado Boulder

Foundations for Non-Majors (enrollment: 23)

- 2014-15 Adjunct Instructor, Haskell Indian Nations University, Lawrence, Kansas
Ceramics I and II (enrollment: 27)
Painting I and II (enrollment: 21)
- 2014 Visiting Instructor, University of Kansas, Lawrence, Kansas
Ceramics June Summer Intensive
(co-taught with Marshall Maude and Richard James)
- 2013-14 Instructor, Lawrence Arts Center, Lawrence, Kansas
2D Design Introduction to Color Theory (enrollment: 13)
- 2010-13 Faculty, Instructor of Record, University of Kansas, Lawrence, Kansas
Fundamentals of Painting & Drawing (6 semesters; enrollment avg: 20-24)
Painting I-V (6 semesters; enrollment avg: 20-24)

EXHIBITIONS

solo

- 2020 Its Honor Is Hereby Pledged, The American Museum in Britain, Bath, UK.
- 2019 Its Honor Is Hereby Pledged, David Wells Curator, Edgewood College, Madison, WI.
- 2018 Its Honor Is Hereby Pledged, Jaffe Friede Gallery, Dartmouth College, Hanover, NH.
- 2017 Its Honor Is Hereby Pledged, White Cube Gallery, Naropa University, Boulder, CO.
- 2016 Its Honor Is Hereby Pledged, Ava Gallery, Lebanon, NH.
Its Honor Is Hereby Pledged, University of Southern Maine, Portland, ME.
- 2015 Gina Adams: Survival: Zhaabwiiwin, Kemper at the Crossroads, Kansas City, MO.
Its Honor Is Hereby Pledged, Nerman Museum of Contemporary Art, Overland Park, KS.
- 2013 Survival: Zhaabwiiwin, Bemis Center of Contemporary Art, Omaha, NE.
Survival: Zhaabwiiwin, Visual Art Gallery, University of Kansas, Lawrence, KS.
Honoring the Unidentified, The Studios of Key West Gallery, Key West, FL.
- 2012 Honoring the Past, Kansas Wesleyan University, Salina, KS.

group

- 2019
Monarchs, curated by Risa Puleo, Nerman Museum of Contemporary Art, Kansas City, MO.
Monarchs, curated by Risa Puleo, The Soap Factory, Minneapolis, MN.

- 2018 Blanket Statements, Gina Adams, Marie Watt, Maria Hupfield, Minus Space Gallery, Brooklyn, NY.
PMA Biennial, Portland Museum of Art, Portland, ME.
Monarchs, curated by Risa Puleo, MOCA North Miami, Miami, FL.
Monarchs, curated by Risa Puleo, Blue Star Art Space, San Antonio, TX.
Open, Awake, and Alive, curated by Rena Detrixhe, Tulsa Garden Center, Tulsa, OK.
Echoes of Loss: Artistic Responses To Trauma, Coconino Arts Center, Flagstaff, AZ.
21st Century Cyphers, 516 Arts, Albuquerque, NM.
Making Change: The Art and Craft of Activism, Curated by Betsy Greer, Museum of Design Atlanta, Atlanta, GA.
- 2017 American Indian Workshop, Goldsmiths, University of London, England.
Monarchs, curated by Risa Puleo, Bemis Center for Contemporary Art, Omaha, NE.
Embedded Message, curated by Melissa Messina, Richmond Center for Contemporary Art, Richmond, VA.
Diamonds, Rings & Courts: Sport is More than a Game, Dr. M.T. Geoffrey Yeh Gallery St John's University, Queens, New York.
Accola-Griefen, Context Art Fair, Art Basel Miami, FL.
March Madness 2017, Fort Gansevoort Gallery, NYC.
Accola-Griefen, Context Art Fair, NYC.
A Dazzling Decade, Nerman Museum of Contemporary Art, Overland Park, KS.
Separate and Not Equal: A History of Race and Education in America Spencer Museum of Art, Lawrence, KS.
- 2016 Contemporary Indigeneity 3, Great Plains Museum, Lincoln, NE.
- 2015 The Center is a Moving Target, curated by Erin Dziedzic, Kemper at the Crossroads Kemper Museum, Kansas City, MO.
Loving After Lifetimes of All This, curated by Danny Orendorff The Center of Craft, Creativity & Design, Asheville, NC.
Beautiful Games: American Indian Sport and Art, Heard Museum, Phoenix, AZ.
- 2014 Loving After Lifetimes of All This, curated by Danny Orendorff The Charlotte Street Foundation in Kansas City, MO.
Contemporary Indigeneity 2, juried by Jaune Quick-to-See Smith, Great Plains Art Museum, Lincoln, NE.
Land, Art, Horizons, with Michael Belmore, Will Wilson and Wally Dion North American Native Museum, Zurich, Switzerland.
- 2013 Ardor, Survival/Zhaabwiiwin, Maine College of Art Alumni Exhibition juried by Kate McNamara, and Shannon Rankin, ICA, Portland, ME.
Woman Stands With A Fist, curated by Ryan Rice The Museum of Contemporary Native Arts, Santa Fe, NM.
- 2012 Past, Memory, Nostalgia, Santorini Biennale of Arts, Santorini, Greece.
MFA National Competition, juror John Yau, First Street Gallery, Chelsea, New York City, NY.

Contemporary Indigeneity, juror Hulleah J. Tsinhnahjinnie, Great Plains Art Museum, Lincoln, NE.
Bemis Foundation Regional Juried Exhibition, juror Shannon Stratton, Bemis Foundation, Omaha, NE.
Meca Painters 10 Years Later, June Fitzpatrick Gallery, Portland, ME.

2011 MFA Annual Juried Exhibition, juror Suzanna Coffey, First Street Gallery, Chelsea, New York, NY.

Performances

2017 Broken Treaty Reading, Treaty of the Chippewa 1867, Minus Space Gallery, Brooklyn, NY.
Broken Treaty Reading, Treaty of Portsmouth 1713, Hopkins Center, Dartmouth College, Hanover, NH.
4 Broken Treaty Readings, Fort Laramie 1868, Biennial, Portland Museum of Art, Portland, ME.
Broken Treaty Reading: Fort Laramie 1868, American Indian Workshop, Goldsmiths College, London, England.
Broken Treaty Reading: Fort Laramie 1868, Fridays at noon for 8 weeks, White Cube Gallery, Boulder, CO.
Broken Treaty Reading, Fort Laramie 1851, two dates in June and July, Spencer Museum of Art, University of Kansas, Lawrence, KS.
Broken Treaty Reading Fort Laramie 1851, Southern Utah Museum of Art, Cedar City, UT.

Public Projects

2017 Open Letter Cutting Sessions, Two months inviting the public to cut broken treaty letters, Hopkins Center Rotunda, Dartmouth College. Hanover, NH.

GALLERY REPRESENTATION

Accola Griefen, Context New York Art Fairs, New York City and Miami.
Pierogi Flat Files, Pierogi Gallery, Williamsburg, NY.

INVITED TALKS

2017 American Indian Workshop, Goldsmiths College, London, England.
Spencer Museum of Art, University of Kansas, Lawrence, KS.
Southern Utah Museum of Art, Cedar City, UT.
Surviving Inherited Trauma, World Café' Naropa University, Boulder, CO.
Ava Gallery, Lebanon, NH.
University of Southern Maine, Gorham, ME.

2015 lecture at solo opening, Its Honor Is Here Pledged, Nerman Museum of Contemporary Art Overland Park, KS.
Map Making and Path Finding, University of Colorado Boulder, Boulder, CO.

2014 Visiting Artist, Say Si, San Antonio, TX.
Nerman Museum, Kansas City, MO.

2013 Guest Lecturer, Visiting Critic, Adriane Herman's Master Printmaking Seminar, Maine College of Art, Portland, ME.

Visiting Artist and Workshop Instructor, University of Central Oklahoma, Oklahoma City, OK.

2011 Visiting Artist, panel participant with George Longfish and Duane Slick
University of New Hampshire, Durham, NH.

CONFERENCE PARTICIPATION

2018 Race Matters @25 with Cornel West Conference & Celebration, Hopkins Center,
Dartmouth College, Hanover, NH.

28th International Sculpture Conference, Indigenous panel organized by Gerald Clark,
Philadelphia, PA

2017 American Indian Workshop, Goldsmiths, University of London, University of Kent,
England.

2016 Contemporary Native Printmaking, International Decolonizing Conference, Toronto,
Canada.
EFFLUX: Contemporary Native Printmaking, SGC Printmaking Conference, Portland, OR.
SARF Fellowship Panel, Smithsonian panel with Jane Meisel, College Art Association,
Washington, DC.
Establishing Ownership Panel: The Image of the Indigenous American, with Jaune Quick-
to-See Smith and Katherine Blood, organized by Elizabeth Klimek, College Art
Association Conference, Washington, DC.

GRANTS & AWARDS

2017 AIW American Indian Workshop travel grant, Goldsmiths College, London, England.

2015 Smithsonian Artists Research Fellowship (SARF) Award, Washington, DC.

2014 Purchase Prize, Contemporary Indigeneity, Great Plains Museum, Lincoln, NE.

2013 Kelvin & Helen Hoover Award, University of Kansas, Lawrence, KS.
Daniel MacMorris Award in Painting, University of Kansas, Lawrence, KS.

2012 PEO Individual Project Grant, PEO Lawrence Kansas Chapter.
Best of Show Award, Contemporary Indigeneity, Great Plains Art Museum, Center for
Great Plains Studies, University of Nebraska, Lincoln, NE.
Jurors Award, chosen by Shannon Stratton, Bemis Foundation Regional Juried Exhibition
Bemis Foundation, Omaha, NE.

2011 Thomas A Klaverkamp Scholarship, University of Kansas, Lawrence, KS.

2010 Daniel MacMorris Scholarship, University of Kansas, Lawrence, KS.

RESIDENCIES

- 2020 The American Museum in Britain, Bath, UK.
- 2018 Dartmouth Visiting Artist in Residence, Dartmouth College, Hanover, NH.
John Michael Kohler Arts Center Arts/Industry Residency, Sheboygan, WI.
- 2015 Two-Month Artist Residency, Santa Fe Art Institute, Santa Fe, NM.
- 2013 One-Month Artist Residency, The Studios of Key West, Key West, FL.

MEDIA COVERAGE

- 2017 “A Stitch in Time: The ‘Broken Treaties Quilts’ of Gina Adams,” by Bob Keyes, *Indian Country Today* (September 2).
<https://indiancountrymedianetwork.com/culture/arts-entertainment/stitch-time-broken-treaties-quilts-gina-adams/>
- “On the Ball,” by Andrea K. Scott, *The New Yorker* (April 10).
<http://www.newyorker.com/magazine/2017/04/10/march-madness-in-the-meatpacking-district>
- “What Does It Mean To Be A Woman In Sports?” NY Mag.com (March 20).
<http://nymag.com/thecut/2017/03/fort-gansevoort-march-madness-women/slideshow/5/>
- “Artist Honors the History of Broken Promises That Preceded Standing Rock,” by Claire Fallon, *Huffington Post* (March 3).
http://www.huffingtonpost.com/entry/artist-honors-the-history-of-broken-promises-that-preceded-standing-rock_us_58b75079e4b019d36d108903
- “The Broken Promises of American Indian Treaties Sewn Into Quilts,” by Rachel Elizabeth Jones, *Hyperallergic* (February 27).
<http://hyperallergic.com/361418/the-broken-promises-of-american-indian-treaties-sewn-onto-quilts/>
- 2015 “Its Honor Is Hereby Pledged,” by Lucy Lippard.
http://www.ginaadamsartist.com/documents/GINA_ADAMS_by_Lucy_Lippard.pdf
- 2014 “Gina Adams,” video created by Dylan McLaughlin for Nordamerika Native Museum, Zurich, Switzerland.
<https://vimeo.com/113442683>
- 2011 New American Paintings, MFA Edition, Boston, MA.

COLLECTIONS

Hood Museum, Dartmouth College, Hanover, NH.
Kim Manocherian Art
Eliot & Melanie Cutler, Maine and Santa Fe, NM.

Deborah Davis, New York City, NY.
Kohler CO., Kohler, WI.
John Michael Kohler Arts Center, Sheboygan, WI.
Emprise Bank, Wichita, KS.
Great Plains Museum, Lincoln, NE.
Hancock Lumber Company, Casco, ME.
KU Business School, University of Kansas, Lawrence, KS.
Library of Congress, Washington, D.C.
Museum of Contemporary Native Arts, Santa Fe, NM.
Nerman Museum of Contemporary Art, Kansas City, MO.
North American Native Museum, Zurich, Switzerland
Spencer Museum of Art, Lawrence, KS.

PROFESSIONAL MEMBERSHIPS

Native American Art Studies Association
International Sculpture Center
National Council on Education for the Ceramics Arts
College Art Association